

craft contacts

caabc

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

(604) 687-6511

MARCH 1992

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Doris Shadbolt Speaks on Craft in the 20th Century

Transcripts from presentation given by Doris Shadbolt, panel member at the CABC symposium "Quo Vadis 20th Century Craft?" held in November 1991.

I have been thinking about the climate for the crafts within the larger context of the visual arts today - not a practical climate but a climate of morale.

Not so long ago there was an assumption that there exists a category of human endeavour called ART which was (or should be) definable. That assumption scarcely holds today. I often find myself these days in speaking of "art" adding, "whatever that is!"; in recent times the category of art has been challenged and shattered like all other categories of knowledge, practise, and performance. Thought of as a complex whole, the art scene today is pretty messy (a state I do not necessarily consider a negative thing); anybody is an artist who claims to be one and anything in any form or medium he/she proposes as art *is*. A very great deal of it is created by the market and *for* the market with little else in mind but money.

Of course among the chaos of everything that passes in the name of art there is what is officially accepted as the real art of today: that which is held to represent 'where art is at'; that which is serious and important

and that which is given 'prime time'. It tends to be what in general we could call 'cerebral art' - art of and appealing to the mind. It is what we see displayed in, purchased for and

commissioned by the serious art institutions, promulgated in the schools and universities, who play an important role in this, and discussed in intellectual books and magazines. This art, which is strongly conceptual in nature, is authenticated by those collective institutions but it is not invented by them nor is it a mere matter of fashion. It is determined by and driven by forces within our changing culture. So even though I may feel certain absences in the art I see, especially given the lenses through which my generation was taught to view western art, I can appreciate much of it and I don't lament it. It is part of how things are for the time being and in due course they will change, though probably not in the way we might expect. But there is an implication for the crafts in this present cerebral climate which I see as positive.

The Industrial Revolution marked the split between art and craft and sent them both off in a search for new strategies when they could no longer compete technically or economically with industry. If we take Modernism in western art to have started at this time, art's underlying master strategy, so to speak, was to

become acutely self-conscious; to develop a sense of itself as a category of endeavour, with a program, with a history and a history of progress all its own; a sense of purpose, of destiny, of identity. Baudelaire early on predicted the course that art would follow: he conceived history as a chain along which each individual art gradually approached its essence. Hegel followed with his premise that art "in its highest vocation" will come to its end as it reaches maximum self-reflectiveness or self-consciousness. We can see how this notion of onward movement, working itself out to its own end, was fulfilled in

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Granville Island
Vancouver, B.C.
V6H 3R8
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CRAFT CONTACTS

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Deadline for April Issue:

March 20, 1992

Advertisements must be camera
ready. Costs are as follows:

1/8 page \$20

1/4 page \$40

1/2 page \$60

Whole page \$160.

Classified ads \$6,

maximum of 30 words.

Message From the Board of Directors

What is the value of craft to our community? Why should the public at large care about craft? And what can the CABC do to convey the message of craft's value to our community? The new CABC Board of Directors has been together now for two months, and has been asking themselves these fundamental questions.

Craft is as old as humankind; it represents the basic human need to "make", and our need to define ourselves by the objects we make. Like all of the arts, craft explains and reflects who we are. Craft is a common thread throughout our society. It is present in all cultures of our multi-cultural society; it influences and enhances our everyday lives in the articles we use and it has the power to make statements about social, spiritual and political issues in our society.

We believe that when a person develops a knowledge and appreciation of craft, it enriches their life. It is the responsibility of the CABC, through its programs and projects, to serve the British Columbian community by actively encouraging that process of knowing and appreciating craft.

Together with the need for public education comes the need to foster a strong and thriving crafts community in B.C., as one cannot exist without the other. The talent and creativity of B.C. craftspeople needs to be acknowledged socially, politically and economically, thereby enabling them to reach their full potential.

We, on the CABC Board of Directors, recognize these needs and accept these responsibilities. The above is the short version of "why" we think CABC exists and "why" craft is of value to our community. Jim Thornsbury, Chair of the Advocacy Committee, will be discussing this further in future articles in the Newsletter.

So after the "why" comes "what, when and who?" We have just undergone a major planning process to answer those questions. Briefly, some of the CABC's current externally focused activities include:

- 1993 Year of Craft in the Americas - B.C. committee chaired by Margaret Hyslop.
- Made by Hand 1993 - chaired by Laurence Heppell.
- "Arts Edge" - three craft videos with Knowledge Network - chaired by Jim Thornsbury.
- Developing lobbying strategy towards government - chaired by Jim Thornsbury.
- Lecture/critique tour of the province - chaired by Lou Lynn.
- Crafthouse, which remains a vibrant and exciting space - managed by Ron Kong and committee chaired by Diana Sanderson.
- Newsletter, which seems to get better with every issue - editor Erinne Pantages.
- And other planned projects and programs too premature to announce yet.

Continued on Page 3...

...Board of Directors Message
continued from page 2

Internally focused CABC activities include:

- Establishment of a strong volunteer base - Jacquie Hutchings, Personnel Committee.
- Ongoing fundraising - under Finance Committee.
- Developing new membership benefits - under Advocacy Committee.

- A membership survey is planned for 1992 - we want your thoughts and welcome your input.

As you can see, our work is cut out for us, but with your active support and input, the work can be done. Let's make craft a vital part of our community and everyday lives.

Jean Kuwabara

Attention! New Membership Benefit!

The CABC is pleased to announce that a new benefit is now available to all members. The Bank of Montreal Mastercard merchant financial institutions in B.C. (i.e. Ricmond Savings Credit Union, Bank of B.C./ Hongkong Bank of Canada, Kelowna District Credit Union and Pacific Coast Savings Credit Union) are now offering a preferred merchant discount rate of 1.85% to members of the CABC. 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. More details and application forms for the discount rate will follow in the April newsletter. In the meantime, interested members who are not merchants are invited to visit any Bank of Montreal branch (or affiliate) to open an account and make application for a merchant number, which you will need for the discount rate application form. Enquiries may be directed to Susan Jackson at the CABC, 687-6511, or the Bank of Montreal representative, Lisa Chapman at 665-7465.

A Note from the Executive Director

February has been another busy month here at the CABC offices. A major event during the month was our fundraising effort through the Chicken Sale and the Raffle. I am pleased to report that we raised over \$1700 in the Chicken sale and \$460 in the Raffle. A sincere thank you to all of you who showed your support by purchasing chicken and raffle tickets. Special thanks go to Micki Mackenzie and Peggy McLerron, the hardworking volunteers who coordinated the Chicken Sale, and Vincent Massey, who generously donated the ceramic "Chicken Platter" for our Raffle prize. And congratulations to Bill Kiborn, the lucky raffle winner. Watch for further fundraising events in the very near future, as the fundraising committee has been actively meeting to develop a short and long term fundraising strategy for the CABC.

Other random notes:

- the CABC is now the proud owner of a FAX machine. Thanks to the efforts of the Vancouver Cultural Alliance, and donations

from Pitney Bowes and the Department of Communications, fifty fax machines were made available to Vancouver nonprofit arts groups for a fraction of their retail price. The CABC is grateful to all three organizations for their fine effort. So, if you have anything urgent to send to us, you can now FAX it! (note: the fax number is the same as our telephone number: 687-6511).

- you will note under the "Funding" section of this issue of *Craft Contacts*, the deadline for the 1992 CABC Grace Cameron Rogers Scholarship is April 30, 1992. The scholarship is awarded annually to craftspeople who wish to pursue another level of education either to upgrade technical or design skills, or to seek a stimulus for greater creativity and inspiration. We encourage eligible craftspeople to apply.

- by now most of you will have seen the new CABC publication "The Craftspeople's Resource Guide to the Lower Mainland".

For those of you who have not seen it, the Guide is a small booklet for craftspeople that lists retail outlets, galleries, museums, craft fairs and suppliers in and around the lower mainland of B.C. It sells for \$3.25 to members and \$3.75 (GST incl.) to non-members. It is also included free with every 1992/93 new membership or renewal. The response to the Guide so far has been tremendous, with requests for it coming from as far away as Ontario. We are now updating it with a second edition planned for May/June of this year. Our goal is to eventually include all of B.C. in the Guide, and we have asked our Regional Representatives to provide us with as much information as they can from their regions. If you have any suggestions, additions (listings are free) or corrections for the Guide, we encourage you to call, mail or fax us by March 31st, as we would like to make the second edition as comprehensive as possible.

Susan Jackson
Executive Director

Doris Shadlbolt Speaks on

...continued from page 1

painting, one of the most inherently craftsmanly of the arts - with a little assistance from Clement Greenberg in the 50's & 60's. (Not that there isn't a lot of painting going on - the galleries are full of it; but painting isn't looked to as the area where history is being made.) More recently the American critic/philosopher Arthur Canto, not the most fashionable of current theoreticians, picked up on Hegel's prediction of the end of art in an essay of that name. He claimed that (with Warhol's Brillo Box in mind) art had gone as far as it could go, reaching the point where it had to turn into its own philosophy.

Well art has not come to an end; though Modernism with its sense of historicism has. Art has inevitably become part of the whole post-modern intellectual and philosophical climate in which all the disciplines of study and knowledge have been exploded from their authoritarian centres and seen in their inter-relatedness to everything else. In this climate, theory is dominant and a whole academic structure (referred to as the Discourse) has become entrenched.

The visual arts - including film and architecture along with literature and other disciplines - are no exception. Art has become an affair of the mind, an intellectual enterprise, a matter of 'signifiers and the signified' to use the language, asking to be *read* for its social or political or theory-correct message, rather than *experienced*. Art today is no longer considered the site for aesthetic pleasure, or expressiveness (the 'Anti-

aesthetic" is the name of one current book) or direct experience. The *experiencing* of works of art that people of my generation expected has been replaced in today's prominent conceptual work by the 'aha' of recognition (i.e. I've got the point) - I see what it means - a point often achieved with the help of curatorial notes. As observers we are required to read, think, remember, reflect, and reconstitute the new meaning.

The art I am talking about takes many forms (installation, appropriation, video, street projection, performance etc). A great deal of it is photo-based art, often using pre-existing images (images that exist in light - in film, on TV or on the computer) and there is a lot of text used either as part of the work or as explanatory footnotes. This is not text used with aesthetic or decorative intentions, like the early cubists for example. This is text to be read and thought about and to deliver meaning - to throw the observer away from the art piece as object and back out into the world.

What is not to be found, what is purposefully *denied*, in this art are material, sensory or craftsmanly aspects, the sense of the work as material object. This absence in the theoretical sense goes back to Marx, (a central figure in the Discourse), who grounded his idea of the fetishization of the commodified object on the absolute repression of any reference to the process of production or the materiality of the thing.

The crafts have naturally gone through their own historical changes, adjusting to the challenges brought about by the Industrial Revolution. The Arts and Crafts movement, based on ideas put forward by John Ruskin and carried forward by William Morris, proposed a strain of naive ornament and 'free' workmanship, persuaded that

it was offering a cure for the miseries of industrialization. Japanese aesthetics, which became known in the west some time later, also emphasized the human hand and the use of natural materials as the point of departure, and proposed that free and rough workmanship had aesthetic qualities all their own. Other craft approaches, rather than acting against industrialization, contentedly incorporated some aspect of a machine aesthetic, as in the case of art deco with its emphasis on regular and repeated forms and smooth regular lines, or art nouveau.

But the crafts have always been motivated by drives quite different from those which have propelled other modern western art. The crafts have never been driven by Freudian angst or a compulsion for self-expression or a sense of historicism urging auto-definition, nor more recently participation in the discourse of critical theory. All those drives are contrary to the very nature of craft. So from this point of view, craft could not be more unlike the kind of art I have been talking about. As I see it, at the very core of craft is its materiality, its objectness, (including touch, shape, scale, material and its sense of rhythm), its preoccupation with making (the process of production), and its pleasure in the aesthetic. Craft is about the very qualities that current art (and theory) denies. Octavio Paz stated: "our relation to the industrial object is functional; to the work of art semi-religious (he could say those words 'semi-religious' in 1973 with some credibility but probably not in 1991), to the crafted object corporal." I cheated a little on that quote because he actually said "handcrafted" and I wouldn't limit the designation of craft to

Craft in the 20th Century

exclude the introduction of other than hand technologies. But craft is corporal; we participate in it directly, not as symbol. It has to do with the body and the body's relation with the material world and with the complex mind/body relationship that is vital to human wholeness. At the moment these components are absent from mainstream art.

I know one very intelligent painter among those whose desire to paint has not been consumed by the market and who finds the present situation in which painting is declared to have run its course very salutary - the painting slate has been wiped clean, no outdated expectations to try to fulfil. If I were a practising craftsperson I think I would have a similarly optimistic feeling today: the prevalence and predomination of the cerebral in present art, and the thought that surrounds it, clears the air for craft. It confirms craft's role in asserting the importance of the object in the making of human society - its materiality, its process of making, and the particular vital

satisfaction and pleasure that comes from their combination.

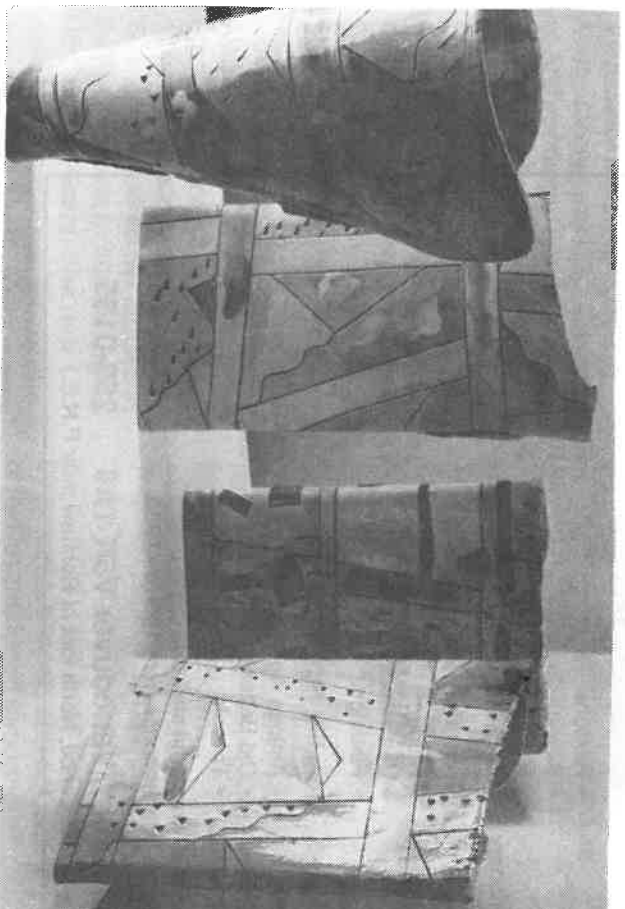
I was impressed by the current exhibition at the Canadian Craft Museum (Art That Works: Decorative Arts of the Eighties).

Some of the objects in the exhibition have a somewhat loose connection with utility. It doesn't pretend to be a comprehensive craft exhibition, representing as it does just one approach to craft production. It is made up of substantial pieces of extreme elegance and finish, with a formidable display of advanced and refined workmanship and sensitivity to materials. Some pieces, perhaps, verge on workmanship-exhibitionism and the very existence of such labour intensive works clearly implies an adequate audience-market demand for the best quality craft at any price. The exhibition breathes intelligence. It is sophisticated in its knowledge of what is going on in the larger world of art, making use of various current strategies of appropriation or references to earlier styles: art deco, art nouveau, ethnic sources

of design, folkloric nostalgia for earlier times etc., done with knowingness and wit. I feel that these people, (craftspersons or artists, I don't care what we call them - I feel prompted to say that today anybody can call him/herself an artist but not everyone can claim to be a craftsperson!), are well-informed in the world of contemporary art, but have a very clear sense of who they are as craftspersons and of their underlying value in the larger scheme of things - and they work out of that confidence.

This we know: the theory dominated cerebral climate which dominates today's art will change sooner or later and then there will be a powerful expression of reactive response. And a reaffirmation of the importance of the crafts will be at the centre of that response.

Doris Shadbolt



**New Works in Clay by
Mary Daniel,
Showing in Craftthouse
March 5 to 30, 1992**

A Message From The Canadian Craft Museum

As a new addition to The Canadian Craft Museum, The Museum Shop has initiated growth and consequent transitions since the Museum opened for its preview season last July 1992. As we continue to refine the shop and develop a niche for craft in the national marketplace, we look forward to sharing our plans with you, while continuing to develop and secure a leadership role as a world-class museum for craft.

I would like to introduce to you our new manager of The Museum Shop, Trudy Van Dop. Trudy has been involved with the Museum over the past year and half through volunteer efforts and did an outstanding job coordinating Festive Treasures in 1992. Trudy brings with her a strong background in retail and special events, as well as extensive experience in marketing, promotions

and public relations. We are delighted to have her as part of our team and encourage you to meet Trudy personally.

Over the past months, we have been concerned with refining the merchandise and establishing a well-defined image for the shop. Together with the Retail Committee, we have established a Selection Committee, which will make all selections for inclusion in the shop. Specific dates have been established for new works, so please call the Museum for more details.

While the selection of crafts and the coordinating and training of volunteers have been a major focus, Trudy has embarked upon an ambitious promotion throughout the Lower Mainland, through the display of shop merchandise in premier off-site locations. Look for window displays at the Waterfront Hotel, the

Georgian Club, La Luna Cafe on Hornby Street and Brussels Chocolates on Hornby and Georgia Streets. We also have a new promotional piece for the Museum Shop, which you will find distributed throughout the Lower Mainland - specifically in high tourist areas.

The Museum Shop is currently calling for **THE PERFECT GIFT**: outstanding objects made by hand in all craft media. The following are suggested price levels for entries in all categories: \$25.00, \$50.00, \$75.00, \$100.00 and \$125.00.

Suggested Objects: The perfect wedding gift, baby gift, children's gift, birthday gift and corporate gift.. For more information, please call Trudy at the Museum Shop 687-8266.

Michella Frosch
Executive Director

SALE OF EXOTIC CRAFT SUPPLIES

***Saturday March 21 11 a.m. - 4 p.m.**
***Sunday March 22 11 a.m. - 4 p.m.**

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(Private Residence, North foot of Renfrew near P.N.E.)

IN THE REGIONS: Bronfman Award Winner at the National Exhibition Centre

Submitted by Lou Lynn

The West Kootenay National Exhibition Centre is proud to announce an upcoming exhibition of the work of one of British Columbia's most highly accomplished craftspeople. From March 7 to April 26, the NEC will display the work of Bronfman Award recipient (and CABG member -ed), Joanna Staniszkis. "To have someone of Joanna Staniszkis' stature represented by a solo exhibition in the Kootenays is unprecedented. I'm sure" says NEC director Lou Lynn.

Tapestry and fibre-art innovator Staniszkis has to her credit over 40 large-scale architectural commissions in Canada, the U.S., England, and Japan. She created a piece for the Prime Minister's office in 1984 and backdrops for the Commonwealth Economic Summit in 1987 and the Toronto Economic Summit in 1988. She has had solo exhibitions in New Zealand's Waitako Museum, in Toronto's Ontario Crafts Council Gallery and Merton Gallery, and in Vancouver's Equinox Gallery, Mido Gallery, and UBC Museum of Anthropology. Staniszkis has also shown her work in group shows in Canada, the U.S., and Eastern and Western Europe. As well, her work is included in numerous public and private collections in North American, Europe, Asia, and the Middle East.

Born in Poland, Staniszkis studied fine arts in Warsaw and later in Lima and Chicago. She moved to Vancouver in the late '60s. She furthered her studies in Bolivia in the early '80s through a UBC Dean's Grant. She now resides in Vancouver, where she maintains her studio and teaches

as an associate professor of textile design and history of costume at UBC.

However, a pinnacle in her illustrious career must surely be her receipt of the \$20,000 Saidye Bronfman Award for Excellence in the Crafts, the highest honour in the field. Every year, outstanding craftspeople from each of Canada's provinces are nominated, and one emerges as the jury's choice. Joanna Staniszkis received the Bronfman in 1981. Recipients have included the internationally renowned Haida sculptor Bill Reid, architectural glass designer Lutz Hautschild, and potter Wayne Ngan. Along with other B.C. based Bronfman winners, Staniszkis was recently featured in the Winter '91/92 issue of Beautiful British Columbia.

Joanna Staniszkis' fibre and mixed-media work is always fresh, adventurous, and colourful. She sometimes draws on traditional motifs, but puts these into new contexts where their visual meaning is transformed. Staniszkis has been described as having a passionate interest in folk art, and she uses both traditional and non-traditional fabrication techniques. But make no mistake: her work refers to tradition, yet isn't limited by it. It's thoroughly contemporary craft, as novel and unpredictable as the '90s themselves.

West Kootenay residents will have the opportunity to see this highly original work when Staniszkis' show "Inspired by Tradition" opens at the NEC, near Castlegar. "It contains works which have been inspired by patterns, shapes, and colours of textiles produced throughout

history by various cultures," Staniszkis says of the show. "I hope in this exhibition the borders between all the cultures will fade, and my work will bring joy celebrating colour, texture, and life."

While Staniszkis' show hangs in the larger gallery, the NEC's smaller gallery will feature "Table of Honour," a juried show of functional ceramic and glass from the Canadian Craft Museum in Vancouver. The pieces included are those designed by the finalists and the winners in the Murchie's Award competition, held to provide table settings and goblets to Victoria's Government House. According to the Canadian Craft Museum, "Throughout history, it has been customary for royalty and government to entertain visitors in ways that best represent the uniqueness of the hosts' culture. This prestigious project is a showcase for the craft artists of British Columbia, who are renowned for their excellence." The show was featured in the April 1991 issue of Western Living magazine.

Area residents are cordially invited to attend the opening of these two exhibitions, at which Joanna Staniszkis will be present. The opening reception will be on Saturday, March 7 from 2 to 4pm. Ms. Staniszkis will also give a public lecture and slide presentation at that time. The West Kootenay National Exhibition Centre is located across from the Castlegar Airport on Highway 3A. The NEC's hours are 10:30-4:30, Tuesday through Friday, and 12:00-4:30, Saturday and Sunday. Contact: Ms. Lou Lynn, Director, (604) 365-3337

Mary Daniel Shows New Works In Clay at Craffthouse

March 5 to 31, 1992

Craffthouse presents new works in clay by Mary Daniel. Mary studied ceramics at the University of Regina with Jack Sures and David Githooly, and painting with Art Mackay, Ted Godwin and Doug Morton. She completed a Master of Arts at the University of British Columbia in Art Education. Mary's mixed-media and ceramic works have been exhibited in group and one person shows across Canada since 1968, and her work is represented in private, government and corporate collections. She has taught secondary school art since 1976 as well as courses at the University of Regina, Vancouver School of Art and the University of British Columbia. Mary is



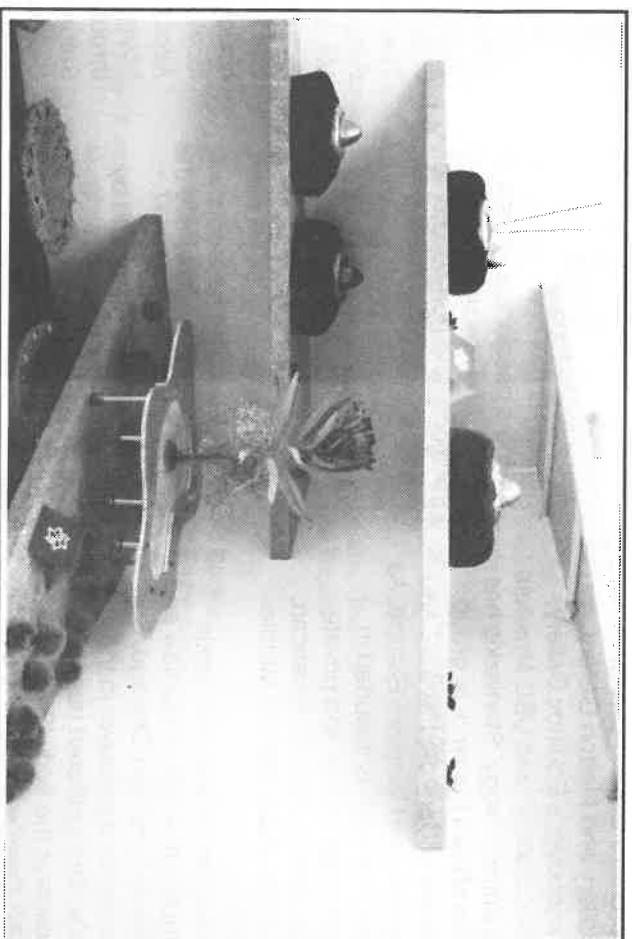
currently teaching at the U.B.C. Faculty of Visual and Performing Arts in Education.

In 1987 Mary was honoured by the B.C. Art Teacher's Association with the award of Art Educator of the Year. This award is in recognition of outstanding contributions to art education. She is represented in Vancouver by Craffthouse, the Canadian Craft Museum Shop and the Gallery of B.C. Ceramics. In Toronto she is represented by Shelley Lambe Fine Art and Show of Hands.

Please join us for the opening of Mary Daniel's show at Craffthouse, First Thursday, March 5, 1992 from 5 to 8pm.

Gallery Hours: Tuesday to Saturday 10 to 5pm, Sunday 11 to 5pm.
1386 Cartwright Street, Granville Island, BC 687-7270.

"Affordable Works" by **Todd Inouye** from recent show in February at Craffthouse.



Crafts Exchange

Publications/Opportunities

Publications

NEW IN THE RESOURCE CENTRE
 "The Craftsperson's Guide to Good Business" by Gerald Tooke. Published by the Ontario Crafts Council. The CABC has recently purchase a copy of "The Craftsperson's Guide to Good Business" for the Resource Centre. Gerald Tooke offers advice on business issues from taxation to resume writing, from copyright to marketing. CABC members and the general public are welcome to utilize the CABC Resource Centre from Tuesday to Friday, 10 to 5 pm.

THE CRAFTPERSONS RESOURCE GUIDE TO THE LOWER MAINLAND
 A booklet produced by the CABC containing information on Retail Outlets, Galleries & Museums, Craft Fairs, Suppliers and Craft Organizations in the Lower Mainland. Available through the CABC, 1386 Cartwright Street, Granville Island, BC V6H 3R8 (604) 687-6511. \$3.25 to members and \$3.75 to non-members (GST incl.). Mail a cheque or pick one up at Crafthouse or the CABC office.

A JOY FOREVER, LATVIAN WEAVING: Traditional and Modified Uses
 By Jane A. Evans. Published by Dos Teledoras Fiber Arts Publications, Saint Paul, Minnesota, 55114. ISBN 0-992394-16-7. 178 pages, 50 color photos, 104 black-and-white photos, 41 illustrations, 300 weaving drafts. \$28.95 US plus postage. For information, please contact the author at: Greengage, PO Box 129, Grandora, Saskatchewan S0K 1V0 (306) 668-4548.

Opportunities

COMMUNICATIONS CO-ORDINATOR
 The Saskatchewan Craft Council is seeking a Communication Co-ordinator. You will co-ordinate the Council's visual communications and have editorial responsibility for a monthly newsletter, and a thrice yearly colour magazine. This challenging new 3/4 position will require your superior editorial abilities and talents as an organizer and motivator. Your skills in electronic page make-up and your knowledge of the printing industry are essential. Your qualifications include two years of post secondary education or equivalent, proven writing and editorial experience, and a knowledge of craft/visual arts. Your previous contact with volunteer organizations is an asset. This position based in Saskatoon and commences May 1, 1992. Salary range \$19,500 to \$21,529. Address resume to: The

Communications Hiring Committee, Saskatchewan Craft Council, 813 Broadway Avenue, Saskatoon, SK, S7N 1B5.
 Deadline for application is: March 15, 1992.

ALBERTA COLLEGE OF ART ARTIST/INSTRUCTORS
 Appointments for 1992/93 Academic Year. They are looking for practising professional artists who are interested in providing individual and group teaching in introductory, intermediate, or advanced studio classes in our following Programs: Glass, Ceramics, Photography,

Printmaking and Visual Communications (i.e. illustration/graphic design). They also require academic expertise to instruct a History of Photography course offered in our Humanities Program. **Qualifications:** Academic credentials and/or studio-based experience or equivalencies, and exhibiting record are required. Previous teaching experience at post-secondary level is desirable. Please identify your specific skills, techniques, or theoretic expertise in the Program of your interest and submit the following. For Studio courses: CV, statement of personal vision of art education, 20 slides of current work, 3 letters of reference. For Academic courses: CV, off-prints of 3 recent publications, 3 letter of references. Please forward documents by Wed, April 8, 1992 to: Selection Committee, c/o Human Resources Department, Alberta College Of Art, 1407 - 14th Avenue NW, Calgary, AB T2N 4R3

STUDIO 5 SPACE
 The Potters' Guild of B.C. offers the use of an equipped studio on a subsidized basis to a person working in clay in Canada who is at an early stage in their career. The space is one of five in a large group studio (the other four are privately leased from CMHC), with tenure from May 1st to April 30th of the following year, at the monthly cost, including utilities, of \$160.00. The successful applicant will be selected by the Board of the Potter's Guild from those applications received at the Guild office by March 31st, 1992. Interested persons please send at least 6 slides of current work, and

Call For Entry

a typed resume to: The Potter's Guild of B.C., 1359 Carthwright Street, Vancouver, BC V6H 3R7 by March 31, 1992.

Gallery, 11995 Haney Place, Maple Ridge, BC V2X 6G2
467-5855.
Deadline: March 31, 1992.

medium are welcome. Preference

will be given to proposals featuring more than one artist and to those of emerging artists.

JUMPSTART INTERDISCIPLINARY COMPANY

General Manager position available. Seeking a mature, well-organized individual to administer and oversee: Budgets, Grant writing, Fund raising, Office staff, and follow through on Tours and publicity. Starting salary \$30,000 per annum. Position to begin April 1, 1992. Contact Louise: (604) 299-4522, fax (604) 299-7635, 6450 Deer Lake Avenue, Burnaby, BC V5G 2J3.

THE GREAT VANCOUVER SWEATER COMPETITION

The Canadian Craft Museum is pleased to announce "The Great Vancouver Sweater Competition". In conjunction with the upcoming exhibition of work by world renowned artist/designer Kaffe Fassett. Winning entries will be exhibited in conjunction with the main exhibition of Kaffe Fassett's work, showing at the Canadian Craft Museum from December 3, 1992 through January 31, 1993. There are two categories: Handmade and Machine Knit sweaters. The garment can be made for men, women or children and can include cardigans, pullovers or vests.

educational institutions, and other interest groups are encouraged. Deadline for submitting exhibition proposals is March 27, 1992. Submission forms are available at the Community Arts Council Gallery or by sending a STAMPED, SELF-ADDRESSED envelope to: Gallery Submission Form, Community Arts Council of Vancouver, 837 Davie Street, Vancouver, BC V6Z 1B7.

FIBER FANFARE '93

Weaving conference, July 11 to 18, 1993, Seminar and workshop instructors are being selected for Fiber Fanfair '93, the biennial conference of the Association of Northwest Weavers' Guilds. If you are interested in conducting a session, send your seminar/workshop outline, resume and 3 references to Workshop/Seminar Committee, 610 N. 60th, Seattle, WA, USA 98103.
Deadline May 15, 1992.

The sweater must be an original design and reflect the spirit of Vancouver with colour, creativity and fun. This interpretation can be made through images and moods inspired by the uniqueness, natural beauty and excitement of Vancouver, Canada. The first Deadline is Tuesday, September 8, 1992 for submission of Dossiers. For further information contact The Canadian Craft Museum, 639 Hornby Street, Vancouver (604) 687-8266

1992 NEW WORKS IN WOOD

The Southern Alberta Woodworkers Society invites all Canadian woodworkers to submit work for a juried exhibition of furniture and wooden objects. To be held at the 10th Street Gallery in Calgary, Alberta from September 8 to October 3, 1992. Slide Preview Deadline: July 3, 1992 * Entry Deadline: July 31, 1992. Entry forms available by writing to: The Southern Alberta Woodworkers Society, P.O. Box 6753, Station D, Calgary, AB T2P 2E6 or call Doug Haslam (403) 270-3195, Henry Scholsser (403) 255-7372

Call for entry- Competitions

MAPLE RIDGE ART GALLERY

Now planning exhibitions for 1993. Any media. The juror will be Todd Davis, Curator of the Burnaby Art Gallery. Each submission will be by one artist and should include one or two media only. For application forms contact The Maple Ridge Art

VANCOUVER COMMUNITY ARTS COUNCIL GALLERY

The Community Arts Council of Vancouver is accepting proposals for exhibitions in its gallery. Individual and group submissions by Greater Vancouver artists and artisans working in any visual art

SOMETIMES THE MAGIC WORKS

Two Vancouver galleries are accepting submissions for group glass exhibition during the 1992 conference "Sometimes The Magic Works". Interested members should send 10 slides, resume ad statement to Artworks Gallery, 400 Smithe St. Vancouver, 688-3301 and/or Simon Patrich Galleries, 2331 Granville St., Vancouver, 733-2662 as soon as possible.

THE CONTEMPORARY GALLERY OF THE MUSEUM OF TEXTILES

Now accepting exhibition proposals from artists and curators for future shows. All submissions should include 10-15 slides of work to be considered, resume of craftsperson or curator; statement outlining exhibition's context and a artist's statement; budget if available. **Deadlines for submissions: April 15, Sept. 15.** For return of visual material, send SASE to Contemporary Gallery, The Museum for Textiles, 55 Centre Avenue, Toronto, Ontario M5G 2H5.

FABRIC '92 JURIED EXHIBITION

June 14 to 27, 1992
The Pontifical College Josephinum, Columbus, Ohio, held in conjunction with 1992 Quilt/Surface Design Symposium. **Deadline to enter: April 15, 1992.** For further information send large SASE to: Nancy Crow, Fabric '92, 10545 Snyder Church Road, Baltimore, Ohio 43105

DESIGNER TREASURY I & II

Fine Art Gallery exhibition and sales at the Honk Kong Bank of Canada, W. Georgia St. Vancouver, BC. **June 22 to 26 and October 19 to 23, 1992.** Work for jury submission deadline: **March 31, 1992.** Please call Debrah at 732-show/7466 for more information.

FESTIVE TREASURES

November 19 to 27th, 1992
The Museum Shop will present its 2nd annual Christmas Exhibition of Festive treasures at the Canadian Craft Museum in November, 1992. An eight day extravaganza highlighting distinctive craft, specially selected for Holiday and Gift giving. The treasured objects will include, Wonderful tree ornaments and Table objects. Colourful scarves and shawls, Ceramics and Porcelains, Papier mache vases, Regal angels & Jewel-like accessories. Childrens toys, Hand blown



CALL FOR ENTRY

**6th ANNUAL
NOVEMBER 12-15, 1992
Calgary Convention Centre
Calgary, Alberta
180 High Quality Artisans**

For Application Form Write or Call:
ART MARKET PRODUCTIONS
Marlene A. Loney
P.O. Box 385, Banff, Alberta T0L 0C0
Message Telephone (403) 762-2345

CALL FOR ENTRIES

**HARRISON
FESTIVAL
of the
ARTS**



*The
Most
Colourful
Beats
Under
The
Sun*

invites you to join in the festivities of our
'NEW'

ART MARKET '92
now located on the front street!
JULY 4 & 5 and JULY 11 & 12

Deadline Date For Entry Is
APRIL 24, 1992

FOR FURTHER INFORMATION WRITE:
HARRISON FESTIVAL OF THE ARTS
BOX 399,
HARRISON HOT SPRINGS, B.C.
V0M 1K0
OR PHONE:
(604) 796-3664

Call For Entry - Fairs

glass and much, much more!
Cost for participation per artist is:

\$40.00 for Canadian Craft
Museum members, \$50.00 for
non-members. For further
information and application
procedures, please contact:
Trudy Van Dop, Museum Shop
Manager, The Canadian Craft
Museum, 639 Hornby Street,
Vancouver, BC V6C 2G3. (604)
687-8266. Fax: 684-7174.

Call for Entry - Fairs

BC CREATIVE ARTS SHOW

March 8, 9 & 10, 1992

The sixth B.C. Creative Arts Show
is now accepting applications
from home-based businesses in
British Columbia, who are
producing quality gift items. This
is an opportunity to make your
home-based product available to
over 6,000 buyers - the largest
regional wholesale gift show in
British Columbia. The show will be
held in B.C. Place Stadium, 777
Pacific Boulevard South,
Vancouver, B.C. For further
information please call: Barb
Mowat, Trade Show Coordinator,
Impact Communications Ltd.
(604) 520-5720.

July 31 to August 3: Ice Palace -

West Edmonton Mall

November 5 to 8 :Ice Palace -

West Edmonton Mall

November 27 to 29: Recreation

Centre - Commonwealth Stadium

For Info: Hands in Harmony,

17219 - 106th Avenue, Edmonton,

AB T5S 1E7 Phone: (403) 486-

1670 Fax: (403) 486-1521.

CIRCLE CRAFT 19TH ANNUAL

CHRISTMAS MARKET

November 11 to 15, 1992

Juried Craft Show at the

Vancouver Trade and Convention

Centre. Contact: Paul Yard,

Producer, 101-1765 West

8th Avenue, Vancouver, BC V6J

5C6 (604) 737-9050,

(604) 736-2186 fax.

ART MARKET ART &

CRAFT SALE

November 12 to 15, 1992

The sixth Annual Art and Craft

Sale. 180 booths, juried, high

quality event. **LOCATION:** Calgary

Convention Centre, (City Centre)

Calgary, AB. **DEADLINE:**

Application processing will

commence April 1st, 1992.

Application before April is

recommended. **INTERESTED?:**

Write: Art Market Productions,

Marlene Loney, P.O. Box 385,

Barff, AB T0L 0C0 (403) 762-2345

OUT OF HAND CHRISTMAS FAIR

November 19 to 22, 1992

The 1992 Out of Hand Juried

Christmas Fair will be held at the

Victoria Conference Centre.

Application forms will be sent out

at the end of February. If you

would like further information,

please contact: **OUT OF HAND,**

566 Johnson Street, Victoria, BC

V8W 3C6. We can be reached by

phone at 384-5221 or 592-4969.

(included a one year
membership) The deadline for
submissions is **September 7,**
1992, with actual work being sent
by October 4, 1992. Return
postage must accompany all
submissions. For more
information: The Art of the Book
'93, The Canadian Bookbinders
and Book Artists Guild, 35 McCaul
Street, Suite 220, Toronto, ON
M5T 1V7 (416) 581-1071.

TIME OF YOUR LIFE
April 10 to 12, 1992
Western Canada's only event for
older consumers. Will be held at
the Vancouver Trade and
Convention Centre. Booth prices
range from \$749 to \$1498. For
further information: Nicole Copley,
Show Coordinator
(604) 684-4616.

PRINCE GEORGE, STUDIO FAIR '92

Studio Fair is an annual juried arts
fair in Prince George which
accepts applications in any form
of visual arts, literature,
accompanied with three sample.
Application Deadline: April 24,
1992. For further, contact Lisa
Carson at 562-6935 or
fax: 562-0436.

HANDS IN HARMONY

Invites all applications for our
juried Craft Shows to be held as
follows for 1992:

Retail Outlets

PARKE INTERNATIONAL MARKETS

March 21 & 22: Vancouver, Vandusen Botanical Gardens
 May 2 & 3: Vancouver, Southlands Spring Dressage
 May 16: Britannia Beach, B.C. Milning Museum Opening Day
 May 16 & 17: Langley, Milner Downs
 May 22 to 24: Victoria, Crystal Gardens
 May 31: Vancouver, Vandusen Gardens
 For further information contact: Parke International Markets, 333 - 636 Clyde Avenue, West Vancouver, BC V7T 1E1 263-2363.

ORIGINAL TRADITIONS CONTEMPORARY FINE CRAFT EXHIBITION & SALE

August 21, 22 & 23
 Original Traditions annual juried contemporary fine craft exhibition and sale will be held on the grounds of the Pacific Rim Artisan Village in Chemainus, Vancouver Island, BC. For further information and application forms contact: Original Traditions, Box 858, Chemainus, BC V0R 1K0, or call Ray Saperiga at (604) 246-9852. Application deadline is: March 31, 1992.

THE SUNSHINE FOLK FESTIVAL

August 31 to September 1, 1992
 10th Annual Festival to be held at Palm Beach Park, Powell River, B.C. Craft Booth \$40. For information contact: Gwen Welp, 4276 Westview Avenue, Powell River, B.C. V8A 3J4 (604) 485-6349.

HANDS IN HARMONY

Invites applications for their juried

Craft Shows to be held as follows for 1992:

July 31 to August 3: Ice Palace - West Edmonton Mall
 November 5 to 8: Ice Palace - West Edmonton Mall
 November 27 to 29: Recreation Centre, Commonwealth Stadium
 For further information contact

CAMEO'S 13TH CHRISTMAS CRAFT SALE

December 2 to 6, 1992
 Western Canada's most successful Craft Sale at the Edmonton Convention Centre. Exhibitor's fees include draped 10' x 10' booth, electrical outlets, table, chairs, shopping bags, passes, gift enclosure cards, exhibitor's lounge, exhibitor party - hosted by Cameo, program of exhibitors and \$500 for best designed booth ad best craftsmanship. \$800 per regular booth. Juried. Contact: Cameo's Craft Sales, #201, 10323 - 178 Street, Edmonton, AB T5S 1R5 (4030 481-6268).

Retail Outlets

GRANVILLE ISLAND PUBLIC MARKET

The Granville Island Public Market will be holding its annual craft adjudication in April of this year. People interested in selling their crafts at the Public Market should submit a maximum of 4 samples of their work for adjudication to: Granville Island Public Market Office, 2nd Flr, 1669 Johnston Street, Vancouver, BC. Samples will only be accepted at the following times: Tuesday April 7th through Friday April 10th, 1 to 4pm, Saturday April 11th from 9am until 12 noon. There will be a



**Remember
 Craftspeople:
 Kiosks available
 for rent on a
 daily, weekly or
 monthly basis.
 Call 520-3881
 for information.**

**On the
 Waterfront
 at the foot of
 8th Street,
 New Westminster,
 B.C.**

Open daily:
 9:30am - 6:30pm
 Fridays:
 9:30am - 8:00pm

Education/ Workshops

\$5 cash registration fee. For more information please call a Market Coordinator at 666-6477.

Education

METCHOSIN INTERNATIONAL SUMMER SCHOOL OF THE ARTS

June 28 to July 11, 1992. Internationally known artists, leading specialized classed and workshops, in a secluded, wooded campus at the ocean's edge. On Vancouver Island. Robin Hopper: Ceramics-Glaze and Colour Development, Denys James: Clay Handbuilding and Low Temperature Firing, Randy Brodrax: Raku Workshop-Kiln Building and Firing Techniques, Cheryl Samuel: Chilkat Weaving, other courses available. For further information contact: Metchosin International Summer School of the Arts, 3505 Richmond Road, Victoria, BC V8P 4P7 (604) 598-1695.

WOODTURNING DESIGN AND TECHNIQUE III

August 1 to 3, 1992. Woodturning course being offered by the Saskatchewan Craft Council. Contact: Saskatchewan Craft Council, 813 Broadway Avenue, Saskatoon, S7N 1B5 (306) 653-3616.

Workshops

MUSEUM OF ANTHROPOLOGY

March 8, 1-4pm. *Twisting Cords and Knotting Numbers*, a demonstration of making the "quipu", an ancient recording device consisting of cords with knots.

March 27, 10-3pm. *Inside/Insight: Ancient Peruvian Cloth*. A one-day workshop with curator, Mary

Frame. Pre-register through the Centre for Continuing Education, Tel: 822-5273

U.B.C. Museum of Anthropology, 6393 NW Marine Drive, Vancouver, BC 822-5087

HOLLYHOCK WORKSHOP

May 25 to 30, 1992

The Wisdom Journey of Joseph Campbell with Phil Cousineau. Joseph Campbell's life long fascination with myth, dream and art was both a scholarly and a spiritual quest. In his writing, teaching and travels, he sought out the "deep experience" of the ancient traditions. Through film clips, anecdotes and discussion, follow Campbell's image of the mythic journey and explore how we can bring back the boon of wisdom from adventures. For further information contact: Hollyhock, Box 127, Manson's Landing, Cortes Island, BC V0P 1K0 (604) 935-6465

Conferences

4TH BI-ANNUAL MEDICINE HAT CERAMIC SYMPOSIUM

May 8 to 10, 1992
1992 Symposium, "Pottery-An Extension of the Maker", Medicine Hat College. Includes workshops, lecture, APA annual meeting, forum & tour of Medalta. For more information call: (403) 529-3844.

CROSSOVERS AND CONNECTIONS

May 28 to 31, 1992

A border crossing conference to celebrate ideas, make new connection and exchange information in today's surface design field. Sponsored by *Surfacing the Textile Dyers & Printers Association of Ontario* and the U.S. based *Surface Design Association* - Northeast

Region. All conference events will take place at Harbourfront, York Quay Centre, 235 Queen's Quay West, Toronto, ON. For further information contact: Marsha Gettas (416) 233-9755, 140 Humbervale Blvd., Toronto, ON M8V 3P8.

GLASS ARTS ASSOCIATION OF CANADA

May 28 to 31, 1992. The Glass Arts Association of Canada announces its GAAC Conference 1992 to be held on Granville Island. They are also calling for papers from anyone wishing to make a presentation on a subject pertaining to glass. Further information may be obtained from GAAC Conference 1992, 1440 Old Bridge Street, Vancouver, BC V6H 3S6. Attention: Jo Darts. Tel: (604) 681-6730.

THIRD ANNUAL QUILT/SURFACE DESIGN SYMPOSIUM '92

June 14 to 27, 1992
Campus of the Pontifical College Josephinum, Columbus, Ohio. Symposium will develop the art aspect of quilt making and related fabric arts. For information send large SASE to: Linda Fowler, 464 Vermont Place, Columbus, Ohio 43201 (615) 297-1585

Conferences/Funding

FESTIVAL OF EUROPEAN CERAMICS

July 10 to 12, 1992. The Craftsmen Potters Association invites Canadians to participate in their Festival of European Ceramics a weekend of lectures, films, slide show; kiln building and firing; an exhibition and sale of demonstrators' and CPA members work. Clayesmore School at Iwerne Minster in the heart of the north Dorset countryside. For further information and details contact: Marya Ford, Co-ordinator, Rhydfawr, Cwmndu, Crickhowell, Powys NP8 1R7, U.K.

CONVERGENCE '92

July 23 to 26, 1992. A conference sponsored by the Baltimore Weavers Guild and the Potomac Craftsmen Guild. Washington, DC. For more information write to: PO Box 4038 Lutherville, MD 21093-4038 USA

WORLD TURNING CONFERENCE

April 21 to 25, 1993. The Hagley Museum and Library and the Wood Turning Center of Philadelphia, Pennsylvania are cosponsoring an international Wood Turning Conference that explores the social, technical, and aesthetic context of lathe work, drawing from specialists in furniture history, the history of technology, and contemporary crafts. This conference was specifically conceived to expand on national efforts to celebrate 1993 as the Year of American Craft and to cause discussion among visual artists and the public. Call for Proposals, Topics include: Social/Cultural/ Environmental Impact, Aesthetics/

Criticism/Philosophy, Art History, Education, Technology, Objects, and Products. For applications, please contact: Albert LeCoff, Wood Turning Center, PO Box 25706, Philadelphia, PA 19144 USA (215) 844-2188.

Funding

LANGLEY ARTS COUNCIL SCHOLARSHIPS

Langley Arts Council is offering cash scholarships to students of the Arts in Visual Arts/Painting; Fibre Arts; and Pottery/Sculpture. Deadline for submitting applications is March 31, 1992. Forms can be obtained from L.A.C.'s office at 5202 - 204 Street, Langley, BC V3A 4R3 534-0781.

CABC GRACE CAMERON ROGERS SCHOLARSHIP

This scholarship is awarded annually to a practising and/or emerging craftsperson to attend a recognized school or course designed to upgrade craft skills. This year, the award is approximately \$1,500. Applicants should submit a resume of their educational and/or professional background, up to five slides of current work, a description of selected courses, costs, etc. Not necessarily limited to one person. Deadline: April 30, 1992. Contact: Crafts Association of B.C., 1386 Cartwright Street, Granville Island, BC V6H 3R8, or tel: (604) 687-6511

HANDWEAVERS GUILD OF AMERICA

Scholarships available. Open to students in undergraduate/graduate programs in U.S. and Canada. Application deadline March 15, 1992. Contact: Scholarship Committee, HGA, 120 Mountain Avenue, B-101, Bloomfield, CT 06002 USA (203) 242-3577.

EXPLORATION IN THE ARTS

The Canada Council is offering project grants to support innovative approaches to artistic creation and new developments in the arts. The grants are for the creation of new work in any arts discipline, drawn from any cultural tradition. They may be used for any stage of a project: research, development, creation, production and/or presentation. Who may apply: Emerging artists and arts organizations, as well as established artists changing disciplines. Procedure: At least one month before closing dates, please submit brief project description and resume of the individual responsible for the project. Organizations should include a summary of past activities. Application forms will be sent to potential candidates. Competition closing dates: 15 May and 15 September. Inquiries: Explorations Program, the Canada Council, PO Box 1047, Ottawa, ON K1P 5V8, Fax:(613) 598-4408

Exhibitions - Regional

SUSAN GAIN AND LEA MANN
March 5 to 30, 1992

Susan Gain presents Mixed Media/Sculpture and Lea Mann presents Ceramic Vessels at their exhibition at The Art Gallery of Greater Victoria, 1040 Moss Street, Victoria, BC (604) 384-7012.

A CELEBRATION OF LIFE AND LAUGHTER
March 14 to 22, 1992

A joyful exhibit of hot and cold glass, featuring fifteen Lower Mainland artists. Opening March 13 from 7 to 9pm. St. Luke's Arts and Cultural Centre, 20285 Dewdney Trunk Road, Maple Ridge, BC 465-5383

MARY DANIEL
March 5 to 30, 1992

New works in clay by Mary Daniel. Opening reception March 5, 5 to 8pm. Crafthouse, 1386 Cartwright Street, Granville Island, BC 687-7270

BARBARA HELLER
April 2 to 30, 1992

"Broken Promises" New tapestries by Barbara Heller in Crafthouse, 1386 Cartwright Street, Granville Island, BC 687-7270.

MADE FOR THE TABLE
March 6 to April 1, 1992

Ceramic works by Laurie Rolland. Circle Craft Gallery, #1 -1666 Johnston Street, Granville Island, Vancouver, BC

RYJILI
February 7 to March 29, 1992
From Finland, intricately beautiful textiles and large-scale tapestries known as "Ryjili". The Canadian Craft Museum, 639 Hornby Street, Vancouver, BC V6C 2G3 Tel: (604) 687-8266.

INSPIRED BY TRADITION
March 7 to April 26, 1992
Contemporary textiles by Joanna Staniszis which draw inspiration from forms and motifs of the past. West Kootenay National Exhibition Centre, R.R.#1, Site 2, Com.10, Castlegar, BC V1N 3H7 (604) 365-3337.

TABLE OF HONOUR
March 7 to April 26, 1992
An exhibition of place settings and goblets created especially for Victoria's Government House by British Columbian ceramic and glass artists. West Kootenay National Exhibition Centre, R.R.#1, Site 2, Com.10, Castlegar, BC V1N 3H7 (604) 365-3337.

National

SASKATCHEWAN CRAFT GALLERY

February 28 to March 31, 1992
"Light Play". Glass works by Glenda & Basil Ramadan. Saskatchewan Craft Gallery, 813 Broadway Ave., Saskatoon, SK S7N 1B5 (306) 653-3616.

International

AMERICAN CRAFT MUSEUM

Through April 19, 1992
"African Improvisation: Textiles from the Indianapolis Museum of Art" 40 West 53rd Street, New York, NY 10019 (212) 956-6047

Notices

A new unique personalized craft product directed towards Newborn to 10 years old. Proven market operating over 3 years. Expand your existing craft operation or start a new one. Establishing exclusive territories. For further information write to: Names in Minutes, 113 Dunlop Street East, Barrie, ON L4M 6J5 (705) 431-2583

ART TOUR OF INDONESIA WITH TONI ONLEY

Explore the unusual, beautifully vibrant art world of Bali and Java. We will experience this exotic culture through their paintings, sculptures, music and dances during studio visits, observing classes at the Batubalan Art School and attending evening dance performances. Optional 7-day cruise of the Spice Islands where the best Ikat textiles are to be found. October 10 to 27, 1992. Further questions please contact Marta Friesen at 733-1010 at Renshaw Travel.

Join the Crafts Association of British Columbia

BENEFITS OF MEMBERSHIP

- **Craft Contacts" monthly newsletter
- * Resource Centre- magazines, newsletters and resource files
- * Portfolio Registry
- * 10% discount in "Crafthouse" gallery/shop
- * Grace Cameron Rogers Scholarship awarded yearly to a craftsperson.
- * Participate in "Craft in Public Places"
- * Video Lending Library.

GENERAL \$47

STUDENT/SENIOR \$30

Individuals, Societies, or Groups

Registered Full-Time Students



NEW



RENEWAL

Name			
Address			
City	Province	Postal Code	
Home Phone	Bus. Phone		
Craft			

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