

craft contacts



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HON. BILL REID, MINISTER

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September 1988

News

GOING TO TOWN CONFERENCE, AUG. 19-21/88

The theme of this year's CABC conference was **Marketing**, and most participants would agree that they got their money's worth of ideas and down-to-earth advice on how to market their work. The activities took place in the stimulating environment of Granville Island, Vancouver, and the speakers and presentations represented all aspects of marketing craft, from production studios, working with architects and interior designers, to one-of-a-kind gallery sales.

Some of the highlights:

Friday, Aug. 19 was registration and orientation day, with a closing reception at the Cartwright Gallery for the 1988 *Made by Hand* exhibition. The three Finning Award winners will have their work featured at CABC's Crafthouse in September during Craft Week (more on this later).

Saturday, Aug. 20 was an all-day session held at the Emily Carr College of Art & Design. The morning's session was a presentation by **Len Laycock**, Marketing Manager for Ikea Canada Ltd. The main theme of his talk was the process of communication between the Consumer and the Producer. Using dynamic imagery of "owning mountain peaks" in the minds of people, Len himself was a classic communicator — clear, concise and energetic. He made us try to think from the point of view of the beleaguered consumer. Today's consumer is overwhelmed by the sheer amount of information and advertising received from numerous sources. For instance, over 50,000 different books were published in North America last year. If you were one of the authors how would you bring your work to the attention of readers? As a craftsperson, how do you catch the attention of an inundated consumer who has the attention span of about 2 seconds

when looking through stores, galleries, magazines, etc.? Len emphasized the need for a clear "mission statement," or a clear sense of self-identity. Then once you have decided who you are and what exactly you want to do (a major accomplishment in itself), then the message you send out to the public must be simple and clear also. With practical suggestions and examples, Len showed us that the basic marketing methods of a huge company like Ikea are not very different from running a one-person craft business.

The afternoon session was a panel of professional craftspeople, moderated by Jim Thomsbury, CABC Board Member and ceramic sculptor. **Jan MacLeod**, who has a wholesale line of paper products and does commissioned work for designers, described her evolution from the "shy, retiring" craftspeople solely concerned with creating, to someone who now is also a professional businessperson and salesperson. She emphasized the need for excellent display materials and packaging, and cautioned against "burnout," an occupational hazard of self-employed people.

Bob Held, glass artist, operates Skookum Glass, a business that entails 2 shops, 13 employees and hundreds of client accounts across North America. He emphasized the importance of having a clear "credo" for himself (goals) and takes some time off each year to examine and review this credo. Bob makes it a point to personally attend and sell his work at several craft shows each year so that he stays in contact and gets to know the sort of people who like his work. Thus, he has determined that newlyweds, gay men and well-to-do older women buy his work(!).

Lou Lynn, glass artist, chooses to create one-of-a-kind glass pieces and to do commissioned stain glass work. She has her work displayed in galleries all over North America and enters international competitions. Lou finds that living away from an urban centre can be a drawback, but overcomes that by travelling frequently and doing careful research on

potential galleries, etc. She also keeps her living costs down by not living in an urban centre.

Brian Baxter, glass artist, frequently works with architects and interior designers. He has recently completed a major commission at the Calgary Olympics and is now involved in a commission for the new Canadian Museum of Civilization in Ottawa. Rather than presenting himself as an Artist to architects and designers, Brian focuses on marketing a "skill" in an environment. He emphasizes the importance of developing and maintaining good business rapport with architects and designers.

Diana Sanderson, weaver has an import/export business in silk yarns and produces a line of silk hand-woven garments. She employs 8 people and wholesales her products all over North America. She says that it's important to ask yourself just how big your business should become, and to determine the right ratio for yourself of time spent on business matters and time creating your work. Diana does not use brochures to market her work, as she finds them too expensive. Instead, she finds that printed postcards of her work are quite effective.

All of the above craftspeople have a clear vision of what kind of work they are creating, and of the direction in which they are headed. They all displayed the quality of persistence, and are now starting to reap the benefits of getting their "message" across to the public.

On Saturday evening, everyone gathered at Isadora's Restaurant for a delicious barbecued salmon and bannock bread supper. Lots of socializing and discussion of the day's program took place.

Sunday, Aug. 21 was an excellent slide show and talk by Carol Sedestrom, head of American Craft Enterprises, the independent marketing wing of the American Craft Council. Through slides and examples, Carol offered very down-to-earth and practical suggestions for craftspeople facing a jurying process for craft fairs and shows. She emphasized the need for high quality slides of your work and even had a few poor slides on hand to show how they can make the difference between acceptance and refusal of work. General trends in crafts and American craft shows were also discussed.

The afternoon was spent attending the CABC Annual General Meeting (details on this will be in the Oct. issue of this newsletter).

In summary, this conference accomplished its objective of making participants step back from their lives and examine as objectively as possible what it means to be a craftsperson trying to make one's living within a free enterprise economy. One of the problems of being a self-support craftsperson is that one is constantly having to "make it up as you go along" because of the lack of role models from which to learn. It is hoped that this conference provided some practical knowledge to participants for economic survival. The CBC thanks all of the above resource people for their generous giving of time and hard-won knowledge. We welcome feedback and comments from all participants. What did you think of the Conference?

Our thanks to the following contributors and volunteers who helped to make the conference a success:

- Canada Safeway
- Casabello Wines
- Emily Carr College of Art & Design
- Horwood's Office Supply & Stationery
- Labatt Breweries of B.C.
- The Printing House
- Penny Goldstone, Julie Armstrong, June Grasdal, Shelagh Macartney, Jackie Demchuk.

GOODBYE TO BERNICE

Bernice Ruebsaat, a long-time and treasured volunteer at CABC, is no longer able to give her time and energies to the CABC. Bernice was in charge of Memberships; that means fees, membership renewals, and generally keeping track of all our members. We thank you, Bernice, and wish you the best of luck in your future endeavours. We'll miss you.

Gail Rogers will be selecting and presenting a gift from Crafthouse to give to Bernice in appreciation.

In the meantime, we really need someone to fill Bernice's shoes. Anyone out there who would like to volunteer 2-3 hrs. per week? And get the chance to work with some really interesting people and get to know our members? Please call Gail at 687-6511.

CONGRATULATIONS

• To **Linda Heinrich** of Victoria, who received \$4,450 from the Jean A. Chalmers Fund for the Crafts, to research flax and linen from the handweaver's and handspinner's perspective.

• to **Imagination Market** of Vancouver, who received \$1,500 from the Jean A. Chalmers Fund for the Crafts to help with the costs of publishing *Ideas Book*, a guidebook on the recycling of materials for creative purposes.

• to **Joel Berman**, on the opening of his new glass studio, EJB Glassworks, on Granville Island in Vancouver, and also congrats on the completion of a large commission, a 16 1/2 ft. x 8 1/4 ft. glass wall mosaic at the MSA Building on W. Broadway in Vancouver. The project was assisted by Dyan Vdulich, Pat Symonds, M. Goesti, and Brock Craig.

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

Editorial

Busy, busy, busy!! What a summer it's been and what a fall it's going to be. *Made by Hand, Going to Town* Conference, AGM, Craft Week, Design Week (in Oct.) . . . Usually there's kind of a lull here at CABC in the summer as vacations are taken, visitors come to visit, etc., but not this summer. Lots of exciting things are afoot, and the newly elected Board of

Directors is ready to tackle them. If you would like to get involved, please let us know, as we can use help in all areas of expertise.

Also, please drop us a line and let us know what's happening this fall in your area around B.C. We would like to know! Also, in this issue, we balance the article on Marketing with the profile of Wayne Ngan and his spirituality. We hope this issue makes you think about the balance we all have to strike between the creation of our work and the business side of our work. Please let us know about your thoughts on this subject.

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Crathouse

I am happy to report that our regular clientele continues to grow and respond positively to the shop and the selection of work. As they become better known, so do their needs and tastes. They enjoy viewing work by craftspeople they are familiar with, and to discover new ones. It is always assuring and encouraging to see them on return visits. People look and learn. Judging from visitor's comments, public awareness of craft is broader. Attitudes seem more open and accepting. The want and need for fine hand-made objects is increasingly understood. Many thanks again to all of you who have supported the shop. Visitors were impressed with the diversity of your work. The summer has been very successful, with healthy sales, and growing interest and awareness from our patrons.

In September, the work of the 3 Finning Award winners will be featured and on display especially for **Craft Week** Sept. 12-18. The 3 winners are: **Sheila Lindfield**, clay, **Susan Lopatecki**, weaver, and **Carol Loschiavo**, basket maker.

—Ron Kong, *Manager*

Crathouse Gallery/Shop, 1386 Carnwright St., Granville Island, 687-7270. Open Tues.-Sat. 10-5, Sun. 11-5.

CCC

NEW HOME FOR CCC

The Minister of Communications, the Hon. Flora MacDonald, has announced a contribution of \$1 million toward the purchase of a building in Ottawa that will house the CCC and other national arts organizations.

Some two and a half years ago, the CCC was offered a donation of \$1 million by Joan Chalmers on condition it be matched by the federal government in some way. The ob-

ject was to acquire a building that would house the CCC and help to make it more independent of Government funding. The saga of the intervening years is too long to be told here — indeed, it would take a season-long soap opera to do justice to it — but suffice it to say that the original donation was used to establish a Foundation, and that a month or so ago the CCC finally found the almost ideal building.

This building is known as the Panet House, after the old and distinguished Canadian family that built it originally. It is a three-storey stone building of about 12,000 square feet (the figure is different in square meters, but the building was built in feet) and is over one hundred years old. The Foundation will actually own the building, and is contributing a substantial part of its own capital for the purchase, which includes virtually all the renovations needed.

We expect that the co-tenants with the CCC will be the Canadian Conference of the Arts (CCA), Canadian Artists Representation (CARFAC), and the Canadian Music Council (CMC), and we expect to move in around the time of our annual meeting in Montreal.

The Foundation has also agreed to set aside not 1%, but 2% of the purchase price to acquire works of art for the building, although these will not all be purchased immediately. The CCC plans to try to raise additional money to commission a Canadian craftsperson to make the boardroom table and furniture, and to acquire simultaneous translation and other audio-visual facilities.

The Executive of the CCC and the Board of the Foundation who are jointly responsible for this purchase are delighted with the generosity of the Minister and of Joan Chalmers who started it all.

(from CCC Newsletter, June-July '89)

EXHIBITION RIGHTS

With the final passage of Phase I of the revised Copyright Bill in the Senate those craftspeople making one-of-a-kind objects can be reasonably assured that they are at last protected by copyright. Those in 'production' crafts who make more than 50 pieces more or lease to be the same design are, to all intents and purposes, still not protected. We hope to remedy this when the Industrial Design Protection Act is revised.

One-of-a-kind craftspeople should bear in mind, however, that the United States is not a signatory to the same Copyright Convention as Canada, and the rules are different. If you export to the USA you must make sure that all your work bears the copyright symbol — thus © — plus the year in which it was made. You do not have to register it separately however, unless you wish to take legal action for infringement. Failure to follow the requirement means that anyone in the USA can copy your design once it appears there.

Just as important, if not more so, the new Canadian legislation confers an exhibition right as well as a moral right. A moral right, which sort of existed before, prevents anyone from tampering with or altering your work in any way that might be considered demeaning or defamatory, or which would cast doubt on your abilities as an artist.

The exhibition right exists on any work you make after 8 June 1988, and gives you rights over the presentation of your work at a public exhibition the purpose of which is not to sell or hire your work. 'Public exhibition' means an official show to which the public are actually invited. Does this include a show in a non-gallery space? Maybe yes, maybe no. These things have not yet been decided, but probably will be by the courts as time goes by. This right applies to works sold by you, unless you specifically sell the right, or waive it under certain circumstances, or all circumstances. In other words, even if your work is bought by a famous public gallery they cannot exhibit it without your permission. In practice, of course, they will negotiate this by contract at the time of sale/purchase, and standard contracts are already being drawn up. It will be in your interest to use such a contract for any sales you make, since a work sold to a private person may ultimately be donated to a public gallery many years down the road, and then problems could arise. If the gallery cannot locate you, your work might never be shown.

Cartwright Gallery

NEW JEWELLERY AND SCULPTURE

Two exhibitions of fine craft from western Canada open concurrently at the Cartwright Gallery on September 2. **Trends and Traditions: 40 Jewellers from Western Canada** features objects of personal adornment in precious metals with gemstones. **Glass and Aluminum: New Sculpture by Lou Lynn and Tom Lynn** provides a look at the sculpture of two artists with studios in Winlaw, British Columbia. Both exhibitions will be on view through October 2.

Trends and Traditions: 40 Jewellers from Western Canada

Jewellers whose work is in the "Trends and Traditions" exhibition were invited by the respected Vancouver Jeweller Karl Stittgen, a member of the Cartwright Gallery board of trustees, to show their newest designs. Much of the jewelry is gold, but sterling silver, platinum and niobium have also been used to create contemporary designs. The artists have combined precious metals with a variety of gems, including diamonds, sapphires, amethyst, citrine, aventurine, lapis lazuli and carved rock crystal. Silk, pearls and enamel-like embellish other pieces. The exhibition surveys innovative designs of jewellers working in western Canada, and reflects national and international viewpoints in personal adornment. **Glass and Aluminum: New Sculpture by Lou Lynn and Tom Lynn**

Tom Lynn and Lou Lynn, unrelated artists, share an interest in creating objects in glass and aluminum. Lou Lynn cuts and fuses strips of flat sheet glass into abstract sculptural forms which she often sandblasts to give them a soft translucence. She created a new series of works for this exhibition. Tom Lynn owns Valley Art Foundry in the Slocan Valley, and specializes in cast aluminum sculpture and furniture. In the last

ten years he has worked with architects and city planners on large-scale sculpture projects. The two artists collaborated in 1987 on two domes of cast aluminum and thick coloured glass for the City of Revelstoke, B.C. That successful project led to a Canada Council Explorations Grant which will enable them to collaborate further.

—*Lloyd Herman, Director; 687-82266*
Open to the public Tuesday-Saturday from 10 until 5, and on Sunday from 11 until 3 at 1411 Cartwright Street.

CRAFT WEEK, SEPT. 12-18

Sponsored by the Cartwright Gallery, the City of Vancouver and CABG, the second annual celebration of Craft Week takes place Sept. 12-18. During this week, craftspeople and arts organizations invite the public to experience craft through interesting programs and events. The theme of this week is "Caught in the Act of Creation" and the public will be able to take a close look at the craft process. For more info, call 687-8266. Events include:

—**Late Night Opening**, Wed., Sept. 14, 6-9 pm. 6 Granville Island openings celebrate new shows and have artists in attendance. They are: **Cartwright Gallery**, 2 exhibits (jewelry and Lou Lynn and Tom Lynn sculpture), **Circle Craft Co-op** featuring work by Jan Macleod (baskets) and Mary Fox, raku pottery, **Emily Carr College of Art & Design** featuring lectures by Alfred Siemens, Brian Baxter and Connie Glover, **Gallery of B.C. Ceramics** with work by Judith Burke, Connie Glover, Mark Lawrence, Steve Webster and Andrew Wong, **Grace Gallery** with Marie Bergman, paintings and Jeffrey Miller, designer watches, and **Old Bridge Street Pottery** with Stan Kwan and Daniel Materna.

—**Art Walk**, galleries marked on maps for self-guided tours, and they include: Craithouse, Beadworks, Diane Farris Gallery, Jim Shockey Folk Art Interiors, Vancouver Art Gallery Shop, Leona Lattimer Gallery, Lourt's Tapestry Gallery, Maiva Handprints, Molnar Glass Studio, Opus Framing, Molnar Glass Studio, Terra Cotta Gallery, Vancouver Museum Gift Shop and Wickaninnish Gallery.

—**An Edible Art Competition** Sept. 18, taking place in the Public Market Courtyard, Granville Island.

—A festival of **international craft films** Sept. 17 and 18 sponsored by the Circle Crat Co-op and taking place at Emily Carr College of Art & Design.

—**Vancouver Guild of Puppetry** invites children and adults to make puppets and see shows.

—**Special studio tours** at Diana Sanderson Studio and New-Small and Sterling Studio Glass.

—**Special Lecture: top Vancouver Designers discuss "Creative Artisans in the World of Interior Design."** Speakers include Robert Ledingham, Peter Gorman, Byron Smith and Valerie Tudor.

—**Visit Angus Place**, Cartwright Gallery's Endeavour Display Home, west of 57th Ave. and Angus, on the River. For more info: 263-1144.

Reviews

CRAFTS CROSSING OVER INTO REALM OF FINE ART

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Made by Hand, Cartwright Gallery

by Elizabeth Godley

The age-old division separating crafts from fine arts is blurring, and anyone who doubts this should take a look at the B.C. Crafts Association's annual juried exhibit at the Cartwright Gallery.

There is not a thrown clay pot to be seen, although traditional materials and forms — bowls, weavings, baskets and wall hangings — are well represented. It's obvious, there are changes afoot in the crafts world.

Take Luke Blackstone's metal sculpture cum clock, for instance, which won an honorable mention. Titled *Who Knows Where the Time Goes*, this witty, thoughtfully, tongue-in-cheek assembly of found objects — a Dada-esque Big Ben that blows bubbles to mark the hours instead of chiming — could easily pass for fine art. Indeed, Blackstone is a third-year student at Emily Carr College of Art and Design.

Another indication that the craft-fine art barrier is coming down is the fact that Willard Holmes, director of the Vancouver Art Gallery, was one of the two jurors for the exhibit. The other was architect/designer Grace Gordon-Collins.

The jurors chose Shella Lindfield's ceramic *Contrapuntal Bowl*, less a functional object than a piece of Cubist-inspired sculpture, as winner of one \$500 award. The other two went to Susan Lopatecki for her woven wall hangings, cleverly combining *ikat* weaving, silkscreening and Japanese fish-printing; and to Carol Loschiavo for her stunning basket, made of dried seaweed, twigs and moss.

Sylvie Roussel's three painted screens, crafted of glass, wire and twisting strips of clay, could hang on a gallery wall or serve as room dividers. Delicate and colorful, they bring to mind the stained-glass windows of Chartres Cathedral and the carved wood of Oriental screens.

Japanese in spirit, with its rolls of silk and rods of lacquered wood, is Barbara Cohen's handsome wall sculpture, *Ceremonial Prey*. More traditional but equally handsome are Ron David's turned wooden bowls and Frances Lemieux's oak chairs.

Among the many highlights of this exhibit are Mousi Tchir's *Dream Boxes*, fragile-looking paper-and-fibre creations that recall fairyland doll houses or tiny theatrical sets for other-worldly dramas, and Susan Cain's *Demented Dogs*, wickedly charming fabric sculptures.

Profile

BRONFMAN SERIES: WAYNE NGAN

It is not entirely inappropriate that you have to go a long way to find Wayne Ngan's house on Hornby Island. Travelling

from Vancouver on three ferries, driving across the island and turning off the main road to go all the way down to the austere beauty of the rocky northern shore, serves well in understanding Ngan's spiritual interpretation of nature, which forms his chief source of inspiration. Unsuspecting visitors, guided only by the terse note in the tourist's brochure handed out at the ferry booth — "Internationally known artist and potter. Studio open daily 10 am to 3 pm" — will not be prepared for Ngan's home and studio, which is best described as an "environment" in the sense of the verb 'to environ', for he has literally surrounded himself with a true reflection of his personal ethic.

House, studio, kiln and showroom are all joined together. There is no differentiation in Ngan's life between living, working and creating his work. I arrive and, finding the showroom apparently empty, wander around to look at the pots, the vases and tea sets in different stages of completion all standing around a kiln unlike any I've ever seen. The studio opens on the far side into a garden, and through a doorway at the other end I can see into a hallway. I hear voices talking and laughing and, not sure if I am interrupting anything, knock discreetly. Ngan appears, and without letting me finish my introduction, grins and says, "Come in, look around the house and garden," a greeting I was to hear several times during the next hour, and I join a group of people all wandering around, doing just that. Nobody talks of buying or selling pottery. We all admire the wild poppies, the square pool cut into the earth and full of deep celeron-green water, the gazebo, the old bathtub full of goldfish, the large, white water bowl, the floating pink poppy petals. In the corner of the garden where the grass begins out of the wilderness, sits a large, impressive abstract bronze.

Inside, Bach's Brandenburg music animate the elegant Japanese style interior, and expansive windows look over the cliff and down to the shore, filling the house with the bright clarity of northern light. A large weathered and varnished tree trunk seems to hold the roof up by the hallway, and in a central nook seats are arranged around a fireplace. Ngan points out two bald eagles down on the shore as we stand admiring the view. "This island is inspiring," he says, "all this beauty, this is where my art comes from. I remember, one morning I was up early and walking between the old house and another building and a hummingbird came whooshing down between me and the buildings, out of nowhere. I could hear its wings beating and feel the humming air, and that was for me a moment of complete understanding of the bird, a perfect flash of inspiration.

I ask if this inspiration was responsible for the house. "Yes, and the garden. Beautiful, isn't it?" he says with disarming, almost naive candour, as if he were simply remarking on a sunset.

Ngan's art is displayed with the same disregard for pretence. Not only the pots, left to reign in solitude in the showroom, but the oil paintings piled up against the walls, the bronze sculptures sitting around, like the beautiful head resting on a piece of green silk in front of the windows, or the pile of black ink drawings, the bamboo brushes in a jar of

water at the foot of his futon, beside pieces of paper covered in eloquent black brushstrokes.

"I don't show these paintings," says Ngan, "I don't know a gallery, and they are so big, and expensive for me to frame." However, this doesn't seem to matter as much as his painting them; for Ngan what is important is the creating, once the work is done it exists simply on its own merit. Sometimes the work becomes an object of contemplation refueling his spiritual conception of creativity.

He shows me a photo of a painting he had done of a friend's daughter. It is a beautiful painting that captures perfectly the innocence of a little girl looking at a vase of flowers, with a palette that reminds me of Bonnard.

"Now that this painting is finished I say to myself, 'if only I could transcend the spirit of this painting, my life would be beautiful.' You know, it was finishing this painting that really inspired me to tear down the old house, and finish landscaping the garden." While Ngan acknowledges that the money he received as a Bronfman award winner in 1983 was invaluable in enabling him to finish his house and build the kiln, there is an unspoken acknowledgement that the artist's inner spirit is fueled by something other than material gain.

"Kandinsky, he was a superman," Ngan says. "He died a pauper, but his spirit was always free, and that is the most important. His spirit launching free in death, was the same spirit launching free in his paintings.

"An artist must lose himself to find himself through the process of improvisation," he continues. "Jackson Pollock was one of the last great artists of the improvisation period, which started with Kandinsky's revolutionary flat, abstract poems."

I ask how the Bronfman award affected this creative process. "Well, it was very nice to have the recognition of others, because the creative process is very hard work, and there is a lot of responsibility to yourself. Sometimes, when things don't work, and you don't quite find yourself in the work, you have got to find the courage to wipe off the whole damn thing, and start again. It is not easy, but recognition of your successful pieces really helps."

For Ngan, working in the context of an ancient cultural tradition endows his pottery with the added recognition of his ancestors. "I am always drawn back to Oriental pots, especially the Yi-dynasty pottery of Korea, which was very thick, with beautiful, simple shapes."

Ngan's most obvious indebtedness to his cultural heritage is the kiln he made, based on a porcelain replica of a Song dynasty kiln he saw in the National Museum in Peking. After asking for some photographs of the little kiln, he took them home and studied them for years. "Look," he says, showing me the pictures, "that is the most modern example of kiln technology I have ever seen, and now I have one in my studio. The principle of the kiln is a shape like a teardrop, with a slice off the bottom to make a floor."

The kiln, made of brick and cement, reaches 3 1/2' underground and at its highest point, is 11' high. Ngan fires the kiln with two or three cords of firewood for 16 to 18 hours. "Firing," he says, "gives life."

Suddenly a group of people wander in from the back garden, and Ngan smiles and greets them like old friends. I excuse myself, and leave him to these next guests, while I go out to talk to his two daughters. "Are they good friends?" I ask, thinking of his charmingly exuberant greeting. Goya, the eldest, laughs and says, "No, but that's just like Wayne. He met them last night at a party and invited them to see the house today."

They tell me how Ngan came from a poor family in a Cantonese village, that he was sent over to Canada by his relatives to make their way in the hotel trade, but would run away from his job to attend classes at the Vancouver School of Art (now the Emily Carr School of Art). That was a long time ago, and Ngan has come from struggling for two years to achieve balance in the cylindrical form, to a world class potter producing pieces which, although based on natural forms, rise above nature into abstract sculptures.

Through improvisation the artist loses himself to find himself, says Ngan, and as I walk out to my car, I am thinking of something Goya told me, of how Ngan, tired of a T.V. director's stilted direction of a documentary on his work, took the whole crew down the cliff to the shore at sunset where they filmed him doing a highly interpretive version of Tai Chi. Ngan dancing on the rocks is the same as Ngan making his pottery, and walking out through the peaceful white showroom, past the cold teardrop kiln and all his beautiful pieces sitting around unattended, I knew he had not only found himself, but was at home there.

—Melanie Higgs

Opportunities

SURFACING '89: HIGH TOUCH

March 13-April 22, 1989, The New Museum for Textiles, Toronto, Ont.

An exhibition organized by *Surfacing*, Textile Dyers and Printers Association of Ontario. Artists and designers are invited to submit their best recent fiber work.

Juried by slides, 3 entries per person, \$10 entry fee. Open to members of the Textile Dyers and Printers Association of Ontario.

For further info: Jane Marshall Wild, 43 Queen St., Lindsay, Ont. K9V 1G3; 705/324-5737, or Judith Tinkl, R.R. #2, Sunderland, Ont. L0H 1H0; 705/437-1478, or *Surfacing*, Box 6828, Str. A, Toronto, Ont. M5W 1X6.

PRINCE GEORGE ART GALLERY

The **Prince George Art Gallery**, a public art gallery serving the northern interior of the province, is renovating its gallery shop and invites artists and craftspeople to submit works for consignment sales. All works are subject to approval by the Prince George Art Gallery. The art gallery is also seeking artworks and crafts for the annual Christmas Show scheduled for Dec. 1 to 24. To submit, please apply to Marie

Nagel, Director, Prince George Art Gallery, 2820 15th Ave., Prince George, BC V2M 1T1; 563-6447.

OH BROTHERS — MOVING SEPT. 7

Oh Brothers, located on West 41st Ave. in Vancouver's Kersdale shopping district, is moving — but just across the street to 2356 West 41st Ave., V6M 2A3, 263-2122. After 9 1/2 years, Oh Brothers will continue to concentrate on displaying and selling works by B.C. artists and craftspeople. Those wishing to be considered may contact Blake or Murray Williams at the address above.

WESTCOAST WOMEN ARTISTS

We are forming a multicultural women artists society in New Westminister, with a special focus on promoting arts and culture in community development. Some services we want to offer are: studio and gallery space, shows and workshops, a resource library, and a slide registry. Women artists throughout the province are invited to send slides to our registry. We want your participation and ask you to call us at 520-3078 for more information.

INVITATION TO EXHIBIT

Oct. 21/88. The Head Injury Association of Canada and the Western Rehabilitation Society invites artists and craftspeople, with disabilities, to display their work at their annual conference. It will take place at the Richmond Inn, Richmond, B.C. **For more info:** Bruce Christensen, G.F. Strong Rehabilitation Centre, 734-1313.

JAPAN-CANADA FUND

Arts Awards, Exchanges

Awards to Artists: Funds will be set aside to assist Canadian individual artists with a program of work or study, or other projects consistent with the purpose of the fund, which the artists wish to carry out in Japan. To apply, candidates should complete the regular Arts Grant, Project Grant or Travel Grant application forms. An amount of up to \$5,000 over these grants will be awarded through this fund. Applications will be evaluated in the regular competitions by juries to each discipline. **Contact:** Anne-Marie Hogue, Asst. Head, Arts Awards Service, 613/598-4318. **First application deadline:** Oct. 1, 1988.

Visiting Foreign Artists: Funds will be set aside through this program to enable Canadian host organizations to invite Japanese artists to Canada. The fund will permit the Canada Council to increase the number of grants to recognized professional non-profit Canadian cultural organizations and institutions that wish to invite Japanese artists to Canada. **Contact:** Richard Rutherford, Arts Awards Service, 613/598-4315. **First application deadline:** Dec. 15, 1988 for projects beginning after Apr. 1, 1989.

Cultural Exchanges

Special assistance is available until 1994 under the Japan-Canada Fund for projects that involve touring by Japanese performing artists in Canada, or for exhibitions or other projects of exchange between Canada and Japan in the visual and media arts.

Exhibition and Special Projects in Visual Arts and Media Arts: In the visual and media arts, the Canadian artistic community has a history of exchanges with its counterpart in Japan. By funding exchange activities, the Japan-Canada Fund will help reinforce the ties between both artistic communities.

The submission for visual and media arts projects will be evaluated through regular assessment procedures in existing programs of the Visual Arts Section and the Media Arts Section. **Contacts:** Elythe Goodridge, Head, Visual Arts Section, 613/598-4349, and Glen Lewis, Head, Media Arts Section, 613/598-4334. **First application deadline:** Oct. 1, 1988 for projects beginning after Apr. 1, 1989.

(from CCC Newsletter, June/July '89)

GRANVILLE ISLAND PUBLIC MARKET CRAFTS

The Granville Island Public Market will be holding an adjudication on **Monday, Oct. 3, 1988** for craftspeople interested in selling their work at the Public Market.

Items which will be considered for adjudication must be individually handcrafted by the applicant. Craftspeople interested in having their work adjudicated should bring 4 samples (maximum) that are representative of their work to: Granville Island Public Market, 2nd Floor, 1669 Johnston St., Vancouver, B.C. V6H 3R9, between 9 am and 5 pm **Sept. 26-Oct. 2, 1988.**

There will be a \$5.00 fee (cash only) for the adjudication. The adjudication will be conducted by representatives of the Vancouver crafts community on **Monday, Oct. 3.** Results will be available when you pick up your sample anytime after **Tuesday, Oct. 4.** There will be no critique.

Please note that this will be the last craft adjudication for the Granville Island Public Market for 1988 (including the Christmas season).

For more information: Call the Granville Island Public Market at 666-6655 and speak to a Market Coordinator.

VISIONS: A NEW DECADE — QUILT EXHIBITION

May 19-July 15, 1990. After the success of the first Visions exhibition, another international quilt show is planned. Slides for submissions are due **Sept. 26, 1989.** For more info: Quilt San Diego, P.O. Box 26902, San Diego, CA 92126.

PACIFIC PERCEPTIONS QUILT SHOW — QUILT CANADA '89

May 23-27, 1989, UBC Students Union Bldg., party room #200, Vancouver, B.C.

Sponsored by the Canadian Quilters' Association and the Fraser Valley Quilters' Guild with the co-operation of the UBC Faculty of Education, Department of Visual and Performing Arts. This competition offers five awards of excellence of \$500 each. **Deadline:** March 15, 1989 for slides. **Information:** Doreen Rennschmid, 12331 No. 3 Rd., Richmond, B.C. V7A 1X4.

SEEKING QUILTING INSTRUCTORS

"A Patch in Time," Canada Quilters' International Conference is seeking instructors for its Aug. 31-Sept. 3/89 conference in Banff. For more info: Bonnie Murdoch, Leisure Learning Services, 3rd floor, 930-13th Ave. S.W., Calgary, Alta., T2R 0L4, 403/229-9408

14TH INTERNATIONAL BIENNIAL OF TAPESTRY

June-Sept. 1989. Cantonal Fine Arts Museum, Lausanne, Switzerland. Juried from photographs and slides: entries must be original work made by hand or by a technique supervised by the creative artist, and should reflect evolution in the field of contemporary fibre art. **Deadline:** Sept. 15. **Info:** International Centre of Ancient and Modern Tapestry, av. Villamont 4, CH-1005, Lausanne, Switzerland.

TORONTO SCULPTURE GARDEN

Emphasizes site-specific work created especially for this park. Pays artist fees and fabrication costs. Submissions accepted anytime and reviewed quarterly. **Info:** Toronto Sculpture Garden, P.O. Box 54, Toronto, ON M4T 2L7; 416/485-9658.

THE QUILT AS ART

Call for entry to quilters, to exhibit at contemporary quilt show Aug. 15-Sept. 24, 1989 at the Whyte Museum of the Canadian Rockies. This exhibition is in conjunction with the International quilters conference, **A Patch in Time**, at Banff, Alberta. A national tour, catalogue and awards are planned. **For more info:** Bonnie Murdoch, Leisure Learning Services, 3rd Floor, 930-13th Ave. S.W., Calgary, AB T2R 0L4; 403/229-9408. **Deadline:** Mar. 1/89.

DESIGN ON THE DIAGONAL

The Greater Vancouver Weavers' & Spinners' Guild invites all weavers in B.C. to enter this juried exhibition. The theme of this show is based on Virginia West's designs using diagonals in both the garment and cloth structure. **Deadline** is Sept. 15. **For more information**, contact Elizabeth Bell, 1592 Lookout Point, North Vancouver, B.C., V7G 1X9.

CANADA COUNCIL:

CHALMERS FUND FOR THE CRAFTS

March 1 and September 1 are the deadlines for applications for support for special projects, research and special workshops for the crafts in Canada. **Information:** Doug Sigardson, Visual Arts Section, Canada Council, 613/3598-4351.

FIVE FELLOWSHIPS IN ART AND CRAFT

Open to artists and craftspeople under 35 from Commonwealth countries. Worth up to 6,000 pounds each and tenable for up to nine months. Funded by the Commonwealth Foundation and administered by the Commonwealth Institute. One of the aims of the project is to open up opportunities for younger artists to work with more established artists, the Commonwealth Institute would also like to hear from any artists willing to share their studios and work with

award winners in this way. Fellowships cover cost of return airfares, accommodation, subsistence, and cost of mounting and exhibition of the resulting work.

Deadline: October 1. **Information:** Arts Department, Commonwealth Institute, Kensington High Street, London W8 6NQ England.

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, \$.50 entry fee, no minimum or maximum entry. **Curator:** Athene Gawne. **SASE for information to:** Athene Gawne, 73470 Dalea Gawne, Palm Desert, CA 92260; 619/340-3628.

CANADA COUNCIL

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

CANADA COUNCIL EXPLORATIONS PROGRAM

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

Workshops

SUCCESS BY DESIGN:

STARTING YOUR OWN FASHION BUSINESS

Thursdays, 7-10 pm
Oct. 13, 20, 27, Capilano College, North Vancouver
Oct. 20, 27, Nov. 3, Kwantlen College, Richmond
\$105, tax-deductible

To be a successful fashion entrepreneur, creative talent has to be combined with sound business strategies.

This course offers the practical information necessary for starting your own fashion business, or expanding your existing base. In the first session, industry professionals deliver a concise start-up plan that includes finance, manufacturing trends, suppliers, costings, computer-aided design. Next, three local designers who have faced the challenge and are

winning—Julie Shlander, Dana Cleland and Rose Marie Cuevas—will share their experiences. The final evening is devoted to advertising, promotion, choosing an agent and future trends in fashion marketing.

For further info: Margo Bates, 684-2227 or Trudy Van Dop, 521-7887.

BRIGHT LIGHTS, GRAND DESIGN COSTUME DESIGN FOR THEATRE & FILM

Oct. 15, Capilano College, North Vancouver
Oct. 29, Kwantlen College, Richmond

\$105, tax-deductible

This full-day workshop is a rare behind-the-scenes look at costume in the performing arts. Leading designers and professionals from theatre, film and TV show how to take the director's vision and turn it into the total look that plays such an integral role in the final production.

Speakers include: Phillip Clarkson, Jean Driscoll and Leslie White, costume designers for theatre; Beverley Takeuchi, makeup artist at CBC for 23 years, Jane Still, costume designer for *Danger Bay* and Ian Belcher, training coordinator, Association of Canadian Film Craftspeople.

For further info: Margo Bates, 684-2227 or Trudy Van Dop, 521-7887.

CRAFTWEEK AT IMAGINATION MARKET

The **Imagination Market**, an innovative non-profit organization, promotes both creativity and recycling through the use of unusual discards. As part of **Craftweek**, the Market is offering two out-of-the-ordinary, hands-on, adult workshops. Make eye-catching jewellery or unforgettable centrepieces with surprising, inspiring recycled materials collected from manufacturers' wastes and want-nots.

Classy Centrepieces: Sept. 14, 7:30-9:30 pm, \$25; **June Jewellery:** Sept. 15, 7:30-9:30 pm, \$25. All tools and materials supplied. Pre-registration required; phone 688-8811.

BUSINESS SKILLS FOR VISUAL ARTISTS

Two series of courses for artists interested in the business side of their art. Sponsored by Douglas College and Emily College of Art and Design, there will be a fall and spring series of courses. Enrollment is limited to 20 participants. Sessions are held Wed. evenings and Saturdays.

Series 1, Oct. 19-Nov. 23/88

- Your Personal Inventory
- Goal Setting & Time Management
- Record Keeping & Conservation Issues
- Financial & Legal Concerns
- Photo Documentation
- Photography Session
- Portfolio Presentation

—Networking

Series II, Jan. 14-Feb. 15/89

- Marketing Your Art
- Marketing Perspectives
- Product Development

- Framing and Presentation
 - Selling Techniques
 - Publicity and Media Relations
 - Networking and Awards
- For info:** Douglas College, 520-5477.

THE CULTURAL IMPERATIVE 2: LEAD, FOLLOW OR STEP ASIDE

Oct. 20-23/88, Collingwood, Ont. This conference is for arts administrators, programme directors, Trustees, artists and government representatives, and the aim of the conference is to identify what cultural forces are at work now, develop vision and leadership for our cultural institutions, and see how visions can be implemented in the 21st century. There are many distinguished resource people: Stephen Lewis, Canadian Ambassador to the U.N., Stephen Hogg, artist, David H.Y. Lui, Impresario and more. Topics include: Making Tough Decisions, The Right Decisions, Creating The Team, Peak Performance, etc. Sponsored by Assoc. of Cultural Executives. For more info: A.C.E., 720 Bathurst St., Toronto, Ont. M5S 2R4, 416/535-2858.

SINGAPORE INTERNATIONAL DESIGN FORUM

The Singapore International Design Forum (from 19 to 23 October, 1988) is the first of its kind to be held in Southeast Asia. The Forum promises to be a gathering of world-renowned experts in the different fields of design, together with manufacturers and entrepreneurs in a free flow exchange of ideas and expertise. Some of the highlights will include: a conference, workshops with open discussions and presentations; exhibitions and business sections. Registration forms can be obtained by writing to Times Conferences Pte Ltd., 19 Tanglin Road #12-01, Tanglin Shopping Centre, Singapore 1024, Republic of Singapore; Tel. 7 349385/2355222; Telex: RS 40112 ATT; Fax: 7379027.

CAPILANO COLLEGE CLAY & TEXTILE ARTS PROGRAM

Fall 1988 courses:

Textile Surface Design I - Art 160

Traditional printing methods, bound and tied resists, using natural and fibre reactive dyes. Instructor: Lesley Richmond.

Textile Surface Design III - Art 284

Screen printing techniques, basic papermaking techniques. Instructor: Lesley Richmond.

Dyes and Dyeing - Art 290

The use of different types of dyes and their application on various fibres. Instructor: Mleneke Mees.

Capilano College, Clay and Textile Arts Program, 2055 Purcell Way, North Vancouver, B.C. V7J 3H5; 984-4911.

FORM AND FUNCTION WORKSHOP

Jan. 3-14, 1989. The Form and Function Workshop is designed to bring studio artists together for discussion and feedback on their production over the past year. The two weeks will be used to produce a body of work that will be-

come a catalyst for the exchange of views and criticisms within the group as well as with the visiting artists. Discussions on aesthetics and the various aspects of technique will take place as desired on either a group or individual basis. Alternative views to the production process and benefits of these avenues will be a major part of this workshop.

The workshop will be limited to 10 people. Each person will be provided with a wheel and access to the studio equipment. A two chamber wood kiln and salt glaze kiln plus indoor gas and electric kilns will be available. All other studio facilities and *interaction with Winter Cycle participants* will make this session complete.

On campus accommodations may be requested. The rate for a single room is \$31.74 per day, including all meals; a double room is \$26.80 per day (if available), including all meals. **Workshop fee: \$275. Application deadline: Nov. 1, 1988.**

For more info: Banff School of Fine Arts, Box 1020, Banff, AB T0L 0C0; 403/762-6184.

Exhibitions

REGIONAL

DESIGN VANCOUVER — UNPRECEDENTED IN NORTH AMERICA

Design Vancouver, scheduled between October 21 to 30, 1988, is unprecedented in North America. The first design exposition of its kind, it will showcase the skills, talent and products of the Vancouver and Canadian design industry.

Over 30 events will take place throughout the city at the Vancouver Art Gallery, University of British Columbia, Simon Fraser University, Robson Square, Gastown, Yaletown, South Granville, Stanley Park and Granville Island.

Included in the events are:

- Business for Design/Design for Business Seminar & Exhibition at Robson Square: Graphic Designers of Canada
 - A Future with Design: Simon Fraser University symposium at the Vancouver Art Gallery
 - Virtu 3 Show of Contemporary Canadian Furniture: Emily Carr College of Art & Design
 - The Dornus Exhibit: Simon Fraser University Art Gallery
 - The Walls Have Ears, Poster as Art in Vancouver: Vancouver Museum
 - Exposition '88: Canadian Association of Photographers and Illustrators in Communication at the Sinclair Centre
 - Craithouse, B.C. Design for Living, Granville Island
 - Three one-hour programs produced by the BBC in the 'Design Classics' series will be shown 2 weeks prior to Design Vancouver
- More info will be included in the October newsletter. **For further info:** Margo Bates or Jeannie Bates, 873-7212.

COMMUNITY ARTS COUNCIL OF VANCOUVER

Sunday Painter Art Show

Sept. 22 - Oct. 7; opening reception: Sept. 22, 7pm - 9pm
A juried exhibition of paintings and drawings by local recreational artists.

Design Vancouver Fashion Group

Oct. 11 - Oct. 29; opening reception: Oct. 11, 7pm - 9pm
Award winning garments and design sketches by B.C. fashion designers. 837 Davie St., Vancouver, 683-4358.

GRAND FORKS ART GALLERY

Sept. 6-Oct. 15

Zoo Zone and Zebras. A mixed media exhibition of painting, prints and sculpture. Clay: Penny Birnbaum, Vancouver; Gwen Hughes, Calgary. Curator: Beverley Reid. Organized by the Grand Forks Art Gallery. Gallery 2.

Camrose Ducote. An exhibition of soft sculpture animals by this Vancouver artist. Gallery 1.

A Cowboy's Sanctuary: A Western Icon: Mousi Tchir. A mixed media installation. Gallery 3.
Box 2140, Grand Forks, B.C. V0H 1H0, 442-2211.

BERNADETTE'S GALLERIES

Oct. 1-29. Artists featured: sculptor **James Thornsbury** and potter **Linda Doherty**. Bernadette's Galleries, 103-1200 Lonsdale Ave., North Vancouver, B.C. 980-7216.

EXHIBITION OF NEEDLE ART

Sept. 24, 10 am-4 pm.

Displays, demonstrations, canvas work, crewel embroidery, counted thread, needlepoint, silk and metal thread. Presented by North Shore Needle Arts Guild at Highland's United Church, 3255 Edgemont Blvd., North Vancouver, B.C. Admission: \$2.00. Tickets available at the door or 988-3240, 985-7835, or 987-8841.

ROYAL B.C. MUSEUM

To Sept. 26: ESKIMO DOLLS. The dolls in this exhibit were collected during 1982 from 13 Eskimo communities in all parts of Alaska. Each of the 40 dolls has been handcrafted from native plant and animal materials such as old whalebone, walrus ivory, feathers, seeds, caribou skin and seal skin. The dolls in this exhibit are contemporary examples of a traditional art form that dates back 2,000 years. Researchers believe they were originally used for ritualistic and ceremonial purposes and may also have been children's toys. Royal B.C. Museum, 675 Belleville St., Victoria, V8V 1X4, 387-2134.

CRAFT WEEK AT GALLERY OF B.C. CERAMICS

Sept. 6-25. The work of Judith Burke, Connie Glover, Mark Lawrence, Steve Webster and Andrew Wong will be featured. Gallery of B.C. Ceramics, 1359 Cartwright St., Granville Island, Vancouver, 669-5645.

INTERNATIONAL

SON OF HEAVEN

To Dec. 31. Art treasures from China spanning 26 centuries. Seattle Centre, tickets are \$7.50 U.S. adults, \$3.50 U.S. children, and \$6.00 U.S. seniors. For more info: 206/443-9027.

IN PURSUIT OF THE DRAGON

Sept. 8-Nov. 6. Traditions and transitions in Ming ceramics. Seattle Art Museum. For more info: 206/625-8925.

Fairs

REGIONAL

GVWSG ANNUAL SALE

The Greater Vancouver Weavers' and Spinners' Guild is presenting the **annual sale and exhibition** for 1988. Unique high-quality garments and accessories will be offered. Dates and times are: Friday, Nov. 18 (1-9 pm) and Saturday, Nov. 19 (10 am-5 pm) at Aberthau, West Point Grey Community Centre, 4397 W. 2nd Ave., Vancouver. For more info: Audrey Ostrom 224-0457, Jo Anne Ryeburn 298-7913, Florence Richards 263-5864.

ANNUAL CHRISTMAS CRAFT MARKET

Presented by the Chilliwack Arts Council, Nov. 24, 25 and 26, 1988, at the Ag-Rac Centre, Spadina Ave., Chilliwack. Applications accepted from craftspeople until Sept. 30. Cost: \$60 per 8x10 booth space plus 10% commission. For application or information call 792-2069.

FAMILY CHRISTMAS, VANCOUVER'S HOBBY & CRAFT EVENT

At the Heritage Hall, Vancouver. Nov. 18 (personal invitation only), Nov. 19 and 20 (open to public). Over 40 artists on display, including wearable art, arts and crafts, gallery level fine art. This is a juried show. For more info: 732-SHOW.

XMAS CRAFT SHOW & SALE

The Community Arts Council of Vancouver is sponsoring its third annual **Christmas Craft Show and Sale** to be held at the CACV Gallery during December 1988.

The 2,200 square foot gallery is located in the downtown West Side at 837 Davie Street, near several large hotels, apartment buildings, office complexes, and ample parking. The street level location provides an excellent venue for artists to exhibit quality work during the show. Submissions will be selected through jury process.

Interested artisans should mail a self-addressed envelope requesting the Christmas Craft Show application form well

in advance of Oct. 28, 1988. Juryming will take place during September and October as application forms are processed. Community Arts Council of Vancouver, 837 Davie St., Vancouver, V6Z 1B7.

UNITARIAN CHURCH CRAFT FAIR

The 13th annual Craft Fair at the Unitarian Church of Vancouver (49th Ave. and Oak St.) will be held on Saturday, Nov. 19. There are still several tables available for this popular event. Juryming will take place by arrangement. Successful applicants will be charged \$20 per table plus 15% commission on sales. If you would like an application, please phone Pat Michell (987-7535) or Hilde Gerson (736-7873) or leave a message at the church office (261-7204).

7TH ANNUAL CHRISTMAS CRAFT FAIR

Nov. 24-27. Crystal Garden, 713 Douglas St., Victoria, B.C. Consignment shop, craft demonstrations, music, food. For further info: call 381-5123, or send SASE for application form to Bente Rehm, Box 5685, Station B, Victoria, B.C. V8R 6S4.

RICHMOND CRAFT MARKET FAIRS

Oct. 1 and 2; Nov. 5 and 6 (Xmas markets); Dec. 3 and 4 (Xmas markets)

These are taking place at the Thompson Community Centre, 6671 Lynn Lane, Richmond, B.C. For more info: B.J. Crafts, 271-2519.

VANCOUVER CRAFT MARKET

Vancouver Craft Market at Vandusen Botanical Garden is now accepting applications for its summer dates and Christmas dates as follows:

November 18-20, November 25-27, December 9-11.

Fees: \$50.00 initiation (once only); \$45.00 per Sunday session; \$225.00 per three-day Christmas session. Please send slides or photos to Vancouver Craft Market, c/o Simone Avram, 4740 Westminster Hwy., Richmond, B.C. V7C 1B8.

ATTENTION CRAFTSPEOPLE

Parke International Markets is interested in contacting craftspeople to take part in juried international craft fairs to be held at regular intervals during 1988 at Vandusen Botanical Garden, 5251 Oak St. at 37th Ave., Vancouver. For application forms please call Lyn Hainstock 263-2363 or Chrtis Hoekstra 926-0488. Parke International Markets, 3257 W. 36th Ave., Vancouver, B.C. V6N 2R6.

STUDIO FAIR - NOV. 5-7/88

Studio 2880 is pleased to announce that Studio Fair applications are available. You may pick up your copy at the Studio 2880 office Monday to Friday, 10 am - 5 pm and Saturdays, 10 am - 3 pm, or phone 562-4526 for more information. Out-of-town craftspeople may send in a self-addressed, stamped (74 cents), large envelope and we will send your application to you. **Consignment shop deadline:** Sept. 30. The fair will be held at the Prince George Civic Centre. For more info:

Studio 2880, 2880 Fifteenth Ave., Prince George, B.C. V2M 1T1.

DESIGN FOR GIVING

"Design for Giving," the second annual Xmas show and sale of crafts, will be held Dec. 7-11 at the Vancouver Trade and Convention Centre (Canada Place). All Canadian craftspeople and artists are eligible. There are still a limited number of booths available. Presented by Circle Craft (Vancouver) and the Canadian Craft Show (Toronto). **For further information and application form**, please contact: Coordinator, 1386 Cartwright St., Vancouver, B.C. V6H 3R8; 604/684-2422.

COQUITLAM CHRISTMAS CRAFT SALE

December 2nd, 3rd and 4th. Over 95 craftspeople the full weekend with additional 30 craftspeople on Sunday. 6:00-9:00 p.m. on Friday Dec. 2 and 10:00-4:00 p.m. on Sat. and Sun., Dec 3 and 4 at the Recreation Centre, 624 Poirier St., Coquitlam. Contact Becky MacDonald, Coquitlam Recreation Centre Craft Sale Coordinator, 936-3481.

XMAS CRAFT FAIR SALE - VAN. COMMUNITY ARTS COUNCIL

Held first 3 weeks of Dec. Juried show. Artist is not required to be in attendance at the sale. Deadline for applications: Sept. 30. For further info: Van. Community Arts Council, 837 Davie St., Vancouver, B.C. 683-4358.

SQUAMISH ART COUNCIL ARTS & CRAFTS MARKET

Sat., Nov. 19 and Sun., Nov. 20. Registrations are now being accepted from artists and craftspeople interested in selling at this market. Slides and/or photos representative of your work must accompany registration fee.

Location: Brackendale Art Gallery, Squamish. **Deadline for registration:** Oct. 28. **Inquiries:** Maureen Brown, Box 119, Garibaldi Highlands, B.C. V0N 1T0; 898-3188.

NATIONAL

ART MARKET '88 - CALL FOR ENTRY

Art Market '88, 2nd annual Christmas Art & Craft Sale, 120 Booths, juried, high quality exhibition. **Nov. 18-20.**

Calgary Convention Centre, 120-9th Ave., S.E. (City Centre), Calgary, AB. Last chance - interested? Write or call: Art Market Productions, Marlene A. Loney, P.O. Box 385, Banff, AB T0L 0C0; 403/762-2345.

SALON DES METIERS D'ART DU QUEBEC

Dec. 2-18. Christmas craft show. Exposition Hall, Place Bonaventure, Montreal. **For more info:** Salon des Metiers d'Art du Québec Inc., 911 rue Jean-Talon est, Bureau 219, Montreal, PQ H2R 1V5, 514/270-7770.

NOVA SCOTIA DESIGNER CRAFTS COUNCIL CHRISTMAS MARKET

November 17-20 at the World Trade and Convention Centre in Halifax. There will be craft demonstrations, doorprizes and daycare. Due to the success of the Crafted by Commission section, introduced at last year's Market, we will again be offering spaces to craftspeople interested in working primarily on a commission basis. For more info: NSDCC, P.O. Box 3355 South, Halifax, N.S. B3J 3J1, (902) 423-3837.

HANDS IN HARMONY CHRISTMAS CRAFT SALE

Nov. 23-27. Edmonton's Commonwealth Stadium Recreation Centre. **For more info:** 7612-182 St., Edmonton, AB T5T 1Y9; 403/487-0714.

INTERNATIONAL CHRISTMAS GIFT & CRAFT FESTIVAL

Nov. 17-20. Features a draw for prizes, free admission and free parking. Held in the Max Bell Arena in Calgary, with over 18,000 people attending. **For more info:** Rocky Mountain Trade Shows, Box 6, Station G, Calgary, AB T3A 2G1; 403/247-6166.

CHRISTMAS CRAFT SHOW

Nov. 25-Dec.4. The Canadian Craft Show is now accepting applications for the 1988 Christmas Craft Show and Sale, Automotive Building, Exhibition Place.

For more info: The Canadian Craft Show, 21 Grenville St., Toronto, ON M4Y 1A1; 416/960-3680.

CAMEO'S XMAS CRAFT SALE

Dates: Nov. 26-29 and Nov. 30-Dec. 4. Juried show attracting about 36,000 people at the Edmonton Convention Centre. **For more info:** Cameo's Craft Sale, #311 - 10545 Saskatchewan Dr., Edmonton, Alberta, T6E 6C6, 403/439-1130.

Classifieds

STUDIO ASSISTANT REQUIRED

Karen Chapnick requires a studio assistant 2 or 3 days a week. Driving a necessity. \$6.50 an hour. 734-4248.

FLOOR LOOM FOR SALE

36 in Leclerc "Artisar" Jack-type loom includes 2 reeds, bobbins, etc. \$475. Call Lundy 941-2101.

CERAMIC POSITION WANTED

Mature male available for a one (1) year position, 8 years experience. Adept at all procedures of a ceramic studio (production assistant, management and teaching). C.V. and slides available by contacting: DANIEL Weib, 514-18a Street NW, Calgary, Alberta, T2N 2H2, or by phoning (403) 283-6914.

CRYSTAL GARDEN CRAFT FAIRS FOR SALE

Bente Rehm would like to move on to other things and the Crystal Garden Craft Fairs needs a new owner/operator. Challenging part-time position for individual/group with some organizational experience, a love of crafts, infinite patience, some cash to invest, a motherly streak, and an answering machine! Price and terms negotiable—call 381-5123 or write to: Box 5685, Station B, Victoria, B.C. V8R 6S4 for further info.

FOR SALE

Moving! Large supplies craft materials: quilting, fake fur, feathers, beads, eyes, foam, dried flowers, baskets, wool, books, tools etc., novelty items, kits, antique spinning wheel. Rosemary 522-0114.

2,000 FULL COLOUR POSTCARDS — \$250

Printed from your 4" x 6" colour print, with black type on reverse. Adfactor Cards, 984 Queen St. W., Toronto, ON M6J 1H1; 416/531-7907.

FABRICS FOR SALE

Width	Description	Price/M
62inch	100% white cotton fleee 11oz	\$8.00
62"	100% white cotton fleece 14oz	\$9.50
36"	100% white cotton pre-shrunk mercerized Chinese	3.00
39"	100% natural cotton drill	4.75
60"	100% white cotton drill	8.75
64"	100% natural cotton sheeting	6.50
80"	100% white cotton sheeting	8.50
38"	100% natural cotton canvas 8.6oz	5.75

Also offered: Textile screen printing workshops. Polyfab water-based textile dyes for hand-painting, air-brushing and screen printing. Contact Elliot Drobnar at: Clothworks, 132 Powell St., Vancouver, B.C.; tel: 669-0127.

LEARN TO PRINT TEXTILES

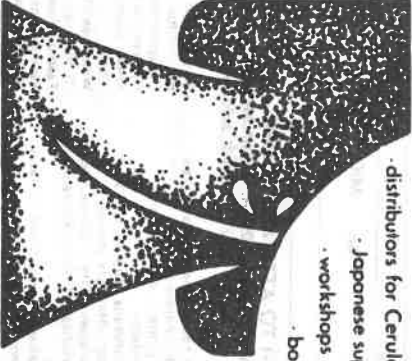
"Clothworks" — textile designers, dyers and screen printers are offering a Saturday workshop for those interested in **textile silkscreen printing**. Learn to capture images from conception to completion. Learn to silkscreen fabrics from T-shirts to yardage. The workshop includes: construction of a silkscreen, designing images and patterns, stencil methods, how to set up a dark room, how to make a film positive. Workshops are designed so that students will be printing on their own in the studio at day's end. All supplies and material provided. Please bring bag lunch for studio session and an exacto knife, ruler, pencil and hair dryer. Fee: \$66.00. Saturdays, 8 am to 3 pm. **Contact:** Elliot Drobnar, Clothworks, 132 Powell Street, Vancouver, B.C., 669-0127.

Ads must be camera-ready and cost is as follows: 1/8 page \$20.00, 1/4 page \$40.00, 1/2 page \$80.00, whole page \$160.00. Classified ads are 15 cents/word.

Moving Handprints

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Dealer inquiries welcome

IN STITCHES SEWING SEMINAR & SHOW 1988

Robson Square Media Centre, 800 Robson St., Vancouver, B.C. V 6A 1G9
FRIDAY, SEPT. 30 • SATURDAY, OCT. 1

PRIORITY PASS - COST \$50.00

Includes: 2 day entry to show, 7 seminars & Early Bird draw

Name _____

Address _____

City _____ Code _____

Phone (res.) _____ (bus.) _____

Visa M/C Chq. enclosed

No. _____ Exp. _____

Signature _____

I PREFER TO ATTEND: MORN. 9-2 AFT. 1-9. BOTH

SELECT SEMINARS (* 2 HR. SEMINARS COUNT AS 2 SELECTIONS)

In order of priority 1-10 No. 1 first selection. Only 7 selections given

- | | |
|---|---|
| <ul style="list-style-type: none"> <input type="checkbox"/> *Gnash Up Your Sewing Skills (2 hrs.) - Karen Dillon (Palmer/Pletsch) <input type="checkbox"/> *Tadpole (2 hrs.) - Karen Dillon (Palmer/Pletsch) <input type="checkbox"/> Sewing Childrens Clothing (2 hrs.) - Sheila Bacon (Stitchers Studio) <input type="checkbox"/> *Pro Techniques (2 hrs.) - Sheila Bacon (Sat. 2pm) <input type="checkbox"/> *Silks & Satins Lingerie (2 hrs.) - Hazel Boyd-Hoovey <input type="checkbox"/> Build Your Wardrobe With Co-Ordinates - Shelby Sheppard <input type="checkbox"/> Instant Interiors-Home Decorating Ideas - Cathie Aylard (Domcor/Belding) <input type="checkbox"/> *Accessorizing Your Wardrobe - Cathie Aylard (Domcor/Belding) <input type="checkbox"/> *Couturier Beading - Blossom Jenab <input type="checkbox"/> Sewing European Silks - Blossom Jenab (Elegance Fabrics) <input type="checkbox"/> *Hints To Your Couturier - Blossom Jenab <input type="checkbox"/> *Elegance Fabrics <input type="checkbox"/> *Exercise Wear & Swimwear - Bev Bodill (Knitwit) <input type="checkbox"/> *Machine Applique - Elizabeth Pocklington <input type="checkbox"/> *Crafts Workshop - Elizabeth Pocklington <input type="checkbox"/> *Creative Sewing - Marjorie Oman | <ul style="list-style-type: none"> <input type="checkbox"/> *Pants Fitted The Vogue Way - Hazel Boyd-Hoovey <input type="checkbox"/> *Designer Sweaters - Mary Mutari <input type="checkbox"/> *Choosing A Sewer - Marjie Allard <input type="checkbox"/> *Totes, Clutch & Cosmetics Bags - Marjie Allard <input type="checkbox"/> *Wardrobe Planning - Martha Fortier (Simplicity) <input type="checkbox"/> *Fashion Forecast - Coombs Consulting <input type="checkbox"/> *Fabric Painting - Peggy Caldwell (Deliza/Shival) <input type="checkbox"/> *Bonitt Pattern System - Midge Travis <input type="checkbox"/> *The One Minute Sewer - Shirley Smith (H A Kidd) <input type="checkbox"/> *Brazilian Embroidery Techniques (2 hrs.) - Make & Take II - (Orriy Ribbon Canada and J & P Coats) featuring Make It With Ribbons and Decorstich Cross & Long Stitch <input type="checkbox"/> *Sewing With Leather - Sheila Bacon (Stitchers Studio) <input type="checkbox"/> *Fast Patch Quilting - Marjie Allard <input type="checkbox"/> *New Embroidery Techniques |
|---|---|
- FREE — How to Make a Hobby a Business
Joanne Monaghan, Provincial Co-ordinator,
Home Based Business
- Your Priority Pass will be mailed to you. If time does not permit please pick up at the Show on Friday, Sept. 30 & Saturday, Oct. 1. They will be held for you there. Inquiries (604) 531-7279*

MAIL TO:
IN STITCHES SEMINAR
13718 28th Ave.,
White Rock, B.C. V4A 2R2

MOVING?

Please let us know your new address:

Name: _____

Address: _____

Postal Code: _____ Tel: _____

Effective Date: _____

Please mail to: CABC Membership
1386 Cartwright St.
Granville Island
Vancouver, B.C.
V6H 3R8

C.A.B.C. MEMBERSHIP APPLICATION FORM

TYPE OF MEMBERSHIP REQUIRED (please indicate)

**REGULAR
NEW**

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

RENEWAL

STUDENT
for registered full-time students. \$20.00

FAMILY \$52.00

AFFILIATE

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

SUSTAINING

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

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