

# craft contacts



Crafts Association of British Columbia,  
1386 Cartwright Street  
Granville Island  
Vancouver, B.C. V6H 3R8

(604) 687-6511

The CABC gratefully acknowledges the financial support of  
*Tourism Recreation and Culture*

HON. BILL REID, MINISTER

Advertising within does not imply CABC endorsement.

## April 1988

# News

### CABC GOALS AND OBJECTIVES 1988-89

At an all-day planning seminar on Feb. 6, the CABC staff, volunteers and board members met to brainstorm what directions the CABC should take in future (see Feb. issue). On Feb. 28, again under the expert guidance of Joan Harvey, we met again to determine **specific** goals and objectives for the CABC.

The following are **new and ongoing** goals and objectives for the CABC for 1988-89:

#### I. Improve internal organization of the CABC

- a) Produce a **manual** of Board Policy and Procedures, printed for distribution by August 1, 1988. (NEW)
- b) Prepare a **summary** of goals and objectives to be visible in the meeting room (so that Board Members don't get off-track of what we should be doing). (NEW)
- c) Set up and be a part of CCC's **electronic information network** via computer. This includes acquiring a computer and executive assistant. (ONGOING)

#### II. Broaden community awareness of crafts

- a) Increase to 6 the number of **slide presentations** of the Portfolio Registry by March 1, 1989. (NEW)
- b) Research the content, format and specific purpose of a B.C. **crafts catalogue**, results of this research to be presented to the Board by October 1988. (NEW)
- c) Make the **Portfolio Registry Brochure** more effective by considering a colour insert for the brochure, research results to be presented to the Board by October 1988. (NEW)
- d) Receive **media coverage of Crathouse** at least 6 times by March 1989. (NEW)

- e) Increase by 25 the number of shops, studios and galleries, outside of Granville Island, participating in **Craft Week**. (NEW)
- f) Engage a **marketing consultant** by June 30, 1988 to define and coordinate an overall marketing plan for CABC and its programs. (NEW)
- g) Feasibility of a **Design Centre** showcasing new and innovative trends in design is being considered. (ONGOING)
- h) CABC is discussing participation in a **Design Festival** with officials of the City of Vancouver. (ONGOING)

#### III. Improve the artistic environment in B.C.

- a) Develop an **advocacy plan** to address the need for a comprehensive provincial **policy** on culture, ratified by the Board by Dec. 31, 1988. Lobbying and presentations to the Provincial Government to follow. (NEW)
- b) Develop an **advocacy plan** to address the need for crafts development (K-Grad) in **public education** by Dec. 31, 1988. (NEW)
- c) Establish guidelines and implement them on dispensation of CABC **scholarship funds** by Apr. 1, 1988. (ONGOING)

#### IV. CABC to become financially self-sufficient

- a) Develop an **Annual Fund-Raising Plan** for ratification by the Board in August 1988. (NEW)
- b) Have **Crathouse** in a profitable position by May 1989. (NEW)

In addition to the above objectives, the **Made by Hand** exhibition is an ongoing project.

Also, the important topic of assisting B.C. craftspeople to market themselves has not yet been addressed (ran out of time). However, the focus of the Going to Town conference is on marketing for craftspeople. Further discussion and goal-setting on this topic will take place at a future meeting.

And now, dear readers, what do you think about the above goals? Do you think that we've aimed too high, too low or in a totally wrong direction? We want to hear from you, especially if any of the above is unclear to you. We would particularly like to hear from anyone who has any suggestions on how these goals should be implemented, for instance, does anyone out there know about printing in full colour? Or is anyone out there an art teacher in the B.C. school system and has thoughts about the art curriculum in B.C. schools? The more knowledge we can gather together, the better chances of succeeding in our goals.

—Jean Kuwabara

#### **MADE BY HAND '88**

The Made By Hand show is open for submissions from all artists, not only those who haven't had much exposure, but also those who have already been recognized by the public and the arts community.

We have already had a good response from the business community and the CABC membership. We are very grateful to Flinning Tractor & Trailer Co. who have donated the funds for the awards, and also to some generous CABC members for their personal donations.

Remember that the deadline for submissions is **May 13, 1988**. More entry forms are available at the CABC, 1386 Cartwright St., Granville Island, Vancouver, B.C. V6H 3R8; 687-6511.

—Elsa Schamis  
Coordinator

#### **CALL FOR APPLICATIONS FOR THE CABC GRACE CAMERON ROGERS SCHOLARSHIP**

This scholarship is awarded annually to a practicing and/or emerging craftsperson for financial assistance to attend a recognized school or course designed to upgrade his or her craft skills. The amount of money awarded varies according to the current interest rates as the principal remains intact (1988: \$375). Applicants should submit a resume of their educational and experimental background on their selected course, costs, etc. **Deadline:** June 15. Call Gail Rogers at 687-6511 for more details.

#### **ANNUAL GENERAL MEETING CALL FOR NOMINATIONS**

Nominations are now being received for the CABC Board of Directors for 1988-89. The areas of responsibility are as follows:

Marketing	Fundraising
Education	Finance
Exhibitions	Regional Coordination
Communications	Resource Centre
Public Relations	Special Projects
Affiliate Directors – Appointed by organization	
Regional Directors – Appointed by region or CABC	
CCC Prov. Director – Appointed by CABC	

All nominations should be received at the CABC office no later than **May 30, 1988**. Nominations should be directed to the Nominating Committee c/o CABC.

#### **NOMINEE:**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

#### **NOMINATOR:**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

#### **SECONDER:**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

#### **OUT OF CANADA: EAST MEETS WEST**

This was a successful exhibition of Canadian works at the International Gallery, San Diego, California, according to Stephen Ross, director of the gallery. Stephen thanks all of the participants and expresses his willingness to repeat the experience in future. The owners of slides and prints submitted to the gallery for consideration can pick them up at Crathouse (Ron Kong).

—Elsa Schamis

#### **LOWER MAINLAND BILLETS WANTED**

On August 19, 20 and 21, the CABC is holding "Going to Town," a conference on Granville Island for craftspeople.

We hope that there will be many craftspeople coming from all around the province. If you would like to billet one or more craftspeople in your home for a few days please let us know. Send your Name, Address, Phone number to the CABC office. Please include your craft interest and state how many days you would be willing to have a person (persons) stay with you.

Name \_\_\_\_\_  
Craft \_\_\_\_\_

I am willing to billet \_\_\_\_\_ (1 or 2) craftspeople for the following dates: August \_\_\_\_\_.

Address \_\_\_\_\_

Tel.: Home \_\_\_\_\_ Bus. \_\_\_\_\_

#### **CORRECTION**

In the article on "Discover the Arts in Prince George" (Jan. '88 issue), the event was not funded by the B.C. Cultural Services Branch, the opposite of what was stated.

## CONGRATULATIONS

—to Wendy Lewington-Coulter for having her quilted piece entitled "No Wife of Mine is Gonna Work" included in Fiber Arts Design Book III.

### TIP

When putting your slides in order when you submit an entry to a competition, etc., put the best slide last because it is often left on the screen during the jury's discussion of your work.

—*Adrienne Van Riemsdijk*  
(grants consultant to Metal Arts Guild)

## THE ART OF CONDOS

The Brickbottom Artists Group is a group of approximately 90 artists in the city of Boston, Massachusetts. Fed up with problems with living and work spaces, this Group rehabilitated a 250,000 sq. ft. warehouse. They created 146 lofts of 1,400 sq. ft. each. Of these lofts, 91 went to artists for \$65,000 as part of a limited equity cooperative (they can only be re-sold to artists for a limited profit). The other 55 were sold at market value (\$155,000) and can be re-sold at any price.

—*Artist Resource Newsletter*  
(Feb. 15/88 issue)  
by Opus Framing Limited

## Editorial

I recently received by mail (unsolicited) an attractive application form to enter an International Art Competition to be held in New York City in August 1988. The successful applicants will be judged by a very distinguished-sounding jury and the works will be exhibited in two Soho art galleries. The Competition is organized by the I.A.C. (?) which was formed "in response to the ever-growing need of established as well as emerging artists for high quality exhibitions in the major centers of art, with entry fees that are *affordable*" (quoted from this brochure). So far, so good. This competition sounded very attractive and so I read further. Everything was great-sounding until I read the figure "9.95." That is what it would cost per slide to enter the competition. \$9.95? I thought to myself that that's a pretty expensive competition to enter. Then I went back and read the brochure more carefully, and figured out how much it would cost to enter:

3 slides x \$9.95	\$29.85
Non-refundable handling fee	7.95
Service charge for foreign currency (!)	<u>50.00</u>
	CDN \$87.80
When covered:	approx. <u>\$114.00</u> U.S.

The bit about a \$50.00 charge for foreign currency was very easy to miss in the brochure, and of course there was no maximum number of slides to enter. Judging by this

brochure alone, I think that this so-called competition is nothing but a money-making scheme for its promoters. To be fair, one could argue that the jurist's fees and prizes warrant such an outrageous entry fee. I'm almost tempted to enter just to see what they will charge for insurance and mailing costs. Has anyone out there actually had any dealings with this I.A.C.? Is it a bona-fide art competition or a rip-off scam? I'm not about to travel to New York City just to check out these Soho galleries. If you've also received this brochure or have any additional info, please write or call us.

Deadline for entries for the May issue of **Craft Contacts** is **April 18**.

Editor: Jean Kuwabara  
Production/Layout: Desktop Publishing Centre Ltd.  
Memberships: Bernice Ruebsaat and Dick Hamilton  
Mailing: Shelagh Macartney and Bernice Ruebsaat

## Letters

### A COMPLEMENT OR A THREAT?

There is a wholesale import company which is advertising that they will start craft markets which combine imports with local crafts at Vandusen Botanical Gardens, Whistler Convention Centre and the Empress Hotel. All these places already have reputable high quality craft shows. The choice of locations seems more than a coincidence. Are they attempting to freely benefit from reputations of others built by years of hard work? Are they wishing to cut advertising dollars by doing so? We know they are soliciting participants from the events with which they are competing. Are high quality local crafts compatible with imports (of any quality)?

Personally, I would not trust such a promoter to be conscientious with my investment as a participating crafterperson.

*Kaye Miller, D. Pertumo, Sylvia Hogan,  
Jeanne Glover, S. Pummell, L. Molloj,  
Bill Wallace, K. Freidman, Maria Zaron*

### Dear Craftspeople:

The teachers and students of Aldergrove Elementary School are organizing an Arts Awareness Festival during the week of May 16-20. During that week, we hope to have as many different kinds of demonstrations and workshops as possible to expose our students to the many kinds of art-making that exist. We need volunteer artists/craftspeople to demonstrate and/or talk about their particular medium to our students. Size of groups, age of children, # of presentation(s), and dates are all flexible. We won't be able to pay you for your time, but we can help you with your expenses. We think that it will be as enjoyable an experience for you as for the children! Please call me at 531-2137.

*Patti Marshall*

# Crafthouse

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## WHAT'S HAPPENING AT CRAFTHOUSE

Many new as well as established visitors were at Crafthouse during the Island's Carnival of Colour, 10th anniversary celebration.

Guided tours through shops, galleries and studios were successful in furthering the public's interaction with the creative community on Granville Island.

I am pleased to report that we continue to receive positive feedback from a diverse visiting public. This is a great indication that a curious and appreciative public continues to catch on to what artist/craftspeople are doing. Your audience grows larger in number and the dialogue established through showing your work is ongoing.

Scheduled to show their work as 'focuses' in the alcove area are:

Robert Held Studios— April— glass

Rod Robertson— May— wood

Lesley Richmond and Jan Benda— June— glass and fibre  
—Ron Kong

## NEW WORKS IN GLASS, FROM ROBERT HELD STUDIOS

**Dates:** April 3-30

This collection of work represents "Off-Hand" blown glass created by individuals, or by traditional team work techniques. The glassblowers represented are Jeff Burnett, Chris Kortman, Andy Kuntz, Colin Melan, Paddy Ormiston, Robert Parkes, and Robert Held.

Robert Held has set up and maintained four studios for art glass production. The first was at Chilliwack, B.C., followed by two in Calgary, and now presently in Vancouver. The glassworks in Calgary is one of the largest in Canada selling nationwide to the wholesale market. The Vancouver Studio will become the focus for glass artists. It employs four full time glassblowers with Robert Held working regularly with them. Guest artists are invited to join him from time to time. There is an emphasis on teamwork in the old tradition.

Crafthouse Gallery/Shop, 1386 Cartwright St., Granville Island, 687-7270. Open Tue.-Sat. 10-5; Sun. 11-5.

# Profile

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## THE BRONFMAN SERIES – BILL REID

Bill Reid received the Saidye Bronfman Award for excellence in the crafts in 1986, the tenth recipient, and the fourth to be so honoured from B.C. One morning I went to visit him in his studio on Granville Island to talk about the award. He was sitting in a little heated room in front of a jeweller's bench, holding a series of photos of the monumental Haida canoe, crammed full of animals, men and mythological characters, taking shape in the studio.

"Yes, it was very nice of those people to recognize my work," he says after thinking awhile. "I think I used the money to buy the apartment."

Receiving the award after one's artistic reputation has settled firmly under the aura of success must be different to receiving it as a beginning artist, I wondered aloud.

"Well, it's always good to know people endorse what you are doing," Bill says, and I can't help thinking it would have made the same impact, financial considerations aside, if he won the award many years ago when he made the first bracelets in Toronto, "to get out of broadcasting." He would have accepted it then, as now, with a quiet acknowledgement, an unself-conscious humility that has nothing to do with insecurity and everything to do with the overall importance of his work, the continual interpretation, through individual creativity, of a tradition in which he is at once a participant and an observer.

Reid's accepting the award with such equanimity is not the manifestation of an artist used to the recognition of others, but the manifestation of an artist whose work elucidates an all-important, evolving recognition of self. It is nice when others take notice, but there it ends.

This sentiment is not the self-conscious indulgence of someone with an elitist sensibility. Part of Reid's natural modesty comes from his belief that we all share a fundamental desire to find our cultural roots; that sense of location and belonging imbuing our lives with the profound peace of knowing where we belong, and how we should act.

"Let's go and look at the work," he says, and we walk around the casting of a large boat where he is choreographing the energetic, intertwining of a variety of animals, men and spirits, paddling on their own journey of self-discovery.

Already the dramatic energy of creatures struggling to free themselves from containment informs the sculpture with the peculiarly expressive sense of tension in all of Reid's work; that same tension which is the central paradigm of Haida art. But right now, there is some discussion of the right angle for the beaver's tail, and after Reid and his assistant have tried sticking the bent tail wire in the beaver's clay body at several different angles, they give up and refer to the "library." Flipping through an obviously well-worn Field Guide to North American Mammals, they come to the picture of the beaver, and after comparing Reid's with the one in the book, they both agree exactly where the tail should go.

"Bill," I say, "you're shattering my illusions about the creative process here. And look at this," I point to a heart shape with MOM and an arrow through it carved into the beaver's arm.

He laughs. "That's something that happens to illusions," he says, picking up a crowbar. He isn't happy with the shape of the beaver's head. "It's too thick," he says, and begins to whack it with the crowbar, loosening and scraping away the semi-hard clay. "Man should not be afraid of his tools," he says, thudding the beaver's head with vigour.

Something about the stance of the wolf bothers him. He puts the crowbar down and we go over to the little clay working model. He talks of his attraction to the Haida artistic tradi-

tion as he works, drawing the hind leg of the wolf down, changing his position from static to active, caught in the moment of crawling up and over an obstruction.

“Back then, in the villages, everyone knew what they would be doing, every day. Everyone shared in the collective knowledge of the village, in a society that had evolved in a perfectly harmonious relationship to a specific environment, which was often harsh and even dangerous.

“The art supported these daily activities, and everyone had access to it, and was expected to participate. The chief woke up in the great house with all the other people in his family, and his wife probably told him to get up and leave her to do her work. So he probably wandered outside and worked on some carving or other. That’s how he defined himself, who he was, his family’s heritage, his position in the village, his village’s position in the environment, everything.”

Haida art, which emphasizes the ordered, formalization of things perceived, describes the personal, physical and cultural context of a group of people through what Reid calls linear thinking—the process of abstraction from reality to a series of eloquent, elastic lines delineating motifs readily understood and endowed with special significance for the Haida villagers.

Haida art created by people working in a highly ordered, cultured group, is a collective art, one describing the individual artist only to the extent of how he fits into his world. It is an art which draws upon a tradition of forms ordered through the logical, cognitive part of the mind, an art centered in the reaffirmation of what is. While changes attributable to individual artists keep the tradition alive, the world organized according to the formal constructs of the art, remains the same.

Over and above the intellectual and aesthetic challenge of working in a highly formalized artistic tradition, Reid’s affinity to Haida art stems from a desire to recreate, in a personal sense, that feeling of being firmly imbedded in a place and time. Working in the tradition of his mother’s people, he has carved himself a boat in which to ride the contradictions of today’s “mess,” secure because he knows where he is.

—Melanie Higgs

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## Review

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### PRAIRIE FIBRE

**Elevator Dreams**, Jean L. Kares’ recent exhibition at the Community Arts Council Gallery, presented a personal interpretation of a landscape with which the artist is very familiar—the prairies. Using the grain elevator as the dominant motif, or design element, Kares’ work elucidates her relationship to the Southern Saskatchewan landscape, where for half the year she runs a grain farming operation with her husband.

The exhibition features a number of different techniques, all using fibre, which, with one exception, are an interesting extrapolation of the basic image—the grain elevator—into an abstraction that never loses its symbolic emphasis.

Some of the works, especially **Elevator Energy**, with its synergistic manipulation of the image shot through with appliqued metallic arrows, present the elevator as an icon of productivity, while others exploit the lonely silhouette as a nostalgic image of better times. For example, the tattered image of a grain elevator is barely perceptible through the rumpled brown silk of **Shattered Dreams**, a trompe d’oeil piece which looks like the crumpled side of an old paper grocery bag.

**Fiery Dreams**, a large linen hanging, features hand-printed photographic images of elevators on a wide street in a prairie town. The work is one of the most evocative pieces in the show; expansive, light, it has the feel of spring when snow is still a recent memory. Appliqued shades of mauve, orange and green mesh sweep across the composition like the incarnation of the wind.

While **Fiery Dreams** is a fairly representational piece, the simple, building box construction of a grain elevator lends itself perfectly to the abstraction evident in other screenprinted hangings. Rows of elevators stand head to tail, or face each other in mirror images reminiscent of Escher’s puzzles, with topstitching echoing the shapes created, and the overall design taking precedence over individual images.

**Reversals** takes the mirror imagery one step farther with the fabric stiffened into an accordion pleat which presents a light or dark image of the elevator depending on the position of the viewer—a reference to the volatile existence of the grain farmer, whose livelihood is subject to reversals depending on influences as beyond his control as the weather and international economics.

Three-dimensional, tapestry woven hangings physically take the shape of the grain elevator, and continue the prairie based theme of the exhibition with images woven into the walls of the elevators. One pays homage to the fortitude of pioneer women, others depict dust storms, the spring thaw and grasshoppers.

Only one piece, **Pool Party**, broke the evocative mood of the otherwise very cohesive exhibition. Here the image of the elevator seemed without meaning in the context of the work, an allusion to the wheat pool. The octagonal, brightly coloured piece made no perceived connections with the predominant prairie landscape which provided a unifying context for Kares’ **Elevator Dreams**.

by Melanie Higgs

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## Opportunities

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### CALLING ALL QUILT ARTISTS

National juried contemporary quilt show to be held in Vancouver, May 24-28. Show theme is “Pacific Perceptions.” Monetary prizes will be awarded. **For further info:** Doreen Rennschmid, 12331 No. 3 Rd., Richmond, B.C. V7A 1X4; 604/277-6731.

## ISLAND ARTS MARKETING GUILD

This is a recently formed non-profit organization for craftspeople and painters, whose aim is to directly sell works to the public in a retail venue. A good downtown location in Victoria is being considered, possibly at 1208 Wharf St., Hartwig Court (2900 sq. ft.). Members will pay a flat \$30.00/month to cover the costs of a manager, insurance, rent, etc. and will receive the full price of works sold with no commission deducted. **For info:** Jackie Hartley or Roma Jones, 121-258 Gorge Rd. E., Victoria, V9A 6W5; 383-7148.

## A CALL TO ALL LOWER MAINLAND ARTISTS

The Vancouver Artists League is sponsoring an upcoming series of art exhibits, to take place in June 1988. The theme of these exhibits is to address the issue of racism, to explore how art can relate to this problem and what role the artist can play.

The works will be displayed in several venues, and a bilingual catalogue (French/English) will be created. Media: painting, sculpture, installations, and photography.

**Works should be received by April 30. For further info:** Claudine Pommier, 263-2058 or 681-6015.

## FIREWORKS GALLERY — CALL FOR ENTRY

FireWorks Gallery is a fine crafts gallery located in Pioneer Square, Seattle's historic district. The Gallery is seeking whimsical work in clay, glass and fiber, as well as unusual jewelry. The price range for the majority of work is between \$25.00-300.00, with jewelry ranging between \$10.00-50.00 retail (American). Artists wishing to be considered may submit slides and/or photos to: FireWorks Gallery, 210 1st Ave. South, Seattle, WA 98104 USA; 206/682-8707. Request to speak to Michele Manasse, Director, or Miriam Works, Manager.

## COMPUTERS CHEAP

Mind Computers has generously offered a great deal on computers to any craftsperson across Canada. It is approximately a 20% discount. Anyone interested should contact Manitoba Crafts Council, 425-100 Arthur St., Winnipeg, Man. R3B 1H3; 204/942-1816.

## CALLING ALL ARTISTS

An open invitation is extended to B.C. artists and craftspeople to participate in the annual juried visual art exhibition, **Images and Objects VI**, sponsored by the Assembly of B.C. Arts Councils. The Burnaby and New Westminster Arts Councils will sponsor a preliminary location adjudication on **Sunday, May 1** at the New Westminster Arts Centre in Queens Park. Selected works will be exhibited at the "1988 B.C. Festival of the Arts" in Kimberley, May 25-29, 1988.

**For information and registration forms:** Burnaby Arts Council (298-7322) and New Westminster Arts Council (525-3244).

## SEEKING LARGE PIECES

The Centennial Theatre in North Vancouver is looking for large fabric/fibre pieces to display in their lobby. Date, size

and duration of exhibition can be discussed. **Info:** Oksana Dexter 984-4484.

## SPECIAL CATALOGUE FOCUSES ON FINE CRAFT

**Ontario Craft** magazine is inviting entries to **Craft Focus 3**, its third slide competition of craft works in all media. The 75 winners selected for **Craft Focus 3** will have their slide images reproduced in full colour in a special supplement to the winter 1988 issue of the magazine.

The competition is open to all members of the Ontario Crafts Council in Canada and to non-members living in Ontario. **The deadline** for receipt of entries of the Ontario Crafts Council is **June 15, 1988**.

In addition to publication in the magazine, **Craft Focus 3** will be printed as a separate catalogue in an edition of 3000. These will be distributed to embassies, galleries, editors, retailers, collectors and all agencies across Canada. A special slide package of the winners will be made available through the Craft Resource Centre of the OCC.

**For entry forms or further info** contact the Ontario Crafts Council, 346 Dundas St. W., Toronto; Tel. 416/593-0038.

## THE LANGHAM CULTURAL SOCIETY

Instructors wanted for Kaslo-on-the-Lake Summer Festival of the Arts **August 13 - 31, 1988**. Proposals accepted NOW for workshops/courses in the following mediums:

Fibre Arts  
Printmaking  
Glass  
Sculpture  
Art History  
Preparing a portfolio

This is the second year for this extremely successful summer school situated in the Kootenay Valley in the B.C. Interior, with magnificent mountains on all sides. The Summer School campus is the award-winning historic Langham Centre with ideal workshop facilities for all visual and performing arts.

*Proposals also accepted for courses in mediums other than those mentioned above.*

Write Kaslo-on-the-Lake Summer Festival of the Arts 1988 with proposal (to include teaching, fee required and dates available) to Box 1000, Kaslo, B.C. V0G 1M0.

## CALL FOR ENTRIES

Form & Function Directions in Canadian Design announces **Virtu IV**, the 4th annual Canadian Design Competition of products designed and/or manufactured for residential use within the last year 1987/88.

We are seeking entries of any kind, pertaining to residential lighting, furniture, small appliances or household accessories including 'hardware' (items such as ironing boards, step ladders, door handles). Entries will be judged in three categories:

1. Unique Pieces
2. Production Pieces
3. Conceptual Pieces



Selected entries will be shown in a collective exhibition in Toronto late fall 1988. These will be documented in a complete bilingual exhibition catalogue. Catalogues from Virtu '85, II & III are available from Form & Function, P.O. Box 584, Station G, Toronto, Ont. M6J 3R9.

**Deadline:** June 15, 1988. **Info:** Virtu IV, Toronto Design Centre, 160 Pears Ave., Suite 111, Toronto, ON; 416/588-5229.

#### **WOMEN AND THE ARTS/LES FEMMES ET LES ARTS**

**July 27-31.** Women and the Arts/Les Femmes et les Arts will be sponsoring a sculpture competition for the **Spotlight '88** women's festival to be held in Winnipeg. The sculpture will be placed in a Winnipeg venue. The competition is open to all Canadian female sculptors. The winning sculptor will receive \$20,000 (including materials, mounting and artists fees). **For more info:** Women & the Arts Office 204/947-1390.

#### **GALLERY SHOWS IN B.C. INTERIOR**

Langham Galleries, Kaslo, B.C., are curating a series of three gallery shows displaying the challenging work of artists in three mediums: clay, fibre and glass. The three shows, which will tour to other galleries in the region, under the auspices of the Langham, are entitled:

Objets d'Art: Clay, June 21-July 3; Objets d'Art: Fibre, July 5-17; Objets d'Art: Glass, July 19-31

These objects d'Art should leave function behind, elevating the object created to a true object of art that stands beautifully and excitingly by itself. Submissions for these three shows should be made ASAP to the Langham Centre, Box 1000, Kaslo, B.C. V0G 1M0. **For more info:** 353-2661.

#### **CALL FOR ARTWEAR**

New and successful Canadian Designer Artwear Gallery Shop is moving and expanding, planning to become the major marketing outlet for Artwear in Western Canada! Am interested in Jewellery, hats and accessories, fibre and fabric art, evening and casual wear, etc., for women and men. Please call or write ASAP to: Valerie Nalad, c/o Uffizi, 108-561 Johnson St., Victoria, B.C. V8W 1M2; 604/386-1102 or 380-9898.

#### **JUSTINA M. BARNICK GALLERY, HART HOUSE**

Is accepting applications for exhibitions. **Deadlines:** August 31, December 31. Submissions should include 10 slides and a resume. **For info:** Judy Schwartz, Hart House, University of Toronto, Toronto, Ont. M5S 1A1; Tel. 416/978-2451.

#### **WILDLIFE IN TAPESTRY**

"Wildlife in Tapestry," a planned exhibition at the Scheuer Tapestry Gallery, 167 Spring St., 2nd floor, New York, N.Y. 10012, January-February 1989. An exhibit of wildlife images in flat, gobelin-style tapestry. **Entry deadline:** October 1, 1988. Results returned by SASE by November 15, 1988.

**Eligibility:** handwoven tapestries using gobelin or similar techniques, featuring wild (not domestic) animals, birds, aquatic life. **Entries:** 35 mm colour slides, \$5.00 entry fee, no minimum or maximum entry. **Curator:** Arlene Gawne.

**SASE for information to:** Arlene Gawne, 73470 Dalea Gawne, Palm Desert, CA 92260; 619/340-3628.

#### **GENERAL FOODS COFFEE SET COMPETITION**

National competition for potters and glassblowers to design and make coffee services to be exhibited by General Foods before becoming part of the company's permanent collection. General Foods will promote the selected pieces by using them in advertising for coffee products. Competition coordinated by the Ontario Crafts Council. Entry forms due **April 15, 1988.** **Info:** Sandra Dunn, Craft Resource Centre, Ontario Crafts Council, 346 Dundas St. W., Toronto, Ont. M5T 1G5; Tel. 416/977-3551.

#### **CANADA COUNCIL**

Visual Arts Grants A and B deadlines: **April 1 and October 1.** Project Cost and Travel Grant deadlines: **Jan 15, April 15, July 15, Oct. 15.** **Info:** Tel. 613/598-4323. Collect calls accepted. Art Bank Purchase Program deadlines: **May 1, Nov. 1.** **Info:** 613/598-4359.

#### **THE SECOND ELISABETH SCHNEIDER COMPETITION & AWARDS**

Open to all ceramic artists. Awards and cash prizes. **Deadline:** May 14, 1988. **Contact:** Galerie Schneider, Wilhelmstrasse 17, D-7800 Freiburg, West Germany, or call 0761/382448, 29406.

#### **CANADA COUNCIL EXPLORATIONS PROGRAM**

Mailing date deadlines: January 15, May 1 and September 15. This program is designed to encourage projects that venture into new territories in the arts and culture. Proposals for initial undertakings in any art field will be considered, including "Visual arts work (including crafts, design and performance art) that seeks to develop an original aesthetic approach and is intended for public presentation." Also, January 15 is the deadline for Project Grants and Travel Grants for the visual arts and multi-disciplinary work. For further information: 613/598-4339.

#### **COMPETITION — CERAMICS**

The town Council of Faenza, together with the Cooperative of Imola and in collaboration with the Faenza Ceramics Institute, announce the **Second International Quadriennial Competition** for new ideas, studies, research and proposals on the subject of Ceramics in the urban setting.

**Deadline for entries:** June 1, 1988. **Information and application forms:** Concorso, "La Ceramica nell'Arredo Urbano", Comune di Faenza, Assessorato Urbanistica, Via Zanelli, 4-45018, Faenza (RA) ITALIA.

## **Workshops**

#### **REGIONAL INDUSTRIAL EXPANSION**

The federal Department of Regional Industrial Expansion has developed a one-day seminar which has been designed

specifically with the consumer product manufacturer in mind. Called "Marketing to Retailers," it is intended to help the small to medium-sized manufacturer to improve his marketing skills and more specifically to supply information needed to sell successfully to major retailers. Experts in the field of retailing provide practical advice and guidance for suppliers.

This seminar includes the following sessions:

- The Changing Retail Market
- Need to Become a Marketer
- Preparing Your Marketing Plan
- Getting to See a Buyer
- Working with Retailers
- Preparing Your Sell-In Presentation
- Organizing Your Salesforce/Agents
- Promoting Your Product

The seminar will be offered by the Department's regional offices. Should you wish to obtain additional information, contact: Ms. Cathy Sabiston, 604/661-2270. (from CCC Bulletin, Feb. 1988.)

#### **KWANTLEN COLLEGE CONTINUING EDUCATION**

**Advanced Ceramics Workshop** — \$275. **Dates:** Thursdays, May 11–June 30, 12-5pm; or Tues/Thurs. May 9–June 30, 7-10 pm. 16 sessions, all materials included.

Jeanne Sarich, known for her beautiful wood-fired ceramics, is presenting a unique opportunity for experienced ceramic students to work with clay during the summer. This advanced workshop offers:

- skills development through one-on-one instruction from an internationally recognized artist-potter;
- an opportunity to work on an individualized project;
- emphasis on developing a personal style;
- specialized firing techniques;
- development for the professional craftsperson.

#### **METCHOSIN SUMMER SCHOOL PROGRAMS — JULY 17-30**

**Robin Hopper "Ceramics—Glaze and Colour Development"**  
15 students maximum

The deadline for application to this course only is **May 1**. Successful applicants will be notified by June 1.

This course in Ceramic Glaze and Colour Development will be designed to suit the personal needs and interests of the individual student, as well as giving a general view of the total field of study. The course will be a combination of lecture and practical laboratory work, and will include one day of museum study at the Art Gallery of Greater Victoria, where students will get a hands-on look at historical ceramic objects. Daily lectures or demonstrations will be concerned with the general development of ceramic glaze and colour throughout history. Lab-work will centre on the individual needs of each student, in the temperature range at which he or she normally works. Firings will be done in electric or gas fired kilns.

**Jane Kidd** "Textiles: Allusion, Symbol, Metaphor and the Decorative Impulse  
12 students maximum

Throughout the History of Textiles, various cultural groups have refined the potential of decorative patterning and composition as a means of communicating cultural belief, technical knowledge and personal aesthetic.

This course will present an intense examination of the potential of abstract compositional language, symbolic form and structure. Ideas, concepts, aspirations and questions will be generated through hands-on design experimentation in various media, and slide lectures which explore the rich history of textiles as well as contemporary art issues.

Each participant will focus on a body of design concepts relative to their own work format. Although the focus of the course will be on the textile arts, it is open to individuals working in any media.

**Tuition:** \$225 Can. (\$200 U.S.) per course (10 days instruction) and includes a basic lab fee. A material and supply list will be sent upon registration for each individual course.

#### **Len Bentham "Introduction to Basketry"**

This workshop is designed to give the emerging or established artist a basic understanding of the techniques of basketry with particular emphasis on its sculptural potential. Basic techniques of coiling, twining, weaving, plating, and related methods will be taught using such diverse materials as metal, plastic, paper and gathered or processed natural materials. Form, colour, texture and scale will be emphasized, and the possibilities of placing the finished baskets or fragments into new contexts by such means as crushing, encasing, painting, altering or destroying will be explored. The aesthetics of three-dimensional form will be a continual concern. This is a **special two-day weekend workshop**, July 23 and 24, 10am-4pm. **Fee:** \$50 (\$45 U.S.). For students registered in other courses \$35 (\$32 U.S.). Lunches and coffee breaks are included in the fee.

Applications and enquiries should be addressed to: Deidre Chettleburgh, Administrator, Metchosin International Summer School of the Arts, 4611 William Head Rd., R.R. 1, Victoria, B.C. V8X 3W9; 604/478 -1558.

#### **MOBILE ART STUDIO COMING**

Island artists are asked to note the dates May 6-16. This is when the Mobile Art Studio from Emily Carr College of Art and Design will be in Port Alberni for a 10-day residency. Arrangements are being handled by Rollin Art Centre.

Two weekend workshops will be offered, plus sessions on such topics as portfolio preparation, if interest warrants.

The name of the artist-in-residence has not been announced. Any special requests will be considered. Call Meg Scofield at 724-3412 for more info.

#### **STUDIO 2880 — "THE BUSINESS OF CRAFTS"**

**Dates and times:** May 14-15, 9:30 am-4:30 pm.

**Instructor:** Laura Fry, 563-3144.

This workshop will examine such concerns as market research, pricing, forecasting, production scheduling and time



management. Participants will be encouraged to examine and develop their own objectives and goals in order to make informed decisions about their craft. Participants' specific problems will be addressed for possible resolution.

**For more info:** Studio 2880, 2880 15th Ave., Prince George, B.C., V2M 1T1; 604/562-4526.

## **SOCIETY OF NORTH AMERICAN GOLDSMITHS ANNUAL CONFERENCE**

**June 16-18.** Featuring topics such as "Commerce, Conscience and Compromise," "Small Scale Aluminum Casting for Anodizing," and "If Who's on First, Where Are You?" Accommodation and meals available. Register ASAP. **For more info:** S.N.A.G., Box 405, Boylston, Massachusetts, 01505.

## **LANGLEY CENTENNIAL MUSEUM EVENTS**

*The following stained glass events are held in conjunction with "A Glass Act II" (see Exhibitions).*

### **Stained Glass – New Directions**

**Presentation:** April 17, 2 pm

Breathtaking is the way Graham Scott describes the visual impact of stained glass. Over the centuries changes in stained glass have been dramatic! The early Christian Church, the Art Nouveau movement, the Art Deco movement, and the rise of Modernism have greatly influenced this art form. In this illustrated lecture, Scott, a contemporary stained glass artist and consultant, will examine the historical development of stained glass. His architectural glass designs can be seen at the Holy Rosary Cathedral in Vancouver and at the Holy Cross Church in Burnaby. **Fee:** \$2.00 per person. Pre-registration and pre-payment required. Call 888-3922.

### **Hot Glass – Bend Me/Shape Me**

**Demonstration:** May 1, 2-3 pm

Try threading and shaping glass in a 3000 degree (F) furnace. Glass artist, Brock Craig, will demonstrate how a glory hole is used to reheat and shape glass work in progress. A glory hole is used to melt the pieces of specially coloured glass that are added to the clear glass to give each piece its unique pattern.

### **Creating Original Patterns: Contemporary Techniques for Fusing Glass**

**Presentation:** May 1, 3:15 pm

This illustrated lecture will be given by Brock Craig and will focus on the innovative techniques used for fusing glass. Craig has previously taught glass fusing at Emily Carr School of Art and Design, at Camp Colton, and at Tiffany Glass. **Fee:** \$2.00 per person. Pre-registration and pre-payment required. Call 888-3922.

Langley Centennial Museum, 9135 King St., Fort Langley, B.C. V0X 1J0.

### **Stained Glass Windows Tour**

**Date:** Saturday, April 16, from 1:00 - 5:00pm

This bus tour is organized by the museum and directed by a local glass artist. We will be visiting the Jamatkhana

Mosque in Burnaby and the Benedictine Abbey in Mission to see the beauty of Lutz Haufschild's stained glass windows. **Fee:** \$10.00 per person. Pre-registration and pre-payment required.

### **Rainbows In Our Walls: Video Presentation**

**Date:** Saturday, April 23 - 2:00 pm

There are thousands of coloured glass windows in Vancouver, ranging from the great stained glass compositions in churches to the simplest art glass transom lights in Kitsilano bungalows. This video presentation explores the history of stained glass in Vancouver from Victorian times to the present.

### **Painting With Light: NFB Video Presentation**

**Date:** Sunday, May 8 - 2:00 pm

The craft and art of stained glass from the early stages of design through the choice and cutting of glass, glazing and cleaning the finished panel; all are detailed through the expression of artist Robert Jekyll.

**For more info:** 9135 King St., Fort Langley, B.C. V0X 1J0; Tel. 888-3922.

## **EMILY CARR COLLEGE OF ART & DESIGN COURSES**

### **Papermaking**

**Date:** July 4 - 22. **Class Limit:** 14

**Course No.:** 1130. **Section No.:** SU8801

**Fees:** Tuition \$160.00, Studio \$40.00, plus some materials

**Instructor:** Sharyn Yuen

In this course a variety of methods of producing hand formed paper sheets and using plant fibres as a sculptural medium are explored through three approaches: traditional European papermaking, Oriental papermaking, and contemporary casting techniques. Stable papers are produced from cotton/linen rags and linters. Japanese fibres, Egyptian papyrus and local natural plant fibres. Instruction includes colouring and painting with pulp, laminating, embedding, low-relief casting with a vacuum table, making shaped papers and other experimental techniques. Studio work is supplemented by lectures, slide presentations, videos and film.

### **Book Arts - Traditional Techniques**

**Date:** July 25 - August 13. **Class Limit:** 12

**Course No.:** 7522. **Section No.:** SU8801

**Fees:** Tuition \$200.00, Studio \$55.00, plus some materials

**Instructors:** Sharon Yuen, Jim Rimmer, Celia King-Bender

No previous experience in producing handmade books is necessary, but basic training in visual arts is desirable. This course combines three arts, (Sheet papermaking, letterpress typography and book-binding) to create personalized books that are artworks in themselves. The first week is devoted to making sheets of paper, following both traditional European and Oriental techniques, and using 100% rag, cotton/flax linters and natural plant fibres. Finished stable sheets are suitable for letterpress, bookbinding, decorative papers, (including marbling effects), for use in end papers and covers is included.

Letterpress printing is taught during the second week of the course. Students learn techniques from handsetting type

to presswork, including the use of two or more colours of ink and integration of illustration with type.

The final week is devoted to bookbinding methods using either traditional European or Oriental techniques suited to the individual's paper and art work. Box folio and accordian fold binding are taught as well as traditional hand-sewn methods. Lectures, discussions and field trips supplement studio work in the course.

#### **Ceramics - Sculpture**

**Date:** July 25 - August 13. **Class Limit:** 16

**Course No.:** 7521. **Section No.:** SU8801

**Fees:** Tuition \$180.00, Studio \$70.00, plus some materials

**Instructor:** Garry Williams

A working knowledge of clay and glaze materials is required for this intermediate course.

The emphasis of this course is on the figure which is explored through a variety of clay construction techniques and surface finishes. Formal techniques of clay construction are studied along with alternative methods, such as adobe structure, mixed media works including clay, installations and environmental pieces. Students' personal growth and experimentation are encouraged. Practical studio work includes lectures on aesthetics and evolution of ceramic sculpture, demonstrations and critiques.

#### **Ceramics - Pottery**

**Date:** July 4 - 22. **Class Limit:** 16

**Course No.:** 7501. **Section No.:** SU8801

**Fees:** Tuition \$180.00, Studio \$70.00, plus some materials

**Instructor:** Randy James McKeachie-Johnston

A basic working knowledge of wheel and handbuilding techniques is required for entry to this intermediate course.

This course offers an approach to the traditional values of functional pottery while searching for the personal vitality that makes pots *live*. It encompasses extensive use of the wheel as well as construction of forms using slab and press moulds. Glazes and decorations are studied in depth on a non-technical level. Slidelectures, demonstrations and critiques supplement the students' practical working experience. **For more info:** Isabel Spalding, E.C.C.A.D., 1399 Johnston St., Granville Island, Vancouver, B.C. V6H 3R9; 687-2345.

### **ATLIN CENTRE FOR THE ARTS**

**Visual Workout. Date:** June 14 - July 5. **Fee:** \$650, includes accommodation. A three-week program offering an in-depth exploration toward professional competence in the visual language relevant to the expression of one's own work and life. For beginners and advanced.

#### **Concept and the Creative Process**

**Date:** July 12 - August 9 **Fee:** \$650, includes accommodation. An extraordinary four-week opportunity to work all day and every day on your own creative explorations. An invigorating period of focused independent work, shaping your ideas into contemporary statements. For the searching advanced student, professional artist and teacher.

Atlin Centre for the Arts offers tuition scholarships for which students, graduates and professionals working in re-

lated fields can apply. Atlin Centre courses may be credited at various art and design schools in Canada. Ask for details.

Residential accommodation is in well-equipped self-contained 4- person units, complete with fridge, stove and hot and cold running water. Some additional units are more basic, to invite a challenging way of living that brings one closer to the natural environment. The village of Atlin has two grocery stores. The students buy and prepare their own food. Minimum food expense is approximately \$40 per week. **Registration deadline:** May 15, 1988. **For more info:** Atlin Centre for the Arts, 19 Elm Grove Avenue, Toronto, Ont. M6K 2H9; **After April 1:** Atlin Centre for the Arts, Box 207, Atlin, B.C. V0W 1A0; Tel. 416/536-7971.

### **KAKALI HANDMADE PAPERS - INTRO TO PAPERMAKING**

**Date:** April 16/17 & May 14/15. **Time:** 10:00 am - 5:00 pm

**Class Limit:** 6 per session. **Fee:** \$80.00 (includes materials for the 2 days)

**Instructor:** Sharon Yuen

This 2-day workshop is a participatory introduction to handmade paper. The course is designed to provide basic instructions in the materials, techniques, and tools of hand papermaking (traditional and contemporary aspects). Sharyn Yuen will lead the participants through slide presentations, then producing stable papers as working surfaces (sheetmaking) — preparation of pulp with a hollander beater, and blender, sheet formation, couching, pressing and drying. This is followed with using paper fibers as a sculptural medium (vacuum formation and casting 3-dimensional works). A variety of surface treatment to the sheet (embedding, layering, shaped papers) are also demonstrated.

Various materials (cotton linters, rags and denim), dyes-tuff, sizing, and use of a mould/deckle will be provided during the 2 days. Each person takes home the paper they make. Handouts with information will be provided so that the participants will be able to set up a simple-equipped home studio and continue the Art of Papermaking.

**For more info:** Kakali Handmade Papers, #10 - 1666 Johnston St., Granville Island, Vancouver, V6H 3S2; Tel: 682-5274.

### **HANDS ON SURFACE DESIGN CONFERENCE**

**Date:** June 2 - 5, 1988. The next surface design conference **Hands On** is at Southwest Regional Conference at California State University, Northridge, Los Angeles. This conference will feature workshops in silkscreening on yardage, fiber-reactive dyes and textile pigments, computer-aided design, expanding your creativity, production sewing and finishing, blueprinting/marbelizing, and textile conservation and framing.

**For info:** SDA c/o Linda Sexton-Patrick, 4321 McConnell Blvd., Los Angeles, CA 90066; Tel. 213/435-5055.

### **NECHAKO VALLEY SUMMER SCHOOL OF THE ARTS**

July 25-29,

Aug 1-5

July 25-29

Woodturning with Ron David  
Silkpainting with Julie Burnham

# Exhibitions

Aug. 1-5 Stained Glass with Paul Wullum  
Aug. 1-5 Weaving Design with Maia Kennard  
July 25-29 Papermaking with Kathy Pick  
July 25-29 Batik with Bill Laux  
Aug. 1-5 Pottery with Jan Grove

Registration deadline is June 13. **For info:** P. O. Box 1489, Vanderhoof, B.C. V0J 3A0, 567-3030.

## CRAFTS IN THE LATE TWENTIETH CENTURY: SOCIAL RELEVANCE AND CHANGE

**Date:** May 8 - 13, 1988. **Location:** Sydney, Australia

International conference organized by the World Crafts Council, hosted by the Crafts Council of Australia. Topics: alternatives to individual practice; public patronage and the public face of crafts; critical and philosophical framework for craft in the late 20th century; educational models. Two additional events will take place concurrently: a series of craft symposia at the Canberra School of Arts, April 24-May 8, and the Crafts Council of Australia's annual National Craft Expo which will have an international component. In addition there will be a national ceramics conference in Sydney, May 15-20, a meeting of the International Academy of Ceramics in Sydney, May 11-13, an international tapestry symposium in Melbourne May 19-24, a jewellery conference in Brisbane in January, and a fibre forum in Tasmania, May 15-20. Info: Michael Keighery, Chairman, Planning Committee, Crafts Council of Australia, 100 George St., The Rocks, Sydney, New South Wales, Australia 2000.

## EAST MEETS WEST: NATIONAL/INTERNATIONAL

**Date:** Mar. 16 - 19, 1988

22nd National Conference on Education for Ceramic Arts. Hosted by Pacific Northwest College of Art, Oregon Art Institute, and Northwest Film & Video Centre. Features exhibitions, workshops, slide lectures, etc. Participants include artists, teachers, critics, collectors, etc. **For more info:** Frank Irby, Conference Chair, Oregon Art Institute, 1219 S.W. Park, Portland 97205; Tel. 503/226-4391.

## VISIONS AND CHOICES

**May 26 - 29, 1988. Location:** University of Alberta  
Visions and Choices: Continuing Education in the Visual Arts A Challenge for Community Development item Presented by: Faculty of Extension, University of Alberta, Fine Arts and Alberta Culture Visual Arts Branch

Take a look into the future of continuing education in the visual arts and help us shape a vision of what's to come!

The First "Visions and Choices" conference will bring together representatives from art groups, government agencies, educational institutions and municipalities, as well as a host of interested individuals. Drawing from this wealth of viewpoints and experiences, the conference will examine the present state of continuing art education and develop proposals for future direction.

**For more information:** Visions and Choices, University of Alberta, Faculty of Extension, 237 Corbett Hall, Edmonton, Alta T6G 9Z9.

## RICHMOND ART GALLERY

**Dates:** To April 18. Tony Clennett and Carole Driver. Clay and Fibre. Richmond Art Gallery, 7671 Minoru Gate, Richmond, B.C.

## A GLASS ACT II

**Dates:** April 10-May 15.

It's time to celebrate the revitalization of glass in B.C.! Today's glass artists are less bound by tradition than would have been the case a few years ago. They are experimenting with a variety of media, new techniques, and innovative designs. Many glass artists are gaining respect in the art world and acquiring greater popularity with the general public.

Langley Centennial Museum, 9135 King St., Fort Langley, B.C. V0X 1J0; 888-3922.

## GRAND FORKS ART GALLERY

**Fourth Annual Spring Thing.**

**Dates:** May 5-10. A non-juried exhibition of paintings, photographs and crafts from the Grand Forks area. Organized by the Grand Forks Area Arts Council.

## Japanese Women in Ceremony

**Dates:** May 15-June 6. Contemporary Japanese wedding and ceremonial kimonos and woven obi. From the collection of Carmel Smyth.

Grand Forks Art Gallery, Box 2140, Grand Forks, B.C. V0H 1H0; 604/442-2211.

## FRANCOIS HOUDE: THE MING SERIES

**Dates:** To May 1. An exhibition of glass by Montreal-based artist Francois Houde opens in the Craft Gallery of the Ontario Arts Council on April 7. **For more info:** Alan C. Elder, Curator, The Craft Gallery, 346 Dundas St. West, Toronto, ON M5T 1G5; 416/977-3551.

## FESTIVAL OF FIBRES

**Dates:** April 29-May 9. Members of Richmond Weavers and Spinners Guild celebrate their tenth anniversary in a "Festival of Fibres" at the Richmond Art Centre Gallery, 7671 Minoru Gate. On Saturday, April 30, from 10 am to 3 pm, a large selection of handwoven and handspun items will be on sale.

## JEWISH VISIONS—IMAGES OF JEWISH LIFE AND CULTURE

**Dates:** April 17-May 2. A juried art show featuring contemporary art by well known local artists will be displayed along with an impressive collection of fascinating archaeological and Judaica artifacts. Also:

### Jewish Visions Festival

**Dates:** April 17, 18, 19. An exciting three day celebration kicks off the Jewish Visions show. It will present art, music,

dancing, photography, video screenings, weaving, calligraphy, traditional paper-cutting, and food.

Richmond Art Centre and Richmond Museum, 7671 Minoru Gate, Richmond, B.C.; 278-3301.

#### **UBC FINE ARTS GALLERY**

**Date:** Apr. 6-29. **Keith Mitchell**, new works. UBC Fine Arts Gallery, 1956 Main Mall, UBC, Vancouver, V6T 1Y3. **Gallery Hours:** Tues-Fri, 10am-5pm, Sat. 12-5pm.

#### **ANNUAL JURIED EXHIBITION**

Community Arts Council of Vancouver, 837 Davie St., Vancouver; Tel. 683-4368. **Date:** Mar. 24 - Apr. 15 - mixed media works by Vancouver artists & artisans. **Gallery Hours:** Tue - Fri 10am - 4pm; Sat 1 - 4pm.

#### **GALLERY OF B.C. CERAMICS**

**Date:** Mar. 29-Apr. 17. **Porcelain Expressions**, work by Katherine Dodd, Sue Hara and Ron Tribe. Unusual yet subtly expressive work in porcelain clay.

**Opening:** Mon., April 18, 7:30-9:30 pm. **The Surface Reflected**, work by Mary Daniel having to do with surface treatment of this abstract, thoughtful work.

Gallery of BC Ceramics, Potters Guild of British Columbia, 1359 Cartwright St., Granville Island, Vancouver, B.C. V6H 3R7; 604/669-5645.

#### **BURKE MUSEUM**

**Tapa Cloth of Papua New Guinea.** To January 1989. Burke Museum, University of Washington, Seattle. 206/543-5590.

## **Fairs**

### **REGIONAL**

#### **HARRISON FESTIVAL OF THE ARTS - JURIED CRAFT MARKET**

In keeping with the African-Caribbean theme, we plan to show traditional crafts alongside the ethnic. The market will operate on both weekends of the festival, July 1-3 and July 9-10. Deadline for the jury process is **May 1**.

On July 7 there will be a workshop "How to Market Your Craft" by master trainer Paul Jonson.

**For more info/entry forms:** Cathy Wallin, Harrison Festival of the Arts, P.O. Box 399, Harrison Hot Springs, B.C. V0M 1K0; 604/796-9851.

#### **RICHMOND CRAFT MARKET FAIRS**

Apr. 30 and May 1 (Mother's Day)

Oct. 1 and 2

Nov. 5 and 6 (Xmas markets)

Dec. 3 and 4 (Xmas markets)

These are taking place at the Thompson Community Centre, 6671 Lynn Lane, Richmond, B.C. **For more info:** B.J. Crafts, 271-2519.

#### **NORTH VANCOUVER CRAFT FAIR**

**Dates:** June 25-30. 9th annual outdoor craft fair held at the Civic Plaza, 14th and Lonsdale, North Vancouver. **For more info:** Ella Parkinson, North Vancouver Community Arts Council, 333 Chesterfield Ave., North Vancouver, V7M 3G9; 988-6844.

#### **VANCOUVER CRAFT MARKET**

Vancouver Craft Market at Vandusen Botanical Garden is now accepting applications for its summer dates and Christmas dates as follows:

May 1, June 26, July 17, August 14, September 4, November 18-20, November 25-27, December 9-11.

**Fees:** \$50.00 Initiation (once only); \$45.00 per Sunday session; \$225.00 per three-day Christmas session. Please send slides or photos to Vancouver Craft Market, c/o Simone Avram, 4740 Westminster Hwy., Richmond, B.C. V7C 1B8.

#### **ATTENTION CRAFTSPEOPLE**

Parke International Markets is interested in contacting craftspeople to take part in juried international craft fairs to be held at regular intervals during 1988 at Vandusen Botanical Garden, 5251 Oak St. at 37th Ave., Vancouver. For application forms please call Lyn Hainstock 263-2363 or Chris Hoekstra 926-0488. Parke International Markets, 3257 W. 36th Ave., Vancouver, B.C. V6N 2R6.

#### **DESIGN FOR GIVING**

"Design for Giving," the second annual Xmas show and sale of crafts, will be held Dec. 7-11 at the Vancouver Trade and Convention Centre (Canada Place). **Deadline for entries:** May 1. All Canadian craftspeople and artists are eligible. Presented by Circle Craft (Vancouver) and the Canadian Craft Show (Toronto). **For further information and application form**, please contact: Jo Darts, Coordinator, 1386 Cartwright St., Vancouver, B.C. V6H 3R8; 604/684-2422.

#### **STUDIO FAIR - NOV. 5-7/88**

Studio 2880 is pleased to announce that Studio Fair applications are available. You may pick up your copy at the Studio 2880 office Monday to Friday, 10 am - 5 pm and Saturdays, 10 am - 3 pm, or phone 562-4526 for more information. Out-of-town craftspeople may send in a self-addressed, stamped (74 cents), large envelope and we will send your application to you. Please note **new deadline** for applications: April 8. **Consignment shop deadline:** Sept. 30. The fair will be held at the Prince George Civic Centre. **For more info:** Studio 2880, 2880 Fifteenth Ave., Prince George, B.C. V2M 1T1.

#### **INVITATION FOR SUBMISSION**

First annual Sunshine Coast Craft Faire, Hackett Park, Sechelt, B.C., August 6 and 7. Featuring crafts from the Pacific Northwest, entertainment, food, and children's area. Applications must be post-marked no later than April 25. The jury's decisions will be made by May 16. **Submit to:** Sunshine Coast Arts Council, P.O. Box 1565, Sechelt, B.C. V0N 3A0. *(604) 885-7935 DEADLINE APRIL 25/88.*

### PORT COQUITLAM CRAFT FAIR

A craft fair will be held in conjunction with Port Coquitlam May Day events on Saturday, May 14, 11 am - 4 pm, Port Coquitlam Recreation Centre on Wilson Ave. Interested craftspeople should contact Darlene at 941-5751 or Pat at 942-9823.

### 7th ANNUAL SPRING CRAFT FAIR, CRYSTAL GARDEN

**May 27-29.** Consignment Shop and Booths from \$100 to \$350. Late entries considered right up to showtime to be fitted in as we get cancellations. Call or send SASE to below. (Please note Bente will be away from early January - May 1.) 713 Douglas St., Victoria, B.C. V8W 2B4, 381-1213 or 477-6887.

### NATIONAL

#### CHRISTMAS CRAFT SHOW

**Nov. 25-Dec.4.** The Canadian Craft Show is now accepting applications for the 1988 Christmas Craft Show and Sale, Automotive Building, Exhibition Place.

**Application deadline:** May 1. **For more info:** The Canadian Craft Show, 21 Grenville St., Toronto, ON M4Y 1A1; 416/960-3680.

#### PLEIN ART SUMMER CRAFT SHOW

**Dates:** Aug. 1-21 (approx.); held for 11 days. Production and one-of-a-kind pieces welcome. Held in Old Quebec City outdoors. **Deadline for entry:** May 1. **For further info:** La Corporation des Artisans de Quebec, 61 Petit Champlain, Quebec, PQ, G1K 4H5; 418/694-0260.

#### CAMEO'S XMAS CRAFT FAIR

**Dates:** Nov. 26-29 and Nov. 30-Dec. 4. Juried show attracting about 36,000 people. Edmonton Convention Centre, 9797 Jasper Ave., Edmonton, AB T6E 6C6; 403/439-1130.

#### THE MAKER'S EYE

**July 20 - 24.** Featuring designed for the marketplace and designed by commission. **For info:** Harbourcraft Craft Studio, 235 Queen's Quay West, Toronto, Ont. M5J 2G8; Tel 416/973-4963.

#### ORIGINALS

**Apr. 7 - 10.** Spring show and sale of fine crafts and clothing at the Ottawa Civic Centre. **Info:** Originals, Tom Gamble, 47 Clarence St., Suite 400, Ottawa, Ont. K1N 9K1; Tel. 613/232-5777.

#### THE WORKS: A VISUAL ARTS CELEBRATION

**June 30-July 10.** 50 display booths inside specially designed tents. **For more information:** the WORKS, 616, 10136 -- 100 St., Edmonton, Alta. T5J 0P1; Tel. 403/426-2122

#### CAMEO'S CANADIAN CRAFT FAIR

**Apr. 14-17,** 1988. Juried show at Convention Centre, Edmonton, Alta. **For more info:** Cameo's Craft Sales, #311-

10545 Saskatchewan Drive, Edmonton, Alta. T6E 6C6; Tel. 403/439-130

#### ART MARKET

**2nd annual Christmas art and craft show sale.** 116 booths, juried, high quality exhibition. **Dates:** Nov. 18-20, 1988. **Location:** Calgary Convention Centre, 120-9th Ave. S.E., Calgary, AB. Interested?? Write or call: Art Market Productions, Marlene A. Loney, P.O. Box 385, Banff, AB, T0L 0C0. Tel: 403/762-2345.

### INTERNATIONAL

#### 1ST WORLD HANDICRAFTS TRADE FAIR

**Aug. 16-21, 1988.**

Olympia Exhibition Hall, London, England.

Craftspeople and craft groups from all over the world are invited to exhibit at this large fair. It is estimated that over 20,000 trade buyers and 200,000 visitors will attend. Fees for space range from £110.00-£135.00 per square metre. For more info: The Director General, World Handicrafts Trade Fair 1988, 17 Wigmore St., London W.1., United Kingdom. Tel: 01-486-3741.

## Classifieds

#### 2,000 FULL-COLOUR POSTCARDS - \$250

Printed from your 4" x 6" colour print, with black type on reverse. Adfactor Cards, 984 Queen St. W., Toronto, ON M6J 1H1; 416/531-7907.

#### FABRICS FOR SALE

Width	Description	Price/M
62inch	100% white cotton fleece 11oz	\$8.00
62"	100% white cotton fleece 14oz	\$9.50
36"	100% white cotton pre-shrunk	
	mercerized Chinese	3.00
39"	100% natural cotton drill	4.75
60"	100% white cotton drill	8.75
64"	100% natural cotton sheeting	6.50
80"	100% white cotton sheeting	8.50
38"	100% natural cotton canvas 8.6oz	5.75

Also offered: Textile screen printing workshops. Polyfab water-based textile dyes for hand-painting, air-brushing and screen printing. Contact Elliot Drohner at: Clothworks, 132 Powell St., Vancouver, B.C.; tel: 669-0127.

*Ads must be camera-ready and cost is as follows: 1/8 page \$20.00, 1/4 page \$40.00, 1/2 page \$80.00, whole page \$160.00. Classified ads are 15 cents/word.*

"Imagination is more important than knowledge."

—Albert Einstein

(from Imagination Market newsletter)

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Please let us know your new address:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Postal Code: \_\_\_\_\_ Tel. \_\_\_\_\_

Effective Date: \_\_\_\_\_

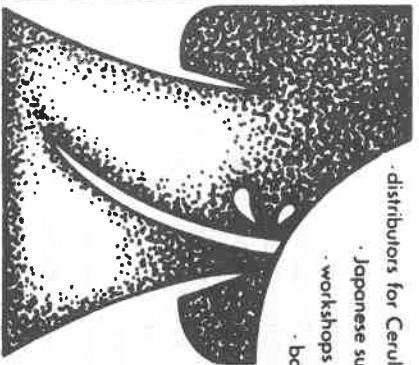
Please mail to: CABIC Membership

1386 Cartwright St.  
Granville Island  
Vancouver, B.C.  
V6H 3R8

# Maiwa Handprints

suppliers for the TEXTILE ARTIST

· distributors for Cerulean Blue Ltd.  
· Japanese supplies & gifts  
· workshops · mail orders  
· books · fabrics



6-1666 Johnston St., Granville Island  
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WANTED skilled throwers for fulltime work in production pottery studio. Successful applicants will be highly motivated, amiable and able to take direction. 3 years of production throwing experience required. Only experienced applicants need apply. Wage negotiable. Please forward resume in confidence to: Rainforest Pottery, 9833 Young Street, North, Chilliwack, B.C. V2P 4T8 or telephone Vijaya at 823-6544.

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REGISTRATION FORM

SURNAME: \_\_\_\_\_ FIRST NAME: \_\_\_\_\_ INITIAL: \_\_\_\_\_

MAILING ADDRESS: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

HOME PHONE: \_\_\_\_\_ BUSINESS PHONE: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

CRAFT: \_\_\_\_\_  
\_\_\_\_\_

Would you like to be billed? Yes \_\_\_\_\_ No \_\_\_\_\_  
I will bring examples of my work to have on display. Yes \_\_\_\_\_ No \_\_\_\_\_

CONFERENCE REGISTRATION

Registration Fee:

CABC Members Before July 20 - \$60/ After July 20 - \$70  
Non CABC Members Before July 20 - \$70/ After July 20 - \$80

All cheques payable to the: CRAFTS ASSOCIATION OF B.C.

Conference Mailing Address: "GOING TO TOWN CONFERENCE"

CABC  
1386 Cartwright Street, Granville Island  
Vancouver, B.C. V6H 3R8

Telephone: (604) 687-6511

Full Registration includes: Program/Speakers  
Wine and Cheese/Cartwright Gallery, August 19th

Dinner, August 20th  
Coffee and Soft Drinks  
Suppliers Lists  
Gallery Maps

Although we cannot guarantee a billet we will do our best to accommodate you.  
It will be a case of first come/first served.

DETAILED PROGRAM IN THE MAY NEWSLETTER!