

CRAFT CONTACTS

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cbc

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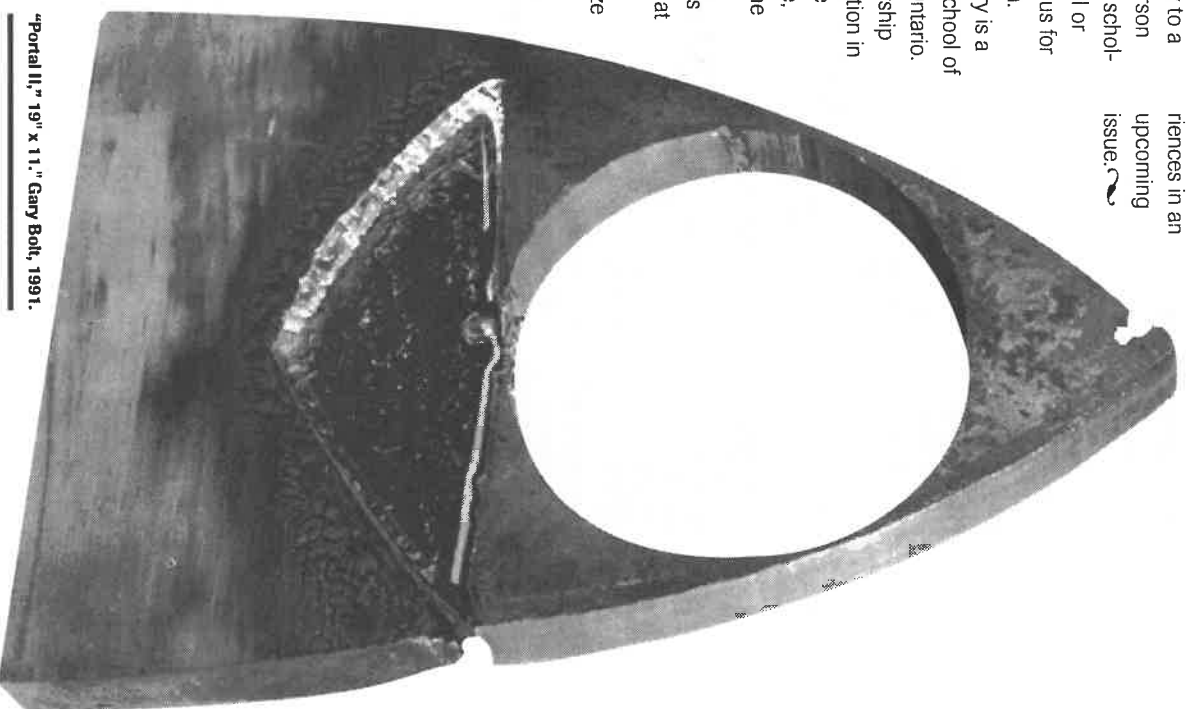
GARY BOLT TAKES GOLD!

Congratulations to Gary Bolt, the recipient of the 1994 Grace Cameron Rogers Scholarship. The scholarship is awarded annually to a practising or emerging craftsperson wanting to attend a recognized scholarly course to upgrade technical or design skills, or to seek a stimulus for greater creativity and inspiration.

A resident of Vancouver, Gary is a graduate of Sheridan College School of Crafts and Design in Oakville, Ontario. With the assistance of a scholarship from the BC Glass Arts Association in 1992, he was able to attend the Pilchuck Glass School in Seattle, Washington; what Gary calls "the mecca of glass works." He has exhibited in many group exhibits and has recently exhibited solo at Circle Craft.

Gary will use the \$1,600 prize to attend the Art Institute's Studio Art Program at Capilano College as an artist in residence. The program teaches advanced mold making skills traditionally applied in metal casting. This will allow him to further develop his individual aesthetic and sophisticated castings. He is really looking forward to working under George Rammell, who worked for many years as chief technician to Bill Reid. We will be able to see Gary's new work next summer in the Crafthouse's

Alcove Gallery. Readers of *Craft Contacts* can look forward to an article from Gary relating his experiences in an upcoming issue. ~



"Portal II," 19" x 11." Gary Bolt, 1991.

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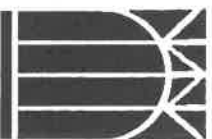
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Without the dedication and support of our sponsors, the Crafts Association of British Columbia would have to expend valuable resources on many non-crafts related activities. We really appreciate the ongoing commitment these donors make to the arts community, and to the CABC.



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We gratefully acknowledge the financial support of the Government of British Columbia through the Ministry of Small Business, Tourism and Culture.

EDITOR'S DESK EXECUTIVE DIRECTORS'S REPORT

BY PETER ROSS—As the new editor of *Craft Contacts*, the first thing I'd like to do is thank Rain Ouellet for her contribution and to wish her all the best in her new position as senior graphic designer at Multimedia Development Centre, a multimedia agency in West Vancouver.

This issue of *Craft Contacts* begins with our Executive Directors update on current happenings at cabc. We feature Gary Bolt (winner of the 1994 Grace Cameron Rogers Scholarship) in our cover story. Rosalyn Morrison raises some interesting questions concerning crafts and the public's perception of 'worth'. In addition to our regular features, we've also included articles to help you prepare your work for shipment and on the importance of cataloguing your work on slides.

One of the areas we're planning on covering in an upcoming issue is finding out about our membership. I'd really be interested in knowing if a particular craft predominates among practitioners, how much of a contribution craftspeople make to the provincial economy, and basic demographic information concerning age, sex, and the like.

I'm interested in getting some ideas from you concerning information you would like included in such a survey. Contact me at 251-9682, fax 251-9625, or on CompuServe at 71574,313.

BY RACHELLE GENEAU—We've had a really successful month on the fundraising front! First, the Province of British Columbia's Arts Board, through the Cultural Services Branch, has awarded the cabc \$23,750 for its 1994/95 operations. Second, Canada Mortgage and Housing Corporation on Granville Island has advised us that they are prepared to contribute financially for new entrance accessibility and a new front door for Craithouse.

I have recently attended the Foundations Program in Arts and Cultural Administration at the School for Contemporary Arts at Simon Fraser University. This has been made possible by grants received from the Arts Awards Program through BC's Cultural Services Branch and the Arts Administration Incentive Grants through the Office of Cultural Affairs, City of Vancouver.

Lou Lynn (President of the cabc and BC Provincial Director to the Canadian Craft Council), and I will be attending the Canadian Crafts Council's National Annual General Meeting in Ottawa this September. *Canadian Airlines International Ltd.*, through their Community Relations Department (Western Region) is providing us with two tickets (valued at \$2,000). This is greatly encouraging, as it allows the cabc to interact with other provincial Craft Councils as part of a national network.

August's Casino was successful thanks to the considerable efforts of our volunteers: *Joan and Robert Horral, Ruth Scheuing, Michael Lawlor, Lis Jensen, David Sproule, Margaret*

Hyslop, Lisa Sapphire, Jeff Burnette and Kaija Tyni-Rautainen. The August Casino raised \$12,539.00. Casino funds earned will be disbursed among exhibitions and education, regional development, our Resource Centre, and scholarship programs.



**Where does all the money go?
Disbursement of 1994 Casino Funds**

Majestic Settings '94, cabc's raffle, is proceeding well. The first prize purchase award is being sponsored by *MacKenzie Fujisawa Brewer Koenig, Barristers and Solicitors*. Partial printing costs are sponsored by *The Printing House*.

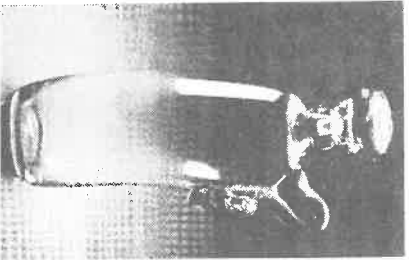
On behalf of the Board of Trustees, and everyone at cabc, I'd like to thank *Mrs. Ernestine Allan*, cabc Patron, who has donated generously to the cabc's Endowment Fund for four consecutive years.

AESTHETICS VS. CONFORMITY

AFTER THE SKILLS TRAINING OF THE 70s AND THE SELF-EXPRESSION OF THE 80s, WHAT WILL THE 90s HOLD FOR US?

BY ROSALYN J. MORRISON—Changes in educational focus and cultural values have had a dramatic impact on how we perceive craft and its place in our culture. These changes have brought a new, much broader definition of craft to our community and to the public, but is it one which will hold up to long-term critical scrutiny? What will it mean to the future of craft curricula and consequently the type of work that is presented to the public? The evolution of the contemporary Canadian glass movement illustrates changes that have taken place and the effect they have had.

During my research into this 25-year period, I have observed the



Stoppered Glass Container, by Robert Held, 30 x 10 x 10 cm, hot-worked blown glass, 1974. Photo: Larry Ostrom.

development of four different types of work: functional, decorative, explorations of formal material relationships, and social and political commentary. Many of the pieces I have seen fall into more than one of these categories. With these seemingly disparate types of work all being referred to as craft it has become more of a challenge to situate contemporary craft in

any kind of historical continuum.

Glassmaking in Canada

Glassmaking came to Canada in the mid-1800s. Several glasshouses, ranging in size from small workshops to large factories, produced handblown domestic and pharmaceutical wares. The craftsmen who honed their skills for these companies followed the centuries-old traditions and techniques of the European glass guilds, which included apprenticeship training, teamwork, and a lifetime commitment to long and exhausting hours. With the closure of the last handblown facility in 1942, the craft of glass blowing disappeared for almost 30 years.

In contemporary glassmaking, educational institutions have played the most significant role in directing change. In 1969, for the first time in Canada, students in an educational facility rediscovered the mystical attraction to red-hot molten glass and the roaring glow of the furnace. Robert Held, who headed this new glass programme at the Ontario Craft Foundation School of Design (later the Sheridan College School of Crafts and Design) in Mississauga, had a focus which followed the mandate of the college: he

wanted to teach the individual to become designer, technologist and manufacturer of handmade objects. Held shared with his students the knowledge

they needed to establish their own studios. His aesthetic thrust was based on his own interest in the vessel, which developed while studying ceramics. Throughout the 70s the manipulation of the material, the technical exploration of equipment design, and the production of functional and decorative work was emphasized in Canadian educational institutions teaching craft in Ontario, Québec and Alberta.

The Shift

In the early 80s a dramatic shift took place, not unlike those which were also taking place in other craft disciplines in Canada. In glass, the making of sculptural work gained overriding importance.

The early 80s were something of a golden age, when techniques were being mastered and the influx of teachers and students with fine art or multidisciplinary backgrounds provided the opportunity for experimentation and conceptual development. This influx of ideas from other disciplines, along with

the introduction of several new techniques, an increase in the scale of objects, a concentration on sculptural form, and the need to grapple with issues of content in the work, seemed to eclipse the focus of the 70s, when developing a skill was ultimately important, as in many cases it would provide a livelihood. In the 80s, Karl Schantz introduced many new techniques including lamination, which would put an emphasis on constructed objects. François Houédé began the conceptual development of using glass as a metaphor, and Kevin Lockau's work reflected his interest in social issues, particularly environmental concerns. The sculptural work, which had a large influence on the students, held the thrill of the new in the craft community and was regarded as *avant-garde*.

By the beginning of the 90s, the word craft, as it relates to what was taught in craft programmes, shown in craft galleries, and written about in craft publications in the field of glass, embraced not only functional objects produced with a high degree of skill, as in the work of Andrew Kuntz, but also installations of massive objects that could easily be regarded as contemporary art, as seen in the solo exhibitions of Lisette Lemieux.

There was a wide spectrum of work – but only a few extraordinary people at either end were capable of producing thought-provoking sculpture or virtuoso functional or decorative work. There was a lot of mediocrity in the middle; excellence was spread very thinly.

In addition to the significant change brought about by the cross-pollination of disciplines in educational institutions,

increased value came to be given to sculptural work. This was reflected in the work chosen for exhibitions and written about in magazines. There was also a perception that the recognition associated with exhibitions and media coverage that resulted in grants and high prices for work, was not attainable with decorative or applied art. The sculptural work – this new and important hybrid, which referred to and was influenced by craft but was clearly separate from functional and decorative work – was centre stage.

There was a perception that the recognition associated with exhibitions and media coverage that resulted in grants and high prices for work, was not attainable with decorative or applied art.

Why was this the case? Our culture's infatuation with the new? The fact that craft publications were pursuing art critics to write about craft? The de-emphasis on the study of craft from an anthropological point of view? Whatever the reasons we may be left struggling in both the decorative/applied art world and the contemporary art world by pursuing such diverse areas of study.

Three years ago, the remarks of Bronwyn Drainie, culture critic for *The Globe and Mail* struck a chord. "In so young a country, conventional wisdom has always had it that we have no cultural past to speak of, only a shaky present and puzzling future." She went on to say, "this is nonsense and it is good to see Canadian artists and historians beginning to rethink the present by examining the past."

Now would be a good time to review our recent craft history. I have the sense that there is a direction to change; that many people now make choices about what kind of work to pursue based on perceived value. It would be to our advantage to effect change in other directions by re-evaluating our study of craft in all its complexity and how it affects our way of life.

Rosalyn J. Morrison is a curator and writer. She teaches history of glass at Sheridan College's School of Crafts and Design. Her article originally appeared in Ontario Craft, Vol. 19, No. 2, and was reprinted with permission.

THE CRAFTSPERSON'S RESOURCE GUIDE TO BRITISH COLUMBIA 1994/95

Yes, I am a CABC Member! Send me one Resource Guide for \$8.56 (plus \$2.00 p&h).

No, I am not a CABC Member yet. Send me one Resource Guide for \$9.63 (plus \$2.00 p&h).

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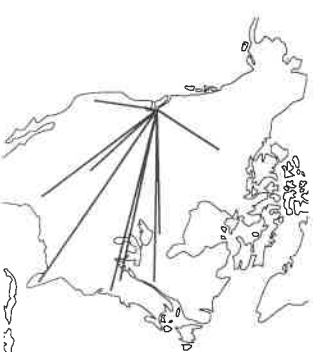
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The Leaf Motif

September 1 to October 4 at Crafthouse

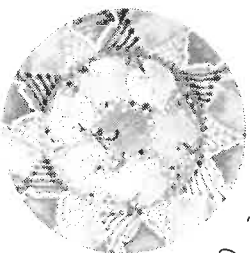
Peter Flanagan and Mignon Smienik join forces for our September show. They work in different media but use the same image – the leaf.



August shipments to satisfied Crafthouse customers.

COMING ATTRACTION

"The Dowry Chest," an exhibit of tapestry miniatures by Gabriela Diaconu can be seen Oct. 6 – Nov. 1. Gabriela is a



Peter Flanagan is a potter, cabc regional representative for Okanagan-Boundary, and is a member of "9 Potters of the Okanagan Valley" (see the June, 1994 issue of *Craft Contacts*).

Peter's work combines vivid colour and pattern with a personal interpretation of local flora and fauna. He works in functional porcelain, overlaid with a rich design of leaf shapes in a wide palette of glazes. He recently exhibited at the Fletcher Challenge Ceramics Award exhibition in Auckland, New Zealand.

One of Peter Flanagan's plates being displayed at Crafthouse this month.

WANTED

Crafthouse has a vacancy for casual relief help. This is a paid position. Contact Jo Darts at 687-7270.

Mignon Smienik is a Vancouver based fabric artist who uses leaf printing, hand painting, and stencilling to create the subtle textures in her textiles. Intended primarily for the home, these fabrics have been steadily gaining public attention. Mignon started painting fabrics in 1984 and created a successful line of wearable art. In 1987, she decided to change her approach to fabric painting in order to develop more exclusive fabrics. In addition to having her work included in private collections, Mignon has completed commissions for Capilano College Library, Sheraton Hotels, and Coast Hotels. Her work can also be seen at Riesco and Lapres, and at Bernstein and Gold.

KUDOS

Crafthouse congratulates the following for having had works displayed the West Vancouver Harmony Arts Festival:

Sharmini Wirasekara, Gary Bolt, Morna Tudor, Sue Hall, and Fiona Macleod.

Cynthia Farnsworth Light switches and wall plugs.
Karen Keddy Copper jewellery.
Lenka Suchanek Sculpture made from copper wire in the bobbin lace technique.
Karen Luckhart Greeting cards with dried flowers.
Kim Ashby Cast paper.
Kirsty Sutherland Multimedia sculpture.
Gabriela Diaconu Tapestry.
Georgina Brandon Ceramic teapots.
Carl Abad Silver jewellery.

NEW ARTISTS IN THE SHOP

And welcome back to *Ron Sawatsky*, who makes ceramic wall reliefs of buildings.

Sue Hall recently had her basketry, gourds, and paper collages displayed in "The Empress," a TMS Construction Co. home and part of the Street of Dreams in Westwood Plateau, Coquitlam. Her work can be seen until Sept. 18, 10 am – 9 pm (closed Labour Day).
James Koester put on a fabulous show entitled "Object" at *A Walk Is*, on Denman Street.
We are selling about 60 peoples' work a month and average 350 customers in Crafthouse each day.

graduate of the Romanian Academy of Fine Arts in Bucharest, where she took triple majors in French tapestry and textile design for industrial production, set design and teaching.

"Some very sensitive, well thought out work that demands respect and well deserves the prices asked."
— Crafthouse Customer

THE GOOD SAMARITAN

When a customer recently brought us a beautiful turned wooden vessel which had unfortunately been dropped and cracked, Crafthouse directed him to John Bese, one of our woodturners. John, who is the President of the Pacific Guild of Woodturners (581-8807), was able to repair the piece and has very generously donated the repair fee to Crafthouse. Thanks John. What a guy!

A LONG, HOT SUMMER

Special thanks go out to Vanessa Cunningham, Natali Gutman, Linda Hale, Jane Irwin, Fiona Macleod, Elizabeth Owre, Lori Prest, Jan Tollefson, Margot Waddell, and Sharmini Wirasekara for working at Crafthouse during some sweaty, frantic days this summer. Your generosity, time, skills, and knowledge have been greatly appreciated.

THE RESOURCE CENTRE

On the second floor of Crafthouse is cabc's Resource Centre. It provides a wealth of information for both craftspeople and the general public.

- Comprising the Portfolio Registry and the Video Lending Library, the cabc Resource Centre is a fantastic source of crafts related publications, including:
- International craft newsletters.
 - Books on design.
 - Books on craft media.
 - Books on craftspeople.
 - Exhibition catalogues.
 - Listings of funding sources.
 - Listings of crafts fairs.
 - Craft schools' calendars.

We also carry tons of business related information, including:

- GST Basics for Self-Employed Craftspeople.
- Provincial Name Reservation Forms.
- Registration Forms for New Businesses.
- Applications for Provincial Sales Tax License and GST License.

We are open during regular business hours. While you can't take any of our material away with you, you're free to peruse our collection at your leisure. For info., contact Fiona Macleod at 687-6511.

RECENT ACQUISITIONS

These new releases can be obtained at the Resource Centre during regular business hours.

- 1 "Hand to Earth" Andy Goldsworthy Sculpture 1976-90 (donated by Jo Darts).
- 2 *Craft Training Information Kit*. Info for organizers of craft training projects.
- 3 *Directory of the Arts 1994*.

THE PORTFOLIO REGISTRY

This contains the portfolios of the members of cabc, displayed in a format that provides easy access to other professionals: Architects, interior designers, art consultants, fashion designers, and other potential clients have access to the portfolios. The Portfolio Registry can be an indispensable way of finding new clients, or even better, of having them find you!

- We encourage you to join the Portfolio 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.

Remember, you must be a cabc member to be included in the Registry. In order to help us maintain this service, you pay the cabc a 10% fee from any work commissioned through the Registry. Come on! It's cheaper than agents' fees. Besides, there's no cost to join the Registry!

See our article on preparing slides elsewhere in this issue.—Ed.

Professional Crafts Photography

This is the first in a series of courses offered by cabc to help craftspeople become more professional and successful in their business.

Enrolment is limited and is treated on a first-come, first-served basis. The cost is \$25 for cabc members and \$30 for non-members.

Phone 685-6511 to reserve your space.

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1st A unique, hand-crafted piece for the dining room (Retail Value \$1,000).

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3rd A \$100 gift certificate from Crafthouse.

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ALL PROCEEDS TO CABC

CRATING IT RIGHT!

SHIPPING YOUR CRAFTS

A PACKING CHECKLIST

- Choose (or have made) a suitable exterior casing.
- Choose a suitable packing material.
- Place your name and exhibition entry number on all pieces of the crate and packing materials.
- If the packing materials are to be inserted in a particular order, number them and identify their position in the container with a diagram.
- Affix identity labels to the craft work.
- At the top of the parcel, insert a packing slip which contains your name, address, exhibition entry number and a description of the contents of the carton.
- Securely close the container.
- Address the container clearly and using waterproof marker, include your return address.
- Obtain transit insurance from the carrier or from an insurance company.

Craft exhibition organizers frequently require that you ship your crafts to them in sturdy, reusable packing containers so that your works can be adequately packed for reshipment and that they will be undamaged when they are returned to you. When submitting works to a juried exhibition, each entry should be in its own container. One work may be accepted and another one rejected, necessitating that they be returned at different times.

Generally speaking, the strength and size of the container is determined by the size and weight of the object to be shipped. A shipping company neither knows nor cares what is inside a container; their job is simply to move the container from one place to another. It is the packer's responsibility to prepare the carton or crate in such a way that it can be handled easily and thereby avoid damage to the contents.

Suggested Materials

An impenetrable exterior casing is mandatory. Plastic bags and brown paper do not offer adequate protection. Rigid plastic tubing or sheets, plywood, masonite and heavy duty corrugated cardboard boxes could all be considered.

Such stuffing materials as polystyrene beads, foam chips, sawdust, ethafoam, etc., are far superior to crushed newspaper and require less

thickness, reducing the bulk of the parcel. If you decide to use a loose fill (such as sawdust, foam chips, beads, etc.) it is advisable to make numerous small pillows by partially filling plastic bags with the material, then stuffing these bags around the object in the carton.

Large, Rigid, Flat, Or Low Relief Works

These are best shipped in specially made crates. Adequate padding is necessary, a ridged exterior will eliminate the possibility of puncture and handles should be provided if the crate is bulky and/or heavy. Any affiliate museum of the National Museum of Canada could supply standard blue-prints for a crate if you decide to have one specially made.

Textiles

Soft, flat textiles can be easily and safely shipped in plumbing tubes. The textile should be placed between two layers of paper, rolled around a core and slid into a tube of the correct diameter and length.

Three-Dimensional Objects

Three dimensional objects can be shipped in layers of foam padding. To ensure that the object will not shift around in the carton, lay one or more layers of foam on the bottom. In the next layers, cut out the shape of the object, insert the object in the hole and top off the carton with one or more solid layers. ~

SLIDES AND PHOTOS

GOOD PHOTOS HAVE AN EDGE

Virtually every juried arts and crafts show, whether "fine" or "traditional," depends upon photographic slides for the selection process.

Most shows want four or five slides of your work, and one of your display. For your first time out, it can be awkward getting a slide of the display, of course, and most shows are lenient about that.

Jurying from slides is a far from perfect way of putting together a show, but no one has come up with a better idea. The process can be abused, most often by people sending in the same slides year after year. This is possible in most shows because the jurors change.

Shows of any quality examine each exhibitor's booth carefully to make sure the actual work matches the style and quality of the slides. You do not, however, have to show the identical pieces depicted in your slides.

Unless you are a professional photographer, with a complete studio and experience in photographing art objects, forget about taking your own slides. The day when you could get by with a few pieces photographed on a backyard picnic table is long gone.

Craft shows are places where people make their living. If they don't get into shows, they don't eat. The competition is fierce, and if you expect to get into good shows then you will have to find a photographer who does quality work and likely charges accordingly.

I have an aphorism from experience: great slides of mediocre work will get


you further than mediocre slides of great work.

The money is not well spent if the slides are not good, and I've seen plenty of photographers whose slides were unsatisfactory. Photographing art objects is not something that a good portrait photographer or news photographer is necessarily going to be able to do. The best way to find a photographer who can do this kind of work is to ask other craftspeople.

Don't wait until the last minute to call any photographer. If they're good, they're busy. Some photographers have a minimum number of pieces for a shoot - five or six. You need that many shot anyway.

Generally speaking, you want only one item per slide, although sets are considered one item. The photographer will ask for your choice of background; black is traditional, but it is becoming more common to shoot on a lighter background.

Tell the photographer how you want the work presented, but be ready to hear the photographer's advice.

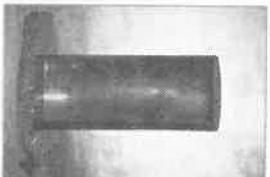
If paying anything from \$150 to \$250 to get slides of your work is a problem, then you aren't ready for the craft show circuit. Good slides are a cost of doing business. 

Check out the sidebar titled Labelling Slides. This is the way the cabr requires slides to be prepared for the Portfolio Registry. Most judges would be tickled pink to have slides labelled like this. Keep them happy!—Ed.

LABELLING SLIDES

Be sure to include your name, the title of the piece, medium used and the dimensions, a description of the piece, and the date. Placing a graphic like the black dot as a viewing orientation icon can be especially helpful. Use either a fine permanent marker directly on the plastic case of the slide, or apply typed labels cut to size.

● Bolt, Gary
"Sarcophagus XXII"
Glass and Stone 10" x 4"



Created from mold
September, 1993

● Smienk, Mignon
"Leaves"
Paint and Fabric 24" x 36"



Hand stencilled and painted
on cotton
● April, 1994

Viewing Orientation Icon

CRAFT CALVADA

WORKSHOPS

Glass Art Weekend Workshops—Fall, 1994. Yes, Trudeau of Studio One Glass Art Ltd. will be conducting weekend workshops starting in September. Workshop location: Studio One, 341 West 6th Avenue, Vancouver.

- **Sandblasting & Etching**
Sept. 16-18 \$300.00 + GST
- **Fusing & Kiln Forming**
Sept. 30 - Oct. 2 \$300.00 + GST

Classes will run Friday, 7-10 pm, Saturday and Sunday, 9 am - 5 pm with a lunch break. Call Shelly Jones to register at 875-0696, or fax 875-0601.

OPPORTUNITIES

Blacksmith Business For Sale—Wholesale and retail. Well established. Good marketing, healthy revenues. Six employees. Owner wishes to retire. Administrative skills required, training available from current owner. Located in rural Kootenays. Contact John Smith, Kootenay Forge Ltd., 227-9466 (days) or 227-9556 (evenings).

RETAIL

The Juniper Berry Pottery Studio and BC Crafts Gallery, since 1987. Featuring the work of up to 100 BC artisans. We are always searching for new work to sell. Contact Tenley: 847-9871, or write: 1215 Main Street, PO Box 572, Smithers, BC, V0J 2N0.

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MARKETS & FAIRS

CALL FOR ENTRIES

Quality Craft Show—"A Showcase of Quality Craftsmanship!" (previously known as the St. Albert Arts & Crafts Fair) has established a reputation for artisans of fine quality crafts and artwork and is presently accepting entries for the following juried shows:

- **Fall 1994** - Oct. 28-30, 1994 at the Mayfield Inn Trade Centre, Edmonton. Over 100 booths. 2nd annual.
 - **Spring 1995** - May 6-7, 1995 at the Akinsdale Arena in St. Albert. Over 100 booths. 16th annual.
- Contact Wendy: (403) 459-2521, Shirley: (403) 458-7979, or fax: (403) 988-0110, or write: 12 Wheatstone Cres., St. Albert, AB, T8N 3G5.

CALL FOR ENTRIES

Show Time Exhibits once again proudly presents 1994 juried Fall & Christmas craft fairs.

- Oct. ~~15-18~~ **NOV!** Sullivan Hall, Surrey, BC
 - Nov. 12-13, The Surrey Inn, Surrey, BC
 - Dec. 10-11, Sullivan Hall, Surrey, BC
- We are especially excited by our new and larger facility at The Surrey Inn (right next to the Skytrain Station), where we will be able to accommodate more artists and craftspeople. For more information contact Elisa Pratt. Show Co-ordinator: 431-5554.

CALL FOR ENTRIES

9th Annual Originals Spring Craft Sale—April 6-9, 1995. Ottawa Civic Centre, Lansdowne Park. Unlimited free customer invitations available to all exhibitors! One week before Easter! Juried show. 175 Canadian artisans. Application deadline January 13, 1995. Companion show to the 21st Annual Ottawa Christmas Craft Sale. Contact Tom Gamble: (603) 241-5777, or fax: (603) 241-4827, or write: ITCS, 47 Clarence St., Suite 440, Ottawa, Ont. K1N 9K1.

CALL FOR ENTRIES

The Harvest Festival—Quality hand-made arts and crafts marketplace is now seeking artists and craftspeople for its 18th annual juried Seattle show, Nov. 25-27. For application information call: (707) 779-6300, or write: General Exhibitions Inc., 601 N. McDowell Blvd., Petaluma, CA 94954.

CALL FOR ENTRIES

Out Of The Woods—\$10,000 in prizes. This woodworkers exhibition is hosted by the Kootenay School of the Arts as part of the Kootenay Value Added Wood Forum, to be held in Creston, Oct. 21-23, 1994. Out Of The Woods invites the small-scale woodworker, artisans, craftspeople, and operators of cottage industries to enter their work. Entrants must live in the Kootenay-Boundary area - roughly from Bridesville east to the Alberta border, and from the Revelstoke/Golden area south to the US border. All entries must be made from at least 51% wood grown in the region including fruitwood, hardwoods, and regional softwoods. Entries may be made by a single entrant or a team of entrants. For more information contact Lou Lynn, Exhibition Director at (604) 355-2555.

Carneo Craft Sales produces 2 annual juried shows. The Christmas Show is 5 days long and has approximately 140 exhibitors and more than 30,000 visitors. The Spring Show is 4 days long and has 120 exhibitors and 15,000 visitors. For further information on either show contact Eleanor or Marni Bercov: (403) 481-6268, or write 7418-182 St., Edmonton, AB, T5T 2G7.

Brambles, A Unique Gift Experience opened November, 1993 and is looking for *more* hand-crafted work to sell under a display lease agreement. Contact Jacqueline at 521-2317.

OR GALLERY

**Textiles, that is to say
Sept. 10-Oct. 8**

This exhibit brings together the often separate communities of fine art and craft in the work of eight Canadian artists from diverse regional and cultural backgrounds. Textiles are explored here as craft or as metaphor, with the intention of also reflecting discourses of contemporary art and society. For information contact Lucy Hogg at 683-7395 and visit the Or Gallery at 112 W. Hastings St., Vancouver.

WASHINGTON STATE TRADE AND CONVENTION CENTER

**Focus On Fire: Art and Architecture in the Pacific Northwest
Aug. 1 - Oct. 1**

The exhibit includes photography, models, working drawings, and actual building parts from eighteen projects that have successfully integrated art with architecture in the Pacific Northwest. For information, contact Leslie Campbell at (206) 937-2155.

ART GALLERY OF GREATER VICTORIA

**Six Centuries of Japanese
Paintings - Sept. 9 - Nov. 20**

Victoria's Art Gallery has the finest collection of Japanese paintings in Canada. The collection is quite comprehensive with Buddhist paintings, Kano and Tosa School paintings and literati (Nanga) paintings. For more information, contact Wendy Boyer at 384-4101.

SURREY ART GALLERY

A series of upcoming professional development workshops are being

offered for \$25 each.

- *Group Critique* - Sept. 17
- *What is Professional Practice?* - Oct. 1
- *Organizing Your Portfolio* - Oct. 22
- *Group Critique* - Nov. 5
- *Copyright/Intellectual Property Rights* - Nov. 19

For more information, contact Diane Thorpe at 596-7461.

WINNER ANNOUNCED

Mirko Bravi, of the Istituto Statale Arte Ceramica, Faenza, Italy, with a stunning computer generated "shell" design, has won the *Josiah Wedgewood Bicentennial Award*. Bravi's

contemporary fashionable shell motif echoed Josiah Wedgewood's own interest in conchology.

The competition required the designs to lend themselves to the Wedgewood heritage but demonstrate contemporary flair, and communicate new ceramic ideas. A special exhibition about the competition is being organized and will be touring the world in 1995.

BC CERAMIC ARTISTS

The National Conference on Education in the Ceramic Arts and the Manitoba Crafts Council have collaborated to include Canadian artists in next year's *Borderline Clay* conference, to be held in Minneapolis, March 22-25, 1995.

There will be direct and spin off opportunities for Canadian artists to promote their work, as this conference attracts all major players from the American commercial galleries.

The Canadian consulate in Minneapolis has shown great support for this venture and believes that this is an excellent opportunity to present our culture and celebrated artists.

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OF BRITISH COLUMBIA

Should a group of BC ceramic artists wish to explore the possibilities of submitting works, procuring funding for expenses and a venue in Minneapolis, contact Jordan Van Sewell at the Manitoba Crafts Council at (204) 942-1816, or Rachelle Geneau at the CABC: 687-6511.

CANADA'S INTERNATIONAL IMMUNIZATION PROGRAM HELPING CHILDREN BEAT THE ODDS



Canada is an important partner in the global effort to help children in the developing world beat the odds against six deadly, but preventable, diseases - measles, polio, tuberculosis, tetanus, whooping cough and diphtheria.

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For more information on how you can help support this program, please contact:



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Fax: (613) 725-9826

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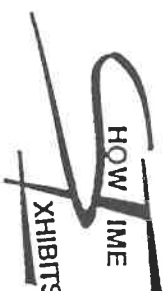
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