

Pe 4,5

ISSN 0319-8073

JUNE/JULY 1979

The guest editor this month will be me, Gail Rogers. There are a number of items that I would like to bring to your attention.

The CABC board, Executive Director and membership would like to thank Paula Gustafson for her fine contribution as editor of the newsletter for the past year. Paula has a full-time position as Secretary to the mayor of Abbotsford and understandably found that the time required for editing the newsletter just "wasn't there" with only Saturdays and Sundays available. Lorena Crawford has agreed to assist me until a new editor is found. And so with your patience we will attempt to produce the same high standard you have become accustomed to.

This will be the last newsletter before entries for "MADE BY HAND" are due. The deadline is AUGUST 20th! There are a number of reasons for your participation in this process. Firstly of course is the exhibition itself. The opportunity if accepted, to exhibit your work for three weeks in the Vancouver Centennial Museum, where it was conservatively estimated that during a two-week period in 1976 over 10,000 people saw the exhibit. Secondly, the Massey Collection of Contemporary Canadian Crafts will view the entered slides. The emphasis of the collection is towards the functional rather than the decorative crafts. And thirdly, the Vancouver Art Gallery extension program and the CABC are discussing the possibility of a travelling exhibition for the spring of 1980. The slides and exhibition will be looked at by those involved. And last, but perhaps most importantly because members of the board and myself get so little opportunity to travel around the province it gives us an opportunity to see your work. (Incidentally we hope to be able to rectify this situation in the new year.)

CRAFT CONTACTS
is published by:

THE CRAFTSMEN'S ASSOCIATION OF BRITISH COLUMBIA
#801-207 West Hastings Street,
Vancouver, B.C. V6B 1H7 (604) 681-9613

Monday to Friday - 10:00am to 4:00pm

supported by:
Ministry of Provincial Secretary and
Government Services - The British Columbia
Cultural Fund.

And finally, the CABC office will be closed during the month of July. If you have any need to contact me I can be reached at 261-8826 if in Vancouver, or you can contact Peggy Schofield at 263-5590. We will re-open in August refreshed and revitalized in preparation for "Made by Hand".

Have a marvellous summer and here's to lots of sunshine!

(I will be in Victoria June 19, for further info. contact Carole Sabiston)

In the May issue of "Craft Contacts" I neglected to give you the telephone numbers for the regional representatives. Here they are:

Ingeborg Thor-Larsen, Castlegar - 365-5526
Penny Levesque - Port Alberni - 723-5836
Elaine Hughes-Games - Kelowna - 762-8739
Jan MacLeod - Terrace - 635-2964
Elisabeth Weigold - Alert Bay - 974-5219
Bobbie Garnett - Prince George - 563-6447
Carole Sabiston - Victoria - 598-8139
Rosanna Hille - Aldergrove - 888-3522 *

* We welcome Rosanna Hille as our new regional representative for the Fraser Valley.

CANADIAN CRAFTS COUNCIL - #16-46 Elgin Street, Ottawa, Ontario K1P 5K6

WCC BIENNIAL ASSEMBLY, VIENNA 1980

Bulletin No. 2

Further information on the Assembly has now been received from WCC as follows:

1. Dates

July 25 and 26th Meetings of the General Assembly (delegates only) and Regional Assemblies (i.e. North America)

July 26th: registration of other conferees

July 27-August 1: International conference

2. The theme of the conference has been refined a little: it is "Crafts Tomorrow - the Leading Edge".

3. Program

The Vienna Conference 1980 will provide the World Crafts Council with an opportunity to fulfill its purpose to strengthen the status of crafts, to foster the international fellowship of craftsmen, to encourage a professional exchange of ideas and information and to create a spirit of discovery, exploration and adventure. As the theme says, great interest will be given to the guidelines necessary to inform, educate, lead and encourage craftspeople in the eighties.



The Conference will be conducted in small workshops and seminar groups (25-30) under the leadership of distinguished international craftspeople and experts. Workshops and seminars will cover the traditional and experimental aspects of: ceramics, glass, metal/jewelry, fiber, wood and other materials, museums, education, crafts publicity and promotion and other subjects that are relevant to achieve the results and express the ideas of the World Crafts Council to a wide public. There will be a diverse program of lectures, discussions, ad hoc meetings, excursions and "happenings" designed for active involvement of all conferees.

4. Related events

The City of Vienna wants to encourage special events revolving around the theme of the Conference and crafts in general such as, exhibitions and programs in museums, galleries, shops and parks.

On the Conference grounds there will be an international show of craft books and magazines, film performances and a small crafts fair showing tools, raw materials and equipment.

5. Participation

Highest priority will be given to active craftsmen and to others with a professional interest in the crafts such as educators, curators, journalists, administrators. Spouses and others will only be included if space is available. Canadian participants will be selected by provincial associations (as was done for Kyoto) and coordinated by CCC in Ottawa. Numbers will be the same as those for Kyoto as follows:

Newfoundland	3
Prince Edward Island	3
Nova Scotia	4
New Brunswick	4
Québec	10
Ontario	10
Manitoba	4
Saskatchewan	4
Alberta	4
British Columbia	5
Northwest Territories	2
Yukon	2
NIACC	12
Imuit	5

Recommendations for participants and their alternates must be in Ottawa on or before 14th July 1979.

6. Post-conference tours

Information about those planned by CCC and by the Vienna Conference Committee will be circulated later. In the meantime our estimate of costs (i.e. between \$1,200 and \$1,500 exclusive of post conference tours) should stand, even though the exchange rate is gradually easing back in our favour.

Exhibiting in the United States

The Canadian Crafts Council has for some time been looking into the problem of customs duty that the U.S. imposes on crafts from Canada imported into that country to be exhibited and perhaps subsequently sold. Reproduced below is an exchange of correspondence between the Council and the U.S. Customs Service in Washington, as a first step in, hopefully, reaching a solution to the problem.

July 12, 1978
The Director,
Public Information Division,
U.S. Customs Service,
Dept. of the Treasury,
1301 Constitution Avenue N.W.,
Washington DC 20229
U.S.A.

Dear Sir:

re: *Exhibitions of imported crafts*

I am writing to you to inquire about the position of craftsmen in Canada who are offered exhibitions in galleries in the United States. I refer to exhibitions from which pieces will be sold, not charitable exhibitions such as those organized by the Smithsonian Institution.

It is our understanding that a craftsman in Canada offered such an exhibition will be required to pay in full any duty payable on the complete shipment of works but that should works remain unsold no drawback or refund of duty is possible if the unsold works are subsequently exported back to the country of origin or elsewhere. I make the assumption that each work can be satisfactorily identified.

It is also our understanding that many countries, certainly Canada, do in fact allow a refund of duty in circumstances such as this, in our case up to a maximum of 90% of the original duty paid.

Would you please advise me if the facts are as I have stated them and if so, what, if anything, can be done about this since it does in effect discriminate against Canadian craftsmen relative to the situation of craftsmen in the United States? I am aware of your Tariff Item 765.25 covering original works of the free fine arts not otherwise provided for and that this tariff item has been held to cover batiks for example. However, this seems to be the only craft to which we can actually find reference. If, say, an artist-craftsman working in porcelain producing one-of-a-kind works were to endeavour to import

under this tariff item, what procedure would he need to best follow?
I look forward to hearing from you on this rather complex question.

Yours sincerely,
Peter Weinrich
Executive Director

Aug. 24, 1978
Peter Weinrich
Executive Director
Canadian Crafts Council
46 Elgin Street, Suite 16
Ottawa, Canada K1P 5K6

Dear Mr. Weinrich:

In your letter of July 12, 1978, you asked about importations of Canadian crafts.

The facts as you stated are essentially correct as concerns a drawback or refund of duties paid. U.S. Tariff Laws do not provide for a refund of any portion of duties paid in the situation you described. There is the possibility that certain articles may qualify for duty free entry under item 765.25 as original works of art.

The section of the Tariff Schedules of the United States (TSUS) covering works of art is enclosed. As you will note item number 765.25 is not limited to any media, however, more information and possibly a sample would be required to make a proper classification determination. The headnotes may be of some help in making a proper classification of the porcelain articles you asked about. Also enclosed for your information is a copy of the section of the Customs Regulations which details the information required to support the classification of articles as works of art under TSUS item numbers 765.03 through 765.30.

If it is feasible to bring samples and visit with the import specialist handling this type of merchandise at the port where it is to be imported, this should resolve most questions concerning classification. Enclosed are instructions for obtaining a duty ruling from this headquarters if this better suits the needs of the exporter.

Another option available to importers under United States Tariff laws provides for Temporary Importation Under Bond (TIB) without payment of duty, of samples solely for taking orders.

Under this procedure, the importer posts a bond which guarantees that merchandise will be used in accordance with the tariff provision and that at the end of the bond period (not to exceed 1 year) the merchandise will be exported or destroyed under Customs supervision. Failure to comply with the terms of the bond results in a claim for liquidated damages in an amount equal to twice the normal duties due on the articles had they been imported for consumption.

Also enclosed are additional information pamphlets which may be of interest to you. If we may be of further service, please let us know.

Sincerely yours,
Hubert H. Gillis,
for G. Scott Shreve, Chief
Entry, Examination and
Liquidation Branch

Enclosures

The instructions for obtaining a ruling on customs duty follow.

How To Obtain a Ruling

An exporter, importer, or any other person who has a direct interest may request an administrative ruling on the application of Customs and related laws to their specific fact situation. If the facts relate to a situation which is only a prospective transaction (that is a transaction which is not already pending before a Customs Service field office by reason of arrival, entry, or other means), then the request should be addressed to:

U.S. Customs Service,
Attn: Office of Regulations and Rulings
Washington, DC 20229

Questions arising in connection with a transaction already pending before a Customs Service field office will normally be resolved by that office. If this issue cannot be resolved on the basis of the law, regulations, court decisions, or applicable administrative rulings, then you may make a written request to the Customs office that the question be forwarded to the Office of Regulations and Rulings at Headquarters for a ruling.

Information

cont'd from p. 4

Each request for a ruling must contain a complete statement of all relevant facts pertaining to the transaction, in detail appropriate to the type of ruling requested. For example, if the request is for the proper classification of an article under the Tariff Schedules of the United States, then the request should include:

- A full and complete description of the article, including sketches, diagrams, or other illustrative material, when available.
- Its use in the United States.
- Its commercial, common, or technical name.
- The method of manufacture or fabrication.
- Specifications and analyses.
- The relative quantity (by weight, volume and value) of its component materials.

Sample

A sample should be submitted whenever feasible, but a sample does not take the place of the detailed information requested. Sometimes samples alone are not adequate for determination of the correct rate of duty.

It may be necessary for the Customs laboratory to make an analysis of the sample before a tariff decision can be made.

If the sample is a patented article, or contains a patented article or articles, the patent numbers and the name of the country issuing the patents should be submitted when known or readily ascertainable.

Binding Decision

When the information furnished is adequate, the U.S. Customs Service will make a binding decision you can rely upon as a basis for placing or accepting orders for goods to be imported into the United States. Do not depend on a small "trial" or "test" shipment to obtain a binding decision.

The decision will not be changed later by administrative action until you receive notice of the proposed change. This notice will afford you and other interested parties an opportunity to make written representation as to the correctness of the ruling.

A more detailed description of the administrative ruling process and its effects may be found in Part 177 of the Customs Regulations (19 CFR Part 177). 

INTERIM ARTS NEWS:
Province of British Columbia, Ministry of Provincial Secretary and Government Services, Cultural Services Branch.

- The Canada Council will not open a regional office in British Columbia due to budget cuts.

- Ruth Schiller of Osoyoos, B.C. has been appointed to the Canada Council as a member for B.C. for a 3 year term.

- The Honourable Hugh A. Curtis, recently announced the appointment of Dr. Alan R. Turner as Assistant Deputy Minister of Recreation, Culture and Heritage.

- In mid-June the offices of the Cultural Services Branch will relocate at Harbour Towers, 345 Quebec Street, 3rd floor, Victoria, V8V 1W4.

"A METRIC HANDBOOK FOR SMALL BUSINESS" is available from:

Metric Commission Canada
Box 4000
Ottawa, Ontario
K1S 5G8

AMERICAN CRAFTS COUNCIL
22 West 55th Street
New York, NY 10019

Exhibition Catalogue available of NEW HANDMADE FURNITURE and AMERICAN FURNITUREMAKERS WORKING IN HARDWOOD features the work of 37 artists; 36 pages of black-and-white illustrations show work by every artist. 48 pages \$6.50 US funds.

If you get an opportunity have a look at the new "AMERICAN CRAFT" magazine published by the American Crafts Council. It is most impressive!

June/July \$3.50

cont'd...

- Vancouver Jeweller/Sculptor MARTHA STURDY is to be seen on the cover of the May issue of "City Woman" with an interesting article inside. Martha's work can be seen in Vancouver at the Gallery Shop in the Vancouver Art Gallery, Birks, Eaton's, Holt Renfrew and the Nonesuch.

- KAREN CHAPNICK has received funding from the CANADA COUNCIL to cover her travel costs to Lausanne, Switzerland for the installation of her accepted fibre piece for the Tapestry Biennale. The exhibition will hang from June 15th to September 30th.

- Congratulations to the following craftsmen/members of the CABC who participated in the VANCOUVER ISLAND CRAFTS EXHIBITION at the Madrona Exposition Centre, Nanaimo during May: Weaving; Patricia Barnes, Inese Birstins, Beth Cherneff - Fabric/Fibres; Inese Birstins, Elaine Potter - Jewellery; Ken Bartesko, Inese Birstins, Craig Wright and Rosamund Skye - Ceramics; Gary Cherneff, Gordon Hutchens.

- For those of you who wish a copy of the "ARTISAN" catalogue we have been notified that it should be ready around the middle of June. When all the particulars are known you will be informed.

- THE CHILLIWACK INTERMEDIATE CARE HOUSING SOCIETY is requesting that artists who wish to donate their work (pottery, macrame, weaving, painting etc.) towards the furnishing of the new facility are asked to contact Maria VandenBerge during the day at 795-7211 or in the evening at 795-9661. The works will be catalogued and when located in the facility identified with the artist's name.

- THE GRANGE GALLERY - Village by the Grange, 71 McCaul Street, Toronto, Ontario M5T 2X1 (416)596-1422 is offering a unique experience to all artisans, craftspeople and talented hobbyists. Show and sell your work in a beautiful, spacious setting in the heart of downtown Toronto. Phone or write Drew Easterbrook.

"SMALL ENTERPRISE MANAGEMENT PROGRAM" pamphlet is available from the Ministry of Tourism and Small Business Development, #315-800 Hornby Street, Vancouver, B.C. V6Z 2C5.

SOS "THE ARTISAN AND THE MERCHANT"

- Committee members needed for panel discussions on:

1. Crafts in Galleries
2. Crafts in the Marketplace
3. Crafts in the Studio

This series of lectures or discussions will take place in October during the "MADE BY HAND" exhibition at the Vancouver Centennial Museum. The committee will meet during July, although much of the groundwork has already been done with our cosponsor, UBC's Centre for Continuing Education. We will also be working on obtaining demonstrators in the Museum at the same time. Please phone Gail at 681-9613 by June 29th.

CLAY

METAL

WOOD

FIBER ARTS

Glass

Leather

International Magazines for the Craftsman

Irene Bolliger

The following annotated list of international craft publications in certain fields was prepared for *Artisan* by Irene Bolliger, librarian and co-ordinator of the Craft Resource Centre at the Ontario Crafts Council, 346 Dundas Street West, Toronto.

CERAMICS

Ceramics Monthly
Box 4548
Columbus, Ohio 43212
U.S.A.

Ceramics Monthly, one of the most established and respected ceramics magazines, is published 10 times a year (no issue in July and August). Subscription for one year is \$12.00. The articles published are indexed each month in *Art Index*.

Ceramic Review
Craftsmen Potters' Association of Great Britain,
17a Newburgh Street,
London W1V 1LE
England

This is a bimonthly publication; subscription is \$12.00 a year. Technical as well as descriptive in its feature articles, *Ceramics Review* is an excellent magazine for any serious potter who is interested in what is happening in his/her discipline on the other side of the Atlantic.

New Zealand Potter
PO Box 12,
162 Wellington North,
New Zealand

The *New Zealand Potter* is a non-profit-making magazine published twice annually. Subscription is \$5.40 U.S. It combines technical articles, profiles and a variety of interest articles that are international in scope — altogether, an all-round source for ceramics information "down under".

Pottery in Australia
48 Burton Street,
Darlinghurst, N.S.W. 2010
Australia

Pottery in Australia is published by the Potters' Society of Australia twice annually, spring and autumn. The annual subscription rate is \$7.00 (Australian). The magazine offers a wide variety of contributions, from special features to a regular competition and exhibitions section. It provides an excellent opportunity to keep informed about pottery in Australia.

Pottery Quarterly: a review of crafts pottery
Northfield Studio,
Tring, Hertfordshire,
England

Subscription to this quarterly is \$9.00. Presenting articles of interest on functional pottery in Britain as well as special features on international potters and pottery, the *Quarterly*, with some of the other British ceramics magazines, offers a good overview of ceramic activities, techniques and personalities.

Studio Potter
Box 172
Warner, New Hampshire 03278
U.S.A.

This is a semi-annual publication of the Daniel Clark Foundation. Subscription is \$7.50 per year, with single issues at \$4.25 each. The *Studio Potter* is one of the most recognized ceramics magazines and one of the most technically advanced. It will prove valuable to both students and the professional potter.

FIGRE

The Flying Needle
National Standards Council of American Embroiderers,
12920 N.E. 32nd Place,
Bellevue, Washington 98005
U.S.A.

Subscription to this quarterly magazine is \$8.00 annually for non-profit institutions and \$15.00 annually for individuals. A must for anyone in stitchery, the magazine is well illustrated and provides a great deal of useful information.

The Rug Hooker News & Views
W. Cushing and Company,
Kennebunkport, Maine 04046
U.S.A.

The *Rug Hooker* is published bimonthly at a subscription rate of \$8.00 a year. The publication is written by rug-hookers for rug-hookers and contains a great deal of information on the subject.

Shuttle, Spindle and Dyepot
Editorial & Business Office,
65 LaSalle Road,
PO Box 7-374,
West Hartford, Connecticut 06107
U.S.A.

Subscription to this quarterly magazine, published by the Handweavers Guild of America, is \$12.50 annually (U.S. funds). This is perhaps the most widely known of the fibre magazines. It is very informative, containing much information on schools, supplies and equipment, and also technical and feature articles.

Surface Design Journal
c/o Sara Edmiston,
Surface Design Membership,
East Carolina University,
PO Box 2704,
Greenville, N.C. 27834
U.S.A.

Surface Design Journal is the official publication of the Surface Design Association, Inc., whose aim is to "stimulate, to promote, and to improve education in the area of surface design". This is a quarterly journal, costing \$15.00 annually, which also includes membership in the Association. Student membership is \$10.00.

GLASS

Glass Magazine
408 S.W. Second Avenue,
Portland, Oregon 97204
U.S.A.

Glass Magazine provides an excellent view of the state of the art as well as historical perspectives of this medium. In its fifth year of publication, *Glass Magazine*, formerly called *Glass Art*, has introduced a new publication called *Glass Studio*. Subscription to *Glass Magazine* is \$30.00 per year and to *Glass Studio* \$12.00 a year.

Stained Glass
Stained Glass Association
of America,
1125 Wilmington Avenue,
St. Louis, Missouri 63111
U.S.A.

Subscription rate to this quarterly magazine is \$12.00 per year. *Stained Glass* magazine offers subscribers a directory of studio members and designers as well as sources of supply, along with regular features and reviews of national and international interest.

WOOD

Fine Woodworking
Taunton Press Inc.,
Newtown, Connecticut 06470
U.S.A.

Subscription to this quarterly journal is \$14.00 per year. *Fine Woodworking* is an excellent source of information on woodworking tools and contains "how-to" articles well illustrated. It is a reference source for building projects in wood with details that are difficult to find elsewhere.

METAL

Casting & Jewelry Craft

Alian Publications,
507 Fifth Avenue,
New York, N.Y. 10017
U.S.A.

There are relatively few publications dealing with jewelry arts — this is one of the few major publications in the field. Black and white, as well as colour illustrations, cover technical aspects and provide in-depth profiles of jewelry. Subscription is \$9.50 per year for six issues.

Goldsmiths Journal

Society of North American
Goldsmiths,
591 Washington Street,
Wellesley, Mass. 02181
U.S.A.

This journal is published bimonthly. Subscription is included in SNAG membership and individual issues cannot be purchased. This is one of the most respected publications in its field and a must for the professional jeweller.

MULTIMEDIA

Craft Australia

Crafts Council of Australia,
27 King Street,
Sydney, Australia

Craft Australia is the only magazine solely devoted to craft activity in Australia. Local and overseas crafts, whether traditional or contemporary, will be found displayed in full colour with comments and reviews on national exhibitions and craft activities. This colour magazine of approximately 60 pages is published quarterly. The annual subscription is \$16.50.


American Craft

American Crafts Council,
44 West 53rd Street,
New York, N.Y. 10019
U.S.A.

This bimonthly publication can be obtained for \$18.00 per year, which includes membership in the American Crafts Council. The complete contents of each issue are indexed in the *Art Index* and *Reader's Guide to Periodical Literature*. Book reviews published in *Craft Horizons* are indexed in the *Book Review Index*. This colour magazine of approximately 80 pages reflects the American craft scene, often with historical as well as international perspectives.

Crafts

Crafts Advisory Committee,
12 Waterloo Place,
London, SW1Y 4AU
England

Subscription rate to this bimonthly publication is \$12.25. This glossy magazine is a quality production, with news, features, book reviews, plus a directory of British craft shops. It is the crafts magazine from England — and many of the feature stories are international in scope. 

TAKE THE ART GALLERY TO COURT

The Vancouver Art Gallery's Capital Campaign has swung into high gear with bumper stickers, posters, counter cards, radio and television spots, lapel badges, signs, bus cards and many other kinds of promotional activities very much in evidence throughout the Greater Vancouver area. According to Campaign Co-Chairman John Pites, response has been most enthusiastic from the corporate community and from special name donors and it appears that a good response will be forthcoming from the general public. The corporate campaign got off to a magnificent start with a \$250,000 donation from MacMillan Bloedel Limited. As of mid-May, pledges were estimated to have topped the \$1.5 million mark, putting the campaign well on its way towards the \$2.5 million target for donations from the private sector.

Donations from the general public are being received at information booths located in major shopping malls, through over 450 banks throughout Greater Vancouver and at the Vancouver Art Gallery, 1145 West Georgia Street, Vancouver, V6E 3H2.

All craftspeople marketing their work privately or through outlets in B.C. are urged to send to the CABC office their stamp of approval on those places where consumers can find a high proportion of B.C. craftwork. Please mention only those shops selling good quality. List your own studio or gallery, giving the same information

- Name of store, proprietor
- Address (postal code)
- Phone, hours of operation
- Specialties, if any

The results of the survey will be printed as a handout to registrants for the panel discussion series in October, "The Artisan and the Merchant".

Address your information to Marketing Survey, CABC, #801-207 West Hastings Street, Vancouver, B.C. V6B 1H7.

Thank you!

CAROLÉ SABISTON has been nominated and has agreed to be the British Columbia provincial director to the Canadian Crafts Council. Carole can be contacted at 1648 Rockland Avenue, Victoria, B.C. V8P 2Y9.

PHOTOGRAPHING YOUR WORK: - (Tips for your entries for "Made by Hand")

A good slide can be worth a thousand words, but a bad slide is worth only one: "amateur".

You the artist need a visual record of your work - a way of showing it to fellow artists, prospective clients, gallery directors and competition jurors, without having to haul the actual objects in.

Bad slides leave a bad impression of your art - and your professionalism. Keep up-to-date with your slide taking: photograph your work before it is sold moved or wrapped up and put away. This saves you from last minute panic when you have deadlines to meet.

(Depending on your own photographic ability, time and finances, it may be worthwhile to get someone else to do your photography. Consider a barter arrangement: instead of paying cash for the photographer's services, agree to trade some of your artwork for so much photography.)

For those artists who want to photograph their own work, but have little photography background, here is some basic information on taking good slides with a 35 mm camera.

Choosing the Film

The type of film you need is marked "colour slides" or "colour transparencies", and its code number will include "135" to denote the size (35 mm) and either "20" or "36" for the number of exposures.

In choosing your film, consider these factors:

1. Type of Lighting (Daylight/Tungsten)
If your lighting and your film are not matched, the colours will be far "off balance".
2. Film "Speed" or Sensitivity (ASA number)
A film's ASA rating tells you how light-sensitive it is. The larger the ASA number, the more sensitive the film and the larger the "grain" or texture found in the image. To get fine detail and sharpness in your slides, choose film with a low ASA - it requires more light, so you will likely need a tripod unless you are shooting by strong daylight.
3. Quality of Film and Processing

Poor quality film and/or processing will not give you accurate and long-lasting colour. All dyes in colour slides eventually start to fade from the strong light in a projector, but good quality films contain the best dyes, chosen precisely for their intensity and durability. It is worthwhile to use a reputable brand of film, rather than wasting your efforts with "bargain basement" film.

"Keep Cool"

Guard the quality of your film by never allowing it to get any warmer than room temperature, either before you shoot, or before it is processed. Leaving film in a closed car on a sunny day, or lying above a radiator, will throw the colour balance off. If you are storing film for a time, put it in the refrigerator or freezer. Film that has been kept cold since its purchase can be used after the expiry date with no problem.

Take Some Extras

Duplicate slides tend to be lower quality than the originals: some

detail is lost, and frequently the colour balance is a little off. If you know beforehand that you will need duplicates, why not shoot that number of frames on the original film? It's less expensive than ordering duplicates, and gives you more predictable quality.

Fluorescent Lighting

How to avoid the sickly green of indoor shots under fluorescent lights? You can't get the full range of colours possible with tungsten or daylight, but if you must shoot under fluorescent - for example, in a gallery installation - use daylight film with a magenta filter (type F.I.D.)

Glare and Reflections

"Blue Flash" is colour-balanced to daylight film but rarely can you get good results with flash on artwork. Better to buy a tripod so you can use slower shutter speeds.

If you use a flash on a picture with glass, you'll get a photo of a big, framed, flash. It is well worth the trouble to photograph works without their glass, if at all possible: colour will be richer and the entire image clearer.

If you cannot remove the glass, then minimize reflections by making the things facing the artwork as dark as possible. A piece of black mat-board, with a hole for the lens of the camera, will block out reflections from the camera, tripod and your own figure.

Non-glare glass is next to hopeless for the photographer: remove it from the art before shooting, or you will get fuzzy details and washed out colours.

If you get glare off the actual surface of the painting or other art object, then experiment with the angle of lighting. Sometimes polarizing filters will reduce glare.

Background

Choose a simple neutral background (unless you will mask the slides afterwards) because anything else will detract and distract viewers from your artwork. Plain white, grey or black are good; avoid patterns or obvious textures (matboard, heavy paper, sheets of fibreboard or wood, etc., can be used to make a neutral background).

Avoid shooting artworks sitting on the floor if the wall is a different colour and shows in the slide - it will look like a "hightide" mark. A roll of heavy paper attached to the wall and unrolled a bit on the floor make a good seam-less background, especially for three-dimensional works.

Lighting

Photo-floods are a good controllable source of light - use "Tungsten" film shut off all other artificial lights and block out any daylight. (Incidentally, tungsten film is the type to use or you must shoot by ordinary household incandescent lights.)

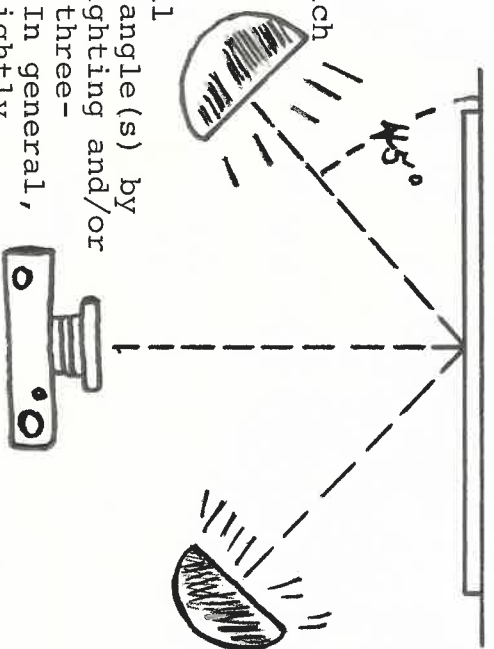
If you don't have access to photo-floods, your best alternative is to use "daylight" film and photograph by daylight - but choose the time carefully. When the sun is low in the morning or evening, the sunlight is too rosy and your slides will be too yellow/orange/red. If the day is heavily overcast, or you photograph by "north light" (when most of your light is coming from the blue sky), your slides will tend to be too blue.

The best time to photograph is in the middle of the day, with a slightly overcast sun.

For two-dimensional works, set up photofloods, as shown in diagram or, if working by natural light, set up the work so that daylight illuminates

its surface equally.

Is your lighting even over the entire artwork" Test it by holding up a finger of each hand in front of the work, in different areas, and comparing the intensity of the shadows.



For three-dimensional works, discover the best angle(s) by moving the object, the lighting and/or viewpoint around. Try a three-quarter view for depth. In general, the lighting should be slightly stronger from one side to bring out the three-dimensional form, but don't lose it in deep shadow. A second light source or a white reflecting panel should provide some weaker lighting on the shadow side.

Positioning the Camera

For two-dimensional artwork, you want to have the camera pointing at 90 degrees to the picture plane and aimed at the centre of the picture. Only this point will give you nice squared edges instead of sloping sides on your artwork.

Get close enough that the work fills the frame - without being cut off. Pick out some crisp or contrasting detail to aid you if the focusing is difficult. (With three-dimensional objects, us f/8 or higher apertures, and focus at about one-third of the object's depth).

Setting the Exposure

This can be the tricky part with slides.

The cardinal rule to remember is that the light meter can't think; it is merely built to assure that what it sees should average out to a medium grey.

For example, if you take a reading off a drawing that is mostly white, the meter still assumes it is medium tone, and gives you a greyish slide - which is too dark.

Or if you take the reading off a very dark weaving, the meter still assumes it is medium tone, and gives you a greyish slide - which is too light.

Try this procedure for setting the exposure:

1. Check that the ASA setting on your meter matches that on the film.
2. If your camera has automatic exposure control, switch it to manual so that you can adjust the setting to suit the artwork.
3. Set up the lights (if working with artificial lights) or choose the location if working with daylight (avoid days when clouds are passing in front of the sun).
4. Find something of medium tonal value and matte finish, such as a piece of grey matboard (special "grey-cards" for this purpose can be purchased in photo supply stores). Set it where the artwork will be and take a meter reading - be sure to get close enough that the meter reads only off the object, but not so close that you cast a shadow on it. Use this reading as your basic exposure setting.

(anytime your lighting changes, you must check for a new basic exposure setting).

For any work that is neither quite light, nor quite dark, use the basic exposure setting.

For any work that is quite light, such as a drawing on white paper, set the aperture about $\frac{1}{2}$ stop to 1 stop down from your basic setting.

For example, if your basic setting was $\frac{1}{4}$ sec. at f/8, use $\frac{1}{2}$ sec. at f/11.

For any work that is, overall, considerably darker than a medium grey, set the aperture $\frac{1}{2}$ stop to 1stop sec. at f/8, then a setting of $\frac{1}{2}$ sec. at f/5.6 would pick up more detail in dark areas.

If you're not sure about the setting, then "bracket" the exposure; take one shot at the setting you think is right, then another shot $\frac{1}{2}$ stop or 1stop up from that setting, and another shot $\frac{1}{2}$ stop or 1stop down.

One of the three settings is likely to be good - it saves having to re-photograph.

Masking and Mounting

Once your slides are returned from processing examine them to see how you did: is the artwork in focus, well lit, sitting squarely in the frame and as large as you could make it? Are the exposures accurate to the artwork and the background undistracting?

You can mask out backgrounds around two-dimensional work with special mylar (silvery) masking tape in black. After removing the slide from its plastic or cardboard mount, work over a light-table or against a window, to see what you are masking out. Finally, you need to put the slide back into a new mount. Photo supply stores carry various types of slide mounts: cardboard ones cost only a few cents each (have them explain how to seal it together with an iron); and re-usable plastic mounts, with glass to protect the slide, cost a bit more. Some of these plastic or glass mounts are too thick to work in certain projectors, but they are a good way to protect valuable slides.

Label your slides with all the pertinent information: name, title of work, date, medium, dimensions, etc. or key your slides to an inventory with this information. Don't put off labelling your slides, or you won't be able to remember all the information.

Make sure when you are labelling the slide that the shiniest side of the film is up (the duller slide is the emulsion side, which is the actual image in gelation on the shiny acetate backing. The emulsion is delicate and needs protection from dust, scratches etc.

Mark which way is "up". An easy way is to put a coloured dot in the lower left corner of the slide mount - this also simplifies the loading of slide carousels.

For anyone wishing more information on how to photograph artwork, the American Crafts Council has published an excellent 66 page booklet entitled "Photographing Crafts" (\$5.00US) Address on page 5.

CIRCLE CRAFT COOPERATIVE,

is having to move from their Cordova Street location. By mid-July there should be an announcement of the new address.

ARTHUR ERICKSON,

the Vancouver architect is featured in the Profile section of the June 4/79 issue of "The New Yorker" magazine.

WORKSHOP

- TRADITIONAL WEAVING OF PERSIA - June 21, Nomadic Weaving and June 28, Town Weaving. David Brown will conduct two Thursday evening workshops, examining Persian rugs and their manufacture. Participants are invited to bring their own small rugs for identification and discussion. Vancouver CENTENNIAL MUSEUM - 736-4431.
- "WOVEN GARDENS", a film on the QVASHQA'I rug a masterpiece of tribal art from Iran. June 22 and June 24. For times telephone 736-4431.
- WEAVING, SANDY RIECKEN, constructing loom and natural dyeing June 25 to 29 and August 20 to 24. For further information write FORBIDDEN PLATEAU LODGE, Box 3271, Courtenay, B.C. \$110. Limited to 15 students.
- THE ART OF ENAMELLING - UBC Continuing Education and the Craftsmen's Association of B.C. For information telephone 228-2181, Local 254.
 - Advanced Enamelling - Barbara Skelly July 23-27, 9am to 4pm, Shaughnessy Heights United Church Hall, \$96, 12 student only.
 - Jewellery and Metalwork Construction - Helen Pawula, July 9-13, 9am to 4pm, Shaughnessy United Church Hall, \$96, Intermediate and Advanced, 12 students only.
 - Basic Enamelling Techniques - Norman Morris, July 16-20, 10am to 4pm, Shaughnessy Heights United Church Hall, \$76, 12 students only.
 - PEWTERS WITHING Madeleine Chisholm, August 20-23, 9:30am to 3:30pm, \$65. Continuing Education, UBC.
 - STERLING SILVER CHAIN-MAKING, Madeleine Chisholm, August 18, 9:30am to 4:30pm, \$20. Continuing Education, UBC.
 - BARBARA HELLER, Moodyville, 99 Lonsdale Avenue, North Vancouver, 988-9911, \$35 with \$10 material & studio fee.
 - Quilting and Trapunto, July 23-27, 10am to 1pm.
 - Batik, July 30 to August 3, 10am to 1pm.
 - Quilting and Trapunto, August 6-10, 10am to 1pm.
 - MYTH & MASKING WORKSHOPS FOR CHILDREN 9-13, July 16,17,18 and 23,24,25 and 30,31,Aug.1 - 1-3pm. UBC, Museum of Anthropology.
 - "THE ARTIST OF YOURSELF" with Elaine Rapp, July 30 to August 4, Cold Mountain Institute, Granville Island, Vancouver, B.C. 684-5355.
 - OREGON SCHOOL OF ARTS AND CRAFTS, Resident program in ceramics, fibers, glass (cold), metals, paper and wood. For information write 8245 SW Barnes Road, Portland, Oregon 97225, (503)297-5544.
 - EMBROIDERY - Norwegian/Hardanger a technique learnt and taught by May Halvorson Ghick. For further information Ms. Ghick can be contacted by writing the Saskatchewan Arts Board, 200 Lakeshore Drive, Regina, Sask. S4S 0B3.

OKANAGAN SUMMER SCHOOL OF THE ARTS, P.O. Box 141, Penticton, B.C. (Phone 493-0390) offers:
JULY 9th to 28th.
POTTERY instructed by Gordon Reisig and Write for brochure.
WEAVING instructed by Milly Colley.

EMMA LAKE ARTIST'S WORKSHOP- July 13th to 29th, 1979.
Write for brochure to Conference Office, Extension Division,
University of Saskatchewan, Saskatoon, Saskatchewan, S7N 0W0.

CRAFT COTTAGE, 7577 Elmbridge Way, Richmond, B.C. V6X 2Z8,
(Phone 278-0313) offers the following courses:

PWETERSMITHING: Tuesday through Friday, July 3rd to 6th.

Instructor: Madeleine Chisholm. \$55.00.

HAUTE-LISSE TAPESTRY: Monday through Friday, July 9th to 13th.

Instructor: Deborah Forbes. \$65.00

INDIGO DYEING: July 16 - 20 - \$50. Lynda Gammon, instructor.
BEGINNERS FLOOR LOOM WEAVING: July 23 - 27 - \$45. Lynda Gammon,
instructor.

WALL HANGINGS - THE LOOM AS A TOOL: July 30 - August 3 - \$60.

HANDWOVEN CLOTHING: August 7 - 10 and August 13 - 17. - \$100.

HOME FURNISHING FABRICS: August 20 - 24 - \$60.

MULTIPLE HARNESSEXPLORATION: August 27 - 31 - \$60, Diane Mortensen,
instructor.

FIBRE EXPLORATIONS FOR YOUNGSTERS, August 4,11,18 & 25 \$15.

BEGINNERS SPINNING & DYEING: August 14,16,21 & 23 - \$35., Florence
Richards, instructor.

SPINNING FAST & FANCY: August 18,19 - \$30. Mary Frame, instructor.

EXHIBITION

- SEVEN WEEKS OF EVELYN ROTH'S imagination will overflow the BURRABY
ART GALLERY and its surroundings. The buildings and Deer Lake, Century
Park and the "sky" above will be the location for Evelyn's creations.
Inflatables on the lake and in the air will be made by Roth, with the
participation of the public in a series of workshops. In the Upstairs
Gallery the work of six artists from around the world who have
influenced her development will be shown; a continuous slide presentation,
visuals, paintings and fabrics made and collected by Bill Gracie in
Tibet and Nepal; works in leather and performances on videotape by

Tom Ehrlich of New Mexico; Ibo masksand costumes by Emmanuel
Ohwozalom from Nigeria, Joe Davids' prints, potlatch pieces and relics
from B.C.'s westcoast; and banners, fabric designs and graphics by
Hannelore, an artist originally from Germany who has worked closely
with Roth during the past few years. JUNE 20th to AUGUST 12th.

- LAMIE ZBARSKY, Weavings to July 2nd; RAYMOND FRIEND, Stained Glass
July 3-31st. Community Arts Council, 315 West Cordova St. Vancouver.

- "WORLD IN CLAY" - an exhibition of ceramic sculpture by Persimmon
BLACKBRIDGE, Jerry MCBRIDE, Barrie JONES, Angela HORTON, Keith Jasper
RHYS, Gerald FORMOSA and Valerie PUGH. SURREY ART GALLERY, 13750 88th
Avenue, Surrey, to JUNE 24th.

- FRASER VALLEY POTTERS' GUILD, Pottery Exhibition, REMBRANDT GALLERY
1333 Lonsdale, North Vancouver. JUNE 28th to JULY 17th.

- JODY PERRONE - "Cigar Box Memories", CIRCLE CRAFT COOPERATIVE, 601
West Cordova St., Vancouver. To JUNE 30th.

- ELIZABETH SHEFRIN, Paper and Fabric work. WOMEN'S ART GALLERY,
#6-45 Kingsway, Vancouver. To JUNE 28th.

- INVITATIONAL WEAVERS, PRINCE GEORGE ART GALLERY, Prince George, B.C. September 17th to October 6th.
- PERSIAN RUGS - Vancouver Centennial Museum, 1100 Chestnut St., Vancouver, B.C. to September 3rd.
- ETHNIC DOLLS - PRESENTATION HOUSE MUSEUM, 209 West 4th St., North Vancouver, B.C. to June 30th.
- ROHANNA LAING, Fabric printing (silkscreen and batik), CIRCLE CRAFT COOPERATIVE, July 3 to August 4.
- DIANE SANDERSON, weaving, CIRCLE CRAFT COOPERATIVE, August 7 to September 1.
- DECORATIVE ARTS, the Pearson Collection of English Porcelain, ART GALLERY OF GREATER VICTORIA, 1040 Moss St., Victoria, B.C. JULY 18th to September 4th.
- RAINBOWS IN OUR WALLS, the art of stained glass in B.C. THE KELOWNA CENTENNIAL MUSEUM ASSOCIATION, Kelowna, B.C. to the end of JUNE.
- PERU-PRE-COLUMBIAN GOLD and POTTERY, THE KELOWNA CENTENNIAL MUSEUM ASSOCIATION, Kelowna, B.C. through July.
- RING HUGGINS, pottery and leatherwork, LANGHAM CULTURAL CENTRE, Kaslo, to June 30th.
- PAMELA STEVENSON, pottery and ceramic sculpture and RICHARD SUAREZ, silver jewellery and sculpture, LANGHAM CULTURAL CENTRE, Kaslo, July 1 to 30.
- THE HENRY BIRKS AND SONS COLLECTION OF CANADIAN SILVER, GLENBOW MUSEUM, Calgary, Alberta, to July 24th.
- 2,000 YEARS OF SOUTH AMERICAN WEAVING: TEXTILE ART OF ANCIENT PERU, ROYAL ONTARIO MUSEUM, Toronto, Ontario, to mid-November.
- PAM WOODROW, pottery, PRINCE GEORGE ART GALLERY, Prince George, B.C. June 25th to July 7th.
- KIWANIS CLUB OF NORTH VANCOUVER, October 18th to 21st, North Vancouver Memorial Gym complex, 23rd and St. Georges. For further information telephone Carolyn Busby, 988-8926 or write Kiwanis B.C. Artists and Crafts Fair, c/o C. Busby, 4639 Valley Road, North Vancouver, B.C. V7K 2M1.
- SYMPHONY FAIR AT ROBSON SQUARE - June 29 and 30.
- HOLLY TREE PLACE, 146 Lillooet Avenue, Box 342, Harrison Hot Springs, B.C. VOM 1K0, 796-2966 or 796-2824, June 16 to Labour Day.
- 2ND ANNUAL SEA FESTIVAL CRAFT MARKET/CIRCLE CRAFT COOPERATIVE, July 13th to 22nd, 11am to 6pm, ROBSON SQUARE EXHIBITION SPACE and PLAZA.

FAIR

- THE RILEY PARK/LITTLE MOUNTAIN COMMUNITY PLANNING ASSOCIATION and NEIGHBOURHOOD HOUSE are coordinating a Crafts Market and Fair for the end of August. Craftsmen from the boundaries, 14th Avenue to 41st Avenue and Cambie to Fraser are asked to contact Darlene Nairne if they wish to participate. Telephone 879-7672 or 581-3006.

LANGLEY ARTS COUNCIL is sponsoring a Craft Fair at the Langley Civic Centre, corn of 208th Street and 42nd Avenue on Friday, June 22, from 6pm until 9:30pm and Saturday, June 23 from 10am to 9:30pm.

- SALMON ARM CRAFTS MARKET, June 30 and July 1. Linda Tanaka, Box 71, Salmon Arm, B.C. VOE 2T0.

- KELOWNA CRAFT & HOBBY SHOW AND SALE, July 26-29. Mary Hamann, Box 301, Kelowna, B.C. 769-5214.

- FERNWOOD VILLAGE FAIRE, July 13,14, and 15. Jean Taylor, Fernwood Neighbourhood Centre, 1294 Gladstone Avenue, Victoria, B.C. V8T 1G6.

- VANCOUVER FOLK MUSIC CRAFT MARKET, July 13 to 15. Jericho Park, Vancouver. Contact Diana Sanderson, Circle Craft Cooperative, 601 West Cordova Street, Vancouver, B.C. V6B 1G1 or telephone 669-8021.

Classified Advertising

EXPERIENCED POTTER AND
HANDBUILDER looking for
people to work with and a
place to work starting
September, 1979. Am
willing to consider
building own studio and
gas kiln. Need enough
space for production and
handbuilding. Interested
people please write:
Debra Sloan
3331 West 27th Avenue,
Vancouver, B.C.

"CRAFT" stores on the lookout for
merchandise!

The Craft Connoisseur, Box 1771,
Squamish, B.C. VON 3G0, 898-9523.

Spiritart Gallery & Gift Shop,
White Rock, 536-2143.

R.R. Craft House, Market Square,
Victoria, B.C.

National Exhibition Centre, S.S. No.1
Site 2, Comp. 10, Castlegar, B.C. VIN
3H7, 365-2411.

- CRAFT COTTAGE, 7577 Elmbidge Way, Richmond, B.C. year-end
clearance and inventory sale until June 25th.

- POTTERY STUDIO FOR RENT, propane fired kiln, electric kress kiln.
Use own clay and glaze materials. \$100 per month, firings extra.
Contact Bernard S. deAguiar, HORNBY ISLAND, B.C. VOR 1Z0, 335-2430.

- Does your organization need a "PROGRAM INSTRUCTOR" in the arts,
crafts and music? If so please contact Karen Feldman, 2204 Stephens
St., Vancouver, B.C. V6K 3W5, 738-0620.