

CABC

CRAFT CONTACTS

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CRAFT CONTACTS is published by the CRAFTSMEN'S ASSOCIATION OF BRITISH COLUMBIA, 1411 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R7 (604) 687-6511

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editorial

'Made by Hand' goes to Kamloops '82

The newsletter is late and I apologize for this situation but it has occurred for a number of reasons. They are as follows:

1. I have come to terms with the fact that I simply do not have time to do it. The newsletter is so important and for that reason I am eagerly searching for a new EDITOR. I have enjoyed doing it, but must be realistic and let someone with experience and time takeover. The next issue of "CRAFT CONTACTS" will be done in cooperation with Circle Craft Cooperative and we hope that very soon we will be in a position to publish a more "professional" publication, more along the lines of a magazine. If anyone is interested in working on this project please let us know.
2. You will see from the headlines that "MADE BY HAND" '82 will open at the Kamloops Art Gallery in June of that year. We have been working on many aspects of this exhibition and had hoped by this month to have all the particulars resolved. We cannot wait and decided to go ahead and send out the newsletter without giving you the details for the exhibition. You will be notified as soon as they become available. For the time being (probably after Christmas) start putting away or working on special pieces for this exhibition.

It has been a busy and fruitful year - the move to Granville Island was the most important event. It takes a little time to get it all straightened away. Be assured that the CABC board of directors is working very hard to streamline and activate programs of service to the membership.

TIDSA remains unresolved but not finished. We continue to lobby, to offer assistance and to keep all the parties involved informed of the activities of the CABC.

Next month a packet of membership forms will be sent out to the craft groups and organizations that belong to the CABC. We want to encourage individual memberships, in that way we as an organization can take a stronger advocacy position on your behalf. With membership comes:

1. Monthly newsletter
2. Slides in the registry
3. Entry into "Made by Hand"
4. Access to resource centre material

For \$15 a year it is a good buy! So please encourage all of your members to join now. If individual members now you could distribute membership forms to your fellowcraftsmen and/or alert us as to where we should send the same in your community. Thank you!

THE CULTURAL SERVICES BRANCH of the MINISTRY OF PROVINCIAL SECRETARY AND GOVERNMENT SERVICES have approved a grant of \$19,000 to the CABC for November 1981 to November 1982. This money is earmarked for operating expenses with all project money having to be raised from foundations, private donations, fund-raising projects and other government agencies. This is an increase of \$1500 from last year.

reports

The KOOTENAY CRAFT CONFERENCE, "RUBBING SHOULDERS" held in Castlegar in mid October was a great success. The Conference was organized by David Thompson University Centre, the West Kootenay Regional Arts Council, National Exhibition Centre and the CABC.

The following Resource people take part:

Glenn Allison, Curator, Fine Arts Gallery, UBC
Diane Carr, Director, Cartwright Street Gallery
Robin Hopper, Ceramics; instructor
Sally Michener, Ceramics; instructor, Emily Carr College of Art
Don MacArthur, Consultant, tourism and marketing; CABC director
Anne Minard, Co-founder of the Central Island Arts Alliance
Danny Pancake, Wood craftsman
Marette Rousseau-Vermette, Fibre; head of Fibre Dept., Banff School of Fine Arts
Diana Sanderson, Weaver and Clothing designer
Gail Rogers, Executive Director, CABC

Robin, Sally, Mariette, Danny and Diana gave a personal view of their work and showed slides of finished pieces and studios, or as in Robin's case, direct sources of inspiration.

Anne, Diane, Don, Glenn and Gail gave an informal presentation on their particular area of endeavour ie. craft fairs, craft gallery exhibitions, tourism and the Tidsa report, curatorial considerations and the services offered by the CABC to the crafts-
men in B.C.

There were small discussion groups with the resource people, at which time the conference delegates were encouraged to seek solutions to some of their problems.

That evening Robin Hopper gave the keynote address entitled, "Giving it all You've Got - Responsibilities and Ethics". Before the evening ended Theatre Energy, a Kootenay theatre group performed some skits developed from observing the days' proceedings:

Before the proceedings got underway on Sunday morning everyone was entertained by the Kokanee String Quartet while serving themselves to beautiful homemade breads, coffee and tea.

Before lunch those in attendance who have a part to play in the educational facilities around the province and in Alberta gave a report on their curriculum. Glenn spoke about UBC, Mariette, the Banff School of Fine Arts, Robin, Lester Pearson College of the Pacific, Sally, Emily Carr College of Art and Design, Bryan Marrison, the Kootenay Lake Summer School of the Arts, Joel Harris, the Community Arts Program for the region and Rick Gomez, David Thompson University Centre.

Before adjourning for lunch there were discussion groups covering the following topics; commissions and contracts, organizing cooperatives, marketing, cottage craft industries, retail marketing and ethics, the fashion industry and the curator's view.

In the afternoon a number of conference delegates from the Kootenay Area met to discuss with Anne Minard, Glenn Allison, Robin Hopper and Gail Rogers the need for a craft organization in the Kootenays affiliated with or a branch of the CABC. A steering committee was struck with discussions scheduled to get underway with craftsmen in the area. Anyone wishing to participate should contact the CABC representative for the area, DAVID LAWSON, Ceramics Department, David Thompson University Centre, 820 Tenth Street, Nelson, B.C. V1L 3C7, 352-2241.

An enormous amount of work and dedication went into the organizing of a conference of this magnitude. The following people are to be congratulated.

Katharine Armstrong
Peippi Bos
Carol Gaskin
Joel Harris
Moraine Kennedy

Bryan Marrison
Lynn Mauser-Bain
Mousi Tchir
Ingeborg Thor-Larsen

reviews

KOOTENAY CRAFTS '81

Hosted by The National Exhibition Center in Castlegar in October, and judiciously combined with the important conference already covered in preceding pages, KOOTENAY CRAFTS '81 will undoubtedly prove to be precedent setting in a number of ways. It marks the premier of Beverly Reid in a curatorial capacity. Well known and highly respected in the lower mainland as nonpareil quilt maker, Mrs. Reid deserves full commendation for two years of dogged dedication and an undaunted sense of inquiry resulting in the first comprehensive presentation of craft work produced in the Boundary/West Kootenay areas of the province. The Show is heartening on two counts: that a senior, polished practitioner, and new resident in the region, should seek out and support the entire spectrum of her colleagues, and avail them of her critical acumen; and through that endeavor supply not only the region but the nation of the result with her research and viewpoint.

Planned as a touring entity, the show was ingeniously presented in an open network of modular pine units which can be rehinged in various configurations depending on the nature of the accommodating space. As one who has frequently been confronted with the problems of installing totally heterodox mixtures of craft products, I cannot help but applaud the formal aspects of solution achieved by Richard Reid who acted as designer-preparator. The Crafts generally lack credibility with funding agents, hence it was no surprise to find the show uncatalogued. A poster backed by a check list, however, managed to provide a modicum of information.

The Exhibition must be taken primarily as an overview and it is in this regard that it is most provocative, especially for those of us from more urban locations who are concerned with the general state of skilled production. In many ways, the total manifestation typifies craft endeavor across this country, and it cries for comment from areas outside standard craft criticism. It conjured, in this reviewer's mind the true need of the applied social sciences to help the participants as well as spectators discern the phenomenon with which they are involved. Perhaps because of the marked absence of native peoples within the region, and thus their participation, I pondered the need of scrutiny from contemporary anthropologists and sociologists. Obviously, non-native craft has been entirely overlooked by them and their academic colleagues, but there is undoubtedly true meaning and value to be achieved from their astute examination of such materials. Consolidation, re-examination, evaluation and new directions could all result from the application of their respective disciplines commentary. What does it take to entice them to leave their laboratories or desert the comfort of the reservations they study in order to have them examine the material culture of their own society? Do they find it too complex? Do they need an invitation, or just a grant?

I broach this because so many of the problems implicit in the work presented have become constants within contemporary crafts and are not limited to the character of work produced in any one geographical region. I refer to perceivable although fuzzy distinctions between mass produced articles and craft design, between rural and urban interests, between intentional rustication and the luxury of refinement, between ethnographically traditional and contemporary art-referenced motivations, between the utility of household products for private use and satisfaction, and those technology and pattern-based items earmarked for the market.

Of primary delight here was male produced hardware - tools, implements, and assorted devices, all marked by the freedom to invent personal forms and impose solutions on chosen materials albeit in the service of preordained function. Ray Anderson of Hills produces tools from an accumulation of found materials or discarded industrial junk for specific craft needs, His ellipse drawing tool is a tour de force of simplicity and clarity of purpose. Castlegar's Ben

Thor-Larsen produced an umbrella swift. Nelson's Mike Relkoff made a fine birch spinning wheel. Both objects far exceed industrially produced items for the same purpose. I wondered about the results, had they themselves used them! Winlaw's Ken Fagin constructed from plate steel a wood burning stove with echoes of Art Nouveau, but his Jugendstil derives as much from material sensibility as from historical style consciousness. Kim Jennings of Kaslo and David Brousseau of Grand Forks both excel in traditional knife production, geared to specific uses, and interestingly removed from the martial arena.

Bridging the gap between these traditionally masculine concerns, Antonio Crema of Trail wowed the audience with baskets of locally gathered privet and willow. They were firm in structure, austere yet seductive in their rugged effects. Crema plants a venerable Italian practise which hopefully will be perpetuated by others, and in doing so risks being lionized by basket lovers across this country. While cast metal pieces by Thomas Lynn of Lemon Creek were heavy handed, they represent a technology which has been absent from the provincial craft repertoire. But for Crema, the exploitation of materials indigenous to the region were alarmingly rare. The Kootenay has no workable stone it seems, and wood, such as it is, seems of little interest to the communities of craftsmen.

The other outstanding component of KOOTENAY CRAFTS '81 consisted of a variety of items which emanate from ethnic traditions peculiar to the area. Taken individually these items represent accumulated bodies of knowledge handed from one generation to another, and their inclusion in the exhibition presupposes the continuation of that process. Birch ladles by Peter Oglow, table runners by both Gunvor Reinsbakken and Bjorg Anderson, all of Castlegar, and two cloths by Hildegard Erickson of Rossland fall within that category. Hopefully, these will signal to the local craft organization the time to press regional institutions for the establishment of collections and collection policies which would ensure both documentation and preservation of these heritage materials.

Finally, while space precludes detailed coverage of the healthy variety represented, I would be remiss if I did not mention three pieces of special note. David Lawson's black glazed teapot, given to the Reids by the craftsmen of the region in gratitude for their commitment and vision, was delicate and carefully wrought. Nancy Knight's linen tea cloth was spectacularly fine. To my mind, however, the eight skeins of handspun fibre by Sandy Donohue represent the refinement and promise of potential yet to come.

I suppose in spite of attempts to profess to the contrary, I am a closet craft idealist. When confronted by these factors in Castlegar, as I am in Toronto or Vancouver, I find myself concerned with a small, ever narrowing reservoir of craft skills, vulnerable to an equally vulnerable economy. Only through the interactions which such exhibitions undoubtedly provide will craft aesthetics independent of market influence surface for discussion. Chief among the virtues here is the maintenance of standards of skill for an isolated locale.

Glenn Allison



WORKSHOP LEADERS - CANADIAN CRAFTS CONFERENCE 1982

CLAY - Robin Hopper, Enid LeGros, Ann Mortimer, Jacques Garnier, Walter Ostrom and Jack Sures.

FIBRE - Plant Dyeing, Karen Casselman; Weaving Techniques in Fibre and Metal, Madeleine Chisholm; Quilting, Evelyn Couterrier; Weaving, Jeannine Dugas; Tapestry, William Hodge; Clothing, Tim Jocelyn; Insights in Colours & Patterns in Textile Work, Jane Kidd; Spinning, Carol Oliver; Silk Painting, Claire Sarrasin; Felting, Deirdre Spencer; Design for Contemporary Stitchery, Margaret Stephenson-Coole.

GLASS - Blown Glass, Daniel Crichton; stained glass, Robert Jekyll.
METAL - Lois Betteridge.

LEATHER - Sculptural, Felicie Boillard.

WOOD - Stephen Hogbin.

There will be three traditional craft workshops:

BASKETRY - Sewn Grass, Garmel Rich.

CARVING & BEADING - to be announced.

Marcel Marois will lead a tapestry workshop.

PROFESSIONAL DEVELOPMENT SEMINARS

CRAFT BUSINESS - Allan Crimmins, Potter-1974 partner in Opus Craft Village
CRAFT EDUCATION - George Fry, Director of New Brunswick Craft School and Director of Handcrafts for the Province of New Brunswick.

CRAFTS & GALLERIES - Suzann Greenaway, owner and manager Prime Canadian Crafts.

COMMISSIONS - John Hooper, sculptor in stone, steel, fibreglass and most recently wood.

CRITIQUES - Donald McKinley, teaching master Furniture Design at Sheridan College School of Crafts and Design since 1967.

PHOTOGRAPHING CRAFTS - Gerald Tooke, stained glass craftsman and teacher of diploma level photography classes at Algonquin College.

CRAFTS MARKETING - Donn Zver, a studio potter for 9 years operating the Donn Zver Pottery in Troy, Ontario.

CRAFT ORGANIZATIONS - Peter Weinrich, Executive Director of the Canadian Crafts Council.

CONFERENCE UPDATE

- DAVID MACDONALD has accepted CCC's invitation to be keynote speaker.

PRINTED PROGRAM & REGISTRATION FORM

We're hoping to have this ready at the end of November. It will be available in English and French. In the meantime, if you need more copies of the package distributed at St. John's, please call the office and they will be sent to you immediately. I need to know urgently how many copies of the printed program you require (New Brunswick and P.E.I. requests already noted). It will be appreciated if you can drop me a line or call the office to let me know by November 13. Thank-you.

REGISTRATIONS

- All registrations will be date-stamped on arrival at the CCC office.
- MARCH 1, 1982: deadline for receipt of registration forms and \$50.00 non-refundable deposit for each delegate. This deadline is FIRM. PLEASE allow plenty of time for sending registrations by mail. Canada Post Corporation notwithstanding, it can still take up to two weeks for mail to reach the CCC office from all parts of the country. If in doubt, please send by courier.
- MARCH 2, 1982: assignment of delegates to workshops of their choice will begin (those registering will be asked to indicate several choices in order of preference).
- 17 people from British Columbia have expressed an interest in attending the Conference in 1982.
- Maximum of 12 participants in each workshop. If a workshop is over-subscribed, the principle of first-come, first-served will apply based on date of receipt of registrations. If necessary, because numerous registrations were received on the same day, workshop places will be drawn at random (as far as possible we shall aim for a reasonable balance of participants from across Canada in each workshop).

CCC MONTHLY BULLETIN
NEWS

DUTY ON CRAFTS ENTERING THE UNITED STATES FOR EXHIBITION AND SALE.

As craftsmen will know, CCC has been engaged in representations about this problem for some time (see Artisan Jan-Feb 1979). The situation has been that any craftsman offered an exhibition in the USA has had to pay full duty on all crafts taken in, but has not been able to claim a refund for any unsold crafts taken out. Of course, it would be good if no duty at all were payable, but at the moment we have to be content with small mercies.

CCC is therefore happy to announce that craftsmen can now import their work into the USA and obtain a refund of duty and/or federal sales tax of up to 99% if their work is unsold and re-exported, either to Canada or some other country. Duty must still be paid in full on entry.

However, there are certain obvious requirements.

1. The items must be clearly identifiable. That is to say, it must be clear that what you take in you are taking out and not something else.
2. The export must take place within 3 years of entry.
3. It must be exported in the same condition (i.e. you can't take unfinished work down and finish it there.)
4. Application for refund must be made to the District Director on a US Customs form 7539 modified to show:
 - a) port of exportation
 - b) exporting carrier
 - c) destination upon exportation
 - d) individual or company paying duty
 - e) full identification of merchandise such as marks, quantity, value and duty paid.
5. The refund form must be accompanied by a copy of the import entry fully completed; a copy of the bill of lading or similar dated and signed by the export carrier and an original affidavit signed by the claimant.

These documents in (4) and (5) above must be provided at least 12 working days before export. Examination, if required, will be done within 10 working days and then exported under customs supervision. If examination is not required then export can be made without supervision.

The form of affidavit required is available from CCC on receipt of a stamped addressed 9 1/2" x 4" envelope.

This system is effective now and is known as Public Law 96-609.

Note: you will need to register with the Canadian customs as well do avoid paying Canadian duty on your return.

COPYRIGHT

Peter Weinrich met with officers from Consumer and Corporate Affairs about the thorny problem of copyright protection for craftsmen. Protection is currently given to works of "artistic craftsmanship" which is an unsatisfactory definition. We talked about the possibilities of a better one, perhaps using the United Kingdom proposals as a model. Unfortunately we do not have the department's proposals for changes in industrial design protection, which is very closely connected in the crafts field, though perhaps in no other.

CCC's position is this:

1. Some craftsmen will benefit under copyright and some will not. No country, for example, would permit a craftsman to copyright a mug per se. It might be possible to obtain protection for such an object under industrial design protection if there were some important functional advance; it might also be possible to copyright some significant surface design. But on the whole such objects are simply unprotected.
2. Generally the most serious problem comes not from one craftsman copying another's work (very irritating though that may be) but from craftwork that can be copied by some industrial or semi-industrial process. Craftworks that are copied by other craftsmen will have a limitation of market based on the producers limited capacity; but an industrial process has no such limitation, either in quantity or geographically, and furthermore such objects will obviously be cheaper.

We have made two tentative proposals and input from interested craftsmen is sought:

- a) that the new copyright legislation be clear that while purely functional works are not eligible for protection, anything that is either artistic or the product of skilled craftsmanship "where the form is not dictated solely by the function" should be protected unless "industrial" production is envisaged. Note: this has been taken in part from the UK proposals. "purely functional" would be defined by example and means objects like gear wheels and exhaust pipes, and the other clause in quotation marks is the UK proposal for a new definition;
- b) that any new industrial design protection legislation provide for the provisional registration of designs at a nominal fee of, say, \$5 provided that such designs
 - i) meet the other industrial design registration criteria (whatever they may be);
 - ii) if "industrial" production (currently 50 copies or more) does not take place within, say, 3 years, protection will automatically lapse;
 - iii) that if industrial production is proceeded with then the full registration fee is payable; and protection is available for 15 years renewable for a further 10.

There was also extensive discussion about the problems of native peoples and "folk" crafts and about culturally significant national or religious designs. The real problem behind copyright is less any real economic hardship, which is very difficult to demonstrate, than it is the annoyance, pain and irritation seeing one's designs copied by some impudent, unskilled pea-brain. It is not at all clear that there can be any effective protection against that sort of thing happening, and any effective recompense if it does. If anyone has any bright ideas on a subject which has taxed countless minds for the last fifty years we would be delighted to hear from them.

BATA SHOE MUSEUM FOUNDATION

Sonja Bata, of the Bata Shoe Company, has established the Bata Shoe Foundation with the object of establishing a shoe museum. The Executive Director is a member of her advisory council and attended a recent meeting in Toronto. The Foundation at present has a very fine collection of North American native footwear, but its also collecting in other areas, including tools and equipment. It is hoped that work will start on a proper museum building within the next year. Anyone wishing to see any part of the collection must make an advance appointment by writing to the museum at 59 Wynford Drive, Don Mills, Ontario M3C 1K3. This is the Bata head office where the shoes are currently in storage.

SEAGRAM MUSEUM AND ARCHIVES

While on the subject of private museums and archives craftsmen may be interested to know that under the exceedingly able direction of Dr. Peter Swann, the Seagram Museum should open in 1983 (the 100th anniversary of the company) in Waterloo, Ontario, where the company started. The collection includes the company archives and library, and related products and crafts such as wine labels, bottles, barrels, decanters and a history of distilling.

ROBERT GOURD, MP AND INCOME TAX

On Thursday October 15th, Robert Gourd, MP for Argenteuil-Papineau, put down a private members notice of motion in the House of Commons. This motion was for the House to consider the advisability of amending the Income Tax act (not sales tax) to increase to \$20,000 the basic exemption for "creative artists (craftsmen, authors, composers, choreographers, film-makers, photographers, writers...)" in order to alleviate their financial difficulties. Mr. Gourd is chairman of the Standing Committee on Communications, and he afterwards gave a press conference expanding his views. CCC has responded by congratulating him on his courage and interest and has suggested a meeting with him to discuss other matters. It was perhaps unfortunate that he appears not to have contacted the major cultural associations ahead of time, but we can hope for his enthusiastic support in the future. Anyone wishing to support him can write to him at the House of Commons, Ottawa, K1A 0A6 - a postage stamp is not needed.

N.B.: the exemption is not yet law!

NEWS

- LEON AND THEA KOERNER FOUNDATION have a change of address. New address is Box 46669, Postal Station G, Vancouver, B.C. V6R 4K8.
- MARGARET BIGELOW and EUGENE RUBIN are pleased to announce the opening of their new gallery/store SPECIAL EDITIONS, a gallery of fine woodworking and design. The address is 435 Hillside Avenue, Victoria, B.C. V8T 1Y6 381-6731.
- ELAINE ALFOLDY sent a clipping from the newspaper on the issue of tax breaks for artists. This issue is discussed under the CCC heading in this issue of Craft Contacts.
- We are pleased to announce the formation of the PEACE COUNTRY CRAFTSMEN'S ASSOCIATION. For further information contact Sylvia Bough, General Delivery, Goodlow, B.C. VOC 1SO.
- The ALBERTA CRAFTS COUNCIL have sent out their first publication, ALBERTA CRAFT. The editor is Jane Thomas and the Council can be reached at 10645-63rd Avenue, Edmonton, Alberta T6H 1P6.
- A letter has been sent to Gillian McBride, Chairperson of the Art and Environment Committee for the new Children's Hospital in Vancouver offering the assistance of the CABC in the commissioning and selection of artwork.
- Gail Rogers attended the B.C. Touring Council's PACIFIC CONTACT conference this month and had an opportunity to meet with governmental and educational representatives from around the province as well as those people representing the arts councils. This is principally a conference for the performing arts.
- MORE STRATEGY FOR CULTURE a follow-up document to A STRATEGY FOR CULTURE produced by the Canadian Conference for the Arts offers more proposals for a Federal Policy for the Arts and the Cultural Industries in Canada. This document is available from the CCA, 141 Laurier Avenue West, Suite 707, Ottawa, Ontario K1P 5J3 for \$5.
- CLAY SCULPTORS - Charlotte F. Speight, 121 Hancock Street, San Francisco, CA 94114 is working on a book, tentatively entitled CREATING CLAY SCULPTURE to be published in 1983 by Harper & Row, Publishers, Inc., New York. Her request is as follows with the possibility of inclusion: recent photos of your work in black and white preferably, photos of you at work, and/or work in progress, a statement about your work, concepts, feelings about clay as a sculptural material and methods etc. (she may use this material for quotations).

- The CABC is very fortunate. ELIZABETH BELL a weaver has offered to give two days a week to the RESOURCE CENTRE as it's Coordinator. This area of activity requires a good deal of time and planning and to this end Elizabeth has already started. She is well qualified to do the job and has graciously taken the position as a volunteer. She will have a full report in the next issue of CC.

- TERRY BURNETT has kindly forward a booklet entitled, HEALTH HAZARDS IN THE ARTS AND CRAFTS" and articles on the effects of lead poisoning for stained glass artists. All of this information is available from the Resource Centre.

- MEMBERSHIP RENEWALS will only be issued ONCE in 1982. We cannot afford with today's postal rates to be sending out reminders!!!

- POSTAL RATES - A group of national professional arts organizations headed by the Professional Association of Canadian Theatres (PACT) and the Association of Canadian Orchestras (ACO) is submitting a brief to the Minister Responsible for Canada Post Corporation requesting an exemption from the proposed increases in postal rates. We urge you to write to Mr. Ouellet also and express your concerns over these increases. The deadline is Dec.15/81. House of Commons, Room 509-S, Ottawa, Ontario K1A 0A6, no stamp necessary. Please send a copy to Chris Barlow, Exec. Dir., PACT, 3 Church Street, Suite 301, Toronto, Ontario M5E 1M2.

opportunities

The KAMLOOPS WEAVERS invite participation in a province-wide Fashion Parade of Handcrafted Clothing to be held during the B.C. FESTIVAL OF THE ARTS in Kamloops May 31 to June 5, 1982. This project will be organized by the Kamloops Weavers as our local contribution to the Provincial Festival.

Those working with handwoven fabric, printed fabrics, leather, knitting and crocheting in a creative way are encouraged to register their interest with their local weavers or fibre guild or with the Kamloops Weavers directly: Merna Beeny, 850 Woodhaven Drive,
Kamloops, B.C. V2B 6E5 376-4124

DIALOGUE WITH FRED OWEN, Surrey ceramist and instructor at Kwantlen College. December 6 - 2pm. Surrey Art Gallery. Free.

LECTURE: INSIGHTS INTO KOREAN POTTERY, a multi-projector slide lecture covering historical pieces from the Silla-Yi dynasties, demonstrations of traditional techniques and a visit to the studio of Ahn Dong-Oh, Korea's national living treasure in ceramics. Free.

DIANE CARR, Director, Cartwright Street Gallery discusses "ISSUE IN CLAY, Burnaby Art Gallery, December 9 at 7:30. Free.

WRITER'S CONFERENCE, David Thompson University Centre, 820 Tenth Street, Nelson, B.C. V1L 3C7, March 11 to 14, 1982.

SOCIETE M.V. DE L'ARTISANAT INTERNATIONAL INC. will organize for the first time an international craft show in Montreal. If interested please write to 615 Chemin De La Montagne, R.R. 3, Mont Saint-Hilaire J3G 4S6 telephone (514)464-2852.

Two shops that are sitting in a potentially very lucrative situation are INGE'S AND CARLBERGS located at the new WHISTLER VILLAGE.

Inge's - Clock Tower, Whistler Village, B.C. VON 1B0 932-3353
Carlbergs, 4325 Sunrise Alley, Whistler Village, B.C. VON 1B0 932-3554

They are both very attractive and are selling handcrafted work, particularly Inge's.

CRAFT COTTAGE, 7577 Elmbridge Way, Richmond, B.C. V6X 2Z8, 278-0313 have completed their schedule of workshops for the January to April 1982 session. Anyone wishing a copy can contact the CABC office or Craft Cottage.

RAFFLE RAFFLE.... RAFFLE.....RAFFLE

TICKETS: \$1 CRAFT COTTAGE
7577 Elmbridge Way
Richmond, B.C. V6X 2Z8

PRIZES: 1st prize \$75 In yarns and fibres for
2nd prize \$50 weaving, spinning, knitting
3rd prize \$25 and crochet.

PROCEEDS: To the CABC to be used in
sending one practising
craftsman to the 1st Canadian
Crafts Conference in the Maritimes
in 1982.

TICKETS ARE AVAILLABLE FROM THE CABC OR CRAFT COTTAGE.

exhibitions

MERNA BEENY and TERRY FROLEK, FIBRESCAPES at the Prince George Art Gallery to December 5 and the Kelowna Art Gallery, January 5 to 30 with a reception January 14.

FABRIC PRINTING EXHIBITION, students of Capilano College College's fabric printing course, North Vancouver Civic Centre, 141 West 14 Street, North Vancouver, December 9 to January 31, 1982.

LOCAL COLOUR '82, Langley Centennial Museum and National Exhibition Centre will be hosting an exhibition of work by the winners of the Fraser Regional Arts Council's Juried Valley Fine Arts Exhibition. Ceramics, fibre arts, paintings and printwork will be on display, January 6 to 30, 1982.

PAT BAY POTTER, John Anderson and Michael Giles announce the opening of their place at 10251 West Saanich Road. The first exhibition will feature the work of JEANNIE MAH'S fine porcelain pieces. November 29 to December 12.

VALLEY ART GALLERY - IMAGES OF THE INUIT, Fraser Valley College 34194 Marshall Road, Abbotsford, November 27 to December 18.

FOSTER/WHITE GALLERY - DALE CHIHULY, off hand glass to December 6 in Seattle.

MARGARET GREAVES, ENAMEL ON COPPER, Architectural Institute of B.C., 970 Richards Street, Vancouver to December 9.

ISSUES IN CLAY - Burnaby Art Gallery, 6344 Gilpin Street, Burnaby, December 5.

SIX OF ONE STUDIO AND GALLERY, Exhibition of Small Works including prints, weavings and ceramics, December 1 to January 1, 1551 Duranleau on Granville Island.

LINDA SPANER DAYAN, PHYLLIS JOHNSON, WINIFRED LEE, PAT SERVICE, Floral Paintings and DAVID NEWSMALL, Studio Blown Glass, The Georgetown Gallery, 15011 Marine Drive, White Rock, B.C. December 3 to 31.

LARI ROBSON - POTTERY - Third Annual Christmas Exhibition and Sale of Pots. Kimono-ya, 3600 West 4th Ave., Vancouver. Sunday, December 6th, 11:00 - 5:00.

ELIZABETH COURTNEY - WEAVINGS - Kimono-ya, 3600 West 4th Ave., Vancouver. Sunday, December 6th, 11:00 - 5:00.

SCULPTORS' SOCIETY OF B.C. - TRI DIMENSIONS - 3 dimensional works of art in wood, bronze, stone and silver. Robson Square Media Centre. November 23 - December 4.

ANDREW AND JOYCE CAMMIDGE, Functional Pottery and SID DYKE, Watercolours, Rembrandt Galleries, 1333 Lonsdale Avenue, North Vancouver, B.C. December 7 - 19.

CABINETS OF CURIOSITIES, more than 1,000 things to see from the VANCOUVER MUSEUM'S varied collection, dating from 1894 to the present. Opens December 1st. 1100 Chestnut Street, Vancouver, B.C.

JANE FAWKES, Painting and Fabric Art, Architectural Institute of B.C., 970 Richards Street, Vancouver, B.C. December 10 to February 4.

CERAMICS BY FRED OWEN, Surrey Art Gallery, 13750-88th Avenue, December 2 to 27.

ON THE SURFACE: ART FABRIC OF THE 80"s, Kamloops Public Art Gallery, 207 Seymour Street, to January 3, 1982. This exhibition was organized by the Surface Design Group of the Fabric Arts Guild of Vancouver.

CONTEMPORARY DUTCH JEWELLERY, Kamloops Public Art Gallery, 19 Dutch artists have produced this group of bracelets, rings and neckpieces. to January 3, 1982.

fairs

Burnaby Christmas Crafts - Burnaby Arts Centre. December 6-13.
11:00 - 5:00 weekends; 3:00 - 9:00 weekdays. 298-7322

Circle Craft Cooperative - CHRISTMAS SALE - Vancouver East Cultural Centre, 1895 Venables, Vancouver. November 30th to December 20th, 12:00 - 10:00 pm daily. Robson Square, Vancouver. December 7th to 24th, 10:00 - 4:00, Monday to Friday. 669-8021

Granville Island Craft Fair - Granville Island Public Market.
December 1 - 6, 9:00 - 6:00, Tuesday to Sunday. 685-6577.

Kootenay Christmas Fair - Civic Centre, Nelson. December 4 - 6.
352-3131.

Presentation House - CHRISTMAS SALE - 333 Chesterfield, North Vancouver. December 3 - 6 / 10 - 13 / 17 - 20. 986-1351.

Abbotsford Christmas Craft Fair - McCallum Activity Centre.
December 4, 2 - 9 pm, December 5, 10:00 - 4:00.

12th Annual Christmas Craft Fair, Empress Hotel (Georgian Lounge)
Victoria, Tuesday, Dec. 1, 12-9pm; Wednesday, Dec. 2, 12-9pm and
Thursday, Dec. 3, 12-9pm.

Christmas Sale of Ceramics and Glass organized by the Cartwright Street Gallery and the Craftsmen's Association of B.C., Dec. 3, 6-9pm, Dec. 4, 10-9pm, Dec. 5, 10-6pm and Dec. 6, 10-6pm at 1411 Cartwright Street, Vancouver, B.C.

Presentation House 5th Annual Christmas Crafts Fair, December 3 to 6, December 10 to 13 and December 17 to 20. The fairs will be juried this year to ensure a high quality and wide variety of crafts. 333 Chesterfield Avenue, North Vancouver. 986-1351.

7th Annual Christmas Show and Sale, Queen Elizabeth Bldg., Toronto. November 27 to December 6. This year's sale is sold out however, the organizers The Canadian Craft Show, 458 St. Clements Avenue, Toronto, Ontario M5N 1M1, telephone (416) 960-3680 suggest if anyone is interested for next year they contact this office now.

Backdoor Pottery Christmas Sale, December 6, 11-5pm. Seven potters stoneware and porcelain - decorative & functional. 4430 West 10th Ave.

Almond Park Pottery, 2780 Alma Rd. (12th and Alma) is having a sale December 5, 10-6pm. Items made by 10 people, some at 20% off, some seconds.

Lari Robson invites you to the 3rd Annual Christmas Exhibition and sale of Pots. A new kimono and some recent small woven pieces by Elizabeth Courtney will also be shown. Kimono-ya, 3600 West 4th Avenue on Sunday, December 6, 11-5pm.

Christmas Sale of Prints and Ceramics, Emily Carr College of Art and Design, 1399 Johnson Street, Granville Island, December 4, 5 and 6.

Christmas Craft Market, Downtown Gallery of Central Island Arts Alliance, Courtenay, B.C. to December 24.

classified

Glassblower needs assistant for a few hours per week in exchange for glassblowing time. Call Jamie Kelley at 270-6025.

FOR RENT: All or part of 1600 square feet for studio or retail space. Approximately \$2.50 per square foot. Landlord will do some renovations to suit. Already established on premises are coffee shop and Bente Rehm Handcraft Store. Quiet area just off highway, 20 minutes from downtown Victoria on scenic marine tourist route. Please contact Bente Rehm at Mattick's Farm, 5325 Cordova Bay Road, or call 658-8333 or 658-8825.

Space available in established workshop for craftsperson working in wood. Please call Francis Lemieux at 321-1200.

STORE MANAGER WANTED FOR COMOX VALLEY CRAFT/ART GALLERY. Salary plus commisssion, experiance in sales and an interest in crafts important. Please submit full resume to: Central Island Arts Alliance, 1509 Cliffe Avenue, Courtenay, B.C. V9N 2K6. Available January 11th/82.

SURREY CENTENNIAL ARTS CENTRE invites qualified potters to apply for a pottery instructor and kiln technician's post. This job includes setting up the pottery program in the Ceramic area of the Arts Centre, teaching beginning, intermediate and advanced levels of pottery and firing of all students' work. Four adult classes a week will start in January, 1982. More classes and workshops for adults and children will be scheduled when the renovations of the Arts Centre is completed. That means more hours of work is required. Pay is negotiable. Interested people please contact Bernadette Law immediately at the Surrey Arts Centre, 591-7461.

FOR SALE - CUT STONES: Jade. Rhodonite. Tiger's Eye. Opal. Lapis Lazuli. Turquoise. Azurite. Spectrolite. Picture Jasper. Agates. Bloodstone. Fire Agates. Abalone. Emeralds. Rubys. Garnets. Malachite Citrine Amethyst. Pearls. Cubic Zirconia. And many more! Reasonable prices! Quartz clock movements and polished Brazilian Agate clock slabs. Ready to mount. Also unfinished clockslabs in Jade, Onyx, Rhodonite, Jasper and Agates. Come out and see us. Western Gem, Mineral Supplies. 27102 Fraser Highway, Aldergrove, B.C. 856-8170. Mailing address: Box 219, Aldergrove, B.C. VOX 1A0

Ed and Jane Bradish will hold their annual Xmas sale of Porcelain and Stoneware, November 28th and 29th at their studio, 1428 Maple Place at Eagle Run, Squamish. Telephone 898-3831.

Executive Appointments will solve your gift-finding and giving problems. Call Denise Galipeau at 682-5723 and let her show you the wide range of non-retail items, suitable for office and home - pottery, jewellery, silk, photography, stained glass, limited edition prints and more.

BEST WISHES FOR A

HAPPY CHRISTMAS SEASON AND

1982