

*Craft Contacts Jan/88*

# craft contacts



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HON. BILL REID, MINISTER

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January 1988

## News

### WHAT'S BEEN HAPPENING AT CABC - FALL 1987

• The **Crafts Association of British Columbia Endowment Fund** is now a reality. With the profits from the Expo Folklife Pavilion Shop and matching funds from the **Vancouver Foundation**, administrators of the Fund, the principle is presently \$60,000. The CABC will earn an annual rate of interest on this amount from October 1, 1987 to October 1, 1988 at which time the CABC will deposit another \$25,000 and the Vancouver Foundation will match this amount to bring the total to \$110,000. We have our remaining \$15,000 in a term deposit and between now and October 1, 1988 we will raise another \$10,000. The interest earned from the principle will be used "for the maintenance, development and enhancement of the CABC and for such other activities beneficial to the aforesaid in its related work". The key to the success of this endowment fund is to continue increasing the principle. The Vancouver Foundation matches in increments of \$25,000.

We would urge the membership to contribute to the Fund. All contributions will be kept in a trust account. The establishment of this Fund means that the CABC will not be so vulnerable to the ups and downs of receiving grants for its operating funds.

• With many possible CABC projects under consideration at the present time it was agreed by the **Board of Directors** at their December 2nd meeting that a **goals and objectives** day should be held in early February. One of the necessary fundraising objectives is to increase the number of CABC scholarships.

• On December 7th and 8th the CABC had the now famous casino fundraising nights. Special thanks are ex-

ended to those who gave up their evening and in some cases practically the whole night! We will net approximately \$7,900.

Thanks to: Julie Armstrong, Markian Olynyk, Jane Bellyk, Gail Rogers, Hilde Gerson, Blythe Rogers, Jean Kuwabara, Jim Thornsbury.

• The CABC has also been meeting with officials from the **City of Vancouver** to discuss plans for a **design festival** cultural economic opportunities. These discussions are timely in light of Harry Chartrand's address that appeared on the front page of the Nov/Dec issue of Craft Contacts.

• The CABC is pleased to report that two foundation grants were received this fall.

**The Samuel and Saidye Bronfman Family Foundation** awarded \$625 for 3 sets of 3 plinths each for exhibition purposes.

**The Leon and Thea Koerner Foundation** awarded \$1,000 for the construction of a CABC information module.

We gratefully acknowledge these two Foundation for their continuing support and interest in the activities of the CABC.

• **Jim Thornsbury**, CABC provincial director to the CCC and **Gail Rogers**, Executive Director of the CABC attended the CCC annual general meeting and Futures Day in Winnipeg in September. See Jim's report on this issue in the CCC section.

An honorary membership in the CCC was presented to **Peggy McLernon** from B.C., **Audrey and Gordon Davies** from Ontario and **Carole Sabiston** was presented with a cheque for \$20,000 as the 1987 recipient of the **Bronfman Award for Excellence in the Crafts**. Carole gave a fine slide presentation of her work.

• **Commonwealth Conference Chartered Accountants of Canada, Circle Craft Christmas Fair**

All of these projects had a CABC presence. An exhibition and sale was mounted in the Cruise Ship facility at the Vancouver Trade and Convention Centre for the **Commonwealth Heads of Government** meeting in Vancouver this

past October. While the intentions were honourable on everyone's part the project was not a success. Many RCMP personnel from across Canada now know of B.C. crafts but those visiting from around the world (the delegates) were busy working and when "going shopping", went outside the complex.

The Chartered Accountants of Canada held their annual meeting in the Pan Pacific Hotel during September and again a beautiful and very professional presentation of B.C. crafts but, financially disappointing.

The Board of Directors have agreed that "Crathouse" will stay put for the time being!

As reported in an earlier Craft Contacts Diana Sanderson, through the CABC successfully won a contract to weave shawls for the spouses of the Heads of Government. The CABC received a 10% commission from this order. Thanks, Diana.

Maureen McTeer, wife of the Minister of External Affairs, Joe Clark, hosted a lunch for the spouses of the Foreign Ministers in Bob Held's new glass blowing studio.

The CABC mounted an exhibition of the 5 B.C. winners of the Bronfman Award for Excellence in the Crafts. The same idea was presented in the Trade and convention Centre for the Circle Craft Christmas fair this December. Both events were very well received by the viewers.

Gail Rogers  
Executive Director

#### MADE BY HAND '88

Due to a delay in printing the application form for Made by Hand will appear in the February issue of Craft Contacts.

Some issues to be taken into account are:

—Made by Hand is open to all artists resident in B.C. whether or not members of the CABC.

—Works of all media are accepted except those falling into the categories of painting, graphic arts and photography.

—The selection procedure will be, as usual, a two stage process. Initial selection will be made from slides. Actual pieces chosen for further consideration will be viewed at a later date.

—A bad slide may cause the rejection of your work, but pieces that have been accepted in the slide viewing stage still have to comply with high standards of craftsmanship in order to be in the show. In other words, a piece may still be rejected at the second stage of the selection process.

—The timetable is: May 12 — deadline for the submission of slides; June 17 — deadline for the delivery of works. **Exhibition Dates:** July 19-August 29 in the Cartwright Gallery. Complete information will be in the application form.

Elsa Schamis  
Coordinator

#### DISCOVER THE ARTS IN PRINCE GEORGE

During the week of Nov 9-15, Prince George artists and businesses threw open their doors to the public to show how art-making is done. By all accounts the huge Open House was

a great success. Over 100 artists, craftspeople, businessmen and community leaders took part. Special congratulations to **Ron David**, wood-turner and a CABC Regional Representative and Board Member. This idea of an arts-filled week was his original idea, and under his energetic and persistent prodding, the event took shape and happened.

This event received widespread support and publicity throughout the Prince George community. The Mayor and council declared the week **Discover the Arts Week**, and the Prince George citizen newspaper sponsored the Arts Week and provided prize draws.

Some of the events included:

—Display of Arthur Erickson's model of Discovery Place, the proposed cultural and convention centre of Prince George

—The Prince George Theatre Workshop, Prince George Symphony Orchestra and Die Meistersinger Children's Choir all invited the public to rehearsals

—Studio Fair Christmas Craft Fair

—walking tours of artists' and craftspeople's studios

The Arts Week was financed by the B.C. Cultural Services Branch of the Tourism, Recreation & Cultural Ministry and the B.C. Lottery Fund.

Even Mr. P.G., a well-known landmark, got into the act! Mr. P.G., a 9-metre, hard-hatted fibreglass man, was dressed in a huge ballerina's tutu to promote Discover the Arts Week. This turned out to be the most controversial event of the week, as the Mayor of Prince George was not too keen on the idea (Ron David's idea) and one night, vandals stole Mr. P.G.'s tutu. Responds Ron David to the mayor's objections, "One purpose of art is for people to take a fresh look at the world around them...but I didn't expect this level of excitement."

Discover the Arts Week provided the public with an opportunity to learn about art — which may be needed. "Someone asked me what a ballerina had to do with the arts," Ron David said in despair.

With the help of many volunteers, the week was a success, with the distinct possibility that it might become an annual event.

#### CONGRATULATIONS

—to **Barbara Lount** and her move to a new space for **Lount's Tapestry Gallery**. The new address is 3012 Granville St., Vancouver V6H 3J8; Tel. 734-3314.

—to **Margot Thomson** for having her glass work accepted into the permanent collection of the Corning Museum of Glass, New York.

—to the following fiber artists who were included in the **Fiber Arts Design Book III**:

**Jean Kares**—tapestry *Elevator Dreams*

**Louise Slobodan**—2 screenprinted & quilted textile pieces *Island Forest* and *Stratcona Streets*.

**Alison Keenan**—tapestry *Falling Leaves*

**Barbara Heller**—3 tapestries *Hella Ophelia*, *Through the Archway* & *Vancouver Takeout*.

—to Prince George artist, **Francoise Durham**, whose large mural-sculpture *Les Francophones de L'An 2,000* has been accepted and now hangs in the B.C. Enterprise Centre as part of the province's art bank.

*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!*

*The following article is offered in this issue should any other community like to follow Prince George's example and organize an Arts Fest or Studio Tour. Also, for more info, contact Ron David at the CABC office.*

## **GUELPH STUDIO TOUR FINDS PLANNING PAYS**

*by Kathryn Edgecombe  
reprinted with permission by author & OCC Craftnews*

It started over fruit punch and cookies in the back room at Claysmith Pottery. The proprietor was having an opening for a local silk artist and, as is too often the case, the guests were mainly other artists and artisans. We commiserated over the problems of how to raise the profile of the arts and promote ourselves and our creations. We suspected there were others around town toiling in hidden studios, emerging only to wash the clay dust, silver fillings, paint, or whatever from their hair. So just to get acquainted and to see what would develop, we decided to have a potluck supper rather than an organizational meeting.

That was the beginning of Guelph Studio Tour, 1986, a walking tour of arts and crafts studios in the city's downtown area. The payoff came six months later on the weekend of October 25 and 26 after many trials and errors, much confusion, some laughs, and a lot of learning. If the idea of organizing a tour interests you, here are a few hard-earned hints and suggestions.

In developing a walking tour, the first step is to gather a core of interested, active and like-minded people. Then have a meeting and decide on a vision of what you would like to see happen. Decide on the criteria for participation and be clear about that. This can be done by the whole group or a committee, depending on the size and inclination of the core group. Set a firm application for participation deadline (which can always and usually will be extended by a week or two) and then advertise in the local newspaper with the local arts council where applicable, and by word of mouth.

The most important thing to do at the initial meeting is to discuss and decide on group process. After that potluck dinner in April we met regularly. The first entry in the minutes book is dated August 14th and it describes our discussion on group process and decision making. A lot of time and energy was wasted at that meeting rehashing what we wanted to do, mostly for the new participants as they straggled in, and reclarifying our goals for ourselves.

There are numerous ways to make decisions but we found working by consensus the most satisfying. Some members expected it would be inefficient but others of us had worked with the consensus model before and could effectively put it

into practice. Decision by consensus means everyone is heard on every issue (if they are at the meetings) so no one feels left out. Because each participant contributes to an idea, it often grows and develops into a much better idea. If you have not used consensus before, try it, you'll like it. We work as a collective to share the work load. It's fun, exciting (sometimes), and a learning experience. Try to keep everyone actively involved so that no one feels as if 'I've put in 25 hours on this and so-and-so doesn't even come to the meetings.' Deal with any lack of participation as soon as possible in a nonthreatening, non-critical way.

It is essential to have a facilitator, that is, someone to focus the meetings and keep them moving and on topic. In our group everyone takes a turn at facilitating, which gives us all an equal voice. A minute taker is also a must. Minutes are a record of work completed, to be done, and who said they would do it. Since we are not all born leaders, tasks can be assigned and people can be asked to do things (and not just stamp-licking types of jobs). This year in Guelph most people are finding it easier to take responsibility for things because the tasks are better defined. In the beginning we kept the minutes book in one studio to allow those who missed a meeting to familiarize themselves with the previous agenda. That did not work, so now the minute taker (everyone takes a turn) makes sure everyone gets a copy of the minutes before the next meeting. A copy should also be kept in a separate file along with copies of press releases, articles, letters to and from other organizations, budgets, etc. This will be very helpful when starting up again. All information could be kept at the studio designated as the mailing address for the tour.

Which leads us into what needs to be done and when. As soon as the participating studios are finalized, have the brochure prepared. We found it to be our best promotional tool. Distribute it at shows and exhibitions throughout the year, mail copies to customers and other important people, enclose it with press releases and promotional kits, give it to friends, relatives, and other strangers, and deposit copies at chambers of commerce all over the place. Look at a reasonable surrounding target area and drop bunches of brochures anywhere you think they will be seen — hotels, libraries, galleries, craft shops, music and gift stores, etc., etc., etc. It's useful to keep track of where they are going. We like to have our brochure ready six months in advance. For this tour, our second one, we are ordering about 15,000 copies.

Groups and organizations such as the Arts Council need to be notified about your intentions as early as possible. They can be a source of expertise, promotion, support, and encouragement, providing everything from the use of their stamp machine (sure beats licking 1,000 stamps) to financial assistance. Some of these groups are museums, galleries, and art supply stores. Other good sources are the Downtown Board of Management, City Hall, restaurants, places of entertainment, theatre groups, the Chamber of Commerce, local newspapers, radio and television stations, social groups and anyone else you can think of.

No one likes to talk about one key aspect of organizing tours: money. Here's what we did. To begin with each artist paid an entrance fee to create a start-up fund. We also sold advertising space on our brochures to galleries, restaurants, and art supply stores. This year we are contacting the Downtown Board of Management early; they were very helpful with promotional assistance for our first tour contributing money to our mailing costs. Perhaps because the tour brings new people into the downtown core, many merchants said they had their best Saturday ever. This year the Board has allocated twice as much money to be used by us or in conjunction with it for promotional purposes. We actually started this year's project with last year's surplus.

Here are some other promotional ideas we are using:

- A local video artist came on the day of the tour and did some filming which we are going to use with a display of our work. This package will be exhibited in shopping malls, universities, and our local farmers' markets.

- One evening we got together for another potluck and made gimmicks (something to remember us by) for our press kits. These turned into small works of art incorporating bits of the different media used by the various artists. In the process, we shared laughs over glue-gun mishaps and got to know each other a little better.

- Get the press releases, articles, media contacts, and promotional information together and out early. Some calendars of events and magazines need months of advance notice.

- Find out which social, arts, or business groups would be amenable to including a brochure with their mailings.

- Have some kind of identifying marker at each studio during the event. We used helium filled balloons on our sandwich boards. Get extra: they tend to disappear.

- Each studio should offer refreshments and a door prize. On the draw tickets we asked for name, address, and how they heard about the tour. This gives us lots of important information.

- Local merchants can be encouraged to do promotional things such as hanging posters and displaying artists' works. Restaurants can offer special brunches or meals.

These are just a few suggestions. Be creative — after all, isn't that what it's all about?

## CORRECTION

Apologies to glass artist, **Lutz Hautschild**, whose name was misspelled as Lutz Hautman in the review on stained glass in the last issue.

# Editorial

Best wishes to you for the New Year from everyone at CABC! We hope that you had a great Christmas, and if you were one of the many craftspeople who exhibited at Xmas fairs, a prosperous one too. Congratulations especially **Jo Darts**,

**Adrian Ross, Circle Craft**, and their hard working committee for putting on a super craft fair at the Vancouver Trade & Convention Centre. It was a real feast for the eyes & senses, and I personally spent far too much money there. Circle Crafts Fair was not the only fair to go to at Christmas time. There were at least 20 fairs in the Lower Mainland to choose from. I personally believe that one of the reasons for the growing number of fairs is because people are growing tired of the mass-produced items for sale in department stores and are turning to craftspeople for innovative, exciting and high quality work. Craftspeople are also learning the art of producing appealing work without compromising their high standards of design & integrity. The only thing I wonder about is are there enough craftspeople around to exhibit in all these fairs? Deadline for submission of items for the February issue is Jan. 18.

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# Letters

Dear Editor:

I recently returned from Australia, and about half of our time was spent in Sydney, where one finds the crafts umbrella headquarters for both New South Wales and the entire country. I had visited their gallery four years before and found the focus was now one like Craft House, with the public showcase being sales rather than the exhibition. Because they have about three times the height and six times the floor space, they can show long fabric lengths, tapestries, sculptures, furniture groupings, etc. It was interesting to note the new International Style is what I would term "geometric confetti". (A few years ago one would find very little surface decoration on ceramics and furniture, but now it is seen even in glass.) This is not to say that **everything** was in this style of design, but because it seems to feature prominently in our shop, I noticed the similarities.

The craft scene in New South Wales is very healthy indeed, with certain schools or centres spawning good work. The workshops at Sturt (wood, metal, woven and printed textiles and ceramics) continue to stay solvent, in spite of a financial slump a few years ago. Their garden has been improved, and the buyer comes to the shop and workshops under an arbour of fragrant wisteria, and the ground cover is full of interesting shrubs, not just baked sandstone as formerly greeted visitors. The small one-storey series of workshops was a private endowment and is the main claim to fame of the town of Mittagong, halfway between Sydney and Canberra. Work on sale is primarily by students or former teachers. One woman imports new Japanese traditional textiles and makes contemporary clothing and gift items which show a real flare for style. She used to teach at

the workshops. The weaving studio, however, is still headed by a traditional European weaver, and the exploratory life needed in a school of that sort is lacking in the weaving department. Now the centre of weaving is in Melbourne, as evidenced by the announcements we have been reading in our own newsletter about the tapestry exhibition. One of the fine weavings I saw in the Sydney crafts gallery was woven while the award-recipient was studying in the school in Melbourne. It is pictured in a recent issue of Crafts Australia.

Australia in the seventies had huge crafts endowments from the federal government, during which time country-wide and international crafts education programs were easy to realize. Several Canadians travelled there to lend advice, and since then many fine teachers have toured the country giving workshops to a people thirsty for the inspiration and expertise. American glass and European glass teachers have made an impact on the styles and techniques there, so that even in Tasmania there is a group of glass blowers doing very fine work indeed. Woods available there are still being explored in furniture, boxes and utensils. The ceramists of Australia as a whole have been world-famous, but now I could see very little that is as superb in the young emerging potters. I hope it was because the good ones were exhibiting elsewhere!

Visitors to Expo '88 and the crafts conference there will see some wonderful work. The art museum in Brisbane boasts a kite sculpture by Peter Travis, formerly a ceramist, and there is an entire section devoted to Australian craft which is part of the gallery's permanent collection. I was somewhat disappointed in the glass exhibition on temporary loan from a corporate collection. That and other exhibitions tell me that there is still much work to be done in public education about choosing quality craft work.

It is good to get back to Vancouver, where I can use my new-found perspectives on the craft scene. One of the first things I did on returning was to read all the accumulated issues of *Craft Contacts*. Because I had been away, I was hungry to read about what our organization had been doing in the interim. That I was frustrated in this regard may have been because our issues always begin with an important address by someone in some other part of the country, and the actual news of our own efforts becomes lost in the list of crafts events and opportunities. If we must start with these speeches and so on, I wonder if they couldn't begin with a personal, or association comment on the importance of what is to follow, i.e. "So and so spoke to the AGM of the CCC on...and is of special significance in regard to the status of the crafts person in our society today." We have nothing to be ashamed of! Another feature we might have is a special (second?) section always devoted to our association's efforts. If there is nothing to report, we should do something worthy of reporting!

Keep up the good work!

Sincerely,

Peggy Schofield

**Ed's note:** Thank you, Peggy, for your suggestions for the Newsletter. Please note the front page article in response to your request!

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# Cartwright Gallery

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## DIRECTOR/CURATOR NEEDED

The Cartwright Gallery, a publicly supported crafts museum, is searching for an individual with vision and experience to manage, select, and program exhibitions. The position available requires administrative and management skills, as well as ability to develop excellent exhibitions.

The successful applicant must demonstrate the ability to manage a staff, and a wide range of professionals and volunteers.

Interested applicants should forward a resume to: Kylie Mitchell, Chair, Search Committee, Cartwright Gallery, Suite 710, 1050 W. Pender Street, Vancouver, B.C. V6E 3S7.

## TRANSFORMING TRADITION:

### FOUR VANCOUVER QUILTMAKERS

Jan. 7 - Feb. 20/88

**Four Quiltmakers: Jean Attleck, Pat Cairns, Nerida Mandl, Louise Slobodan.**

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.

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# CCC

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## 14TH AGM OF THE CANADIAN CRAFTS COUNCIL

September 23-26, 1987 — Winnipeg

by James Thornsbury, CABC Director & B.C.'s representative to the CCC

The first day of the conference involved a very intense and constructive group gathered to express their ideas and concerns as to the future direction of the CCC. A report is being drafted and will be presented to the board for its review and consideration in an attempt to re-priorize its directions and programs.

Concerns such as education, profile, funding and government policy seemed to top the list. As a member of the board, I intend to concentrate on developing programs to increase the profile of Canadian Crafts to the public and to effect the educational opportunities offered to the artist/craftspeople of Canada.

With the opening of the new Museum of Civilization in May of 1988, the CCC will be organizing a full time gallery/shop in a prime location in the complex. Works will be selected from across Canada by the staff of the craft gallery for both exhibition and sale. Final details of the contract are being worked out resulting in a high visibility shop in a major cultural centre.

Minor complexities are delaying the final contract for the new office/gallery complex. It is expected that a resolution of this matter will come about, one way or the other, soon.

Internationally, the CCC is organizing a delegation to attend the World Craft Council's conference in Australia, in 1988. Contacts will be made to share computer resources, examine potential sources of crafts for our museum shop, with Australian marketing and exhibition methods and to exchange ideas. Work on the "Granada" and "Jamaica" projects continues with programs in South and Southeast Asia still active.

For the winter Olympics in Calgary-'88, a national crafts exhibition has been organized by Mr. Lorne Falk, consisting of 21 participants. A number of selected craftspeople will be marketing their work bearing the OCO '88 symbol, a first for individual craftspeople.

The CCC computer information network is now in place, complete with software. Some provincial organizations have or are gearing up to be able to use the data in the CCVA/IN (Canadian Crafts and Visual Arts Information Network).

Diane Codere, of Quebec was installed as the new president of the CCC. She is joined by an all female executive, a first in the history of the CCC.

#### **Conclusions:**

The CCC is at a crucial crossroads in defining its objectives and subsequently its programs and policies.

The history of the 14 years of the existence of the CCC provides us with a large number of accomplishments, from the establishment of provincial organizations to active participation in governmental issues. We have been successful in establishing a solid national organization with most of its in-house systems in place. However, I offer the following observations:

While the CCC involvement in WCC and its programs is admirable, the expenditure of both monies and energy is a great burden at the expense of much needed programs within our own country. The same concern holds true for the "conference" attending around the world. I find that there is very little direct or indirect benefit realized by the Canadian Crafts Community.

We, the crafts community, have a very low public profile, hence a low political impact. This is evident when we attempt to get press coverage, be it national for the Bronfman Award, or local for exhibitions. Media coverage is determined by charted reader interest—the arts register low. I believe it is important to place a high priority on programs which will correct this situation.

Changes in industrial and economic direction (see "Crafts in a Post-Modern economy" by H.H. Chartrand—Nov/Dec issue) will require a "new kind" of artist/craftsperson for the future, one with much greater design skills, market-under-

standing, technical expertise and post-modern industrial awareness. To meet these needs, education across Canada must be improved. The present trend to eliminate art/craft programs from post-secondary institutions must be reversed. As free trade develops and industrial improvements advance, greater demands on the skills of our craftspeople are required. Education is a must. At present, the educational opportunities in art/crafts are directed primarily toward the leisure learning of Art as pastime, personal development, therapy and recreation offered at Community Colleges, Community Centres etc... Our major weakness lies in the fact that we have no educational opportunities for advanced studies—for the craftspeople who requires to be upgraded, for the artist who wishes to be challenged. We have many good craftspeople in B.C. but only a few who approach greatness. In a socialized society we tend to concentrate on the upgrading of the lower end of the social fabric—at the expense of the more gifted and mature.

#### **1988 SAIDYE BRONFMAN AWARD**

The Canadian Crafts Council is calling for nominations for the 12th Annual \$20,000 Saidye Bronfman Award for Excellence in Crafts. The nominee must be a Canadian citizen or landed immigrant for at least 3 years. The nominees will be judged by the excellence of their work and by their contributions to the development of crafts in Canada. Nominations must be from CCC member organizations, previous Bronfman winners or previous Bronfman jurors. The deadline for submitting nominations is **April 1, 1988**. For more info: call Gail Rogers at CABG, 687-6511 or the CCC at 613/235-8200.

## **Shop/Gallery**

### **CHRISTMAS AT CRAFTHOUSE**

A varied and rich mixture of work was brought to Crafthouse this winter. Thank you to all the artists and craftspeople who have been supporting the shop. The inventory is a feast of colour and texture.

There has been a lot of interest in glass, functional or sculptural, as well as an appreciation for woven baskets of various fibres. The sale of many pieces by **Ron David** indicates a greater acceptance for finely turned wood objects.

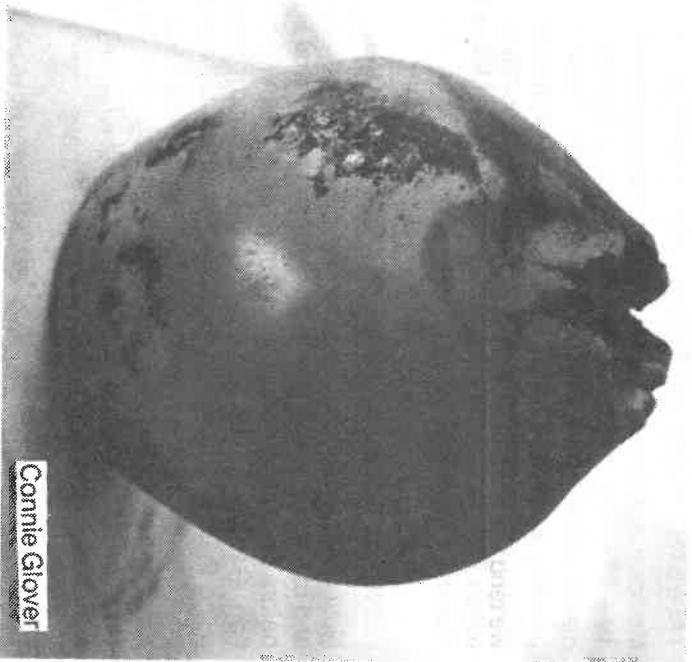
Finally, visitors are purchasing both traditional and colourful humorous works in clay pieces by **Graeme Altemarsch**, **Kathryn Youngs**, and **Barbara Gentle** and receive many positive reactions. Burnished pots by **Kay Dodd** and elegant wheel-thrown porcelain by **Terry Ryals** are also popular.

Special thanks to **Maija** and **Glen Wilson** for decorating Crafthouse for the holidays, with an installation of Maija's fibre sculpted elves and Father Christmas—and for the

beautiful wreaths and garlands. Visitors were overwhelmed by their warmth and humour.

Ron Kong, Manager, 687-7270  
Gallery Hours: Tues.-Sat. 10-5, Sun. 11-5, Closed Mon.

## Review



### TRIO AT ARTWORKS -- A REVIEW BY MELANIE HIGGS

If there was one conductor orchestrating the trio of artists whose work was exhibited last December at Artworks, it was the maestro **Innovation**, who appears to guide those talented individuals who respond to his call uniting creativity with impeccable new techniques.

This was undoubtedly the case with **Connie Glover**, **Barbara Cohen** and **Markian Olynyk**, potter, fibre, and glass artists, whose different mediums presented admirable proof of each individual's unique expressiveness, especially where that expressiveness leads to the creation of new techniques.

Connie Glover, a potter who has, in her own words, "a fascination with form," adapted a sawdust firing technique she learned from Paul Soldner at the Laguna Beach School of Art, to complement the organic, simple, yet sensual shapes of her large pots and vases. She has evolved a low-temperature salt-firing technique, where, after an initial bisque firing, pots are packed in a mixture of sawdust, salt and copper carbonate and low-salt fired in a heavily reducing atmosphere. The resulting combination and vaporization of the packing materials flashes reds, mauves and soft striations of black, yellow and grey onto the pots in an apparently random fashion, which is, however, a result of how Glover packs and arranges them in her kiln. Like the sun-blushed

roundness of a ripened pear, the softly muted and unglazed effect of Glover's surface colours appear as a perfectly natural, and integral part of the form. Glover is at her best when she lets the pots take on a natural form of their own and leaves behind the vestiges of amphoras that hover around some of her vases. For example, her large, tubular vessels are strangely beautiful organic shapes, at once part of nature and removed from it. Likewise, her rounded, subtly molded 'boulder' shapes, bearing pitted and mottled gradations of colour reminiscent of lichen, are not representative of the real world, but reflective of it. Looking at Glover's pottery, with its natural, unburnished finish, is as satisfying as understanding nature.

In contrast, Barbara Cohen's highly innovative fibre art, with its syncopated rhythms and bright, almost icy colours, is inspired by the mechanical perfection of high tech 20th century systems, the wires, tubes and vessels that have an impersonal beauty all their own. Using materials from a wide variety of sources, including the scrap yard, Cohen constructs her pieces, with an eye to structural composition and texture, the traditional preoccupation of the fabric artist.

However, Cohen's works are anything but traditional, and she has developed a technique as unique as her work. Starting with flexible tubes, wrapped with rayon, cotton fibres and chrome flex, a shiny black film material, using a modified spinning apparatus, she "builds" them into a pattern of rhythms and details, using a wide variety of materials including copper paper, cello, flex conduit copper wires, and shiny black chopsticks. Finally, she fixes the composition between a "frame" of enameled aluminum.

Although she uses some natural fibres, like brushed and dyed wool and cotton, Cohen's materials are mostly man-made, the sinuous lines and curves of her foam rollers and wires having replaced the skeins of wools and silks, the threads of fabric of a traditional fibre artist, with something inanimate, and therefore entirely appropriate to her preoccupation with perfection, the perfect rhythm of spaces and movement reminiscent of the mechanized progression of an assembly line, or the repetitive, synthetic music of Philip Glass. Sometimes, as in "The Space Between" where unspun rose, silver and pale green wool adorns the flex conduit tubes that form the basis of the work, the juxtaposition of the traditional, and the new, of the natural and unnatural, inspires the work with an interesting contradiction.

Cohen's art, conceived as fluid lines within a rigid order, is, indeed, full of contradictions. For even though, as in "A Symphony of Greys," one is at first impressed with the obvious and attractive reassurance of an harmonious rhythm, upon closer inspection one finds small irregularities in the pattern. Copper wires may appear at odd intervals, or bend out of the construction at slightly different angles, and this quiet, yet persistent evidence of the artist's human presence, tempering the rational, almost mathematical progression of the work with the purely aesthetic, is one of the most intriguing aspects of Cohen's art.

Cohen's most successful pieces are those where she allows these contradictions full play, subordinating her colours to the simple beauty of her flowing tubes which emerge, as

in "Between the Lines." In an abstract, yet carefully designed pattern from the artificial constraints of the frame on either side, like a burst of impromptu speech from a written script. For this reason, a piece such as "Automatic Flight," a much more architectural composition which lacks the inspiring tension between order and disorder, becomes a merely interesting arrangement.

Markian Olynyk also builds upon a traditional art form, the stained glass window, and develops new techniques to reflect his artistic sensibilities. From windows to framed 'glass pictures' hung on the wall, Olynyk has distilled the hallmarks of stained glass, as an architectural element with bright colours and headline composition, into refined and elegant etched compositions with threads of painted colour, shiny lacquer and delicate surface carving.

Olynyk has developed a method of sandblasting the surface of glass to achieve an all over frosted look, or to actually carve designs into the surface. Using a system of resists, which are applied to the glass and peeled off with successive sandblastings, revealing clear delicate lines and patterns, the resulting compositions have a surface texture unusual in glass work. Thus, the artist is freed from the old headlines which served a structural purpose in traditional glass.

There is nothing unusual about Olynyk's work, however. Framing glass and putting it on the wall might rob it of its traditional association with light, but then Olynyk's work is all about change and transition, especially from order to disorder. And the contradictions don't end there, for this artist's compositions are elegant and refined, and have nothing to do with the breakdown of pattern which is the most frequent visual metaphor appearing in his work.

Using various sizes of wire meshes, whose edges are torn and broken as a 'resist' against his glass, Olynyk sandblasts their mirror image onto the piece, and the resulting pattern of ordered squares disintegrating into frayed and disorganized lines, is picked up and continued to logical completion with the thread-like and free form painted lines that animate Olynyk's compositions with the individuality of an illegible signature.

The large and impressive glass screen continues this artist's exploration of disorder and order, with small, beautifully bevelled pieces of glass arranged in two rectangles, an integral part of the composition with its free form lines and irregular segments of different kinds of glass. The combination of opaque, frosted, clear, hand-blown and flash glass, lead and resist lines, make this a unique piece of work, and one that bears up to close inspection, especially in the revelation of interesting details such as the continuation of design lines onto the wooden frame.

Olynyk's only concession to glass as an architectural element came with a fascinating twist in a unique work—a glass column. Creating a column, one of the most important and ancient supportive structural developments in architectural history, one of the most fragile of the builder's mediums, and a relatively recent one at that, imbued this piece with lively contradictions. That the column is only a fragment, like a modern relic, is again reflective of Olynyk's preoccupation

with the degeneration of order, and like the majority of the works of these three artists, is as evocative as it is innovative.

—Melanie Higgs

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## Opportunities

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### **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, colorator." **Write:** International Tapestry Symposium, Victorian Tapestry Workshop, 260 Park St., S. Melbourne, Victoria, Australia 3205.

### **GENERAL FOODS COFFEE SET COMPETITION**

National competition for potters and glassblowers to design and make coffee services to be exhibited by General Foods before becoming part of the company's permanent collection. General Foods will promote the selected pieces by using them in advertising for coffee products. Competition coordinated by the Ontario Crafts Council. Proposals due **April 6, 1988. Info:** Sandra Dunn, Craft Resource Centre, Ontario Crafts Council, 346 Dundas St. W., Toronto, Ont. M5T 1G5; Tel. 416/977-3551.

### **CALL FOR ENTRY**

**Memo, a National Ceramic and Glass Exhibition** is planned for the summer of 1988 in Montreal and St-Jerome, Quebec. Among the elements being considered are an exhibition of Ancient and Modern Ceramics at Montreal's Lavalin Galleries, a design contest sponsored by the City of Montreal, a conference and an environmental ceramic project by selected artists in St-Jerome, and participation by the CIRQ (Industrial Research Centre in Quebec). For information, contact: Ceramists Canada, CP 670, Val-David, Quebec J0T 2N0; tel. 819/322-6607.

### **MUSEUM OF CIVILIZATION**

The new **Museum of Civilization**, soon to be open in Hull, Quebec, across from Parliament Hill, is looking for craftspeople to execute a number of commissions to enhance certain areas of the building. The Museum requires wall finishes or murals for at least two areas. These will be quite large and must be quite durable. They are for areas with a great deal of bus and walking traffic and will literally be hosed down from time to time. The client is thinking of ceramic sculptural tiles, metal, cement or a combination thereof, but is also open to suggestions. The Museum also needs a curtain for the auditorium, centre opening and rising, 27.5 by 52 metres. This could be woven, quilted, embroidered, appliqué, etc.



Interested applicants should send a Curriculum Vitae with slides and suggestions of ideas (including, if possible, the price of previous commissioned prices included in your portfolio) to: Patsy Royer/Project Administrator, Canadian Centre for Folk Culture Studies, Canadian Museum of Civilization, Ottawa, Ontario K1A 0M8; tel. 819/953-1324.

#### **CANADA COUNCIL**

Visual Arts Grants A and B deadlines: **April 1 and October 1.** Project Cost and Travel Grant deadlines: **Jan 15, April 15, July 15, Oct. 15.** Info: Tel. 613/598-4323. Collect calls accepted. Art Bank Purchase Program deadlines: **May 1, Nov. 1.** Info: 613/598-4359.

#### **THE SECOND ELISABETH SCHNEIDER COMPETITION & AWARDS**

Open to all ceramic artists. Awards and cash prizes. **Deadline:** May 14, 1988. **Contact:** Galerie Schneider, Wilhelmstrasse 17, D-7800 Freiburg, West Germany, or call 0761/382448, 29406.

#### **MUSEUM OF AMERICAN FOLK ART**

The Museum of American Folk Art announces **Memories of Childhood** crib quilt contest, September 1, 1987 to September 1, 1988. Winners will be exhibited at 1989 Great American Quilt Festival 2. It is open to quilters around the world. Prizes will be \$7,500, \$5,000 and \$2,500 for 1st, 2nd and 3rd place winners. **For contest rules and further info:** The Great American Quilt Festival 2, Museum of American Folk Art offices, 444 Park Avenue South, New York, New York 10016; Tel. 212/481-3080.

#### **CALL FOR SUBMISSIONS**

The Community Arts Council of Vancouver invites submissions from artists for upcoming exhibitions in its Davie Street gallery. The non-profit organization exhibits work by local emerging artists working in fine arts and crafts.

Submission forms are available at the Arts Council Gallery or by sending a SASE to: Gallery Submission Form, Community Arts Council of Vancouver, 837 Davie Street, Vancouver, B.C. V6Z 1B7. **The next submission deadline:** February 19, 1988.

#### **QUILTS: VISIONS OF THE WORLD**

Quilters in all countries are invited to enter their quilts in this worldwide quilt contest. The theme is **Quilts: Visions of the World.** Quilts reaching the finals will be exhibited at the International Quilt Expo Europa held in Salzburg, Austria in June 1988, where they will be judged by an international panel. Cash prizes totalling \$3,500 will be awarded. **Deadline:** March 15, 1988. **For more info and entry forms:** Quilters' Newsletter Magazine, Box 394, Wheatridge, Colorado, 80034-0394.

#### **GALLERY IN THE PARK — CALL FOR ENTRY**

The Gallery is situated adjacent to Centennial Lodge in Queen's Park. The Gallery is managed by the Arts Council's Gallery committee, and is staffed by Arts Council volunteers.

Juried art shows and exhibitions are held every month from January to October. Artists wishing to exhibit in the Gallery may contact Andree St. Martin at 525-3244.

**Mailing Address:** P.O. Box 722, New Westminster, B.C. V3L 4Z3.

**Street/Meeting Address:** The Arts Centre, Centennial Lodge, Queen's Park, New Westminster, B.C.

**Times:** Tuesday to Sunday, Summer: 1:00 pm to 5:00 pm; Winter: Noon to 4:00 pm;

**Dues:** Artists are charged a small percentage on sales.

#### **QUILT TEACHERS**

The Fraser Valley Quilt Guild is starting to prepare their workshop programme for the coming year. They would be pleased to receive a resume and workshop outline from you. They are looking for new and innovative classes in traditional as well as contemporary quilting. They are interested in 2 day, 1 day, 3 hour and 2 hour workshop outlines. Please enclose a slide or photo if possible. Please include your fees and any special requirements. Please forward information to: Sharon MacLeod, Workshop Coordinator, 631 Draycott Street, Coquitlam, B.C. V3J 6M7. The Fraser Guild will pay travel expenses and provide room and board as well as workshop fees.

#### **BANFF CENTRE — THE LEIGHTON ARTIST COLONY**

Two visual art studios are available for use as working retreats by professional artists for a maximum period of three months per year. Applicants must show significant achievement. Successful candidates will be chosen by a panel comprised of faculty of the School of Fine Arts. **For further info:** Coordinator, Leighton Artist Colony, The Banff Centre, P.O. Box 1020, Banff, Alberta T0L 0C0; Tel. 403/762-6216. Applications may be made at any time.

#### **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.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.

## 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.

## 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 *Art 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: Rick 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.

# Workshops

## CRAFTS IN THE LATE TWENTIETH CENTURY: SOCIAL RELEVANCE AND CHANGE

**Date:** May 8 - 13, 1988

**Location:** Sydney, Australia

International conference organized by the World Crafts Council, hosted by the Crafts Council of Australia. Topics: alternatives to individual practice; public patronage and the public face of crafts; critical and philosophical framework for craft in the late 20th century; educational models. Two additional events will take place concurrently: a series of craft symposia at the Canberra School of Arts, April 24-May 8, and the Crafts Council of Australia's annual National Craft Expo which will have an international component. In addition there will be a national ceramics conference in Sydney, May 15-20, a meeting of the International Academy of Ceramics in Sydney, May 11-13, an international tapestry symposium in Melbourne May 19-24, a jewellery conference in Brisbane in January, and a fibre forum in Tasmania, May 15-20. Info:

Michael Keighery, Chairman, Planning Committee, Crafts Council of Australia, 100 George St., The Rocks, Sydney, New South Wales, Australia 2000.

## IMAGINATION MARKET WORKSHOPS

Families are welcome to Saturday afternoon workshops:

Jan 9 Exploring Space

Jan 16 Sculptures

Jan 23 Arctic Animals

Jan 30 Trains

Feb 6 Mobiles

For more info: Imagination Market, 1435 Granville St., Vancouver V6Z 1N1; Tel. 688-8811.

## FELTING WORKSHOP

**Date:** Jan. 11, 18, 25 (Mondays) Feb. 1, 8 (Mondays)

**Time:** 9:30 am - 12:30 pm

**Location:** Aberthau Kitchen, Vancouver

**Instructor:** Joann Waters

**Level:** Beginner or Intermediate

**Fee:** \$50.00

**Topics:** Joann is offering a more intensive felting workshop. Students can choose from a variety of articles, hats, slippers, vests, wall hangings, masks or sculptures.

**Contact:** Ena McInnis 922-9873 or Joanne Richardson 984-0187.

## PRODUCTION WEAVING

**Date:** Jan. 20, 1988 (Wed.)

**Time:** 9:00 am - 4:00 pm

**Location:** Aberthau Library, Vancouver

**Instructor:** Merna Beeny

**Level:** Intermediate to Advanced

**Fee:** \$20.00

**Topics:** A one-day class designed to teach you how to increase production using the equipment you have. Get off to a good start in 1988.

**Contact:** Ena McInnis 922-9873 or Joanne Richardson 984-0187.

## 8-HARNNESS WEAVING

**Date:** March 8 (Tue.), 9 (Wed.) March 15 (Tue.), 16 (Wed.)

**Time:** 9:00 am - 3:00 pm

**Location:** Aberthau Library, Vancouver

**Instructor:** Diane Mortensen

**Level:** Intermediate to Advanced

**Fee:** \$90.00 includes yarns and manual

**Supplies:** 8-Harness loom

**Topics:** Intensive course which guarantees a better understanding of multiple harness. Emphasis will be on the practical. Some of the weaves studied: double weave, double face weaves, complex twills, overshot, supplementary.

**Contact:** Ena McInnis 922-9873 or Joanne Richardson 984-0187.

## 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.

### **SUMMER CERAMICS STUDIO — BANFF**

**Date:** June 6 - August 12, 1988

Ceramics offers a ten-week summer program. The intent is to provide a major block of time and an opportunity to greater commitment for the serious artist. The studio experience is set up to allow individual work periods punctuated by visits from guest artists and faculty whose responsibility is to provide stimulating discourse in group situations and on a one-to-one basis. This constant interplay between direct work and evaluation builds stronger awareness and adds clarity to ideas for the participants. For those artists unable to consider the full program, we have designed the summer with the option of a five-week program. **June 6 - July 8 or July 11 - August 12.** It should be noted, however, that preference will be given to those wishing the longer term.

During the first five weeks of the program, an aesthetics/criticism seminar will be offered which will investigate the concerns and issues of the ceramic medium. The seminar will be open to writers, curators, and other artists who would like to participate in the workshop. It is hoped that the interaction of such a group will increase dialogue between ceramists and other professionals who are part of the network and support system. Participants in the seminar will have the opportunity to present papers on issues of their choice. Acceptance into the ten-week program or the first five weeks includes participation in the seminar. The seminar also forms part of the Critical Eye which is available to a limited number of participants from outside the Ceramics, Art Studio and Fibre Summer programs.

**Artist in Residence:** Ed Barniling  
**Summer Head:** Leigh Harrington

**10 week Fee:** \$1,200

**Room and board:** \$1,848

**Awards:** up to \$1,459

**Typical net cost to participant:** \$1,589

**5 week Fee:** \$600

**Room and board:** \$911

**Awards up to:** \$727

**Typical net cost to participant:** \$783

**Application deadline:** February 19, 1988

**For more info:** Office of the Registrar, Banff Centre School

of Fire Arts, Box 1020, Banff, AB T0L 0C0; tel. 403/762-6180.

### **SUMMER FIBRE STUDIO — BANFF**

During the summer the Fibre Studio offers two programs: Papermaking for four weeks followed by the six week open studio concept of Fibre Interchange. Applicants are encouraged to apply for either, or both programs.

Fibre artists applying in the summer are people who seek regeneration, critical feedback, and interaction with other artists, but who cannot, for whatever reasons, leave their commitments for a longer period of time.

Each of the sessions includes lectures, slide presentations, studio demonstrations, and discussions. Time is provided for individual work and the informal exchange of ideas and concerns.

The sessions are intensive. The emphasis is on exploration, the sort of exploration which may not see its full artistic fruition until long after the time spent in Banff.

**Summer Head:** Pam Patterson

### **Papermaking**

**Dates:** June 6 to July 1, 1988

This program is intended for people who already have experience in papermaking techniques and wish to explore and develop their concepts. The emphasis is on situating work in paper within a broader art context through the investigation of the work of other artists, and the encouragement of participants' own ideas and projects.

**Fee:** \$565

**Room and board:** \$723

**Awards up to:** \$666

**Typical net cost to participant:** \$622

**Application deadline:** February 19, 1988

### **Fibre Interchange**

**Dates:** July 4-August 12, 1988

Fibre Interchange brings together a varied group of committed artists in an open studio situation, to work in close contact with an international faculty of professionals who have made a substantial contribution to the field.

Addressing the concerns and potentials of art, this six-week interchange of issues, ideas, and styles is a program unique in North America.

Applicants propose a body of work they wish to pursue while at The Banff Centre. They are accepted on the basis of a statement of concept/intent and work shown in slides.

**Fee:** \$800

**Room and board:** \$1098

**Awards up to:** \$954

**Typical net cost to participant:** \$944

**Application deadline:** February 19, 1988

**For more info:** See address at end of previous article.

### **PLACE DES ARTS CLASSES**

#### **Spinning**

**Time:** Mon. 7:30 - 9:30 pm or Thur. 9:30 - 11:30 am

**Instructor:** Irene Weisner

**Fee:** 8 sessions \$45.00; lab fee: \$4

This course is followed by:

### **Yarn Design/Dyeing**

**Time:** Wed. 7:30 - 9:30 pm

**Fee:** 4 sessions \$22; lab fee: \$3 (must know how to spin)

Starts March 16

### **Spin Exotic Fibres**

**Date:** March 14 & 21

**Time:** 7:00 - 10:00 pm

**Fee:** \$17; lab fee: \$5

2 session workshop — Learning the properties and blending of fibres. Learn to spin cotton, flax, silk, mohair, dog hair, alpacca, llama & yak.

### **Introduction to Weaving-Frame Loom**

**Time:** Wed. 9:30 - 11:30 am Wed. 7:30 - 9:30 pm

**Fee:** 8 sessions \$45; lab fee: \$3

Make wallhangings, cushions, handbags, etc.

### **Weaving — Table and Floor Loom**

**Time:** Tue. 7:30 - 9:30 pm

**Fee:** 8 sessions \$55; lab fee \$4

Beginners — includes setting up looms, basic weaves, projects, warping.

### **Basket Making**

**Time:** Mon. 9:30 - 11:30 am (PM class, if required)

**Fee:** 4 sessions \$24; lab fee: \$4

Wicker and coil.

### **Functional Pottery**

**Time:** Mon. 10-12 noon or Thur. 7:30-9:30 pm

**Fee:** 10 sessions \$55; lab fee: \$18 (for firing and glazing)

This course will provide would-be potters with the opportunity to learn hand-building and wheelthrowing techniques through demonstrations and personal assistance. Decorating, glazing, firing, and recycling clay will be explained. Participants with some experience will attempt matching pieces, lids, handles and plates.

**For more info:** Place des Arts, 1120 Brunette, Coquitlam; Tel. 526-2891.

## **CAPILANO COLLEGE CLAY & TEXTILE ARTS PROGRAM**

The two year **Clay & Textile Arts Program** offers the following courses during the Spring semester starting January 11, 1988. These courses are open to **part time students**.

### **Art 230 — Marketing Skills for the Craftsperson**

Monday nights, 6-9 pm. Starting January 11. Room A206. 3 credits.

This course will be team-taught by faculty who are professionals in the field of Marketing, Communications, Advertising & Promotion, Photography, and who have experience as practicing craftspeople.

### **Art 276 — Sculptural Clay**

Mondays 9 am-12 noon; lab 1-4 pm. Instructor: Jim Thornsbury.

### **Art 165/274 — Beginning & Advanced Functional Clay**

Tuesdays and Thursdays 9 am-12 noon; lab 1-4 pm. Instructor: Donna McLaren.

### **Art 161/285 — Beginning & Advanced Surface Design**

Wednesdays and Thursdays 9 am-12 noon, and 1-4 pm studio. Instructor: Lesley Richmond.

### **Art 169/268 — Beginning & Advanced Weaving**

Mondays and Fridays 9 am-12 noon, and 1-4 pm studio. Instructor: Mileneke Mees.

**For further information and registration** please contact the Clay & Textile Arts Department, 984-4911 or 986-1911, local 2008.

## **"neat things" CLASSES**

**Enameling.** Starts Tuesday, Jan. 26. 7:30-10 pm. Cost: \$80.00.

Learn the basics and lots more in this course to produce colourful enamel on copper brooches and earrings. 6 classes. Instructor: Madeleine Chisholm.

**Glass Fusing and Stumping.** February 6 and 7. 10 am-4 pm. Cost: \$85.00.

Come with Madeleine to Brock Craig Studios and learn to fuse and slump coloured glass. Each person will take home a glass bowl and learn the possibilities of this exciting technique. Some glass supplied. Special colours of your choice extra.

"neat things," 1765 Marine Dr., West Vancouver. 926-9512.

## **SURFACE DESIGN WORKSHOPS**

In the new year, Louise Slobodan is offering the following workshops:

1. Art to Wear - Handpainted T-shirts and sweatshirts.
2. Basic Screen Printing on Fabric.
3. Designing for textiles using the Xerox machine.
4. Developing high contrast positives in the dark room.

For more information, phone 224-0307.

## **Exhibitions**

### **UBC MUSEUM OF ANTHROPOLOGY**

**Sewing Dissent: Patterns of Resistance in Chile.** An exhibition of patchwork and embroidery wall hangings — traditional folk art which recently became a form of protest against the harsh conditions of life for Chile's poor. This project was made possible through the support of the Salt Spring Island Voice of Women. To March 1988. 228-4643.

### **CHARLES H. SCOTT GALLERY**

**Robert Arneson.** January 8-February 7. In addition to the ceramic sculpture for which Arneson is best known, the exhibition includes bronze sculpture and large mixed-media drawings. Responding to strong personal feelings about Armageddon by nuclear disaster, Arneson began in the 1980s to deal with this subject in a series of works that, whether satirizing the makers of war or depicting its innocent victims, are extraordinarily powerful.

The Charles H. Scott Gallery is located in the Emily Carr College of Art and Design on Granville Island, 1399 Johnston St. For further information: Betty Rumpel, Administrative Assistant, 687-2345, local 220. In addition, Jim Thornsbury will be lecturing on Arneson's work at Emily Carr College of Art, Room 260, January 13, 12 noon. Lecture is free and open to the public.

# Fairs

## CALL FOR ENTRY

We are interested in contacting craftspeople to take part in juried international craft fairs to be held at Van Dusen Gardens in 1988. For an application form, contact Chris at 926-0488 after 6 pm.

## 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.)

## 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

## 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

## ART MARKET

**2nd annual Christmas art and craft show sale.** 116 booths, juried, high quality exhibition. **Dates:** Nov. 18-20, 1988. **Location:** Calgary Convention Centre, 120-9th Ave. S.E., Calgary, AB. Interested?? Applications available March 1, 1988. Write or call: Art Market Productions, Marlene A. Loney, P.O. Box 385, Banff, AB, T0L 0C0. Tel: 403/762-2345.



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

TYPE OF MEMBERSHIP REQUIRED (please indicate )

**REGULAR NEW**

individuals, societies or groups. Members will receive monthly newsletters and have full voting privileges. \$37.00

**RENEWAL**

**STUDENT**

for registered full-time students. \$20.00

**FAMILY \$52.00**

**AFFILIATE**

registered organizations wishing to be closely associated with the CABC. Special form required. \$52.00

**SUSTAINING**

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

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

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