

CRAFT CONTACTS

Plc 4,5

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OCTOBER 1979

EDITORIAL

To all those craftspeople who submitted their work for jurying for "MADE BY HAND" '79 our thanks. Out of the 180 individuals the jury choose 113 pieces from 76 craftspeople. We had hoped to publish the jurors' remarks in this issue but will have to wait until the next. However I do hope that they are available to read at the Museum during the exhibition.

Geoffrey Massey, a Vancouver architect and co-collector with his cousin Hart Massey for the Massey Collection of Canadian Crafts will officially open the exhibition at 8pm on Thursday, October 4th.

The CABC in cooperation with the Centre for Continuing Education, UBC and the Vancouver Centennial Museums and Planetarium Association will present two lectures during the time "MADE BY HAND" '79 is on view at the Museum. They will be a stimulating view by two groups of people who handle crafts expressly for the purpose of presenting them to the public.

"THE ARTISAN AND THE MERCHANT"

October 11th - "Marketing Contemporary Crafts"
8pm
Nora Higgin and Pat Lewis owner of The Handloom in Victoria.

October 18 - "Contemporary Crafts in the Gallery"
8pm
Glenn Allison, curator, Fine Arts Gallery, UBC.
Series \$5.
For registration telephone, 228-2181, local 254.
Individual \$3.
Location, Museum Auditorium, 1100 Chestnut Street,
Vancouver.

To all those members who have had to wait longer than they should for their receipts and membership cards, our apologies. We are waiting on the printer!

Apologies to HANNA KRISTMANSON for neglecting to list her as one of the participants in the Ceramics Confabulation at the Oregon School of Arts and Crafts, Portland during September.

CRAFTS CONTACTS
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Ministry of Provincial Secretary and Government
Services, Province of British Columbia.

NOTICE OF SPECIAL MEETING

There will be a meeting of members interested in forming education policies for the CABC at the home of President, Peggy Schofield, 5761 Olympic Street, Vancouver on Sunday, September 30th at 8pm. Discussions will cover crafts education (school programmes, workshops, apprenticeships) and public education (promotion of quality awareness through lectures, demonstrations, media coverage, brochures). Please telephone Peggy at 263-5590 if you wish to attend this very important meeting.

SLIDE UPDATE - Attached to this month's newsletter you will find an updated "Commission's Registry" form. The slides will be used as a marketing promotion to shopkeepers, architects, interior designers and the general public and for the possible inclusion of your work in invitational exhibitions. The invitation to submit slides of your most recent work is extended to all craft medias.

THE POTTERS' GUILD OF BRITISH COLUMBIA have nominated JEAN FAHRNI to sit as their affiliate director on the Board of the CABC. We welcome the Guild as an affiliate member thereby continuing to strengthen the association of craftspeople in the province.

CABLE 10 TELEVISION - In cooperation with the Community Arts Council of Vancouver's "Access to the Arts" series the CABC will present a program on the Association and more specifically the exhibition "Made by Hand" '79. The program will be televised on October 8 at 7:30pm, October 12th at 1:00pm and October 13th at 6:00pm.

SMALL BUSINESS INFORMATION

SMALL BUSINESS '79 SEMINARS

A Small Business Accounting System- Tues. Oct. 9th 7:30-10:30
\$50. 5 consecutive Tues. Robson Sq. Media Centre, 800 Robson St.

How to Incorporate your Small Business- Wed. Oct. 17th 7:30-
10:30. \$15. One session. Robson Sq. Media Centre.

Small Business Management Topics- Tues. Nov. 13 7:30-10:30
\$50. Five Tues. sessions. Robson Sq. Media Centre.

Instructor: Mel Montgomery, B.Sc.C.E., B.Com.(Hons.), M.B.A.
Practical Small Business Seminars Inc., 1442 Haro Street, Vanc.
B.C. V6G 1G1

SMALL BUSINESS SEMINARS - VANCOUVER COMMUNITY COLLEGE, LANGARA
CAMPUS - 100 49th Avenue, Vancouver, B.C. V5Y 2Z6 324-5323 or
324-5324: Tuesday evenings until December 4th and Saturdays
until November 3. Write above address for further information.

Helping hands are nearby for every small businessman

By MIKE GRENBY

This is the second of a two-part guide to aid available to the small-businessman, based on information supplied by Bill Hallam, Federal Business Development Bank management services officer.

PROVINCIAL GOVERNMENT

1) **B.C. Development Corporation** — Provides financing assistance to manufacturing, processing, services to manufacturing or processing industries, publishing or the development of tourism or recreation facilities.

The B.C. Development Corporation also has a Low Interest Loans Assistance Program for businesses wishing to modernize, expand or establish new manufacturing or processing facilities in all areas of B.C. The interest rate is half of the chartered banks' prime rate with no interest payments for the first six months and no repayment of principal for the first year. Contact the B.C. Development Corporation, Suite 272, Granville Square, 200 Granville, Vancouver; phone 688-9411.

2) **Assistance to Small Enterprise Program (ASERP)** — To modernize or expand or establish small enterprises by means of interest-free, forgivable loans ranging from \$18,000 to \$30,000. Projects must involve manufacturing or processing or maintenance/repair directly related to manufacturing/processing, etc. (Lower Mainland and Victoria are not eligible areas).

3) **Youth Employment Program** — The ministry of labor will pay half the wages of youths (age 15 to 24) or students of any age hired by an employer. Maximum wage subsidy is \$2.50 an hour. Those hired must be B.C. residents or have parents living in B.C.; the employer must have been in busi-

ness for at least a year. Contact the ministry at 4946 Canada Way, Burnaby; phone 291-2901.

4) **Travel Industry Subsidiary Agreement (TIEDA)** — To boost the travel industry in all areas of B.C. except Greater Vancouver and Central Fraser Valley. Loans are given on a low-interest basis and are forgivable. The interest rate is half of the average chartered bank prime lending rate. Apply at the ministry of tourism and small business, 900 Hornby, Vancouver; phone 688-2878.

5) **Technical Assistance Program** — To help companies expand their facilities and diversify product lines or enter new businesses. Studies can be conducted on a cost-shared basis with the provincial government up to a total of \$8,000. Contact the ministry of economic development, Suite 315 - 800 Hornby, Vancouver; phone 688-2878.

6) **Exporting Programs** — These cover Trade Show Assistance, Trade Mission Program and Market Development Assistance and are all designed to help local B.C. companies expand their exporting opportunities. Contact the ministry of economic development, 688-2878.

7) **Small Business Assistance Division** — Staffed by business people to handle enquiries providing advice and guidance throughout the province. Contact the ministry of tourism and small business development.

FEDERAL BUSINESS DEVELOPMENT BANK

1) **Small Business Management Seminars** — Throughout the province, the FBDB presents low-cost seminars designed for the very small business. Topics in-

clude financial management, bookkeeping, cash flow, motivation and leadership, income tax, time management and increasing your profits. More than 300 seminars are presented each year and more detailed information can be obtained by requesting the brochure from the local branch of FBDB or phoning the central Vancouver number, 666-8631. The regional office is located at 900 West Hastings, Vancouver V6C 1E7.

2) **Counselling Assistance for Small Enterprises (CASE)** — This program uses retired business people to provide practical and down-to-earth advice on any aspect of your business at a cost of \$5 per hour. The counsellors are chosen from a roster to select the person best suited for your particular business. Contact your nearest FBDB branch.

3) **Small Business Information Service** — Each branch of FBDB has a management services officer and up-to-date knowledge of all government assistance programs and local contacts for those who are seeking to apply.

4) **Financial Services** — FBDB has more than \$1.8 billion loaned to 12,271 businesses across the country and provides financing to help establish virtually any type of business. You can also get loans, for example, to buy equipment or fixed assets or to help with a modernization program. Credit officers are available in every branch to discuss loan enquiries.

Watch for a special Information Week starting Oct. 1. FBDB will sponsor 35 free sessions throughout B.C. to provide information on all the different types of help available to small business.

Look for the ads in late September or contact Bill Hallam or Gayle Bates at FBDB, 900 West Hastings, Vancouver V6C 1E7; phone 666-8631.

From the Vancouver Sun
September 1979

COMMENT

Grant Jurying Art/Craft: Is There a Difference?

by Joan Simpson Burns

CAN WE FUND CRAFTS while supporting the fine arts and the performing arts at adequate levels? This question is, or ought to be, currently plaguing private foundations as well as federal and state governments.

Some people challenge the very premise of this question. They deny that, these days, there is still such a thing as fine art separate and distinct from crafts. Indeed, some artisans go so far as to claim that there is no such thing as the crafts, and define craft only as that workmanship which goes into art.

The crafts division at the National Endowment for the Arts cavalierly states that it does not worry about definitions, in which case we can only wonder at the basis on which they make their funding decisions. It may be that the ordering of the arts is a Sisyphean labor but it has gone on since the Greeks and is a necessary part of the struggle to find out what indeed our culture managers have done or think they are doing.

During the Middle Ages, stained glass, inlaid enamel, tapestry, mosaics, jeweled metalwork and the like were considered capable of expressing an artist's intentions. The terms arts and crafts were virtually synonymous until the growth of the idealist tradition during the Renaissance, a tradition in which art was considered as presenting a world superior to the one we inhabit, a realm removed by generalization and refinement from ordinary experience. William Morris, in the 19th century, attacked the idealists. He preached the revival of handicrafts as social gospel and left no doubt that he considered the applied and decorative arts first-class citizens.

In this century, modern artists using craft materials have continued to narrow the gap and we now exist in a certain state of confusion. That there was never a clear division is obvious.

The National Endowment for the Arts speaks sorrowfully of disdain on the part of curators for the whole crafts field. Yet, museums in their collecting habits have given the stamp of approval to crafts as art. They have gathered English silver, pewter, Maori artifacts, ships' figureheads, scrimshaw, Staffordshire china, glass paperweights, Chippendale furniture, textiles, wooden molds for shaping quaker bonnets, illuminated manuscripts, modern typography and book illustrations, porcelains, quilts, wethervanes—the list is virtually endless.

Handicrafts exist in almost all societies: in ours, the thrust of professional craftpersons is apparently toward the mainstream of art, a trend furthered in part by the National Endowment's insistence on not funding historical or ethnic crafts through its museum programs. We are coming to see crafts grant juries with the same biases.

These juries usually include judges who are each drawn from a specific craft field and may have no special knowledge about other craft areas. Since there are so many craft categories, an instrument maker, for example, may have no chance to win grants because the jury may simply decide there is no way in which it can properly judge his work.

A crafts grant jury might function as follows: a large number of slides are flashed in front of it, each set being shown for perhaps fifteen seconds. From this, it selects a manageable number of applicants, say twenty out of 400 for the six fellowships being offered. Already, two problematic questions have arisen: To what extent can a slide portray the skill that went into the making of an object? With art, does not a period of time enable us to judge it more adequately?

Doubtless the jury is sure it has

culled the best. It has been uninterested in signs, clocks, decoys, lettering on tombstones, and andirons, no matter how excellently crafted. What then are its criteria? These emerge slowly.

The remaining twenty applicants are dealt with less quickly. Various remarks are made by the judges, perhaps along the order of, "This pot is only a vehicle for surface design . . ." "Not a great deal of search . . ." "Not very fresh . . ." "Very well done . . ." "Too inconsistent . . ." All of these comments are derogatory, including the "very well done." The best crafted work is considered Industrial Art, a category in which no awards will be made because the judges apparently believe anything that can be produced by a factory or shop cannot qualify as art. We are not able to ask them how they feel about Picasso's ceramics (produced collaboratively); or industrial art collected by New York's Museum of Modern Art.

These crafts jurors are looking for some spirit that carries work over into the realm of art. The National Endowment, approving, insists that the ultimate judgment is aesthetic, not whether an object is well made or even functional necessarily.

In the past, the crucial distinction between crafts and art was in the area of conceptualization. As the idealist attitude advanced, crafts lost their right to be considered art since the impulse from which they sprang was essentially utilitarian. Crafts were, by definition, the making of something useful.

Now we find our judges having a distaste for the very idea. Even awards to magnificent quilts plainly meant to be wall hangings are made with an amount of hesitation. The jurors admire vogueishness but not imitation; they award thumbs down to derivative work even when the craftsman has produced an extraordinary object, if he is operating within a firmly established tradition. The turn thumbs up on a work that is ambitious.

What is to be concluded? The awards tend to go to those crafts objects that most resemble their sister and brothers in the fine arts fields (painting, sculpture and the like. Suc

works as airy, black abstractions fused in glass and of no apparent use are rewarded.

Can we work out a judicious broadening of our ideas about crafts? Up until recently, we have taken our greatest pleasure in control, not in concept: we have been attracted to the technical skill with which material is used and how it is decorated. In "fine art" we abhor decoration and take technical skill for granted. If a work is primarily symbolic, it strikes us as art. We expect, indeed we require of art, a conception that is interesting and psychologically affecting in a way that we do not demand of crafts. Art can be defined as "work expressive of values and attitudes that transcend the limits of use and the limitations of patterned work." Crafted objects, then, *can* be art but usually are not. Tapestries, interestingly enough, cut through the dichotomy since they apparently have always been considered works of art even though their original use was functional (as insulation for stone walls) as well as decorative. The craftsman who transcends his category has learned, in Reinhold Niebuhr's¹ words, how to do justice to wider interests than his own, while he pursues his own. He then becomes an artist.

Craftspeople operate to bring order and attractiveness. Craft personalities tend to be the opposite of demonic. Indeed, they may be the artists with those anti-social lusts which enable them to produce art tamed. John Fowles² looked at it this way: "The distinction between the craftsman and the true artist is precisely between knowing what one can do and not knowing—which is why one occupation is safe, and the other always incipiently dangerous." The craftsman does what he knows; the artist works to find out what he knows.

Are we then, in reality, looking for art even though we say we intend to fund crafts? If so, of what point is research which provides us with the tentative conclusion that there are probably a minimum of 250,000 to 350,000 professionals working in

Continued

crafts fields not to mention the substantial portion of our general population for whom crafts are primarily a recreational activity.

The problem of defining the serious artist is formidable. One researcher in the economics of the arts solved it thus: "In view of the fact that the bulk of Mr. Bernstein's compositions clearly belong in the realm of 'serious' music, all of his works will be included in this category." If we decide that crafts are art when produced by a serious, creative artist, we have circled around like a dog chasing its tail and, like the dog, no doubt will encounter our spectators laughing.

We know that juries of playwrights do not want to consider film or television scripts. We know that choreographers consider mime impure. Is the answer to construct new categories? Is this what we have done by adding crafts to our funding agendas?

The no-man's land between the arts and crafts has been invaded for some time now by hybrids from both sides.

A "fiber artist" insists that the whole range of human emotions can be expressed in this medium. Painters use fabric collages and relief effects, additives to paint for bulk, bulges and lumps to invade the viewer's space; some even alter the surface by sewing. Robert Rauschenberg invented the term "combine painting" for this sort of work.

Massachusetts is conducting an experiment. A newly initiated fellowship program will give craftspeople the choice of sending their work in to be juried in more traditional categories such as sculpture and painting, or of being judged by their fellow craftspeople. Those who consider themselves artists may feel strongly that they do not want to apply for grants in the new category, because a great deal would be hazarded by doing so. Yet, if an artist in his work uses leather, wood, fiber, glass, clay, metal or plastic, he runs the risk that it will not be taken seriously by juries of artists in the more conventional categories. In the past, this has depended upon the degree to which the work

itself related to what was being done in the so-called fine arts. Now we are discovering that crafts grant juries are leaning toward the same criteria.

We run the risk of appreciating only the most pretentious crafts work. There is a certain comic aspect to great stacks of fiber photographed in museum surroundings. We have to deal not only with the flood of objects being produced but also with a reopening of the question, "What constitutes failure in the arts?" In connection with that question, we should consider anomalies in their own right. We are struggling with some entirely new ways of looking at categories.

About the author Joan Simpson Burns has served as special projects editor for CBS/Columbia Records; and trade editor for Harcourt Brace publishers. A board member of The Artists Foundation (formerly Massachusetts Arts and Humanities Foundation), she has authored several books, including *The Awkward Embrace, a study of organization men versus the creative artist.*

Reprinted with the kind permission of the author from the September 1979 issue of "Ceramics Monthly".

1. (1892-1971) American scholar, theologian and political liberal. His works include *The Nature and Destiny of Man*, *The Irony of American History* and *Pious and Secular America*.
2. (1926-) English writer whose novels include *The Collector* and *Daniel Martin*.

INFORMATION

We would like to welcome our new regional representative for the Prince George area, GERRI FLETCHER. Geri is a weaver and can be contacted at 2880 15th Avenue, Prince George. Our thanks to Bobbie Garnett who has moved to Vancouver.

PEWTER ORDERS, CUSTOMS FREE, Pewter may be ordered from the US customs free under TARIFF ITEM #35705-1, which reads: Plates or sheets of pewter, not less than twenty-four inches in width, containing not less than 90% by weight of tin, for use in the manufacture of pewter vessels and jewellery - Free. Ask your supplier to indicate this Tariff Item on your invoice when ordering.

"HOW TO GET STARTED SELLING YOUR ART AND CRAFTS" is a course which consists of a 60 minute audiotape cassette and a booklet of supporting material, describing how you should select an art or craft to sell, how you can determine the right selling price, and which sales method you should use. The sales methods include owning a boutique, craft shows, shops and galleries, and mail order. The course is taught by Loretta Holz who has written 5 books and over 150 articles on art and crafts and how to sell them. For further information contact: Enrichment Cassette, P.O. Box 11534, Palo Alto, California 94306, USA.

BIENNALE de la NOUVELLE TAPISSERIE QUEBECOISE - a copy of the catalogue is in the CABC office for your interest.

Douglas College turned garment designer this summer when fashion design student **Lynn Selcho** convinced the faculty to let her start her own manufacturing business before her final semester instead of doing the usual practicum, which is apprenticeship-style work either in a pattern factory, with a designer or in a department store, depending on the student's interest vis-a-vis marketing, buying, designing, etc.

Lynn, who is interested in the whole process, from conception to on-the-rack merchandising, noticed that the college's industrial sewing machines lay idle each summer. She and two other students each put up some cash, the faculty gave a hesitant blessing, and by May, pattern design for **the Esmeralda Collection** was under way. **Patricia Robinson** turned her organized mind to manufacturing, **Lorraine Selby-Brown** looked after purchasing and packaging, while Lynn concentrated on the marketing. And between them they sewed, sewed and sewed some more. In June, the first sale was made to the Sunshine Boutique in White Rock. Two weeks later, they were in the black. By mid-summer, the three women were turning out some 50 garments a week.

By last month, the Esmeralda trio had netted enough to pay their final semester tuition fees. Come next January, Patricia, Lorraine and Lynn will not be entering the

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Ottawa, Ontario K1P 5K6

\$20 will give you five issues of the magazine, "Artisan".

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Peter Weinrich

\$10.50 members - \$13 regular
Back issues of "Artisan"
and "Craftsman" available
for \$.50 per copy.

WORKSHOPS

PEWTERSMITHING, 10 Tuesdays, October 2 to December 4. Madeleine Chisholm, instructor. 7:30-10pm. \$80. Centre for Contd. Education, 5997 Iona Drive, UBC, Vancouver, B.C. V6T 2A4, 228-2181, local 254.

STERLING SILVER CHAIN-MAKING, Saturday, November 3, Madeleine Chisholm. 9:30am-4:30pm. \$22.

SOLDERING STERLING SILVER CHAINS, Saturday, November 17. Madeleine Chisholm. 9:30am-4:30pm. \$22.

THE THIRD BIENNIAL CONFERENCE OF THE SURFACE DESIGN ASSOCIATION will be held in the spring of 1980, March 30 - April 2 in New York City at the Fashion Institute of Technology. "On Location: New York" is being planned to offer a diverse range of speakers workshops, field trips, special exhibitions and events with primary emphasis on the industrial aspects of surface design. Two competitions are scheduled from March 30 - May 30, 1980 at the F.I.T. galleries: "Show Biz" using the theatre milieu as its focus and theme will be juried by Robert L. Green, TV personality, author, lecturer on fashion and lifestyles and, hopefully Rouben Ter-Arutunian, world renowned designer for the stage. "Cut and Print", a term borrowed from film-making jargon meaning a work is acceptable and ready for production, will comprise entries in the design-board format. Vera Neumann, Chairman of the Board of Vera Industries and Milton Sondag, Curator of Textiles at the Copper-Hewitt Museum will jury this exhibition. For further information contact Miriam Fredenthal, 227 West 27, Room B/521, New York 10001, USA.

JOY CLUCAS - 3 day workshop on machine embroidery, November 5-7 at Aberthau Cultural Centre, 4397 West 2nd Avenue, Vancouver, 10am to 3pm. \$55. Cheques to be made out to The Vancouver Guild of Fabric Arts, c/o Pat Cairns, 4424 West 2nd Avenue, Vancouver, B.C. V6R 1K5.

There will be a public lecture on the evening of November 5th at UBC co-sponsor with Continuing Education, UBC. Workshop participants free, Guild members \$4, general public \$10. For information telephone 228-2181, local 254.

BARBARA HELLER - Tapestry, Fibre Factory, 1745 Marine Drive, West Vancouver, 922-2211. Tuesdays, 1-4pm or 7-10pm beginning October 30th. 6 weeks, \$50. Main focus on colour and design plus basic techniques leading to creation of samples plus a major project. Re-registration with payment in full 1 week prior to start of class - 10% discount on yarns and fleece.

BARBARA HELLER - Painting with Dyes, Carson Graham School - north shore night school. Saturday, November 17, 9am to 4pm. \$18. Lecture and demonstration on cotton and silk dyes. Register on day of class or with north shore night school.

"THE ARTISAN AND THE MERCHANT" - October 11th and 18th at the Vancouver Centennial Museum. See editorial.

GLASS DESIGN SEMINAR, Lee Baldwin, glass designer. Saturday, October 13 9am to 4pm at Lynnmour Centre A310, 2055 Purcell Way, North Vancouver, B.C. \$25. 986-1911, locals 321 or 325.

ROBIN HOPPER, Potter - His Techniques and Historical Decorating Techniques, co-sponsored by the Fraser Valley Potters' Guild and the Surrey Arts Centre. November 24 and 25. Telephone 596-7461.

MARGARET FORD, Seattle. Lecture, slip cast ceramic sculpture. Co-sponsored by the Emily Carr College of Art and The Potters' Guild of B.C. at 21 Water Street, Vancouver. October 4. Free.

MARGARET FORD workshop, October 4 and 5. For further information contact Frances Fraser, 985-1880 or Ellen Zeiss, 733-7073 of The Potters' Guild of B.C.

BARBARA FALKOWSKA - Tapestry Design Workshop October 27 and 28, Lecture, Tapestry, Historical and Contemporary Techniques, October 26. Registration Continuing Education, UBC 228-2181 local 254.

Exhibitions

LINDA CORNELLIE, Potter, Prince George Art Gallery, Prince George. Oct.29-Nov.17.

MID-ISLAND WEAVERS' AND SPINNERS' GUILD, Annual Fall Fashion Show and Exhibition, Madrona Exhibition Centre, Malaspina College, Nanaimo, B.C. Oct.27,28,29.

HARLAN HOUSE - Ceramics, The Craft Gallery, 346 Dundas Street, West, Toronto, Ontario - October 4 - November 4.

LILLIAN COMBS, "Pots N Pieces", Place des Arts, Coquitlam, B.C. Oct.11-24. 526-2891.

HANDWEAVERS' HARVEST '79 - GREATER VANCOUVER WEAVERS' AND SPINNERS' GUILD - October 26,27 and 28 at the Burnaby Art Centre, 6450 Gilpin Way, Burnaby. Hours: 26th, 5-9pm, fashion show 8pm; 27th, 1-5pm, fashion show 3:30pm; 28th, 1-5pm, fashion show 2:30pm.

GORDON THORLAKSSON, Potter, "Five Season Retrospective" - October 5-19, Keenlyside Gallery, 3003 Granville Street, Vancouver, B.C.

INESE BIRSTINS, "Weaving", Circle Craft Cooperative, 348 Water Street, Vancouver, B.C. October 2 to November 3.

DAVID ZAWADUK, "Drawings and Ceramics", 13750-88th Avenue, Surrey, B.C. October 2-30.

LISI SIEGEL and DENYS JAMES, "Ceramic Sculpture", UBC Fine Arts Gallery, Vancouver, B.C. October 9 to November 10.

WALTER DEXTER AND GWEN CURRY, Pottery and Prints, Rembrandt Gallery, North Vancouver, B.C. Sept.24-Oct.8. 987-0133.

4TH INTERNATIONAL EXHIBITION OF MINIATURE TEXTILES 1980 will be held at the British Crafts Centre, London, in August 1980. As before, work in any textile medium may be submitted provided it does not exceed 8"(20cm) in any direction. One major change this year is that selection will no longer be from colour transparencies but from the work itself. The selection will be made by a small international committee, and it will take place in March or April 1980. Entry form are now available. For further information contact: Diana Hughes, Exhibitions Organizer, British Crafts Centre, 43 Earlam Street, Covent Garden, London WC2 H9LD, England.

DAVID WRIGHT, Drawings Sewn on Paper, Fantan Gallery, 541 Fisgard Street, Victoria, B.C. September 28 to October 19.

LORNE BEUG, Geometric Ceramics, Earth and Moon Sections, Bau-Xi Gallery, 3045 Granville Street, Vancouver, October 1-13.

THE NEW MOON ART SHOW, Abbotsquare, Co-op Mall on Cyril, Pottery, Sculpture, Batik, Weaving, Painting and Graphics. September 28 to October 6.

VANCOUVER GUILD OF FABRIC ARTS, Member's work, Vancouver Public Library, 750 Burrard Street, Vancouver, B.C. October 2-14.

JANE FAWKES, "Recent Work of Fibre and Fabric", Architectural Institute of British Columbia, 970 Richards Street, Vancouver, B.C. October 1 to November 15.

MADELEINE CHISHOLM, "Knitted and Woven Wallpieces", Fraser Valley College Gallery, Abbotsford Campus of Fraser Valley College, September 20 to October 11.

VICTORIA HANDWEAVERS' AND SPINNERS' GUILD, "Exhibition and Sale", November 2 and 3. St. Luke's Parish Hall, 3821 Cedar Hill Cross Road, Victoria, B.C.

CIRCLE CRAFT CO-OPERATIVE'S GUILT SHOW, Robson Square, March 3-15, Madrona Centre, Malaspina College, April 28 to May 13 and McPherson Playhouse Lobby, dates unknown at time of printing. Open to any B.C. crafts person working with quilting, stuffing or padding. Registration closes January 15/80. 348 Water Street, Vancouver, B.C. 669-8021.

FAIRS

THE POTTERS' GUILD OF B.C.'S ANNUAL HYCROFT SALE November 23 and 24, Hycroft, 1489 McRae, Vancouver, B.C. 23rd, 5-10pm, 24th 10-10pm.

KIWANIS CLUB FAIR, North Vancouver, B.C. Oct.18-21. Phone 988-8926 or 988-3304 or write C. Busby, 4639 Valley Rd. N. Vanc., B.C. V7K 2M1

BURNABY CRAFT MARKET, Sept. 2&16, Oct. 7&21, Nov. 4, 18&25 and Dec. 2, 9, &16. 298-7322.

CHRISTMAS CRAFT FAIR!!

The 9th Annual CHRISTMAS CRAFT FAIR is to be held in Victoria, B.C., at the McPherson Playhouse and will be offered in two sessions --

SESSION ONE November 29th - December 1st, 1979
SESSION TWO December 13th - December 15th, 1979.

This is a juried exhibition, open to all Vancouver Island and the Gulf Islands residents. Cost per session will be \$75.00 per space.

For further information and application forms, please contact RICHARD LATTE, 1608 Camosun Street, Victoria, B.C. V8T 3E6. Phone - 382-1602.

Thanks for your co-operation,
Richard Latte, 382-1602.

CHRISTMAS AT ROBSON SQUARE

December 3 to 22 (Closed Sundays) 11-6 Daily

Circle Craft will have a small shop in the exhibition hall. It will operate with all goods on consignment. If you wish to participate the cost is \$25 registration, 20% commission and 2 shifts per week.

The Robson Square complex is funding a professional musical entertainment programme which will also take place in the exhibition area with informal performances at 12 and 4 and casual Christmas music in between.

The third activity in the exhibition hall is tentatively called "Winter Garden". This area is intended for Christmas ornaments, cards and small items. The emphasis is on traditional crafts. Trees and tables will be supplied as the props. Rent is \$10 a day. Ethnic and community groups will also be invited to this area.

DEADLINE FOR APPLICATION OCTOBER 30

3RD ANNUAL VANCOUVER ISLAND POTTERS PRE-CHRISTMAS EXHIBITION AND SALE, Empress Hotel (Georgian Lounge) November 22 and 23, 12-9pm. Featuring: Wayne Ngan, Sue and Robin Hopper, Walter Dexter, Linda Mackie, Gordon Hutchens, Byron Johnstad, John Anderson, Gary Cherneff, Jan and Helga Grove, Carol Graham, Bev and Manny Meyer, Art Brendan and Pat Webber.

THE MIDWINTER ARTS AND CRAFTS SALE, Box 630, CHASE, B.C. VOE 1M0
November 23 and 24. Pauline Braaksma, 679-8961 (evenings) and
April Ewanyshyn 679-3908 (days). Chase Hall.

**This is Classified
Information**

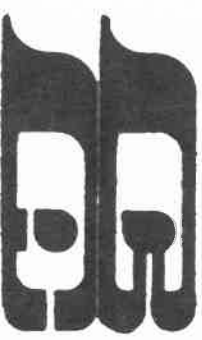
PERSONALIZED PRINTED FABRIC LABELS, Pat Cairns, 4424 West 2nd Ave.,
Vanc. B.C. V6R 1K5. Send \$.25 and a S.A.E. for price list and samples.

A women or girl wanted for woman's weaving studio, part-time,
flexible hours, experience preferred. Please telephone 734-
3949.



A SPECIAL THANKS TO COAST PAPER LTD. for their generous donation
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invitation to "Made by Hand" '79.

MEDIUM: _____



THE CRAFTSMEN'S ASSOCIATION OF BRITISH COLUMBIA

801 · 207 WEST HASTINGS STREET, VANCOUVER, BRITISH COLUMBIA V6B 1H7
(604) 681-9613

COMMISSIONS REGISTRY:

NAME: _____

ADDRESS: _____

STREET

CITY

POSTAL CODE: _____

TELEPHONE: _____

HANDCRAFTS PRODUCED: (One-of-a-kind and/or production items) _____

CURRICULUM VITAE: (Outline briefly educational and professional background)

If possible please enclose up to 20 slides and 8 prints in a plastic sheet available at camera stores, giving on the frame of each slide your name and the size of the piece pictured. Coloured prints should be fixed to a sheet, and the information included on the back of this form.

If your work is installed in any national or provincial public buildings or corporation offices, please write on the back of this form the pertinent names and addresses.

THANK YOU.

Do you wish your earlier slides returned? Yes _____ No _____