

craft contacts



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Tourism Recreation and Culture

HON. BILL REID, MINISTER

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February 1988

News

IN MEMORY

The Crafts Association of British Columbia has lost a dear friend in the recent death of Grace Cameron, mother of executive director Gail Rogers and grandmother of Cameron Rogers whose name we commemorate in a scholarship for craftspeople.

Throughout her life, Grace was a committed supporter of the arts and crafts and of gardens. She was for many years a member of the Vancouver Art Gallery Volunteers and her support for the Van Dusen and the University of British Columbia Botanical Gardens was much appreciated. No job was too insignificant for her to undertake: wherever help was needed she was there. It was not an uncommon sight to see her cheerfully folding and addressing the Crafts Association's newsletter in order to meet the mailing deadlines. Not only did Grace give willingly of her time, her support for craftspeople through commissions and her donations to the Crafts Association were not infrequent. Her last gift, made one week before she died, was a generous one to the Cameron Rogers Scholarship fund.

The board of directors of the Crafts Association of B.C. has for some time been considering ways and means of increasing the value of the Cameron Rogers Scholarship, in order to support more fully a student or craftsperson who wishes to pursue crafts studies or further his or her expertise. We feel that now is the time. It is proposed that the Cameron Rogers Scholarship be renamed the Grace Cameron Rogers Scholarship. I think Grace would have liked

the combination of her name with that of her grandson. And now we appeal to you to make a donation to the Grace Cameron Rogers Scholarship Fund in memory of Grace. Your money, however large or small, will go into an endowment fund for the benefit of craftspeople in British Columbia. Please give generously, and we thank you for your anticipated support.

Penny Gouldstone
President

CABC Board of Directors

P.S. An income tax receipt will be issued for all contributions.

A TRIBUTE

Some clients are a pain. Some are pleasant. Some are even interested. A few are great: they're not only interested, but appreciative and pay on time as well. However, on rare occasions, a client transcends the client, even patron role, to become a friend.

Grace Cameron became a friend.

A few months after first meeting her at CABC, I received a call because Grace was interested in commissioning a stained glass window. Very quickly, appointments at her house to take measurements, look at designs or examine glass samples escalated into three and four hour visits. These meetings covered business first, a lunch of tea and baking, what's happening in the arts scene (on & behind the walls), opinions and playful controversy, and, of course, squeals of delight over juicy gossip. No subject was forbidden when we'd pick away at the meaning of art, relationships and life. All of which was infinitely more enjoyable with Grace's wonderful sense of humour, whether directed at herself or the world.

Grace had an unending curiosity that propelled her from gardens to literature, business to world of youth and pop culture. Once, she was so intrigued, yet threatened, by the punk look, she contrived to approach one torn, perforated, buckled and gelled male specimen in a bank line-up. In asking for directions on how to do something, she was surprised to find the individual shy, polite and helpful. So it was costume! But, why such a violent one?

If her curiosity led to a serious interest, then that usually meant support. Her home was a perfect example of how she supported the arts. She had knowledgeablebly acquired a diverse collection of artwork ranging from pottery to Eskimo carving and blown glass to sculpture. Her walls were covered with Canadian Masters (e.g. Milne, Tanabe, Kipling), lesser known artists and the intricate drawings by her late grandson Cameron Rogers, a creative spirit that she still missed.

Her support went beyond her home. Hours of her time were devoted to volunteer work for CABC, the Vancouver Art Gallery and Van Dusen Gardens. I am sure everyone she came in contact with were amazed at her interest, her energy and her sense of humour. And the organizations were further supported by her frequent financial contributions.

The nature of her support was special. She encouraged growth without trying to control it. In my case, I was given the opportunity to do three windows over a course of two years. They were all contemporary in nature yet still specific to the house and Grace. She was in her vibrant mid-seventies at the time.

After the windows had been installed, I once called and asked permission to bring three close friends by to see the windows I was so pleased with. (It was also an opportunity for them to meet Grace and see her home.) She said, "Sure, come for tea at 2pm on Saturday!"

Around 5pm that Saturday, after three bottles of wine, too much food, challenging conversation and gales of laughter, my friends knew why the windows had been so rewarding for me. Grace.

Brian Baxter

IN MEMORIAM

My Mother, **Grace Cameron**, and her colleagues; **Mary Stewart**, **Betty Bell**, the late **Margaret Andrew**, **Ronnie Monsen** and **Justine Housser** were responsible for setting up and managing the Gallery Shop in the Vancouver Art Gallery in the 1950s. This shop set the standard for fine B.C. crafts and innovatively designed products in Vancouver. Many of today's outstanding artists had their first introduction to the buying public through this venue.

When I first came to work for the CABC it was easy for me to introduce myself as "Grace Cameron's daughter." She had earned the respect and love of the craftspeople and I was made to feel at home and comfortable because of it.

My Mother introduced me to fine craftsmanship and taught me about well-designed objects. We then shared this common interest and from that time on enjoyed many happy times seeing, buying and talking about art. I thank my mother

for initiating this love and appreciation in my soul and I will miss her "good eye."

Gail Rogers

MADE BY HAND '88

Due to the high cost of mailing it was decided to print both sides of the **Made By Hand '88** entry forms. If you wish to keep your newsletter intact please photocopy the entry form for submission.

Eisa Schamis, *Committee Chairman*

CONGRATULATIONS

● to glass artist, **Lou Lynn**, who won 3rd Prize in the Japan Glass Art Association's international glass exhibition, **Glass '87 in Japan**. This exhibit was in Tokyo's Odakyu Grand Gallery. It was the 5th of JGAA's juried triennial exhibitions, and brought together 168 glass artists from 16 countries. 'Way to go, Lynn!

● to **Walter Dexter** (potter), **Lutz Hautschild** (glass artist) and **Carole Sabiston** (fabric artist), who all are included in **Restless Legacies**, an exhibition to be held in Calgary during the Winter Olympics. Out of 180 submissions, only a total of 21 craftspeople were selected.

● to **Ron David**, **Ralph Antonio**, and **Gerry Quarton** for winning the three \$250 prizes at the Explorations in Wood '87 exhibition in Victoria.

● to **Anthea Mallinson**, whose tapestry, "Westcoast Sungod," was included in Fiber Arts Design Book III.

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

The Newsletter will not be the same without Grace Cameron. A lot of what I call plain, hard "donkey work" goes into producing this Newsletter each month. Stuffing, folding, mailing are not the glamorous jobs that most people volunteer for — but cheerfully and dependably, Grace could be counted on to help with this routine but very necessary task. With her humour and laughter, she made the hours fly by faster. Thank you, Grace.

Jean Kuwabara

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Cartwright Gallery

SILK FROM THE SKIES

February 25 - April 9, 1988

As one of Canada's most prominent textile/fibre artist, **Joanna Staniszis** work has found much exposure

throughout the city as commissioned pieces on display within many a corporate setting. **Silk From the Skies** at the Cartwright Gallery marks the first Vancouver solo exhibit for Staniszkis in ten years.

Born and raised in Poland, Staniszkis attended the Fine Arts Academy in Warsaw and continued with studies in Lima, Peru, and the Chicago Art Institute in the U.S. where she graduated with Honours in Interior Design and Textile Design. She has made Vancouver her home since 1968 while pursuing her studio work and teaching at the University of British Columbia.

With a movement away from an earlier fascination with weaving, Staniszkis has shown a growing versatility and creative application in her ongoing search for new techniques and materials. The influence of ever-changing Vancouver sky-scapes makes its way into Staniszkis work with a recent common theme of clouds formed with hand-dyed carded wool and silk within plexi columns.

Her discovery of a silk cargo parachute in a French flea-market while on sabbatical in the early 80s, inspired Staniszkis in an exploration into silk and possible applications in her work. Since then, a proliferation of hand-dyed silk ribbon and cord has found its way into her tapestries and various thematic wall-hangings in a detailed study of colour and texture.

Silk From the Skies is an exhibit of Staniszkis' current work in addition to previous pieces on loan from private collections.

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: Mr. Mitchell, Chair, Search Committee, Cartwright Gallery, Suite 710, 1050 W. Pender Street, Vancouver, B.C. V6E 3S7.

CCC

CONSUMER AND CORPORATE AFFAIRS

from CCC Bulletin, Dec '87

Regulations to restrict the sale of consumer products containing hydrofluoric acid and other fluoride ion sources are being considered by the Department of Consumer and Corporate Affairs of Canada. Craftspeople working with stained glass and pottery may be affected.

The Department has developed the following questionnaire to gauge the potential impact of such regulations, and wishes to hear your comments.

Hydrofluoric Acid in Arts and Crafts Materials

Hydrofluoric acid (HF) is a toxic and extremely corrosive chemical used in glass etchants and glaze removers. Contact with HF can cause deep, slow-healing and extremely painful burns, as can contact with ammonium bifluoride or sodium bifluoride, both of which are also used in glass etchants. The onset of symptoms may be delayed for several hours after contact, leading to a delay in seeking the necessary first aid treatment. Also, many physicians are not aware of the special treatment required for HF burns. The danger is such that protective gloves, clothing and eyewear are essential when handling these chemicals.

Consumer products containing HF must be labelled in accordance with the Hazardous Products Act, which is administered by the Product Safety Branch of consumer and Corporate Affairs Canada. However, given the nature of the hazard posed by HF, this may offer inadequate protection, and the Product Safety Branch is therefore considering restricting the sale of consumer products containing HF and other fluorides. Such a restriction may affect stained-glass workers and potters, and the Branch wishes to assess the potential impact.

1. Are glass etchants and glass removers packaged as consumer products used by non-professional, non-institutional craftspeople?
2. Are practical alternative material and methods available?
3. Would it be practical to limit container size so as to limit the potential spill hazard?
4. Would the provision of disposable safety gloves with every container encourage their use?

Those wishing to comment on the above questions or any other aspect of the problem of HF in consumer products are urged to contact Richard Viau, Ph.D., Chief, Chemical & Biological Hazard Division, Product Safety Branch, Dept of Consumer & Corporate Affairs, 16th floor, Zone 5, Place du Portage, Phase I, Hull, Quebec K1A 0C9; Tel. 613/997-1194.

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 CABO, 687-6511 or the CCC at 613/235-8200.

Shop/Gallery

FOCUS AT CRAFTHOUSE IN MARCH — MARY FOX

Mary Fox, self-taught potter, currently resides in Vancouver, B.C. Mary began experimenting with claywork at the age of fourteen and within five years, was successfully producing

pottery on a full-time basis. She first established herself producing functional stoneware.

In recent years, Mary has been increasingly captivated by the raku process, a Japanese method of firing. It is the spontaneity and direct interaction with nature's elements that excites and inspires this potter. Mary feels that the "spirit" of each clay form is awakened through the raku process.

Mary's works have a one-of-a-kind quality that make them unique treasures. Distinctive innovations on classical themes are evident throughout her vessel forms. Each piece reveals clean fluid lines, fine balance and has an unmistakable presence.

Recent works also include raku torsos. Mary has begun to explore the different qualities of energy possible to the human form. This is achieved by experimenting with various torso forms and through the process of raku glazing and firing.

Mary's torsos are in various private collections in Canada, the United States and Great Britain. A grouping of torsos was recently exhibited by a leading design company in Vancouver at the opening of their new office.

Mary's works are shown in stores and galleries in British Columbia and Alberta. She was one of two featured artists for a show held at Out of Hand Gallery, Victoria, B.C. in May 1986. Mary has been awarded the "CABC Cameron Rogers Scholarship" for 1987.

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

Review

SCRAPS OF PROTEST

The recent exhibition of Chilean arpilleras at the Museum of Anthropology (to March '89) provided an opportunity to contemplate the silent courage fueling the lives of people struggling against hardships hardly imaginable in our comfortable country. Despite the awful undercurrent of terror and silence which haunts these little tapestries, just as they haunt the lives of the mothers, wives and daughters who make them in the workshops of the shanty towns around Santiago, the brightly coloured scraps of material, the yellow sun and strong, formidable horizon of the Andes testify to the indomitable spirit of these Chilean women.

What began after the military coup on September 11, 1973, when Pinochet came to power at the head of a right-wing military junta, when more than 7000 people were detained in the space of two months after the death of Allende, when women in the shanty towns suddenly found themselves alone (today one in every three households in Chile is headed by women), their men having disappeared into the prisons and detention centres, never to be heard of again, led to the formation of the Pro-Paz committee by the Catholic Church to investigate the fate of the 'disappeared.' The church also provided shelter and lent support to those mourning the loss of their loved ones, eventually establishing

a system whereby the women could earn money for themselves and their children by sewing the arpilleras. Arpillera means burlap in Spanish and because the backing for these small wall hangings, with their figures attached to an applique cloth background, were often made of burlap, the finished work came to be called arpillera.

Housewives got to know each other as they inquired after their missing relatives in prisons and police stations, or they met while seeking legal, or medical aid as well as work opportunities from the Vicarate of Solidarity (which replaced the Pro-Paz committee, and cannot be dissolved because it functions entirely within the ecumenical laws of the Catholic Church), and it was in this collective spirit of shared loss and grief that they formed the Association of Families of Detained-Disappeared, and it was these women that were some of the first to make arpilleras.

The construction of an arpillera begins with a theme, which is often discussed with members of the workshop, and continues with the cutting of background shapes, which are then sewn into place with a blanket or cross stitch. Working from the sky and mountains, the elements of a stage are sewn into place, and the little three dimensional dolls that people the arpilleras are carefully attached to the background. The doll's heads are made by stuffing small squares of cloth and embroidering the eyes and mouth. If there is not enough black wool for the hair the women will use their own, and if there is not enough scraps for the patchwork clothes, they often cut from the same cloth they are wearing. Other three dimensional elements are added: small twigs for firewood, matches for broomsticks or clubs carried by the faceless, ubiquitous police who may also wear tin foil helmets. Gates swing open, clothes flutter on the line, little scraps of paper are eviction notices held by housing authorities, pieces of cardboard are collected and sold, fires burn under soup kettles, faces of the disappeared are clipped from the newspapers and attached to the walls of detention centres.

Each arpillera is a small scene from the women's lives, at first focusing on the children and dogs playing in the streets of the shanty towns, but gradually becoming more politically motivated as the women gained expertise and self-confidence in their role as artists and political activists. As the years went by, the arpilleras became not just a means of earning some money (the Vicarate both provides materials and purchases the finished arpilleras which are sent abroad in small quantities to avoid detection) but an outlet for the women's feelings, a way of expressing themselves both politically and artistically. One woman writes, "They are the values of our people written on a flour sack. All the experience and suffering of the Chilean people are written on them."

The exhibition at the Museum of Anthropology illustrates this progression into political awareness, beginning with a series of village scenes (which, however, are not immune from political "informers" hiding in trees), to revelations of their poverty, where workers from the Chilean Electric Co. take down the shanty towns' wires, illegally tapped from sources outside the slums. Mothers line up with their children

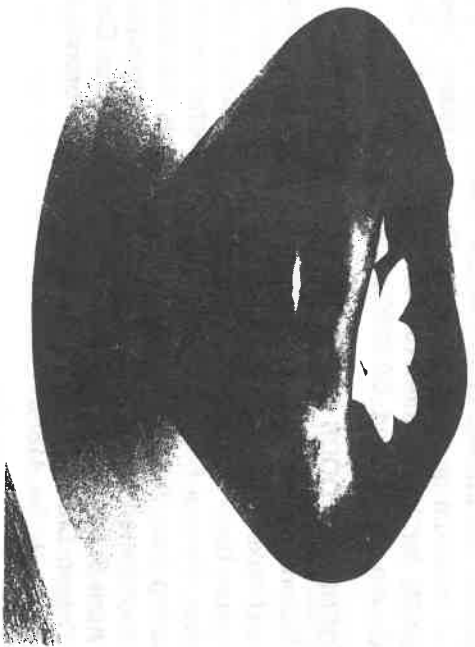
in front of a dilapidated medical clinic where there is a sign on the door which reads "No more milk."

Other pieces, some of which are signed P.P. Chile, which stands for the work of a political prisoner, are even more chilling indictments of the Junta's terrorist policies. In one scene, long white threads spray out from police fire hoses and entangle a group of women demonstrating in front of a prison. Their signs read "No more torture." Another, in a rare example of rudimentary perspective, depicts a grey, ghostlike man with a question mark over his head, being led down a city street to a certain, yet unknown fate. A group of women hold banners saying, "Where are they?"

With all channels of free expression effectively silenced in Chile, the emergence of the arpilleras, the first autonomous movement in the country organized by working class women, have special significance. The workshops provide a way for the arpilleras to document and denounce oppression where all such activities are banned, and most importantly, when the arpilleras travel across the borders, taking their messages to the rest of the world, the women have successfully told the truth.

"We are very happy there are exhibitions held," says one woman. "We housewives could never have dreamed that we could become artists. That gives us the courage to go on, to keep on struggling to live."

—Melanie Higgs



KAY DODD, POTTER

The world is full of artists, potters, printmakers and sculptors. Potters abound, but when it comes to the crunch, only a few rise to the top.

It was suggested to Kay Dodd, whose exhibition of pottery was on view at the Art Gallery of the South Okanagan, Oct 8 - Nov 8, that her work is a cut above the ordinary, that it moves beyond pottery into an area of finer work, that she has become a ceramist. This she vehemently denies, "I am a potter, first and last," she claims. However, she cannot deny that her work is of the very best, that she has risen to the top and is on her way to being recognized as one of the better exponents of her craft.

Her work speaks of technical excellence. One ought not to touch these pieces, but I did because to touch seemed essential. The lids fit the bowls, and each piece is balanced in colour and line and texture. Her colours are clear and clean, colours that might be associated with china but not often with pottery. It is possible that the colours she has perfected could become her chop mark.

Dodd's work goes beyond the functional. Her burnished smoked free-forms and folded forms are sculptural, visual images. Her vases would enhance any flower, but it is hard to imagine chutney in a small covered jar, though it is entirely possible.

Kay Dodd lives and works in Sumnerland, and she says of her work, "During the 27 years I have been working with clay, my life has moved me frequently from one locale to another, with a variety of challenging experiences, but somehow my involvement with clay has always claimed priority. Every day is a new opportunity and I feel fortunate."

—P.M. Ritchie

New Publications

PUTTING IT ALL TOGETHER

Putting it all Together: A Contemporary Approach to Quiltmaking by **Pat Cairns** and **Jean Affleck**. Alexander Nicholls Press, Vancouver, 1987.

'I don't have enough time,' is a familiar lament to quilters. It is also the most common reason for not taking up quilting in the first place. Various books in the past have presented techniques for quick piecing and machine quilting. No recent authors, however, have provided such a concise and elegant overview as **Pat Cairns** and **Jean Affleck** in **Putting it all Together: A Contemporary Approach to Quiltmaking**. Both writers are respected professional quilters who actually use the techniques they describe to make their award-winning quilts. They offer no pages full of airy theories, but give good, solid methods for designing a quilt and for getting it completed with a minimum of wasted time and effort.

Pat and Jean discuss basic information such as quiltmaking tools, and then confront the traditional trouble spots for the quilter—colour, fabric selection and fabric organization—with simple and effective advice. They design quilts using a modular approach and discuss how to manipulate the design through fabric mock-ups. The sections on machine quilting are particularly worthy of note as are their hints on finishing techniques. Jean's original method of mitering corners is worth the price of the book alone as is her foolproof method of measurement and construction for the Lone Star quilt. The book concludes with information on such topics as Log Cabin quilts, pre-stuffed quilts, applique and Italian corded quilting.

The work is well-illustrated with drawings by Carolyn Affleck which make the book a useful instructional tool. Pat and Jean are both experienced quilting teachers and their writing reflects their expertise in anticipating and answering

questions. Four pages of colour photographs demonstrate the effectiveness of the techniques described in the text.

Putting it all Together is a positive and cheerful antidote to the midwinter blues. If your favourite quilt store doesn't carry it, order it directly from Pat Cairns Studio, 1420 Old Bridge St., Vancouver, B.C. V6H 3S6. The cost is \$14.94 plus \$2 for postage and handling.

—Frances Fournier

Opportunities

THE JEAN A. CHALMERS FUND FOR THE CRAFTS

The Jean A. Chalmers Fund for the Crafts enables the Canada Council's Visual Arts Section to assist groups of professional craftspeople or nonprofit crafts organizations to conduct innovative, experimental and creative projects that have a theoretical or practical application in the development or advancement of the crafts in Canada.

The next competition deadline is March 1, 1988. A description of the application procedures and criteria is available from the Communications Service at 613/598-4365. For more information contact the Visual Arts Section, 613/598-4348. The Canada Council accepts station-to-station collect calls.

GALLERY SPACE AVAILABLE

The West End Community Centre, on 870 Denman St., houses an Art Display Gallery in the main lobby area. This gallery was built and is maintained by the West End Community Association, for the enjoyment of the community centre patrons.

We are presently accepting applications for showings to be displayed from April - December, 1988. An Arts Committee meets monthly to review portfolios and set dates and prices for future exhibitions. We encourage submissions from a wide variety of artists throughout the lower mainland.

For additional information on submissions and exhibitions, please contact: Susan Tinevez, Arts Programmer, West End community Centre, 870 Denman St., Vancouver, B.C. V6G 2L8; Tel. 689-0571.

WOMEN AND THE ARTS/LES FEMMES ET LES ARTS

July 27-31

Women and the Arts/Les Femmes et les Arts will be sponsoring a sculpture competition for the **Spotlight '88** women's festival to be held in Winnipeg. The sculpture will be placed in a Winnipeg venue. The competition is open to all Canadian female sculptors. The winning sculptor will receive \$20,000 (including materials, mounting and artists fees). For more info: Women & the Arts Office 204/947-1390.

STUDENT COMPETITION

Tabletop '88 the 3rd annual international student Surface Design competition using any interpretation of

the number 88 or 8, create a prototype, maquette or croquis of goods which can be used on a tabletop. Emphasis is placed upon the patterning or imagery within the surface design as well as on the shape or form. There is no entry fee and awards will be given. Slides (1 entry per student) are due by **April 1, 1988**. For a prospectus send a SASE to: Surtex — George Little Management, Inc., 2 Park Ave., Suite 1100, New York, NY 10016; Tel. 212/696-6070.

JUSTINA M. BARNICK GALLERY, HART HOUSE

Is accepting applications for exhibitions. **Deadlines:** August 31, December 31. Submissions should include 10 slides and a resume. **For info:** Judy Schwartz, Hart House, University of Toronto, Toronto, Ont. M5S 1A1; Tel. 416/978-2451.

VANCOUVER SCHOOL BOARD

The V.S.B. is looking for craftspeople to teach art career students the basics of a craft, in a 6-session series. Info: John Hunter, Consultant, Career Preparation, 731-1131, local 259.

WILDLIFE IN TAPESTRY

"Wildlife in Tapestry," a planned exhibition at the Scheuer Tapestry Gallery, 167 Spring St., 2nd floor, New York, N.Y. 10012, January-February 1989. An exhibit of wildlife images in flat, gobelin-style tapestry. **Entry deadline:** October 1, 1988. Results returned by SASE by November 15, 1988. **Eligibility:** handwoven tapestries using gobelin or similar techniques, featuring wild (not domestic) animals, birds, aquatic life. **Entries:** 35 mm colour slides, \$5.00 entry fee, no minimum or maximum entry. **Curator:** Arlene Gawne. **SASE for information to:** Arlene Gawne, 73470 Dalea Gawne, Palm Desert, CA 92260; 619/340-3628.

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 Durdas 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 CRICQ (Industrial Research Centre in Quebec). For information, contact: Ceramists Canada, CP 670, Val-David, Quebec J0T 2N0; tel. 819/322-6607.

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.

CANADIAN BOOK BINDERS' & 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. 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 ven-

ture 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.

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, Assessessorato Urbanistica, Via Zanelli, 4-45018, Faenza (RA) ITALIA.

Workshops

BAFFLED BY TAXES?

It's tax time and for many of us that means baffle time. The Artfund—to assist in the maze of deductions, credits and exemptions—is pleased to announce its second annual financial planning seminar for artists.

This full-day seminar, tentatively scheduled for twelve locations across Canada, is an opportunity for artists to discuss practical financial concerns with leading business and professional experts. Topics to be covered include taxes, investments, pensions and insurance. A question and answer session will follow each presentation. The seminar is applicable to all individuals employed in the arts or self-employed.

The advance fee for this extremely relevant seminar is \$10 for Artfund members and \$15 for the public. The fee, at the door, will be \$20. Reservations may be made in advance by forwarding name, address, telephone number and cheque, payable to the Artfund, to our offices or by phone with your Visa card. Space is restricted. P.O. Box 3129, MPO, Vancouver, B.C. V6B 3X6. This seminar will be held at the Back

M A D D I E
O O W
O O M
C E N V E R I

An Exhibition Of Contemporary Crafts Call For Entries

The CRAFTS ASSOCIATION OF BRITISH COLUMBIA invites all B.C. craftspeople, members or non-members, to participate in the MADE BY HAND '88 juried exhibition at the Cartwright Gallery, 1411 Cartwright Street, Granville Island, Vancouver, July 19–August 28, 1988.

Jury

Jury members: Grace Gordon-Collins, architect designer for Archipelago Design Ltd., and Willard Holmes, director of the Vancouver Art Gallery. The jurying procedure will be a two stage process. Initial selection will be made from slides. Pieces chosen for further consideration to be submitted at a later date.

M A D D I E
O O W
O O M
C E N V E R I

The Crafts Association Of British Columbia

Entry Procedure

- to be eligible participants must be residents of B.C.
- maximum of 3 entries per person
- for each work entered participants must provide 2 slides (two different views or one view of the entire piece and another a detail of it)
- slides should be clearly marked with name, title and entry number
- slides of accepted works will become the property of the CABC Resource Centre to be used for publicity, educational or exhibition purposes
- slides of works not accepted will be returned only if a stamped self-addressed envelope is provided
- shipping: all works should be securely packaged. The CABC cannot take responsibility for damages that may be incurred by works being shipped to the competition. Costs of shipping works to the competi-

Awards

Three prizes of \$500 each, the Finning Awards, will be adjudicated by the jurors. Winning pieces will be displayed at Craffthouse on Granville Island after the exhibition.

Criteria

- Works submitted must have been executed by the artists in 1987 or 1988
- They must not have been exhibited elsewhere
- Crafts of all media are accepted except those falling into the categories of painting, graphic arts and photography

tion is the responsibility of the participant. Costs of returning work will be assumed by the CABC.

- works for sale will be subject to 40% commission
- artists whose works have been selected for the exhibition will be expected to volunteer some hours during the putting up and taking down the show
- total entry fee (non-refundable) CABC members \$25.00 non-members \$30.00
- entry forms, entry fee and slides must be received at the MADE BY HAND '88 CABC 1386 Cartwright Street Vancouver, B.C. V6H 3R8 not later than May 13, 1988

Deadline for delivery of works: June 17, 1988

For further information please call Gail Rogers at (604) 687-6511 or Elsa Schamis at (604) 224-1695

ENTRY FORM MADE BY HAND '88

Name: _____ Telephone: _____

Address: _____

_____ Postal Code: _____

Entry #1 Title: _____

Description & Size: _____

Price or Value: _____ For Sale? _____

Entry #2 Title: _____

Description & Size: _____

Price or Value: _____ For Sale? _____

Entry #3 Title: _____

Description & Size: _____

Price or Value: _____ For Sale? _____

Alley Theatre, 754 Thurlow St., on **February 6, 1988** commencing at 9:00 am. **For fruther info:** 253-4307.

BEGINNER'S KNIFEMAKING

Date: Saturdays, February 27 - March 19, 1988

Time: 9:00 am - 4:00 pm

Location: Parksville

Fee: \$170 plus \$15 lab fee (4 sessions)

Instructor: Mick Langley

Mick Langley, the only Master Knifemaker in Canada will guide participants through the stock removing form of knifemaking as they make their own knife. Proficient in the art of making Damascus steel knives, Mick has won awards and his knives are prized possessions in many private collections around the world.

For more info: Malaspina College, P.O. Box 42, 141 Memorial Ave., Parksville, B.C. V0R 2S0; Tel. 248-2046.

FEDERAL BUSINESS DEVELOPMENT BANK SEMINARS

BOOKKEEPING FROM START TO FINISH

Date: Wed. February 17; **Location:** Lonsdale Quay Hotel, N. Vancouver

Date: Tue. February 23; **Location:** Surrey Inn, Surrey

Date: Sat. March 5; **Location:** Sheraton Villa, Burnaby

***Time:** 9:00 am - 4:30 pm **All sessions**
Fee: \$85 (6 hours)

Every business has to record their transactions with a bookkeeping system. You'll be amazed how much you learn in 6 hours. This seminar covers, in easy to understand terms, the 5 basic steps of bookkeeping from the in's and out's of recording transactions to producing financial statements.

INTERESTED IN IMPORTING AND EXPORTING?

Date: Tues. February 23; **Location:** Holiday Inn Broadway, Vancouver

Date: Sat. March 19; **Location:** Richmond Inn, Richmond
Fee: \$85 (6 hours)

Importing products to Canada - transportation costs, handling duties, quotas, tariffs, regulations and packaging. Exporting - tapping foreign markets - what is needed in your export market plan - insurance and financing - where to get free information. Guest speakers from government agencies, customer brokers, freight forwarders and the Int'l Div. of a Chartered bank.

THE MICROCOMPUTER & BOOKKEEPING

Date: Wed. March 9 (1:00-4:30); **Location:** Vancouver Software Centre, Vancouver
Fee: \$50 (3 hours)

Learn how easy it is to handle your bookkeeping with today's software on personal computers. This "hands-on" workshop will demonstrate an accounting package designed for small business handling from journal entries to financial statements to bank reconciliations to customer statements.

ADVERTISING AND PROMOTION

Date: Wed. Feb. 17 (9:00-4:30); **Location:** Royal Towers Hotel, New Westminster

Date: Wed. Mar. 2 (9:00-4:30); **Location:** Holiday Inn Broadway, Vancouver

Fee: \$85 (6 hours)

It's essential that your promotion is cost effective. Learn how to choose the best methods to advertise, when to promote, how much to spend and how to measure the results. **For more info:** Tel. 525-1011 or 666-7850.

CAPILANO COLLEGE

Writing Proposals & Grant Applications

Date: Sat. February 13, 9:00 am - 4:00 pm plus Thurs. March 10, 7:00 - 10:00 pm

Location: Room L105

Fee: \$85

Instructor: Martin Hendy, PhD.

Persuasive proposals can mean the success or failure of your project - whether or not money is involved. This workshop is a practical guide to writing proposals. It will focus on grant proposals, but will also be useful to those of you whose proposals do not include raising money to achieve your objectives. The day-long Saturday session will cover basic tips on where to look for funding and how to put together your proposal in a way most likely to be successful. Examples will be given. You will then have the opportunity to complete and submit your own proposal to the instructor for critique. Proposals submitted will be returned at the second session which will also cover more do's and don'ts, using class proposals as examples. Further consultation is negotiable with the instructor on an individual basis.

Primitive Pottery

Date: Sat. & Sun. February 20, 21, 27, 28 9:00 am - 4:30 pm

Location: Room A010

Fee: \$80

Instructor: Laura Wee Lay Laq

This workshop focusses on making pots by handbuilding techniques with the aid of humpmolds and pukis. Decorating techniques will be explored with the use of coloured slips followed by burnishing. Low temperature firing with sawdust will be undertaken with students participating in the building and firing of the kiln.

Note: no lunches available.

For more info: Capilano College, 2055 Purcell Way, N. Vancouver, B.C. V7J 3H5; Tel. 984-4901.

PAPERMAKING WORKSHOPS

Dorothy Field will be offering the following workshops in her studio in Cobble Hill, north of Victoria:

1. Japanese Papermaking
2. Nepalese Style Papermaking and the use of local fibers
3. Suminagashi (Japanese Marbling)

Workshops for groups can also be arranged in other locations. For more information call 743-5358 or write to her at The Farm Studio, R.R. 1, Cobble Hill, B.C. V0R 1L0.

TEXTILES & TRADITIONS IN INDONESIA

Dates: Feb. 17, 24, and Mar. 2.

Location: Room 217, Museum of Anthropology.

Fee: \$40 (MOA members), \$45 (non-members).

Inquiries: 222-5237

Instructor: Sandra Niessen, cultural anthropologist and Visiting Curator.

These lectures will explore the production of Indonesian textiles with specific reference to the Batak region. Many textiles from the instructor's collection will be used as examples.

NECHAKO VALLEY SUMMER SCHOOL OF THE ARTS

July 25-29, Aug 1-5 Woodturning with Ron David
July 25-29 Silkpainting with Julie Burnham
Aug. 1-5 Stained Glass with Paul Wullum
Aug. 1-5 Weaving Design with Maia Kennard
July 25-29 Papermaking with Kathy Pick
July 25-29 Batik with Bill Laux
Aug. 1-5 Pottery with Jan Grove

Registration deadline is June 13. **For info:** P. O. Box 1489, Vanderhoof, B.C. V0J 3A0, 567-3030.

PEI WEAVERS' CONFERENCE

The PEI Spinners and Weavers Guild will sponsor a **Weavers' Conference** May 26-29, 1988, at Holland College in Charlottetown. The conference will include tours of craft shops, and workshops, seminars and group discussions on Tapestry: Designing from Within, Wholesale and Commissions, Sectional Warping, Dyes, Computers and Weaving, Finishing Techniques and Colour.

Conference participant Sondra Macleod will also give a five-day workshop, *Tapestry and the Five Senses*, May 30 to June 4. Workshop registration costs \$110 and is limited to 15 people. For information, contact: Barbara E. Henry, P. O. Box 129, Winsloe, PEI C0A 2H0.

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 Melbourne May 19-24, an international tapestry symposium 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.

EAST MEETS WEST: NATIONAL/INTERNATIONAL

Date: Mar. 16 - 19, 1988

22nd National Conference on Education for Ceramic Arts. Hosted by Pacific Northwest College of Art, Oregon Art Institute, and Northwest Film & Video Centre. Features exhibitions, workshops, slide lectures, etc. Participants include artists, teachers, critics, collectors, etc. **For more info:** Frank Irbly, Conference Chair, Oregon Art Institute, 1219 S.W. Park, Portland 97205; Tel. 503/226-4391.

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.

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:

Marketing Management & Fundraising : Feb. 25 - 26 & Mar. 4; Strategic Planning: Apr. 14 - 15 & Apr. 22.

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

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 Fine 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: \$900

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.

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.

BURKE MUSEUM

Ceremonial button blankets of the Northwest Coast. To April 3.

Tapa Cloth of Papua New Guinea. To January 1989.
Burke Museum, University of Washington, Seattle.
206/543-5590.

SEYMOUR ART GALLERY

Feb. 17 - Mar. 31
Ceramics from Capilano College and work from Paul Deggar's France Workshop (paintings). 1204 Caledonia Ave., N. Vancouver; Tel. 929-7981.

GALLERY OF B.C. CERAMICS

Feb. 2 - 14: Ceramic exotica.

Feb. 16 - Mar. 6: "Stone the Crows," Katherine McLean.
1359 Cartwright St., Granville Island, Vancouver, B.C. V6H 3R7; Tel. 669-5645.

REBECCA RUPP: TABLEWARE

Feb. 4 - 28

An exhibition of functional porcelain coffee sets.
The Craft Gallery, Ontario Crafts Council, 346 Dundas St. W., Toronto, Ont. M5T 1G5; Tel. 416/977-3551.

KEEVEEOK, AWAKE!

Feb. 9 - Mar. 5

The rebirth of legend at Baker Lake in the drawings of artist Mmamnguasuluk. From the collection of the University of Alberta. UBC Fine Arts Gallery (under Main Library), 228-2759. Open Tues.-Fri. 10-5, Sat. noon-5.

THE ART OF CONTEMPORARY BASKETS 1988

Feb. 4 - Mar. 27. Artworks Gallery, 311 1/2 Occidental Ave. S., 2nd floor, Seattle, Wa. 206/625-0932.

Fairs

REGIONAL

THE ISLAND EXPOSITION '88

June 17, 18, 19

Arts festival includes a juried craft show. 8' x 10' booth for \$75.00. **Deadline for application:** Feb. 28. Event will take place at the Esquimat Sports Centre in Victoria. **For info:** Arts & Crafts Alive!, 869 Cunningham Road, Victoria, B.C. V9A 4M7; Tel. 385-7746 or 386-6069.

7th ANNUAL SPRING CRAFT FAIR, CRYSTAL GARDEN

May 27-29, 1988

Consignment Shop and Booths from \$100 to \$350. Late entries considered right up to showtime to be fitted in as we get cancellations. Call or send SASE to below. (Please note Bente will be away from early January - May 1.) 713 Douglas St., Victoria, B.C. V8W 2B4, 381-1213 or 477-6887.

PACIFIC CANADIAN CRAFT SHOWS

At the Vancouver Trade & Convention Centre.

We are delighted to report that with an attendance of 17,000 people, the organizers and majority of 143 craftspeople were happy with the first year of this national Xmas show. We think it increased the public's awareness of the variety of crafts available. The Second Annual show will once again be held at the Vancouver Trade & Convention Centre, Dec. 7-11, 1988. For further details call Jo Darts at 604/684-2422 or watch next month's newsletter for your application form.

Jo Darts
Co-ordinator

NATIONAL

THE MAKER'S EYE

July 20 - 24

Featuring designed for the marketplace and designed by commission. **For info:** Harbourcraft Craft Studio, 235 Queen's Quay West, Toronto, Ont. M5J 2G8; Tel 416/973-4963.

ORIGINALS

Apr. 7 - 10

Spring show and sale of fine crafts and clothing at the Ottawa Civic Centre. **Info:** Originals, Tom Gamble, 47 Clarence St., Suite 400, Ottawa, Ont. K1N 9K1; Tel. 613/232-5777.

THE WORKS: A VISUAL ARTS CELEBRATION

June 30-July 10, 1988. 50 display booths inside specially designed tents. **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, Martene A. Loney, P.O. Box 385, Banff, AB, T0L 0C0. Tel: 403/762-2345.

INTERNATIONAL

1ST WORLD HANDICRAFTS TRADE FAIR

Aug. 16-21, 1988.

Olympia Exhibition Hall, London, England.
Craftspeople and craft groups from all over the world are invited to exhibit at this large fair. It is estimated that over 20,000 trade buyers and 200,000 visitors will attend. Fees for space range from £110.00-£135.00 per square metre. There

will be further 10% booking fee after Feb. 18/88. For more info: The Director General, World Handicrafts Trade Fair 1988, 17 Wigmore St., London W.1., United Kingdom. Tel: 01-486-3741.

Classified

FOR SALE

Hobby kiln, kiln furniture, cones, glaze materials, clay, wooden sleeves, and weighing scale. Call 922-2475.

FLASH!!!

The "Art versus Craft" dilemma has been solved.

On the eve of July 23, 1987, millions of loyal fans of NBC's "Wheel of Fortune," the most popular television program in America, witnessed a remarkable event.

The story unfolded as the leading contestant attempted to solve the day's "mystery phrase," the climax of the program. The grand prize: a Toyota 4WD "Four Runner." Tension built as Vanna White exposed five of the 13-letter phrase under the category **things**. The answer came with only seconds remaining... **Arts and Crafts!** "That's right!" blurted the MC, old what's-his-name, and we all eased back in our seats.

And so, with great relief, artists and craftspeople can now return to their stations, confident that the objects we produce have attained new identity in the hearts and minds of Americans. The Arts and Crafts dilemma is finally over: we **make things**.

(from Vancouver Island Woodmakers Newsletter)

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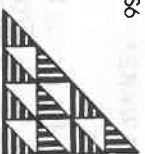
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C.A.B.C. MEMBERSHIP APPLICATION FORM

TYPE OF MEMBERSHIP REQUIRED (please indicate)

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|---|---|---|
| <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