

craft

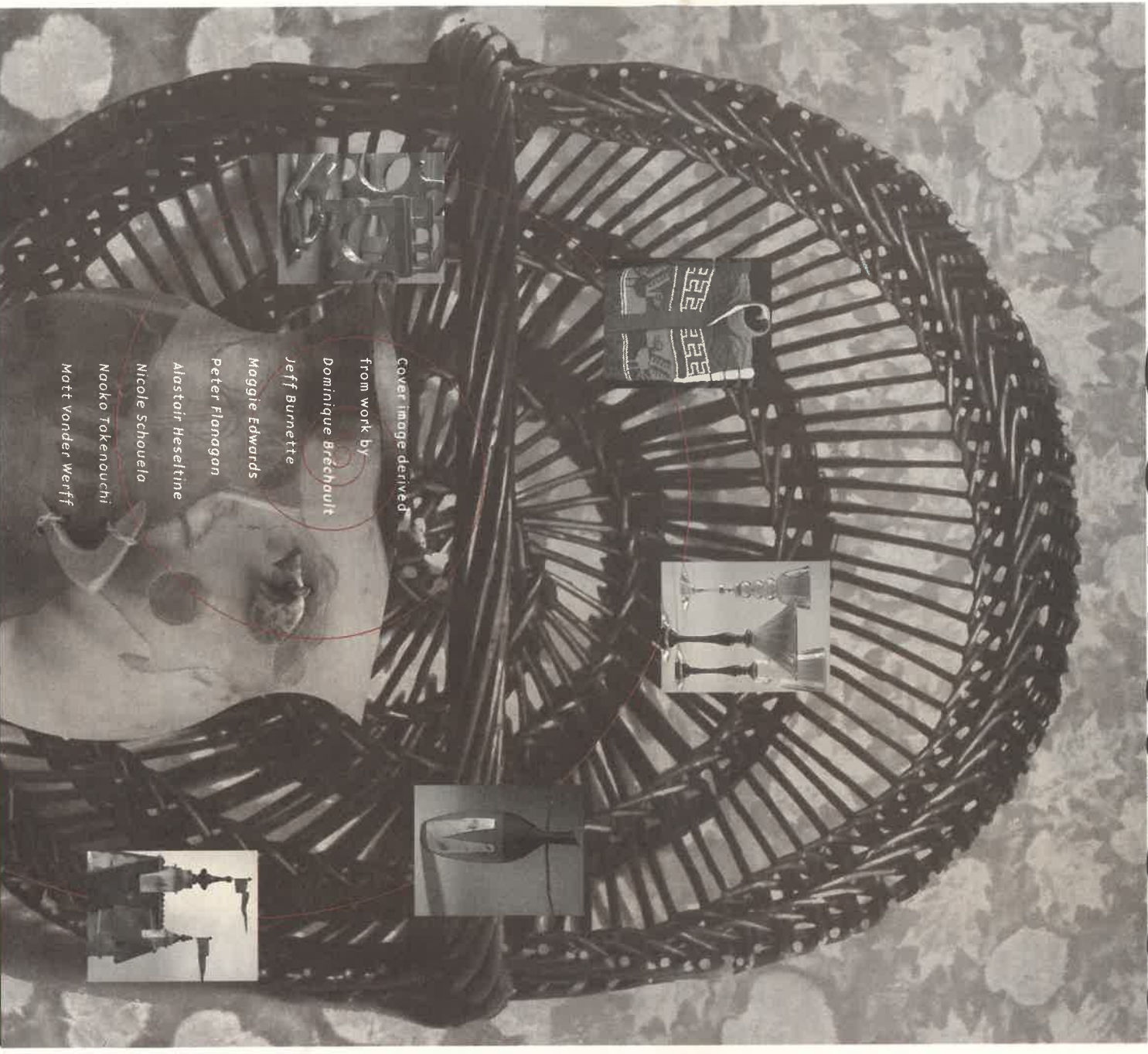
contacts

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CABC
CRAFTS ASSOCIATION
OF BRITISH COLUMBIA

The Crafts Association of British Columbia promotes the
development and appreciation of British Columbia
artisans and their crafts.

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COMMUNITY...QUALITY...CRAFT CALENDAR...SERVICES...& MORE!

in this issue

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March/April Contents

Dialogue	2
Messages	3
Crafthouse & Alcove Exhibits	5
Clay & Community	6
Quality: Suited to Purpose	7
CABC Services	10
Craft Calendar	11
News	13

CRAFTQUOTE
*...There's a divinity that shapes our ends,
 Rough-hew them how we will...*

Can you identify the quote, and the craft? All correct answers will be entered for a draw to win a free copy of the upcoming 1996 Resource Guide.

You can also win a free Resource Guide if we publish your quote about a craft method or technique in a future newsletter. Please remember to send us the answer with your suggested CraftQuote.

1996 SPONSORS

We acknowledge the financial support of the government of British Columbia, through the Ministry of Small Business, Tourism and Culture and the financial support of the City of Vancouver.



3.4/96

HATS OFF TO DESIGN

WEEK gives us a window on the community of craft and design. Please call Jo Darts at 687-7270 if you are an artist, designer, or even a mad-hatter willing to collaborate on our June window display.

First of all I would like you to know that it has been my intention to write a letter of thank you for some time now.

During the last ten years, the gallery and the people who have worked there have been more than generous in helping to launch my career, not just as a Vancouver artist, but across Canada and many other galleries across the U.S.A.

The Gallery people have also been more than willing to share information, details and directions that have led to many other opportunities for me. I am certain it is much the same for all the other artists who have worked with the Crafthouse.

As a result of a phone call I received (because of the gallery) I have (once again) had another opportunity to sell my work and have carried by a client – in nine different locations in New Orleans, Louisiana.

Let's hope that our relationship (with my mirrors and various other pieces) is as successful and fruitful for both the Crafthouse and Fantasy Mirrors as the first ten years was. Thank you so very much.

Linda Varro
Fantasy Mirrors

I think it would be a good idea to keep track of designers, architects, and general public who view the slides over the course of a year and how many commissions were acquired and this information made available to CABc members.

Louise Slobodan

RESPONSE: Our new 'Commission' and 'Referrals' system allows better record-keeping, and gives the artist a distinctive form with client names and addresses for future mailings. We'll keep you informed of numbers.

Perhaps we need a marketing seminar or symposium for craftspeople wanting to develop a market.
Francis Lemieux

Perhaps an exhibition of models, proposals, and photos of successful art and craft in public and private buildings to show architects, designers, and the public what has been done and can be done. We have to educate them all.
Sandra Millett

Are we driving an organization that doesn't exist?
Did I get your attention? Does the CABc meet your member needs? What are your needs as members? What do you need us to do? What would you like us to do? Why are you members?

These are some of the few questions that your Board is struggling with. These are unwieldy questions and they require some thought. They require your thought.

The CABc has reached a point in our growth where reconsideration of our goals and purpose for existence must be undertaken. The past year has been a tumultuous one where a newly elected Board took on the responsibility of the CABc being in strained financial circumstances. In addition, there has been a high turnover in staff, including the departure of the previous Executive Director last summer and some restructuring as a result of this and in light of the finances.

The reality is that the CABc has slowly been 'losing' money over the last several years with the funding cuts to the arts from municipal, provincial and federal sources. It has moved from increasingly difficult to impossible to maintain all levels of services in light of this reduced income. So, we your elected Board, must prioritize what you as members require of your organization. And to do that we need your input.

Have we become obsolete? Are we driving an organization that doesn't exist? We seem to have difficulty in soliciting participation in the management and running of the CABc from the membership. As a result, the few that are involved experience premature burnout and we have even fewer participants. What should we read into this? This is a member-run organization – if the members aren't interested then why are we running the organization? Are you interested? Where would you like to see us head? Will you help?

Iiona Lindsay
CABc Board Trustee

Please let your Board know. You may leave your thoughts with anyone at the CABc, on the CABc answering machine or fax, or call Iiona Lindsay at 731-8652.

Opinions expressed in Craft Contacts are those of the authors, and do not necessarily represent that of the Crafts Association of British Columbia.



Tracy Van Dop

THE BOARD WELCOMES PATRICIA HANSEN to our staff. Patricia has taken on the task of membership and over the past few months has been organizing the resources and reference materials which are available on the main floor adjacent to the CRAFTHOUSE. She will also be focusing on our reference library which will be located upstairs in the office area. We are working towards providing more access to our members - we will keep you posted. Patricia and I are wrapping up the last details of the Resource Guide and will be getting everything to our designer by the first week of April. For those of you who have reserved your Early Bird copies - we will be honoring the old price. This edition is well worth the price of \$10 for members. Call the office to reserve your copy.

Welcome to our new designer Lindsay Simmonds of Lindsay Simmonds Design for the new look for our newsletter and thanks to Ruth Scheuing, Christine Lawrence and Valerie who assisted in getting this edition together.

Thanks to...all of you who have been so patient during the past months with our communication
Words of Wisdom: "Your future is shaped for better or worse by what you do - or fail to do today." UNKNOWN

lines. With fax machines acting up and

only one telephone line to work with we have been trying to get ourselves re-organized. We will be reviewing a voice mail-box system to provide information to the many callers we receive yearly about craft shows. We would like to respond to callers with a live friendly voice at the end of the line, however dollars are short and we will continue to streamline. If you would like to volunteer or know of someone else who would like to help out in the office we would live to hear from you and see you on a regular basis! Thanks to...Valerie Jones who took on the role of Interim Executive Director over the past few months to assist us. This provided the Board with the time to evaluate our finances and to determine where we need to commit administration dollars.

The Board had the opportunity in our second workshop to get a clear picture of our priorities, identifying the most important programs that will benefit our membership and matching them with the dollars we have to work with and maximizing the expertise available to help us run this organization as efficiently as possible. Valerie ably held the fort as our transition Facilitator. We have determined that the CABC needs an Administrative Coordinator to work along side Patricia and Jo. We will be interviewing for this position this month.

As we head into our final months before year end we are pleased to announce that our diligence and cost cutting measures have paid off and we are able to allocate funds for a CRAFTHOUSE 'Facelift'!! We can hardly wait to see our new look!! We will continue to assess our financial situation to fine tune and keep costs down. The Board would like to thank it's members who continue to support the organization with their contributions of works for CRAFTHOUSE, with hours as a volunteer. Sales for CRAFTHOUSE are up and we have been in the Black every month. A special thanks to the CRAFTHOUSE Committee, Jo and her volunteers!!

Our AGM is slated for September (date to be announced). This will provide us with the opportunity to send our financial statements prior to the meeting. We will be changing our fiscal year end to December 31, 1996 due to a recommendation by the Province of BC.

We are currently seeking nominations for new board members and we ask you to consider either yourself or someone you feel would help us continue to guide and support the CABC into the next decade. Several of us on the board will be leaving our positions but have committed to staying on in advisory/committee capacity to support the new board members and also maintain continuity. This has been most challenging year, but a year that has brought us all closer together in advancing the goals of the CABC.

Hot off the Press!

THE
CRAFTPERSON'S
RESOURCE GUIDE
TO BRITISH
COLUMBIA 1996

Yes, I am a CABC member!
Send me one Resource guide for \$10 (plus \$2p/h)

Payment Enclosed

Visa/MasterCard

No, I am not a CABC member yet.
Send me one Resource guide for \$15 (plus \$2 p/h)

VISA/MASTERCARD NUMBER

NAME

EXPIRY DATE

STREET

SIGNATURE

CITY

PROV

CODE

RETURN TO: Crafts Association of British Columbia 1386 Cartwright Street Granville Island Vancouver BC V6H 3R8

TEL

FAX

CABC BOARD

CALL FOR NOMINATIONS TO THE BOARD OF CABC:

THE FUTURE DEPENDS ON YOUR PARTICIPATION

The 30TH of April marks the end of CABC's fiscal year. CRAFHOUSE has had its best February ever and we are currently in the "black". Good omens for the new year. The new year presents an opportunity for the organization to rejuvenate itself through the recruitment of new board members. The terms of several Board members will expire this Spring leaving us with a nucleus of current Board members to proceed into the new year. The "retiring" Board members have agreed to remain active on the committee level in order to provide continuity and share some of their expertise. To be a functioning board we need more than just three board members. In order for CABC to be a relevant and vibrant organization we need your involvement in defining and visioning our future.

CABC will be celebrating its 25TH year in 1997. We are optimistic that CABC can become a more effective

vehicle for promoting the development and appreciation of craft. We believe that this is a unique opportunity for CABC to look at where it is; where it should be going for the next decade. As a membership based organization we believe the future lies within. If we do not get the response from our membership, then we must ask ourselves why we continue to exist and for whom. What we need now is your vision, your energy, your participation on the board. If you are interested in getting involved as a Board member please leave a message at CABC along with your address so we can get a "Board" information package to you. We hope to hear from some of you as soon as possible so we can review the candidates and make them known to our membership through the newsletter prior to our AGM.

Erika Justmann Rowell
CABC Nominating Committee

1.85%

1.85%

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1.85%

1.85%

1.85%

1.85%

1.85%

1.85%

MASTERCARD DISCOUNT...A TERRIFIC DEAL!

The CABC is pleased that a new benefit is now available to all our members. The Bank of Montreal MasterCard merchant financial institutions in BC (i.e., Richmond Savings Credit Union, Bank of BC/Hong Kong Bank of Canada, Interior savings Credit Union, Pacific Coast Savings Credit Union) are now offering a preferred merchant discount rate of 1.85%. This is a great opportunity for members who are already MasterCard merchants, and is an opportunity for those that are not, to possibly enhance sales and customer service through offering MasterCard. If you are a CABC member who currently accepts MasterCard through one of the above institutions and wish to take advantage of the 1.85% discount rate, complete the form and forward it to the CABC. For more information contact Lisa Chapman at the Bank of Montreal at 665-7465.

YES! I WISH TO TAKE ADVANTAGE OF THE PREFERRED MERCHANT 1.85% DISCOUNT RATE

BANK OF MONTREAL OR AFFILIATE BANK MERCHANT NUMBER

TRADE NAME

ADDRESS

CONTACT NAME

TELEPHONE

DEPOSIT/FINANCIAL INSTITUTION ACCOUNT NUMBER

RETURN TO:
Crafts Association of British Columbia
1386 Cartwright Street, Granville Island
Vancouver BC V6H 3R8

Retail Sales

The January sale "Beat the Blues" was a great success generating the best January sales ever. February sales were also strong, well exceeding the target set for the month.

The next jury dates are and Wednesday April 24 and Wednesday May 22. If you are submitting work, please remember to register at CRAFTHOUSE and that the shop is not open on Monday. You can register by phone 687-7270, by fax 687-6711, or in person. Call Jo at 687-7270 for a copy of the jury guidelines.

More volunteers are being sought to help in the shop and to host evening receptions.

If you have work that was brought in specifically for Christmas, or has been here longer than 6 months, please come in and withdraw it



1386 Cortwright Street
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CRAFTHOUSE MANAGER Jo Darts

ALCOVE EXHIBITS

MARCH

"Easter - Past Lives". David Zawaduk. March 7 to April 2. Reception March 7, 6pm to 8pm. David is known for his large colibuilt urns and jardinières featured by many local interior designers. However, upon his return to Vancouver in 1992, after a year in the Ukraine, he stopped creating large pots and began working with his new found sense of colour, and a new perspective on scale. The pieces for the Alcove Gallery are both large and small, carved and multiglazed plates and vases decorated in a bright somewhat ethnic manner. The scale of these new pieces is much smaller than David's previous vases, some of which, you could climb inside.



CRAFTHOUSE PROVIDES AN OUTLET FOR THE DISPLAY AND SALE OF FINE TRADITIONAL, CONTEMPORARY, AND LEADING EDGE CRAFTS; AND PROVIDES CRAFT-RELATED INFORMATION AND EDUCATION TO THE CABG MEMBERSHIP, GENERAL PUBLIC, PROFESSIONALS IN THE VISUAL ARTS COMMUNITY, AND CRAFTSPEOPLE. CRAFTHOUSE AIMS TO BE SELF-SUPPORTING IN ITS PROMOTION OF CRAFT.

APRIL

"Willow Baskets and Beyond". Alastair Heselstine. April 4 to 30. Reception April 4, 6pm to 8pm. Alastair was raised in Suffolk, England, to a farming family that had interests in the arts. He trained as a basket maker in Somerset which later led to detailed documentation and research in European willow-work. He visited Canada as a guest teacher at the North West Pacific Basket Symposium in 1986 and immigrated three years later. He lives on Hornby Island where he grows his own willow and teaches basketry. In this show he has started to explore some combinations with split local materials. Concurrent with this show, Alastair's work can be seen at the Canadian Craft Museum as part of "Basketry". April 6 to June 16

MAY

"Miniature Fibre Exhibition". Group show coordinated by Margaret Klajnert. May 2 - June 4. Reception May 2, 6pm to 8pm.

Mary thanks to Paula Grisdal who helped with the installation and take-down of the Regional Show.

Clay & Community

... Through the force of his belief in its healing potential, the clay stomp has been introduced to numerous cities, elementary schools, retirement homes, adolescent treatment centres and cancer clinics throughout the States and abroad as a means to renew the individual and community spirit.

BY MELANIE BOYLE

ART AND THE LARGER COMMUNITY is a perennial topic of discussion, and seems even more so of late. Last year, "Enriching Our Environment", a two day symposium organized by CABC, was a successful first venture into bringing the communities of craft, architecture and design into a dialogue on collaboration. Then, in October, writer and anthropologist Ellen Dissanyake lectured at Emily Carr Institute of Art and Design on the value of art, particularly craft, to the human spirit in our increasingly fragmented and technology driven society. Now, this spring, another multidisciplinary event is scheduled to expand on the issue of art and society with the second conference on "Healing and the Creative Arts" to be held at Simon Fraser University, downtown campus, May 3-5, 1996.

One of the invited speakers to this event is Joel Pfeiffer, a ceramist and educator from Wisconsin. For the past 20 years Pfeiffer has followed his dream to develop and organize "clay stomps": highly interactive community events that border on being therapeutic performances. As the name implies, the "clay stomp" involves a group of people, arms linked, stomping, mixing and recycling piles of powdered clay and water with their feet and bodies. In the process, Pfeiffer has found, participants discover what it means to work together, connect with raw material and, at times, create a collective work of art. The first informal clay stomp began in Pfeiffer's backyard years ago and, through the force of his belief in its healing potential, the clay stomp has been introduced to numerous cities, elementary schools, retirement homes, adolescent treatment centres and cancer clinics throughout the States and abroad as a means to renew the individual and community spirit.

The largest stomp to date was organised in the spirit of global peace. The "American-Soviet Mural Project" began during the summer of 1989 when 5,000

residents of Milwaukee participated in one massive clay stomp which was then echoed by another clay stomp on the banks of the Neva River by hundreds of citizens of St.-Petersburg. From each event came one giant collective ceramic mural; the murals were exchanged, and the Soviet contribution is now permanently installed in Milwaukee's Mitchell International Airport.

In 1993, Pfeiffer's vision went global. After years of organization and coordination between Pfeiffer, several ceramics professors and a musicologist at Northern Arizona University the World Clay Stomp finally broke ground in Flagstaff, Arizona. For one week hundreds of participants from around the world stomped 10 tons of clay to the rhythms of world music in the largest clear span timber frame domed stadium in the world. The initial inspiration for this event was the massive wood fired Tozan Noborigama kiln built at NALU campus by Yukio Yamamoto, the respected Japanese ceramic artist. Last year, Yamamoto oversaw the construction of another Tozan kiln at Malaspina College on Vancouver Island — a project that many members of the local ceramic community were involved in.

What began as a spark in Pfeiffer's imagination, first from images of Japanese and Egyptian apprentice potters mixing clay with their feet, to the economic pragmatism of mixing his own clay, to the discovery of the spiritual and healing potential of the "clay stomp", did, in some ways, touch home base when the art works created out of the World Clay Stomp were fired in the ancient Japanese style kiln built on American soil by a cross-cultural sharing of knowledge and effort. ■

Joel Pfeiffer will be a plenary speaker at the "Healing and the Creative Arts" symposium at Simon Fraser University Harbour Centre, in downtown Vancouver, May 3-5, 1996. For more information contact: Healing and the Creative Arts (604) 291-5100/
 Fax: (604) 291-5098, E-mail: 'cs_hc@sfu.ca'
 Web: <http://www.sfu.ca/continuing-studies/CAPPs/healing.html>

If any potters would like to meet Joel informally during his visit, please contact Valerie Jones at CABC.

Suited to Purpose

“Suited to purpose”... This means that if a piece is or appears to be functional, the buyer has a right to expect it to function adequately. If it is in fact decorative or has limits on its function, the seller must make sure the buyer is aware of this.

BY JAMIE RUSSELL

WHEN OUR EDITOR asked me to write an article on quality and commitment, I was flattered – thinking it was based on the sterling quality of my work. I’ve since realized it’s more likely based on my reputation as a shoot-from-the-hip curmudgeon.

The original concept for the article was a discussion of how I warranted my work. Since this can be summed up in one sentence and a referral to the Saskatchewan Craft Council’s Standards and Guidelines, I decided to editorialize a bit about different levels of workmanship and to consult people in various media for examples of their own and their clients’ responsibilities for the work. Since furniture is my primary medium, many of the examples used in this discussion will originate in wood.

My first step in organizing my thoughts was to consult one of the soc’s legal advisors, Barry Singer, on a maker’s responsibility. He summed it up nicely with the phrase “suited to purpose”. This means that if a piece is or appears to be functional, the buyer has a right to expect it to function adequately. If it is in fact decorative or has limits on its function, the seller must make sure the buyer is aware of this. For instance, if a clay vessel has a toxic glaze or if a piece of jewellery has a finish that may be damaged by normal cleaning procedures, the seller should make sure the buyer knows that there are limitations. This is just plain common sense and all of the craftspeople questioned expressed this principle.

There are, however, grey areas. In these cases, I tend to decide in the client’s favour for the sake of customer relations. For instance, I build a dining room chair that is light and poised (and, I believe) properly engineered and strong. A few years ago I sold one of these sets to a household of large people living with uneven, v-jointed hardwood floors. The chair’s front legs tended to catch in these irregularities while being skidded into place at the table, basically placing the person’s entire weight on the end of an 18” lever bearing on a small surface. The chairs broke. This was a situation at the outer limits of what

a client can rightfully expect of the chair.

Yet, I felt – and still would feel – obliged to repair and reinforce these joints for free, in an aesthetically-pleasing and structurally correct manner. And this is what I did. Had the break occurred while the chair was being used as a weapon in a brawl or a gymnasium by a child (or some similar such misadventure) I would have seen it as the client’s responsibility. I feel this kind of service is part of the perception that the crafted articles are better than the manufactured ones of similar function. Ideally, our work is better to look at, better to touch, and more durable than its commercial counterpart. This perception – combined with the personalization of an individually made piece – is our most valuable marketing tool. Each time we make something, we decide to what extent it will fulfill these desirable characteristics. For this discussion I will break work down into three categories: 1) Low price, high quantity production work; 2) high end production work and bread and butter commissioned work; and, 3) gallery quality work.

1) Low Price, High Quantity Production Work

The term production work is often regarded negatively. It seems to imply lesser quality and unimaginative design. None of the people questioned agreed with this evaluation, all felt that the “under \$50.00 item” was achievable through similar processes and less expensive materials without sacrificing originality or quality. Thanks to the sheer quantity of this work produced, it is probably the public’s most common – and often their first – experience with handmade objects. This makes it even more important that it fulfills their expectations. The coffee mug that causes dribbles to run down the chin, or the costume jewellery that catches on clothes or flesh, hurts the whole craft community by not being “suited to purpose”. On the other hand, the child with the five dollar pinky ring that sits comfortably and prettily on her finger is likely to cherish her handcrafted experience long after she outgrows or loses the ring. And if the experience was personalized by talking with the maker of the ring, she may likely become a lifelong craft buyer.

With the Clara Baldwin Award for Excellence in Functional and Production Ware having been added to the Dimensions prize list a few years ago, production work seems to have been given more credibility.

I would like to see production-oriented criteria like innovative "make-ability" and value added to the jurors' charge for making this award. I maintain that an original and well-finished salad lifter, having been made in minutes, is more deserving of this award than a jewelry box that is hand dovetailed, exquisitely finished, and priced accordingly.

2) High-end Production Work and Bread & Butter Commissioned Work

The majority of my own work falls in the second category. High-end production suggests fairly demanding pieces. I do this in batches, using the same basic design many times. Such work hones my skills and helps develop new ones. It also nurtures my work ethic. If I find myself without commissions or inspiration for a major spec piece, I don't suffer through downtime. I always have material on hand and a

market waiting for this work. It is not creatively stagnant either. I am constantly refining my forms to make the work more attractive, as well as to improve function and production processes, so that I can maintain affordability.

Bread and butter commissions refers to work ordered by people based on previously seen pieces or made for an established function, like a chair. Since this is the market where I compete most directly with commercial furniture, the three desirable characteristics (beauty, function and durability) are very important. The design should be flavoured with both the client's and my own personal touches. I stick to techniques with which I'm comfortable and competent, and I aim for materials and finish of commercial quality or better. These

things add up to pride and pleasure of ownership. And presumably, these are what contributed to the client's decision to select my work instead of store-bought work.

3) Gallery Quality Work

Gallery quality work is a term I became acquainted with early in my craft career. To me, it means "original work of outstanding design and workmanship using the best materials possible." Stretching my abilities for these pieces is my most rewarding creative experience. If the piece is commissioned, it is also the client's best value. The challenge to do our best is the reason many of us are craftspeople.

Taking an aesthetic or technical facet to its limit can interfere with function. My favourite response to detractors of this idea is to quote my idol, Judy Kensley McKie. Her response to a comment on one of her delicate tables with a free-floating glass top was simply, "It's that kind of table." Its purpose is to combine aesthetic and technical ability to create beauty. If it sacrifices function in terms of strength, stability, or some kind of retaining device for the top, so be it. The purchaser should be aware of the limitations and provide an appropriate environment for the piece.

I have a couple of complaints about work that attempts gallery quality and falls short. The most common are cases of secondary media like hand-embellished fabric shown as upholstery on poorly refinished used furniture or metal furniture with seats of badly-sanded wood slathered in ugly stain and murky varnish. One can equate these secondary media to the frame on a painting. A capital "A" art gallery would not hang a show of poorly framed pieces.

My second complaint is that such work – and work where even the primary medium is terrible – is seen in the Saskatchewan Craft Council Gallery, the only publicly funded capital "C" craft gallery in the province. Our organization went through an exhaustive process to establish standards of workmanship for our markets. Since our gallery shows the cream of Saskatchewan craft, one would presume the work shown there should meet or exceed these standards. Instead, we regularly insult our working craftspeople by showing, especially in curated shows, shoddy work. Things like experimentation, originality, political statements, and aesthetic merit are all valuable in a piece. But unless they are backed by at least good – and preferably – excellent workmanship, the work doesn't belong in our gallery.

Now that I have expressed my opinions, I'll turn the page over to my interviewees. People from various media were asked for their opinions on the maker's and client's responsibilities, function, differences in quality (e.g. production versus high-end), and to give examples from their own experiences and observations. Weaver/garment maker Cathryn Miller gave the most complete answers and also gave her policy on warranty which can be transferred to other media. Since she clearly expressed many of the things the other respondents did, I have used her response intact (all the others have been paraphrased and edited to avoid repetition):

"In terms of workmanship, quality of materials and

CONTINUED

The quality of the finished piece must be evident whether the retail price is two dollars or twenty thousand dollars.

finishes. I make no distinction between one-of-a-kind and production pieces. One-of-a-kind works may include more expensive materials (though not "better") and more time-consuming processes. Design costs are, of course higher because the design is only used once.

My responsibilities as a maker are to produce work which functions as it is supposed to (e.g. clothing is wearable, tapestries are hangable) and has a reasonable life expectancy (1 to 5 years for clothing – depending on frequency wear; 5 to 10 years for afghans, blankets etc., and 25 to 50 years minimum for tapestries). Given that I have customers still wearing jackets more than 10 years after purchase, I think I am meeting that goal.

All the projected life expectancies are, of course, dependent on the responsible behaviour of the customer: jackets should not be machine washed, tapestries should not be hung in direct sunlight or exposed to large amounts of tobacco smoke. I give customers proper care instructions and it is their responsibility to follow them.

If there is a failure in materials or workmanship, I will correct it for free, within a reasonable amount of time of purchase. (e.g. one year, it should show up by then). I do not accept return items because the customer has changed their mind. If an item is purchased as a gift, returns are accepted if this has been discussed at the time of sale. If a piece is returned unused within a reasonable time (also decided at time of purchase) and is accompanied by a bill of sale. (Because I sell through retail outlets as well as directly, I don't accept any return without the sales receipt.)

The customer's responsibility is to properly use and care for the item, as per instructions. In some cases, if a piece becomes damaged through negligence or third party abuse (e.g. bad dry cleaner) I will attempt a repair where possible, but a customer will be billed for that work.

When doing commissioned work, I require a 25% non-refundable deposit to cover design and material costs; this is mostly to weed out the non-serious enquiries, but has afforded me some protection in cases where I end up stuck with such a piece. (Mostly, I try to avoid commissions because they are usually major headaches.) It is my responsibility to deliver by agreed deadlines. It is the customer's responsibility to pay promptly on the agreed schedule. I do occasionally agree to time payments, delivering only when fully paid." – Cathryn Miller

Fiona Anderson works in mixed media, mostly on

small scaled production pieces, frequently collaborating with her husband Pat Kutryk. I've always envied her ability to make tasteful amusing pieces by using simple lines and techniques. She maintains high standards even on her smallest, least expensive ornaments. Her abuse horror story was of the drum used as a seat which damaged its top irreparably. She did replace the top, even though it cost the client almost as much money and herself as much time as simply replacing the drum.

Glassworker Brenda Barnes has found that, given the fragility of her medium, damage is usually the result of accidents after purchase. If a repair is possible she charges for it. She cited sloppy soldering, and large panels which are dependent on a single solder joint, as maker's faults. She stressed the importance of displaying work in spotless showroom conditions both as an example of how it should be maintained and to improve its marketability.

Potter, Mel Bolen, felt that to give feedback was a client's responsibility. For example, a certain style of plate that he made developed problems with the glaze cracking after a few months of use and numerous dishwasher cycles. When the client pointed this out to him, Bolen was glad to replace the plates and redesign them to prevent the problem reoccurring.

Mel also felt that an important purpose in making was the pleasure it gives the maker. This reaches its peak in one-of-a-kind pieces, both in his own growth and the value the client receives. Since few of us can maintain maximum creative flow all the time, it is critical to transfer this joy to our day-to-day work. If we continue to enjoy the process, it will constantly evolve and improve. If it becomes another boring-day-at-the-office, sloppiness creeps in, our standards slip, we're not happy and neither are the clients. Bolen equates his work to gardening. As long as he would want to consume and enjoy the products himself, then the job is being done right.

I've really enjoyed preparing this article. The thing that impressed me most was the makers' consistent commitment to, and understanding of, putting the work to its purpose. Virtually all the contributors' experience and feelings were parallel. I trust they have struck sympathetic chords in the readers. ▀

JAMIE RUSSELL is a furniture designer/maker from Vancouy, Saskatchewan, and an active member of the SCC. **REPRINTED WITH PERMISSION** of the author and originating publication *The Craft Factor, the Magazine of the Saskatchewan Craft Council*, December 1996.

AWARD DEADLINE

Grace Cameron Rogers Scholarship, June 28th, 1996.

The Resource Centre

The CABC Resource Centre provides a wealth of information on craft related topics. Located in the CABC offices and open by appointment on Friday afternoons, the Resource Centre includes the Video Lending Library, the Portfolio Registry, and the Resource Library. For more information or to make an appointment, contact Patricia Hansen at 687-6511 or fax 687-6711.

Video Lending Library

A resource of 48 title available for loan to artists/craftspeople, educators, curators, architects/designers, collectors, and others interested in clay, fibre, glass, metal, and mixed media. For a complete list or to borrow any of these videos, contact the CABC office at 687-6511 or fax 687-6711. Videos may be ordered through the mail at no extra charge.

The Portfolio Registry

The Portfolio Registry contains portfolios of CABC members displayed in a format that provides easy access to other professionals. To join the Registry, send us:

- ✦ 6-8 35mm slides of your work
- ✦ A typed resume or cv
- ✦ Published material about you or your crafts.

The registry is updated periodically and submissions may be made at any time. If you already belong to the Registry, you should update your portfolio periodically to make sure your submission contains current material and is in the appropriate format.

The Resource Library

The Resource Library contains a variety of publications and periodicals relating to craft and craft issues. As well, the library contains newsletters from other provincial craft councils.

Bulletin Binders

Located at the back of CRAFTHOUSE, just before you go up the stairs to the CABC office you will find five binders labeled classifieds, call for entry/employment, exhibitions/performing arts, craft fairs, and education/lectures/workshops. These binders are updated weekly. This area is wheelchair accessible.

Grace Cameron Rogers Scholarship

Grace Cameron Rogers, son of founding Executive Director, Gail Rogers died of an aneurysm at the age of 18, he was keenly interested in the arts, and in his memory, funds were collected to establish the Cameron Rogers Scholarship, the first of its kind in BC.

In 1987 Gail's mother, Grace Cameron, died after a brief illness. She had been one of the founders of the Gallery Shop at the Vancouver Art Gallery in the 1950's, one of the first venues for craftspeople to show and sell their work, and was a staunch supporter of CABC. Upon her death, the CABC Board of Directors commemorated her by adding her name to the scholarship and held a fundraising drive to increase the principle.

This principle is held in trust by CABC, and the interest generated each year is awarded as a scholarship to a practicing and/or emerging craftsperson wishing to attend a recognized school or course to upgrade technical or design skills, or to seek a stimulus for greater creativity and inspiration. The CABC has sole responsibility for choosing and managing an appropriate interest-bearing vehicle for the principle funds, and for the disbursement of funds.

An article by the 1995 Award winner, Vivienne Pearson, will be published in Craft Contacts, and CRAFTHOUSE Gallery will exhibit her work in October.

If you are interested in applying for the 1996 Grace Cameron Rogers Scholarship, please apply to the CABC office for more details. Deadline for receipt of completed applications will be June 28th, 1996.

Linking the Artist and the Audience

CABC offers a Commissions Service for private and corporate buyers, and a Referrals Service for galleries and other venues seeking to display the work of craft artists.

To reach the larger audience, consider placing an advertisement or call for entries in Craft Contacts and or our 1996/1997 Resource Guide.

Contact Patricia Hansen at 687-6511 for more details on how to buy, sell, or locate the best in craft and supplies.



CALLS FOR ENTRY

Marital Bliss: or the Odd Couple Rewisited

July 25 - Aug. 22. Surfacing would like to extend an invitation to fibre and textile artists to produce works with other artists in the spirit of collaboration. Co-producers are asked to explore techniques, thought processes and philosophies resulting in a visual dialogue. Slide deadline May 22, 1996. SASE for application form or call to Surfacing, Box 6828, Station A, Toronto, ON M5W 1X6; 416/669-4024 or 416/651-2922.

Artificial Turf: A Sculpture Experience Artists are invited to submit artwork for display or use in a garden. One-of-a-kind sculpture, metalwork, tiles, stoneworks, arbours, sundials etc. The artwork submitted should be display ready. Deadline for submissions is April 12, 1996. For further information contact Charlene at Gibson Gallery, 181 King St., London, ON, N6A 1C9; 519/439-0451 fax 519/439-0452.

Dimensions '96

The Saskatchewan Craft Council's annual open juried exhibition is intended to encourage and reward excellence in craft. An expert jury will select the show, and many awards will be presented, including the Premier's Award of \$2000 for the outstanding entry. Entry deadline April 5,

1996. For more information contact Leslie Potter, Gallery /Exhibition Coordinator, 813 Broadway Ave., Saskatoon, SK, S7N 1B5; 306/653-3616 fax 306/244-2711

Mouse Droppings

Open to Canadians working in any medium. Pieces should relate to the subject of the computer. Deadline for submissions is March 31, 1996. For entry forms or further information contact: Jim Bragg, First Hand, 207 Queen's Way, Box 100, Toronto, ON, M5J 1A7; 416/203-7773 fax 416/203-7781

Design for Living

put on by the Seymour Art Gallery. Each artist or group of artists working as a unit, will be asked to submit one chair only for exhibition. Let your imagination run wild. The chair may also be portrayed as a wall piece. For information contact: Carole Badgley, the Seymour Art Gallery, 604/924-1378.

Vancouver Aids Memorial

Project invites submissions from residents of BC to a competition for a memorial in the City of Vancouver to be a place of solace for those who have lost lovers, family, or friends to Aids. Deadline for submissions is April 15, 1996. For further information call or write: 604/738-5178. The Vancouver AIDS Memorial Project, c/o Pacific AIDS Resource Centre, 1107 Seymour St., Vancouver, BC, V6B 5S8.

Toronto Outdoor Art Exhibition

2 Nathan Phillip Square, City Hall, Toronto, July 13-14, 1996. Application fee, \$200 until April 15th. \$75 for full-time students. For application, write or call: Toronto Outdoor Art Exhibition, 35 McCaul St., Suite 201, Toronto, ON, M5T 1V7; 416/408-2754.

Island Mountain Gallery

Invites artists working in any visual media to submit exhibition proposals. The deadlines are April 1, August 1, and December 1, 1996. For more information contact Island Mountain Arts, Box 65, Wells, BC, V0K 2R0; 604/994-3466

North Vancouver Community Arts Council

Art in Public Places, municipal halls, community centres, theatre lobbies, etc. Deadline ongoing. Contact: Presentation House, 333 Chesterfield Avenue, North Vancouver, BC V7M 3G9, 604/988-6844, fax 604/988-2787.

CRAFT FAIRS

The New Cameo Craft Show and Sale

Under new management the show will take place Nov. 6-10 at the Edmonton Convention Centre. Great new plans for the show. For exhibitor information call 403/283-5444 (Western Canada), 416/960-3680 (Eastern Canada).

1996 Harrison Festival of the Arts Art Market '96

for July 6-14, 1996, is now accepting applications for jurving from craftspeople and artisans. All items must be handcrafted by the artist. Booth fee is \$65/weekend plus 10% commission. Also organizing Castles & Crafts Craft Market, to be held in Harrison Memorial Hall during the World Champion Sand Sculpture Exhibition, September 14-15, 1996. Harrison Festival of the Arts, Box 399, Harrison Hot Springs, BC, V0M 1K0; 604/796-3664 fax 604/796-3694.

CONFERENCES/LECTURES/WORKSHOPS

National Council on Education for the Ceramic Arts conference and arts exhibition.

NCECA '96 Annual Conference, Triaxial Blend, Art, Industry, Technology. March 20-23, 1996, Rochester, New York. Exhibitions, clinics, panels, demonstrations, benefit auction. Contact Janice Tanner, Rt. 3, Box 189, Janesville, MN, 56048; 507/245-3553.

Sympo-Fibres International

de Saint-Hyacinthe: Saint-Hyacinthe, Quebec, May 1-31, 1996. The program will include artists working in open studios, correlated exhibitions, workshops, and an international conference chaired by

Sarat Maharaj. Contact Expression, centre d'exhibition de Saint-Hyacinthe, 295 Rue Saint-Simon, Saint-Hyacinthe, Quebec, J2S 5C3; 514/773-4209 fax 514/773-5270.

Coupeville Arts Center

Painting, photography, fiber arts, and sculpture workshops are held on Whidbey Island, WA, January - November, 1996 with nationally recognized faculty. Beginning level weekend workshops are conducted in a variety of visual arts. Contact the Coupeville Arts Center, Box 1711C, Coupeville, WA 98239, 360/678-3396.

Conservation & Collaboration

A symposium of woodturning, furniture design, and technique. Friday July 26 - Tuesday July 30, 1996. Registration by May 14 for members \$200, for non-members \$225. For more information write or call the Saskatchewan Craft Council, 813 Broadway Ave., Saskatoon, SK, S7N 1B5; 306/653-3616 fax 306/244-2711.

GRANTS & SCHOLARSHIPS

Grace Cameron Rogers

Scholarship Awarded annually as a scholarship to a practicing and/or emerging crafts person wishing to attend a recognized school or course to upgrade technical or design

skills, or to seek a stimulus for greater creativity and inspiration. The Crafts Association of BC has sole responsibility for choosing and managing an appropriate interest-bearing vehicle for the principle funds, and for the disbursement of funds. If you are interested in applying for the 1996 Grace Cameron Rogers Scholarship, please apply to CABG, 1386 Cartwright St., Vancouver, BC V6H 3R8, tel (604) 687-6511, fax (604) 687-6711. Deadline for receipt of completed applications will be June 28th, 1996.

Royal Bank Award
A \$10,000 annual award to outstanding Canadians. Contact the Section Committee, Royal Bank Award, Box 1102, 3rd Floor, Place Ville Marie, Montreal, PQ H3C 2X9, 514/874-8549.

Elizabeth Greenshields Foundation
Applications accepted year round. Grants of \$10,000 Canadian are awarded directly to beneficiaries who must be under 31 and working in representational styles. Candidates must already have started or completed training in an established art school or demonstrate, through past work and future plans, a commitment to making art a lifetime career. Submit slides in 5cm x 5cm mounts of each of six most recent works and an official application form. The Elizabeth

Greenshields Foundation, 1814 Sherbrooke Street West, Montreal, PQ H3H 1E4.

Friends of Fibre Art
promote public and private collecting of fibre works and offers grants to organizations for exhibitions, scholarships, critical writing and other projects dealing with contemporary fibre art. Send SASE for guidelines to Friends of Fibre Art International, PO Box 468, Western Springs, IL, USA 60558.

James Renwick Research Fellowships
Three to 12 months fellowships for candidates working towards advanced degrees (annual stipend \$14,000) and postdoctoral scholars or other professionally qualified candidates (annual stipend \$25,000) starting after June 1st, 1996. Write or call: Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington, DC 20560, 202/357-2531.

OPPORTUNITIES
The Banff Centre for the Arts
invites media and visual artists, television and film producers, researchers, critics, writers, curators and other cultural producers to apply for residences; new works projects and co-productions; work study opportunities; workshops.

Facilities include ceramics, mixed media, multi-media, computer arts, paper media, textiles, performance art, photography, print media, sculpture, 16mm film editing. For information: office of the Registrar, The Banff Centre, PO Box 1020-28, Banff, AB, T0L 0C0, 403/762-6180 or 1-800-565-9989
Fax 403/762-6365.
E-mail: <arts_info@banff-centre.ab.ca>
Web site: <http://banffcentre.ab.ca/>

Textile Studio Artists, Especially Weavers.
If you live between Victoria and Nanaimo, or on the Vancouver-Hope-Pentiction-Vernon-Revelstoke-Rocky Mountain route, a party of 46 tourists from Germany is highly interested in viewing your studio, and buying your work. Early June arrival in BC is planned. Please contact Mrs. Foulds, Tour Organizer, at 604/432-6640 or fax 604/430-331

Attention Galleries and Museums
Metal Arts Guild is looking for touring venues for their 1997 50 year retrospective of founding members' and award winners' work. Many of the works will be for sale and additional related work can be supplied for sale in your gallery shop if required. For full details contact Colleen McCullum 416/50-Guild or Graeme Robinson 604/688-8064.

Space for rent
in an existing retail outlet in Steweston. For more information call Ann 604/275-5884.

ELECTRONIC NETWORKS

On the World Wide Web?

Check out these hot links:

The International Tapestry Journal: <http://ourworld.com/serve.com/homepages/ismarcus/intemat.htm>
Metropolitan Museum of Art, New York: <http://www.metmuseum.org>
San Francisco Museum of Modern Art: <http://199.182.35.123/>

Do you have access to e-mail? Ruth Scheuing would like to engage in discussion of how this may be used to create an interesting form of communication for craftspeople. Please send e-mail comments or queries to: <ruth_scheuing@mindlink.bc.ca>

CRAFTS CALENDAR

Contact Patricia Hansen

Tel 687-6511

Fax 687-6711

Next Deadline April 9:

Display Ad Rates:

1/6 page \$40 1/4 page \$50

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2925 Burton Court
Coquitlam BC V3C 5B3

TAPESTRY AND COMMUNITY

BC Stars, who organized and implemented the international 'Making a Place for Tapestry Symposium 1993' in Vancouver, and the resulting publication, has a new project underway. Designed to bring the making of a tapestry right into the heart of the community, their 1996 work will find its place first in the new Vancouver Public Library. Taking advantage of this superb location's visibility and accessibility, a three month program of weaving, lectures, and workshops will facilitate the involvement of the public at every level. The tapestry created will be donated to the Dr. Peter AIDS Foundation, established by Dr. Peter Jepsen-Young in November 1992, shortly before his death from AIDS. During the next two years, the Foundation will be working towards the establishment of hospice and day health centre, and looking to the community for financial and other kinds of support.

With the help of BC Stars, this first highly public collaboration will bring together professional and accomplished artists, local and visiting enthusiasts, committed health care workers, and casual passerbies. This opportunity for active involvement in the creation of a work of art through hands-on participation, will help us to consider the plight of those afflicted with HIV/AIDS.

Future issues of Craft Contacts will keep us in touch with this project, focusing on the physical progress of the tapestry, from the concept to cutting-up ceremony, as it parallels the experiences of those who come to work on it. BC Stars will also be publishing a resulting book and video. For more information on the program, and opportunities to participate, sponsor, or make a donation, please call BC Stars at (604) 925-5169, fax (604) 925-8751, for write c/o CABC.

ART SCHOOL PREPARES FOR FALL

A unique opportunity to study art and design in a rural setting exists in Nelson, BC. This relatively small city is home to Kootenay School of the Arts, Centre of Craft and Design. KSA reopened its doors in 1991 and began offering full-time programs for credit in 1994. Since that time the school has tripled its enrollment and will soon be moving into a new campus for Fall 1996.

KSA now offers first and second year programs toward a three-year diploma in the arts. Students attending this private post-secondary institution focus their studies in the areas of Clay, Fibre, Creative Writing, Two-Dimensional Studies, Jewellery and Metal. This coming September, the school is also launching a new three-year Wood Products Design Program which will be taught by Canadian's preeminent furniture designer Michael Fortune.

KSA is unique in that all instructors are part-time working artists. As a result, Students get practical advice and training in their area of interest, be it wood working, jewellery making, painting or blacksmithing. The programs at KSA are also designed to give students the skills they will need to become independent working artists and craftspeople.

Kootenay School of the Arts, Centre of Craft and Design, is currently accepting applications for its 1996/1997 school year. Application forms and guidelines are available by calling the school at (604) 352-2821 or writing the admissions office at 503 Front St., Nelson, BC V1L 4B4.

CREATIVE CRAFT FAIRS IN

1996 Show
Victoria, BC
Nov. 8-11

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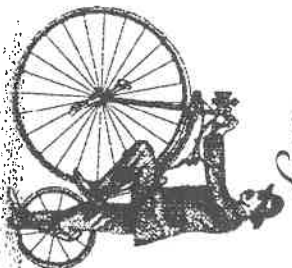
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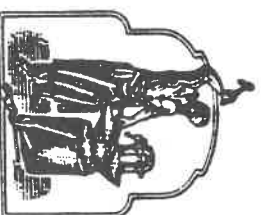
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**KOOTENAY FORGE
ARTIST-BLACKSMITHS**

Plans are underway to develop a Craft Village on a good retail location in Crawford Bayon Kootenay Lake. Our intention is to have several individual workshops/studios and a good gift shop and coffeehouse on a cooperatively owned piece of land (already purchased).

We are looking for craftspeople who would enjoy being part of such an enterprise and relocating to the beautiful, unhurried Kootenays, and like demonstrating and selling their craft to the public.

Phone John at 227-9556 (eves) or Petra at 227-9576 (eves).



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Wendy: (403) 459-1148 / Shirley: (403) 458-7979 / Fax: (403) 940-7934



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one of a Kind

CANADIAN CRAFT SHOW AND SALE

The Canadian Craft Show is now accepting applications for the **22nd Annual One Of A Kind Christmas Canadian Craft Show & Sale**. The show runs November 28-December 8, 1996 at the Automotive Building, Exhibition Place, Toronto and attracts over 140,000 visitors. There are 575 booths available. Ask about our new Artisan Scholarship Fund, for an application and further info, please call 416/960-3680. Fax 416/923-5624 or write to 21 Grenville St., Toronto, ON, M4Y 1A1.

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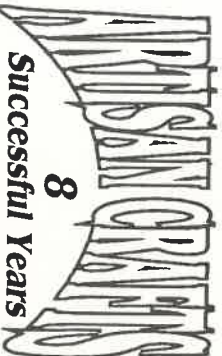
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THE NEW CAMEO CHRISTMAS CRAFT SHOW AND SALE

The Canadian Craft Show Ltd., the producers of the One Of A Kind Show in Toronto is pleased to announce The New Cameo Christmas Craft Show and Sale. We are now accepting applications. There are 130 booths available. Be sure to ask about The new Artisan Scholarship Fund. For an Application and further information, please contact The Canadian Craft Show (Alberta) Ltd. 1240 Kensington Rd. N.W.

Suite 410
Calgary Alberta T2N 3P7
(403) 283-4182

Craft Contacts

CABC

CRAFTS ASSOCIATION
OF BRITISH COLUMBIA

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