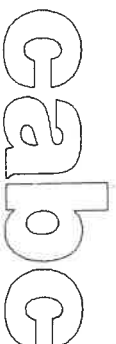


Craft



contacts

Crafts Association of British Columbia
1386 Cartwright Street
Granville Island
Vancouver, BC V6H3R8

(604) 687-6511

September 1993

ISSN 0319 - 8873

BUDDIES

Why artists create IN BAD community

By Nora Abercrombie

"Reprinted from Arts Bridge, Alberta Community Development"

The concept of community has taken on a variety of connotations in modern society. It used to be that community was simply "where we live" and that our intellectual, financial, social and spiritual needs were met within walking distance of the front door. That was before mass-communications: now characters on television programs take on actual roles in our emotional lives, intimate relationships are conducted by telephone, personal computers are gateways to ready-made social networks...the concept of community has truly splintered, evolved into the post-modern.

George Melnyk, a Calgary writer, has written a book, *The Search For Community*, and edits a newsletter called *Together*, a Journal of Cooperation and Community. He says that thinking about community and attempting to place ourselves within a community context is not a priority for most Canadians - not quite yet.

ECONOMIC RAMIFICATIONS

"Well, it's basically viewed as something not part of the dominant ideology, which has been tied to free market, individual achievement - the lean and mean view of the world in the '80's. However, because of the economic ramifications of the '80's - unemployment, under-employment, low income for a lot of people - there has been renewed interest in communities over the last three or four years. Not because of an ideology, but because people have no money. They have to live and they do it by joining with others."

Yet artists, forever buddies in bad times, have always relied upon each other for support - bucking each other up, lending each other money and help, supplying ideas, just being there. That sense of community takes several forms: geographical, when artists live or work in the same place; professional, when gathering formally to organize, celebrate and exchange information; and emotional, when gabbing on the phone, going to parties, criticizing each other's work. All of that is proof that art is never created in a vacuum. Even van Gogh had a friend.

PEER SUPPORT

We all exist in time and space, therefore we all have geographic communities (even if we choose no to participate in them). Evelyn Kleis definitely populated her workplace with empathetic colleagues. A visual artist working in mixed media, Kleis had a very nice studio in her Medicine Hat garage. But when a nearby house became vacant, she, five other artists and a writer decided to rent studio space there; their new digs named Studio Six.

Continued on Page 3...

Crafts Association of British Columbia

1386 Cartwright Street
Granville Island
Vancouver, B.C.
V6H 3R8
(604) 687-6511
(604) 687-6511 fax

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Deadline for October issue:

September 25, 1993

Advertisements must be camera ready.

Costs are as follows:

1/8 page \$30; 1/4 page \$40; 1/2 page \$60;

1 page \$160

Classified ads \$10, max. 30 words.

Non-profit organizations free classified ads.
(Limited space available).

PLEASE NOTE TIME CHANGE!!!!!!

CABC
ANNUAL
GENERAL
MEETING

Wednesday, September 15, 1993

5:30 pm

To be held at the CABC office
1386 Cartwright Street
Granville Island, Vancouver,
B.C.

V6H 3R8

For more information call Susan
Jackson @ 687-6511

All members are invited to the AGM
and to join us for a potluck BBQ (Lau-
rence Heppell at the grill!)
on the grass behind Crafthouse.
In addition, Jo Darts, Crafthouse
Manager, will give a tour and talk
about Crafthouse.

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BUDDIES

Why artists create IN BAD community TIMES

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"Well, it was for the sharing of energy and ideas," says Kleis. "And I had this notion of things I had read years ago, Gauguin and Paris, and going for coffee and chatting. And we do have that. We have a cappuccino machine, it is like a coffee bar or a salon. And this summer we had two or three visitors and sold a couple of pictures."

But Studio Six is not a retail space, it is a place that the three remaining tenants can work without interruption, gleaming energy from each other's passion. "Sometimes you are on a run, one picture pours into the next," says Kleis. "And then you get stuck, you start to clean up or something, just to put in time. And you look across the way at somebody working and working, and you think, 'Oh, what the heck, I'll start working, I can always throw it out.' So the bodily support, just having another person there is important."

Kleis thinks Medicine Hat is a very supportive and culturally sophisticated city but, she says, "I figured out quite a few years ago that the artists here work hard, and almost have to fight a bit to keep their level up - their motivation and belief - because it is so isolated. My work isn't too shocking or different. But I have found myself apologizing at times: I would almost mutter, because (what I was saying) sounds so pretentious."

George Melnyk thinks that the urge to apologize or explain plagues every artist, and that the greatest challenge for "any creative person, no matter what our discipline, is to have faith in ourselves."

"So many times artists are dumped on for being parasites, for being wasters of taxpayers' money, for having too much fun and not working enough. That's often heard from people who think that accounting and football are the essences of human existence - but it is the dominant view. And that hurts, because

artists, of all people, want to be recognized for their value to society."

For Kleis, moving into Studio Six was almost a statement to the community, and to herself. "When I moved out of my own place I painted more, and I was better at school with the kids (where she teaches part-time) because I felt so secure. When I get in artists' circles, I can say whatever I want. There's an acceptance. You just hope that somebody twigs or understands (my work)."

RITUALS

That may be why artists are so big on professional rituals: book launches, exhibition openings, opening night parties, premieres. It is fashionable to pooch the official parties, but there's more to them than bad wine and sweaty cheese: they are a way of patting each other on the back, recognizing each other's worth. Goodness knows, nobody else is going to do it. "Even though the essence of art is individual expression," says Melnyk, "we have a need for collective verification."

Many artists belong to organizations whose members live outside their geographic communities. These organizations serve a variety of functions: some, by pooling their funds, make equipment and services more affordable; some lobby governments; some exchange information; some set industry standards. No matter what the official mandate of the organization, members are connected to a community that can offer very specific support, a group of people who share their concerns and to whom they need not apologize or explain.

Gerry Potter, artistic/executive director of Edmonton's Workshop West Theatre, says, "Generally, I feel that there is a large group of people in the country that are like a family to me. They are mostly supportive when they need to be. They certainly help remind you that you are a human being with all the human needs and failures and potential for success. Because (the national theatre community) is like a family, one has mixed feelings - sometimes you want them to be there when they are not. Sometimes you want them to be more giving. And sometimes they overwhelm you with their generosity."

"I've been going to (meetings of the Professional Association of Canadian Theatres) for 12 years, I only see these people once a year, and yet they are my

CONTINUED ON PAGE 4...

BUDDIES

Why artists create IN BAD TIMES community

...CONTINUED FROM PAGE 3

friends. There is a real sense of community among the theatres in Canada. Especially because of the adversity that we have been dealing with: most of us have been struggling with a declining economy and decreasing government support."

"There is also a desire to support one another and that became really clear to me when we had a meeting in St. John last year. We had a session with a couple of AIDS counsellors who help organizations deal with the stresses of having employees who are sick. We meant to talk about this issue, but the meeting turned very quickly into a memorial: a sharing of the damage that had been done from an illness to our community. We had been keeping it at bay, the knowledge that it had been happening."

"At one point, somebody said that we should name some of the colleagues we had lost. There were 25 or 30 people in the room. The names started, the list kept going on and on. There were long pauses, then people would say another name. The tension and grief kept building to an almost unbearable point. It became a ritual."

The meeting became a memorial service for the people who had died but, says Potter it was also "a celebration that we were a community, that we cared about each other, and that we would carry on the work the people who died were doing. That, oddly enough gave me a sense that we were, very much, a community who needed to go through some community rituals. That we were people, not just an association."

BAD TIMES, GOOD TIMES

It has been estimated that up to 10 million people in North America are working out of their homes, not because they have no job. Many of them have never tried to work on their own before: they don't know how to deal with the isolation, the fear, the limited resources that under- or un-employment brings. The role of "community" in their lives is going to have to change if they are to survive with their mental health intact.

George Melnyk believes that hard times can also be good times. "I think what happens, is that these (people) who at one time identified with the workplace now can identify with their neighbourhood, the home, and domestic life, and they have a renewed sense of community which they may not have had before.

"I think they get a more balanced view of the human condition. They see a great range of life, from the little kid down the street learning to walk, to the dogs and cats that are part of life. Rather than being obsessed by the corporate existence, they see a more peaceful human condition."

The concept of community is based on a specific world view, one that many artists hold: that while we are defined as artists by individual achievement, we are defined as people by the strength of our relationship to the larger community. In some ways, the fact that most artists work without a safety net has helped us acquire many skills that will come in handy in the emerging economy: how to work hard for little money, how to be innovative with limited materials, how to keep faith even when you have no market and less self-confidence.

Artists also know how to organize cheaply and effectively, how to give each other comfort in hard times, how to share, and to understand that personal success need not be measured by others' failures.

Alberta's arts community might not sell many paintings or books or tickets these days, but artists' lifestyle and value system might be more understandable as other Albertans start to understand the value of being a good buddy in bad times. Now if we could just figure out how to charge for it...

**Francois Houde
Recipient of the
1993 Jean A. Chalmers
Award for Crafts**

On the warm, beautiful evening of June 7, a buoyant crowd enjoyed the presentation ceremonies celebrating the 1993 Chalmers Awards. As of this year, the awards, which total \$170,000, include the first national Jean A. Chalmers Award for Crafts. Francois Houde received this new award of \$20,000 at the ceremonies, which were held at The Joey & Toby Tanenbaum Opera Centre in Toronto.

The award, now one of 13 presented to theatre, dance, music, visual arts and crafts professionals, honours a Canadian craftsman who is setting new standards with his or her work, teaching, or contributing to artistic life in the community.

Francois Houde has made significant contributions to Canadian craft as a maker, teacher and inspired visionary. The Chalmers' jury cited Houde's well-defined body of work, leadership in the field, and role as a founder and first pedagogical director of the Centre des Metiers du Verre du Quebec/Espace Verre, Montreal's only school for glasswork founded in 1988 and the one institution in Canada solely devoted to glassmaking.

*Second Report from the Directional
Signing Program for Tourist Services,
Facilities and Attractions*

Submitted by CABC Regional Representative
Thompson-Lillooet - Chuck St. John

I attended the second of two meetings to put forth recommendations to the Ministry of Transportation and Highways (MoTH) and the Ministry of Tourism and Culture (MoTC) regarding signing on highways for tourist services, facilities and attractions on June 29. Specifically, I represented the CABC and concerns of artisans in rural areas wishing to have a sign on a Provincial Highway alerting motorists to their location.

Following are the recommendations the committee submitted to Cabinet for artisans to qualify for a provincial sign. Artisans must:

- * have all applicable business licences and/or permits;
- * be open a minimum of 100 days per calendar year, a minimum of five days per week, with regular hours of operation;
- * have adequate off street parking;
- * produce and distribute a brochure and advertising;
- * have building or business entrance separate from their residence;
- * predominantly sell crafts that are produced on site;
- * be a working studio, not a craft store, so the experience (either as a spectator or hands-on) of artisans at work is available to the visitor;
- * be approved by MoTH

Artisans who qualify will be eligible for a generic symbol at the turn-off point on rural conventional highways, under the same distance limitations for Tourist Attractions.

The generic symbol submitted for these signs is a capital letter A with the work 'ARTISAN' underneath it. I had a call from a potter on Vancouver Island suggesting a variety of signs, one for each craft, but this was felt to be too confusing to motorists. As no generic graphic encompassing all crafts was submitted, the capital letter A was chosen. The

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...continued from page 5

option is available to adopt a new sign in the future if there is a demand for it.

An option available now which permits regional variation is roadside pull-outs with area promotional signs. These can be very detailed but must be paid for and maintained by the businesses using them. The MoTH will supply and maintain a suitable location.

If you are a rural artisan, quality under these recommendations, and wish to have a sign erected for you, contact your local branch of MoTH.

Chuck St. John

The following is what the signs will look like:



Making A Place For Tapestry

An International Symposium

Presented by the B.C. Society of Tapestry Artists, the Canadian Craft Museum and the Richmond Art Gallery

* What is the role of tapestry today in the visual arts, in public and private collections, and in the lives of the artists themselves?

* What is the future of tapestry as an art form? These and other questions will be debated at an international symposium, **MAKING A PLACE FOR TAPESTRY**, to take place at locations throughout the Lower Mainland, September 16 to 19, 1993.

The symposium will bring together artists from around the world for four days of discussion and activities focusing on tapestry and fibre arts. Weavers and critics from England, Australia, Germany, the United States and Canada will join keynote speaker Dr. Stephen Inglis, Director of Research at the Canadian Museum of Civilization, in giving lectures and slide presentations. The primary venue for the symposium will be the Richmond Cultural Centre at 180 - 7700 Minoru Gate, Richmond.

The symposium will coincide with three significant tapestry exhibitions: ITNET 2 (September 16 to November 14) at The Canadian Craft Museum; NORTHWEST TAPESTRY 1993 (September 9 to 27) at the Richmond Art Gallery, and **MAKING A PLACE FOR TAPESTRY ON GRANVILLE ISLAND** (September 17 to 19) at a number of Island shops and studios. Tours of the textile collections at the U.B.C. Museum of Anthropology are also planned.

The **MAKING A PLACE FOR TAPESTRY** symposium is the inaugural project of the B.C. Society of Tapestry Artists, a new organization which promotes tapestry in Western Canada. Founding members include well-known local tapestry artists Barbara Heller, Kaija Tyni-Rautainen, and Alison Keenan, as well as Ruth Schueing, Director of the Textile Program at Capilano College.

Crafts Calendar

September 1993

CALL FOR ENTRY Exhibitions

XXX - TAKING TEA WITH EROS
 Deadline for submissions Nov. 5 1993
 The Metal Arts Guild is pleased to announce the call for entry for our upcoming biennial show, "XXX Taking Tea With Eros". The 46 year tradition will continue with this juried exhibition of fine metalwork. For application forms and further information, contact the Metal Arts Guild at 1179A King Street West, Suite 007, Toronto, ON M6K 3C5 (416) 588-3282

CALL FOR ENTRY Craft Fairs

CALLING ALL CRAFT ARTISANS
 The Okanagan welcomes you to the Orchard Park Craft Fair. Call Cindy at 861-3686 for this show and other upcoming shows.
SHOW TIME EXHIBITS
FALL & CHRISTMAS CRAFT FAIR
 October 9 & 10, 1993
 December 5, 1993
 Have you hear the news!!! We're promoting the best you make. Join us at "Sullivan Hall" Surrey. For more information contact: Elisa Pratt, 431-5554

VANCOUVER CRAFT MARKET
 Vandusen Botanical Gardens
 Now accepting applications for 1993 show dates:
 November 12, 13 & 14, 26, 27 & 28.
 December 17, 18 & 19, 1993

ALMA MATER SOCIETY OF U.B.C
CHRISTMAS GIFT FAIR
 November 22 - 26, 1993 and
 November 29 - December 3, 1993
 The AMS will be holding its highly successful Christmas Gift Fair in the Student Union Building on the U.B.C campus. Application Deadline: September 27, 1993. Contact: Jill Bonneteau at 822-3465.

8TH ANNUAL CHRISTMAS CRAFTWORKS SALE-COMMUNITY ARTS COUNCIL OF VANCOUVER
 November 30 to December 22, 1993
 Entry deadline: September 18, 1993
 Get your entry form in now! Community Arts Council of Vancouver, 837 Davie Street, Vancouver, B.C. V6Z 1B7

COQUITLAM CHRISTMAS CRAFT SALE
 December 3, 4 & 5, 1993
 Join us for the 12th Annual Craft Sale in Coquitlam. Contact: Becky MacDonald at 937-6000 between 5:00 - 8:00 pm.

OTTAWA CHRISTMAS CRAFT SALE
 December 9 to 19, 1993
 19th Annual. Juried Show. Ottawa Civic Centre, Lansdowne Park. Companion show to the ORIGINALS - The Spring Craft Sale. For information: Industrial Trade & Consumer Shows Inc., Tom Gamble, 47 Clarence St., Suite 440, Ottawa, ON K1N 9K1 (6013) 232-5777.

NANAIMO PROFESSIONAL CRAFT FAIR
 November 4, 5, 6 & 7, 1993
 At Beban Park - 2300 Bowen Road, Nanaimo, B.C. Entry forms available by writing to: Ron Bauslaugh, 6010 Uplands Drive, Nanaimo, B.C. V9V 1M1 (604) 756-0691 or 390-1049

PAM GLOVER'S 11TH ANNUAL CHRISTMAS CRAFT FAIR
 November 12, 13, & 14, 1993
 Cedar Hill Recreation Centre, Victoria, B.C. For applications and more information call 592-7971. All applicants juried.

OUT OF HAND CRAFT FAIR
 November 18 to 21, 1993
 The 5th Annual Out of Hand Christmas Fair at the Victoria Conference Centre. Juried Craft Fair - applications available now. This four-day professional Fair showcases the best crafts available in B.C. For more information contact: Ramona Froeh-Schacht at 592-4969 or write to: Out of Hand Craft Fairs, PO Box 35028, Victoria, B.C. V8T 5G2.

CREATIVE CRAFT FAIRS
 Now accepting applications for 1993 Christmas Show. Victoria 16th Annual show is November 11 to 14 at the G.R. Pearkes Rec. Centre, 3100 Tillicum Road. Fraser Valley show is

Call For Entry Competitions

Crafts Calendar Pull-Out section

Crafts Calendar Pull-Out section

EXHIBITIONS

HIDDEN GARDEN
 September 3 to October 5, 1993
 Kajla Tyni Rautaiainen: " My handwoven tapestry render natural imagery in terms of colour and texture. Inspired by tidal pools I depict the organic beauty and the mystery of the living world." Opening Reception September 2, 1993, 6 to 8pm. Circle Craft Gallery, #1 - 1666 Johnston Street, Granville Island, Vancouver, B.C.

"HANGING BY A THREAD"
 September 3 - October 5, 1993
 Bettina Maylone: "A Series of Embroidered Predicaments". Crafthouse Alceve, 1386 Cartwright Street, Vancouver, B.C. V6H 3R8 687-7270

GLASS ART V
 September 7 to 17, 1993
 B.C. Glass Arts Association presents...and exhibition of members work, 885 West Georgia Street, Vancouver, B.C. Open weekdays September 7 - 17, 1993. For further information call the B.C. Glass Arts Association at 263-2716, Deirdre Spencer.

MAKING A PLACE FOR TAPESTRY - SYMPOSIUM 1993
 September 17 to 19, 1993.
 Exhibits, panel discussions, slide presentations and more. Late registration fee after July 1. Contact Gail Rogers, 6668 East Blvd., Vancouver, B.C. V6P 5R1 (604) 261-8826.

DRIVEN TO ABSTRACTION
 October 8 to November 21, 1993
 15 Limited Artists with 15 Works by Lawren Harris, Jack Bush, Jack Shadbolt, Gordon Smith, Greg Snider, Kay Marshall, Mary Filer, etc. Surrey Art Gallery, 13750 88th Ave, Surrey, B.C. 596-7461.

SYMPOSIUM LECTURES & WORKSHOPS

TRADITION & TRANSITION: FIBER SYMPOSIUM
 October 9 & 10, 1993, Congress Hotel, Chicago.

This symposium will focus on the concerns of the professional artist and educator who is oriented towards issues rather than technique. Presented in conjunction with the Chicago International New Art Forms Exposition. CONTACT: Marily Murphy or Bridgid Finucane, Textile Arts Centre, 916 W. Diversity Parkway, Chicago, IL 60614, (312) 929-9849 (special events only).

SEATTLE'S CONTEMPORARY QUILT ASSOCIATION SPONSORS SYMPOSIUM
 "DIFFERENCE: FUEL FOR CREATION"
 October 22-23, 1993

The symposium is designed to intellectually explore the ideas of difference which control art production, presentation, and distribution, particularly, although not exclusively, in the area of quilting. The issues in which quilting is enmeshed, as expressed through polarities, will be explored. These will include the relationship of quilting to art perceived as "mainstream", stability vs. change, masculin content. Speakers: Pat Malarcher, Nancy Erickson & Lynn Basa. To be held at the Seattle

EMBROIDERED INSPIRATIONS: A CREATIVE EMBROIDERY WORKSHOP

with Bettina Maylone
 Sat. November 13, 12 - 4 pm
 Explore the expressiveness of materials while building up a repertoire of stitchery techniques for an experimental sampler. Bring any ideas for a project you may want to undertake in the future, as well as bits of cloth, thread, needles or other useful goodies you have around the house. Basic materials will be supplied. Fee: \$35 non-members, \$30 members. Canadian Craft Museum, Vancouver, B.C. 687-8266

PUBLICATIONS

THE CRAFTSPERSON'S RESOURCE GUIDE TO BRITISH COLUMBIA
 Now Available! Including Retail Outlets & Galleries, Craft Fairs, Suppliers, Education & Guilds. Available through the CABQ, 1386 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R8 (604) 687-6511. \$7.49 to members or \$8.56 to non-members. Please include \$1 for postage & handling.

NOTICES

ATTENTION RAG RUG MAKERS!

I'm interested in learning about the craft of rag rug making but I don't know much about it. If you can spare some wisdom/advice please call Claudia Chandler at 224-1136.

Crafts Calendar Pull-Out section

FUNDING

THE COMMONWEALTH INSTITUTE

Will be giving ten (10) promising artists and craftspeople the chance to spend up to 9 months learning from the best artists in another Commonwealth country with the aid of a 1993 Commonwealth Foundation Arts and Crafts Fellowship. Open to anyone between the ages of 22 and 35 living in any of the 50 Commonwealth countries, the Fellowships are each worth up to £6,000 and cover the costs of airfares, accommodation and subsistence, as well as the expenses of mounting an exhibition in the host country. DEADLINE: Oct 1.

CONTACT/APPLICATIONS: Gloria Maddy, Fellowships Coordinator, Commonwealth Institute, Kensington High Street, London, W8 6NQ, UK, ph. 071-603-4535, fax 071-602-7374

EDUCATION

BANFF 1994 -95
 "Living at the End of Nation States"
 The Art Studio Residency Program. Application Deadline: December 1, 1993. Write for an application form: The Banff Centre for the Arts, Box 1020, Station 28, 107 Tunnel Mountain Drive, Banff, Alberta T0L 0C0 (403) 762-6180

EXHIBITIONS

ART NOUVEAU/JUGENDSTIL/MODERN STYLE

Showing Through September 26, 1993
 Over 100 decorative pieces demonstrating the impact of the "modern style" in the early 20th century. Lecture: Art Nouveau: The Life and Art of Charles Rennie Mackintosh, Sunday, September 12, 1:30 - 3pm. Vancouver Museum, 1100 Chestnut Street, Vancouver, B.C. 736-4431

SKIRTING THE FEMINIST REVOLUTION WALTZ

September 7 to October 3, 1993
 Claire Gomez Edington - Installation
 This installation developed out of the artist's interest in how certain objects never lose their 'femaleness' no matter whose hands they are in or whose bodies they are on. Surrey Art Gallery, 13750 88th Ave (in Bear Creek Park), Surrey, B.C. 596-7461.

GALLERY OF B.C. CERAMICS

August 30 to September 26, 1993
 A collaborative show featuring coordinated pottery and weaving. 1359 Cartwright St, Granville Island, Vancouver, B.C.

SALMON RUN

September 29 to November 7, 1993
 Evelyn Roth: The Surrey Art Gallery will be transformed into the underwater world of the Salmon Goddess during Evelyn Roth's exhibition, SALMON RUN. From the entrance running through to the back of the Gallery will be a 200 foot long fabric assemblage depicting the salmon's journey along the Pacific. Surrey Art Gallery, 13750 88th Ave, Surrey, B.C. 596-7461.

KNITTING THE RAINBOW

Sat. October 30, 10 - 2 pm
 This intensive "hands on" workshop aims to transform colour admirers into confident colour users! You'll learn a few fundamental principles of colour perception and colour mixing, and how to translate your ideas and new-found skills into knitting patterns. Fee: \$35 non-members, \$30 members. Canadian Craft Museum, Vancouver, B.C. 687-8266

INTRODUCTION TO TAPESTRY

Sat. October 23, 12 - 4 pm
 An introduction to the techniques and materials of the medium - structure, line shape, colour - tapestries, simplicities and complexities. Frame looms and materials provided. Each participant will weave a small sample. Fee: \$35 non-members, \$30 members. Canadian Craft Museum, Vancouver, B.C. 687-8266

YES TRUDEAU OF STUDIO ONE GLASS ART LTD.

will be conducting weekend workshops on glass art techniques. Workshop location at 341 West 6th Avenue, Vancouver, B.C. September 24, 25 & 26, - Fusing & Kiln Forming; October 22, 23 & 24 - Sandblasting & Etching; November 5, 6 & 7 - Stained Glass Techniques. All classes are \$300.00 + GST. For more info call Shelly Johns @ 875-0696.

Pacific University. For complete program information send LSASE to: Jill Christenson, Contemporary Quilt Association, PO Box 95685, Seattle, WA 98145-2685.

Crafts Calendar Pull-Out section

RETAIL OUTLETS

THE NORTHWEST POETS & ARTISTS CALENDAR JURIED COMPETITION
 Applications forms are available at Langley Arts Council's office. Submissions for the 1995 Calendar must be in by October 1, 1993. There is a \$1,000 award to the artist chosen for the cover \$50 awards go to each artist & poet chosen for the other 11 months.

THE JUNIPER BERRY
 Since 1987 featuring the work of 70 - 100 B.C. artisans & craftspeople always welcome. Call Tenley 847-9871 or write: The Juniper Berry, Box 572, Smithers, B.C. V0J 2N0

WOODCRAFTS SOUGHT!
 We are setting up a gallery of handmade woodcrafts. If you work in this medium and are interested in gaining exposure, call Tom or Margaret at 433-6656.

CALL FOR WORK BY NORTHWEST COAST WOMEN ARTISTS for special sale at the Museum of Anthropology
 November 22 to 28, 1993
 "Evolving Traditions" will be held in the lobby of the Museum of Anthropology and will give artists an opportunity to sell their works and demonstrate their skills. In particular, the Museum is interested in Northwest Coast women artists who produce jewelry, carvings, prints, cards, weaving, etc. The Museum would like to offer a wide selection of items at different prices. If you are interested in participating in the sale, please bring samples of your work to the museum on Monday or Friday from 10am to 2pm or call 822-6240 for an appointment. For more info call Salma Soman or Marnie Burnham at 822-5087.

7TH ANNUAL ART MARKET
 November 18 to 21, 1993
 Juried art and craft sale in Calgary, Alberta. 180 booths. Art Market has established a reputation as a high quality sale offering an excellent marketplace for the professional artisan. For further information: Art Market Productions, PO Box 385, Banff, AB T0L 0C0 (403) 762-2345

MAYFAIR SHOPPING CENTRE
 The Cart Program at Mayfair Shopping Centre in Victoria provides limitless opportunities for profit and exposure. Selling space can be leased on a weekly basis for a nominal fee. Call for more information, 1-383-0541.

COQUITLAM FALL CRAFT SALE

October 16 & 17, 1993
 Coquitlam starts the craft season with our Fall sale. Join us October 16 & 17 in the Recreation Centre, 624 Poirer St. We will have over 60 craftspeople displaying their best. Shop this sale to get the first choice on crafts and beat the Christmas shopping crowds. Located at 624 Poirer Street, Coquitlam. Contact: Becky MacDonald at 937-6000 between 5:00 - 8:00 p.m.

INVITATION TO CRAFTERS

October 23 & 24, 1994
 The Arts Council of Surrey & District invites Craftspeople to register for the 1993 Christmas Craft Market, to be held at the Newton Community Centre. The jurying, which will be held September 9, 1993, will ensure fine quality workmanship. Deadline for registration: August 31, 1993. Forms available at: Surrey Arts Centre, 13750 - 88 Avenue, and at all Surrey Libraries.

275-2724, or write to: 8540 Demorest Drive, Richmond, B.C. V7A 4M1

CRAFTHOUSE

1386 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R8 (604) 687-7270

The August show in the Crafthouse Alcove by Bill Rennie, "Ivan the Terrible Style" was received with great awe and interest. It was a successful show for Bill with good sales and exposure. Despite someone's mischievous streak of removing many of the "sold" stickers all pieces were matched up with their new owners and pieces were shipped off to Texas, California and Montreal using Flashpack.

"Hanging by a Thread", embroidered predicaments by Bettina Maylone runs from September 2 to October 5. (see the artist profile on Bettina elsewhere in this issue.)

At the close of our summer (!) and the completion of our first "Comments Book", it is timely to go through the book and share some of the more mature comments.

"Simply beautiful creative designs that only creative people can do! This place makes you feel like buying everything!"

"Absolutely beautiful. Thank you for giving us the pleasure"

"What outstanding artwork. It's a dream come true".

After this comment, school holidays began, and the calibre of the entries went rapidly downhill.

Occasionally a discourse appeared between successive entries such as:

"Very nice here"

"Nice, but cut the ego trip"

"Define 'EGO' before you use it so loosely!"

Hear, hear, to the latter comment.

Entries were signed by both Mick Jagger and Keith Richards. Were they here in May...?

The piece that gains by far the most interest, both in the comments book and in the shop, is Bill Pechet's sand box entitled "The Museum of Sand". The creation of Bill's sandboxes was as a result of his UBC architecture thesis. I have seen neurotic parents with screaming children turn into calm and relaxed

individuals after five minutes working in the sand. Of course there is another tantrum from the child when it is time to leave. One of the most often asked questions is where the silica sand comes from. For anyone out there who is interested - it comes from Greenbarn Potters' Supply in Surrey.

September marks the annual "Designer Home" in Shaughnessy with funds this year supporting the Interior Design Institute and the Junior League.

Crafthouse once again is supplying works from 13 artists, which can be seen in the room designed by Preston's Interiors. I do hope you will be able to visit the house at 1575 Laurier Avenue in Vancouver, from September 10 to October 3, 1993. The house will be open 11am to 8pm daily with an admission fee at the door.

Sadly Jacquie Weal (Tuesdays) is leaving this month. Crafthouse could not succeed without the dedication and enthusiasm of the following people: Joy Jubernvill, Janice Tolleisen, Lori Prest and Mary-Lisa Guns. It is because of their unselfishness that my job has been so smooth this summer. If Crafthouse were fortunate enough to have funds to pay the assistants and interviews were conducted, I doubt that such adept people could have been found. I would also like to pay tribute to the Challenge grant high school student, Diana Marcinko who left at the end of August. Diana took over the Crafthouse mailing, xeroxing, faxing and helped with sales so that I could have a lunch break.

Kajia Tynti-Rautalainen, a former Crafthouse volunteer, currently has a tapestry show at Circle Craft, entitled "The Hidden Garden" from September 3 to October 5. Hours are daily 10am to 6pm.

As our current volunteers get on with their lives, Crafthouse is looking for one new volunteer for one day a week (Tuesday to Friday) and will be looking for extra help during December. If you, or anyone you know, is interested in working in a volunteer capacity please call Jo Darts 687-7270.

If anyone knows the whereabouts of Nancy Brignall please contact Jo at 687-7270.

Crafthouse Presents...

BETTINA MAYLONE

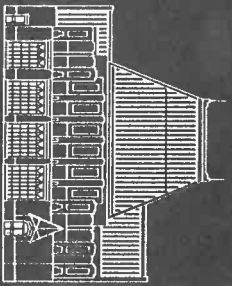
September 2 to October 5, 1993

Bettina Maylone received a Fine Arts Diploma from Camosun College (Victoria, BC) in 1978. Having worked in fibre since childhood, she used needlework as her vehicle in three animated films produced between 1978 and 1985. The films have received awards from film festivals in London, England; Ottawa; Yorkton; Portland, Oregon; Los Angeles and Portugal. Because of expensive equipment and the time required, she has not continued with animation which she regards as making films by hand. Working in a small studio at home and spending much time with her children, Maylone continues to work with fibre, recently incorporating paint and ink in some pieces, then using them to dye the fabric and provide changes in texture.

Maylone has exhibited in Ottawa at the Ottawa City Hall and the Canadian Museum of Nature's Evergreen Exhibit, World Exchange Plaza, as well as Galerie Kanesatake, Como, Quebec; in Vancouver at Crafthouse, the Vancouver Public Library, Lount's Tapestry Gallery, Heritage Hall, Vancouver East Cultural Centre, Artsfund Gallery, Sinclair Centre, Faculty Club, University of British Columbia and North Vancouver City Hall. Three of her pieces are included in the Crafts Association of BC's 'Made By Hand' exhibit touring Canada over the next two years.

'My work is illustration. I illustrate what I see and think about, what has happened and what might happen. Fibre is my paint box and my language.'

Bettina Maylone
New Westminster, BC.



THE
CANADIAN
CRAFT
MUSEUM

CALENDAR OF EVENTS

FALL 1993

639 HORNBY STREET • VANCOUVER, BC • TEL 687-8266 • FAX 684-7174

EXHIBITIONS

til 8 September
16 September to 14 November
16-19 September
25 November to 5 December

Celebrating the Stitch
ITNET
Making a Place for Tapestry: Symposium 1993
Festive Treasures 1993

TOURS

September to April

Daily tours free to members and with admission

FIBRE ARTS WORKSHOP SERIES

23 October
30 October
6 November
13 November

Introduction to Tapestry with Anthea Mallison
Knitting the Rainbow with Maggie Edwards
Anything Goes: An Awesome Fibre Arts Workshop for Children
with Marilyn Foubert
Embroidered Inspirations: A Creative Embroidery Workshop
with Betina Maylone

FIRST THURSDAY

2 September
7 October
4 November

Embroidered Animation: An Evening of Embroidered Videos
Tapestry Demonstrations
In Praise of Hands: A Filmed Tribute to World Craft Artists

FOR ADDITIONAL INFORMATION OR TO BOOK TICKETS

Call the Museum offices at 687-8266

MUSEUM HOURS

Monday to Saturday 9:30 am to 5:30 pm • Sunday & Holidays 12:00 noon to 5:00 pm

notice to all cabc members

**new membership categories
effective October 1, 1993**

On May 26, 1993 the CABCC board of directors approved the following new membership categories:

Family \$62

For up to two individuals living at the same address. Includes all the individual membership benefits, two membership cards, one subscription to Craft Contacts and two votes.

Affiliate \$35

For an organization/institution. Benefits include a subscription to Craft Contacts, Mastercard Merchant Discount (if applicable), discounted prices on CABCC publications and programs.

CABC Patron \$150

A CABCC Patron receives all of the individual membership benefits and a tax deductible receipt for the total amount of a Patron Membership less the cost of an individual membership. In addition, CABCC Patrons receive invitations to all CABCC special events and exhibitions, are profiled in Craft Contacts, and are invited to special Craft Studio Tours.

The current membership categories:

Individual \$47 Student/Senior \$30
remain unchanged.

Join the Crafts

Association of British Columbia

BENEFITS OF MEMBERSHIP

- *"Craft Contacts" monthly newsletter
- * Resource Centre- magazines, newsletters and resource files
- * Portfolio Registry
- * 10% discount in "Crafthouse" gallery/shop
- * Grace Cameron Rogers Scholarship awarded yearly to a craftsperson.
- * Video Lending Library.
- **The Craftsperson's Resource Guide to British Columbia" for \$7.49

GENERAL \$47
Individuals, Societies, or Groups

STUDENT/SENIOR \$30
Registered Full-Time Students



NEW



RENEWAL

Name _____

Address _____

City _____

Province _____

Postal Code _____

Home Phone _____

Bus. Phone _____

Craft _____

Yes, I would like to volunteer my services.

Mail your cheque to: C.A.B.C. 1386 Cartwright Street, Vancouver, BC V6H 3R8

The Craftsperson's Resource Guide to British Columbia

INCLUDING:
*Retail Outlets & Galleries
Craft Fairs, Suppliers
Education
Craft Guilds & Organizations*

1993

Cost: \$7.49 for CABC members
\$8.56 for non-members

Please send me my copy of
The Craftsperson's Resource Guide to British Columbia 1993.

Name _____

Address _____

City _____

Province _____

Postal Code _____

Phone _____

My cheque for \$ _____

is enclosed.

Please bill my Visa/Mastercard # _____

Expiry date _____

Signature _____

**Mail to: CRAFTS ASSOCIATION OF
BRITISH COLUMBIA
1386 Cartwright Street
Granville Island, Vancouver, B.C.
V6H 3R8 (604) 687-6511**

MAJESTIC SETTINGS

The Second Annual
"Designed For You"
CABC Fundraising Raffle

ORDER YOUR TICKETS NOW!

The Crafts Association of British Columbia is holding its 2nd annual "Designed For You" fundraising raffle.

The craftspeople selected to create the first and second prizes were chosen through a province-wide competition juried by

Carolann Rule (Western Living Magazine),

Martha Sturdy (jewellery designer) and

Charlotte Wall (craft collector).

First Prize

The Grand Prize Winner of the raffle will work with Peter Flanagan, ceramics; Gave Hansen, handwoven table linens; and Jeff Burnette, handblown glass goblets, to create a custom designed table setting for six.

Second Prize

Six "Designed For You" laminated collage placemats by Nora MacClelland Lott.

Third Prize

\$100 Gift Certificate for Crafrhause.

TICKETS: \$10 EACH or THREE FOR \$25

DRAW DATE JANUARY 6, 1994

Raffle Licence #784140

Proceeds from the Majestic Settings Raffle will go towards CABC operating costs.

Ticket Order Form **YES, I WISH TO ORDER MAJESTIC SETTINGS TICKETS**

Please send me: # _____ Tickets at \$10 each = \$ _____ **OR/** # _____ Tickets at 3 for \$25 = \$ _____

Enclosed is a Cheque (payable to Crafts Association of B.C.)

VISA **M/C** # _____ **Expiry Date** _____

Name _____ Signature _____

Return this form & cheque to: Crafts

Address _____ Association of
Province _____ Postal Code _____ British Columbia
Phone _____ Fax _____ Granville Island, B.C. V6H 3R8
(604) 687-6511

cabc