

CRAFT CONTACTS

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cabc

Crafts Association of British Columbia
1386 Cartwright Street, Granville Island
Vancouver, British Columbia V6H 3R8
TEL: 687-6511 FAX: 687-6711

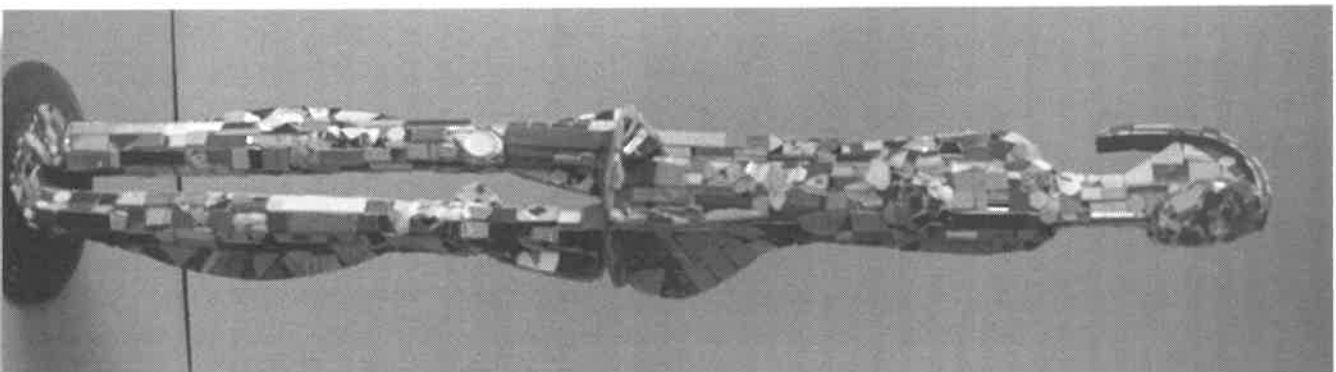
The Crafts Association of British Columbia promotes the development and appreciation of British Columbia artisans and their crafts.

IN DEMAND

In addition to being the CABC's nominee for this year's Jean A. Chalmers Award for Crafts, artist and teacher Sally Michener is one of the BC artists whose work will be shown as part of the 1995 National Council On Education In The Ceramic Arts (N.C.E.C.A.) conference. Currently, Sally is working as the Associate Dean of the Studio Division of the Emily Carr Institute of Art and Design.

"I am obsessed with the process of collection and the use of ceramic/glass materials in my practice," she said. She uses hand-shaped, glazed tiles, crockery and china bits, mirror or other glass bits, and historic shards found on the banks of the Fraser River. "I really enjoy the blending of these materials when I search for visual solutions in my current work. It all becomes a statement of what we are all made of – our past, our present – mixed in a mosaic."

Sally and many other ceramic artists from western Canada will be featured in N.C.E.C.A.'s "Clay in Canada: North By Northwest," exhibition in Minneapolis, Minnesota. Get the whole story on page 2. ~



"Helen," ceramic sculpture, by Sally Michener

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Pamela Nagley Stevenson
Barbara Newton
George and Marlene Noseeda

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



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WESTERN LIVING

EDITOR'S DESK

BY PETER ROSS—The CABC has recently activated a Newsletter Committee. Over the next several months this committee will be debating the relative merits of various newsletter layout options. You will see these changes applied to *Craft Contacts* as they are decided. One change you may have noticed this month is that the regular items normally included on the front cover have been moved to the inside front cover in order to create more space for the cover story. Page numbers have also been added to help you navigate through the newsletter.

Another major change is that classified ads in the Craft Calendar section are now free. If you want to have your event listed, ensure that your ad reaches us by the 15th of the month for inclusion in the following month's

newsletter. Classified ads will be included on a first-come, first-served basis, and will be edited for brevity. Your concerns and recommendations about the current format, or changes to the current format are always welcome. After all, this is *your* newsletter!

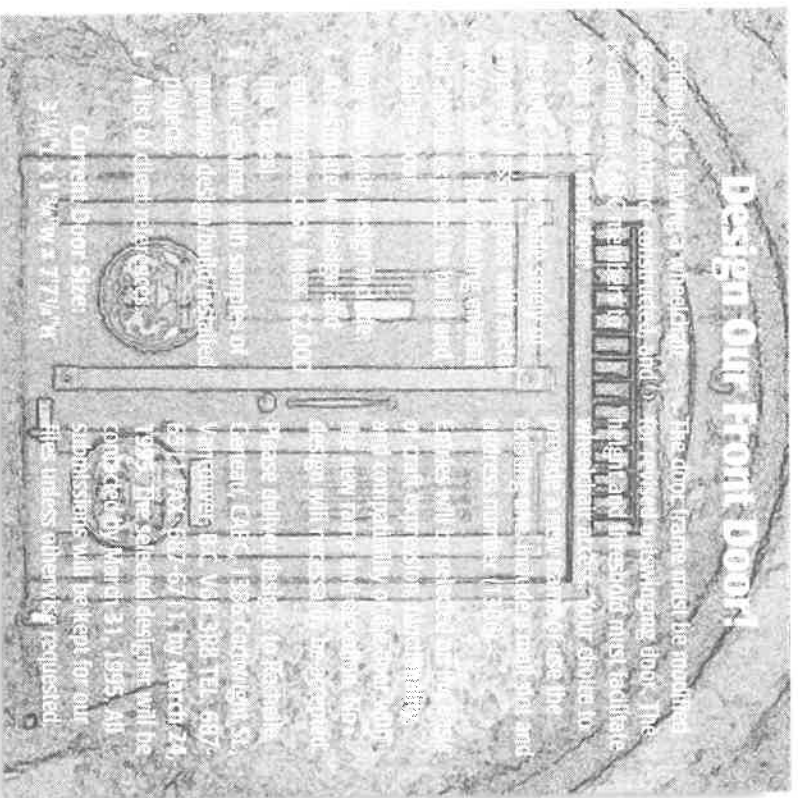
We are looking into the probability of including an article on censorship in an upcoming issue of *Craft Contacts*. The threat of censorship for craftspeople is very real, and with recent changes to federal legislation, many of the avenues of appeal which were once available to artists have been closed. We would like your input before we write the article. If you have experienced censorship in your professional career, or if you know of a fellow artist who has experienced censorship,

please let us know. Phone us at 604-687-6511, FAX us at 604-687-6711, or write us: Craft Contacts, c/o CABC, 1386 Cartwright Street, Vancouver, BC V6H 3R8.

Ready or not, here are the results of the CABC Members Survey. Unfortunately, there wasn't enough of a response from the membership to get an accurate representative sample. We received eighteen responses from a membership of four hundred. Of those who responded, this is the profile: The majority of these members are female and between the ages of 35 and 40. They were born in BC and have spent most of their lives here. If they moved to BC from somewhere else, they have been living here for about 18 years. They sell the work they produce, and most of that work is one of a kind (although one third described their work as production).

They are full-time professional crafts artists, spending an average of 36 hours per week designing and making creative work from their home-based studios. These members work with ceramics, fibre, or with glass. Their major expenses are overhead and materials. Most income is from sales at fairs and festivals and from commissioned work. Mostly, their customers are from BC or other parts of Canada. Currently, they spend about 7% of their income on promotion and marketing.

Thanks for your participation in completing the survey. It will allow us to better address your needs and professional orientation in upcoming issues of *Craft Contacts*.



Western Clay Heads South



Christine Lawrence shares good news about Canadian artists involved in the 1995 NCECA conference

This month over 5,000 ceramic artists, art educators, gallery owners and dealers from across Canada, the United States and Europe will be coming together in Minneapolis, Minnesota. The reason? The 1995 National Council On Education In The Ceramic Arts (N.C.E.C.A.) conference being held March 22-25, 1995.

N.C.E.C.A. is an American based group whose mandate is the promotion and education of the ceramic arts. At no other time in the twenty-odd year history of this conference has it had such a direct relation and proximity to the Canadian clay community. The title

of this year's conference, *Borderline Clay*, represents the entire ceramics network, not just the American clay scene.

An exciting addition to this year's conference is the exhibition "Clay in Canada: North By Northwest," on view from March 15-29 at the Max Wyman Building. This display by Western Canadian ceramic artists marks the first time an organized provincial exhibition has been shown as part of N.C.E.C.A. The reception for the exhibition will be held the evening of Thursday, March 23, 1995 and the Canadian Consulate General will host the opening ceremony. An exhibition catalogue is being produced to accompany the exhibit and will be available opening night.

This cooperative venture between the four provinces provided the unique opportunity for all of Western Canada to be included under one program. This was made possible through the efforts of the Saskatchewan Crafts Council, Manitoba Crafts Council, Alberta Crafts Council and the Crafts Association of British Columbia. The exhibit will include sixty-four pieces, with each province having their component curated. The curator will choose 15 works, as well



"Kama Form - Chado Series," porcelain lidded jar with trailed imagery and bronze glaze, by Robin Hopper, 1994

as including a piece of their own work. The idea for this collaborative exhibition started back in September, 1994 at the Annual General Meeting of the Canadian Crafts Councils. The Manitoba Crafts Council presented the idea to the other Western provinces, who all agreed to

come on board. The Manitoba Crafts Council spearheaded the project and secured the bulk of funding for the project from the Manitoba, Culture, Heritage and Citizenship and Western Diversification Fund. However, each of the provinces were also responsible for obtaining funding. The Crafts Association of BC was granted a "Special Projects" grant from the Cultural Services Branch of the BC Ministry of Small Business, Tourism and Culture.

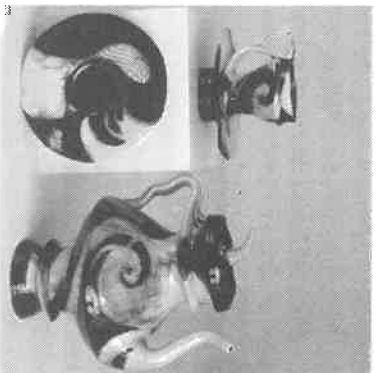
It is a positive initiative to have four craft councils cooperating and working together to present an exhibition of ceramic artists representative of Western Canada

—Lou Lynn



BC Curator, David Lawson gives an in-class demonstration

Lou Lynn, President of the CABC, believes that the benefits of this collaboration are twofold: "It is a positive initiative to have four craft councils cooperating and working together to present an exhibition of ceramic artists representative of Western Canada" and cites "the benefits for artists participating are invaluable as to the exposure and high profile the conference provides."



Detail of "Coffee and Tea For Cerridwen And Me," porcelain, by Pamela Nagley Stevenson

In selecting a BC curator for this exhibit, the board of directors of the Crafts Association of British Columbia were looking for greater regional representation and to create a "new mix from outside the Lower Mainland!" Their choice was David Lawson.

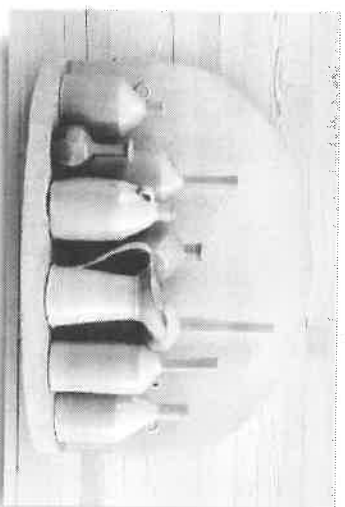
Lawson, a respected ceramic artist, has been a full time studio potter for the last twenty years and is currently the Director of the Kootenay School of the Arts in Nelson, BC. He has held that position formally for the last year, and has been actively involved in administration and teaching in the clay department since the school's inception in 1990. His objective as curator was to "put together a quality show representative of the ceramic work coming out of the province today, involving artists from all regions and to be gender balanced." As curator, Lawson had the chance to think about

the current state of ceramics in BC, as well as the opportunity to talk with a great deal of people in the field. He consulted with other artists as part of his decision making process to ensure he was aware of the ceramic work being done throughout the province in order to best represent BC. The result is a mix of eleven artists, each exploring their own aesthetic. The work chosen illustrates the diversity of ceramics, both technically and stylistically. Lawson views N.C.E.C.A., the largest conference devoted to clay in North America, as an unique opportunity for artists to network with one another on such a large scale. He believes that, "N.C.E.C.A. is an excellent showcase for Canadian ceramists and it gives a higher profile to the Canadian Clay community through the international exposure of the exhibition, allowing new markets to open up to ceramic artists."

"Clay in Canada: North By Northwest" is a survey of the ceramic work

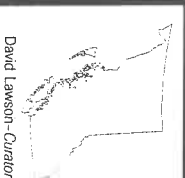
...a quality show
representative of the
ceramic work coming out
of the province today,
involving artists from
all regions...
—David Lawson

being produced in Western Canada today. Ultimately, it holds the power to illuminate the Canadian identity of our culture through the work of BC ceramic artists as well as through the contribution made by the rest of Western Canada. Lawson had some very difficult choices to make curating this exhibition, but feels that the "BC component is reflective of the strength and quality of work being produced in the province today."



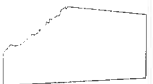
"Song For Morandi IV," 18 1/4" x 27" x 7 3/4", by Tam Irving, 1994

PARTICIPATING ARTISTS



David Lawson—Curator

Robin Hopper
Sadashi Inuzuka
Tam Irving
Sam Kwan
Sally Michler
Pamela Nagley Stevenson
Wayne Ngan
Friederike Rahm
Laura Stool
Laura Wee Lay Laq
Kathryn Youngs



Greg Payne—Curator

Kristen Abrahamson
Sally Barber
John Chalke
Deb Cherniawsky
Jim Etikom
Kathryn Finnelly
Evelyn Grant
Les Manning
Pat Matheson
Katrina Rozman
Linda Starier
Barbara Tpton
Gary Williams
Chuck Wissinger



Les Potter—Curator

Lindsay Anderson
Mai Bolen
Gail Carlson
Charley Ferraro
Barbara Goreslky
Sandra Ledingham
Melvyn Melin
Emma Radfelder
Susan Robertson
Anita Rocamora
Judy Tryon



Robert Archambeau—Curator

Bard Balfour
Karen Dahl
Trudy Galley
Kathy Koop
Valerie Metcalf
Grace Nickel
Duane Perkins
Tom Roberts
Joanne Vanderhorst
Jordan Van Sewell

Paula Gustafson offers some sage advice on how to make life easier for your reviewers, and how to get their attention

Ten Reasons Why Art Exhibitions Don't Get Reviewed

1 The reviewer didn't know about the exhibition until it was too late. At least four weeks advance notice is needed for the review to be slotted into the publication schedule. Exhibition notices should be sent to the reviewer by name, not to the newspaper's editor.

2 The reviewer phones the gallery or shows up on the doorstep, notebook in hand, and no one is home. It's impossible to do a review by peering through a gallery window or listening to a recorded message. If business hours are 1-5 PM, Tuesday to Saturday, be sure the gallery is open. (This is a particular failing of artist-run centres.)

3 The reviewer arrives to look at the show, then discovers there is no background information about the artist; no biography, no clippings from previous exhibitions, and no one seems to be able to find a contact phone number so the reviewer can contact the artist directly for an interview.

4 The reviewer loves the show and wants to write about it, but there are no photos of the artwork. This is critically important. An art review *requires* illustration. Editors won't accept reviews unaccompanied by photos. Galleries have a responsibility to ensure their artists get whatever publicity is possible. Print coverage, that all-important documentation of an exhibition (which also brings many more viewers into the gallery), won't happen unless photos are available. Black and white 5" x 7" photos are the best format for newspaper reproduction.

5 The reviewer gets the promotional material, but it's just a postcard, names, and dates. There's nothing to kindle the imagination; no reason to believe this exhibition is any more special than other art work currently on show elsewhere. The reviewer needs enough information to make the commitment to devote a day or two to writing the review.


6 The reviewer has seen the artist's work previously and in all good conscience has chosen not to write about it. Sometimes, the kindest act is to ignore, not encourage. This doesn't mean the reviewer has written off the artist's efforts as hopeless; just that he or she is waiting until the artwork merits attention. Yes, this is judgmental, but that's what art critics do.

7 Even with the broad range of what is called art these days, sometimes the artwork doesn't fit any recognizable category, i.e., installations that are somewhere beyond text, or video/dance works that more closely resemble performance. Editors (bless 'em) still like to package news under designated headers. If it doesn't look like visual art, it isn't.

8 If the gallery showing your work has been featured in several reviews already during the year, your chances of getting a review are diminished. It looks like favouritism if a reviewer keeps writing about the same venue, even if the gallery consistently handles stunning exhibitions.

9 Visual art reviews have a low priority rating with publishers. Newspapers and periodicals are supported by advertising revenue. Films get reviewed because theatres pay for advertisements. If art galleries regularly advertised, more editorial space would get assigned to visual art reviews. Of course, this system isn't fair to artists, but who said life was?

10 Aboriginal artists and artists of colour are *not* discriminated against. The readership demographics and marketing focus of the publication determines what gets printed. For example, New Guinean art is not considered of much interest in a community where .001 percent of the population is from Papua New Guinea. This is both unfair and dangerously myopic, but publishing isn't about correcting the evils of this world.

If none of the above apply, and your art still isn't catching a reviewer's attention, make a phone call. There is often some other good reason why your work was overlooked. Maybe the reviewer was out of town during the exhibition period, or some cultural festival events took over all the arts coverage that week. Art critics write about art because it's as important to them as it is to you. They'd like to see more reviews in print too! 

Paula Gustafson is the visual arts critic for The Georgia Straight's 300,000 readers, and regularly writes about art for a wide range of Canadian, U.S., and Australian magazines.

THE NEWS

ARTISTS ZONED OUT?

Vancouver City Council recently debated proposed changes to artists' live/work space zoning at their meeting on Tuesday, Feb. 21. The intention of these proposed policy changes is to limit the growth of purpose-built artists' live/work condominiums, except in the Brewery Creek area where a concentration of these buildings already exist, and to limit existing building code relaxations to live/work projects which are considered "affordable." *Craft Facts* will keep you up to date on what's happening in our next issue.

RALSTON FUND

The Community Arts Council Of Vancouver has created a trust fund in the name of arts activist Roy Ralston. The fund will make grants to arts organizations wishing to further the leadership training of their boards and staff. Please consider making a donation in his memory to the fund. For further info, contact the Community Arts Council Of Vancouver, 873 Davie St., Vancouver, BC, V6Z 1B7, or call 604-683-4358.

TEXTILE LABELLING

According to *Nova Scotia Craft News*, there's more to labelling your crafts than just a catchy business name. Here are some important things you should know about labelling:

- ☆ The Textile Labelling Act and the Textile Labelling and Advertising Regulations require that prescribed consumer textile articles have disclosure labels. These labels must state the fibre content and the dealer identity.
- ☆ The generic name for any fibre in an amount of 5% or more must be stated and listed in order of pre-dominance by weight.
- ☆ Your dealer identity may be disclosed by showing your name and full postal address, or for a fee you can get an identification number from Consumer Products Industry Canada, and use that instead.

☆ If you sell your wares in an area where 100% or more of the population speaks either or both of Canada's two official languages, then your labelling must accommodate this.

For more information, contact Industry Canada, Consumer Products Division, 800 Burrard St. Vancouver, BC, or call 604-666-5032.

DON'T GET BURNED

Here are a few rules of thumb when dealing with client payments. You won't always win these points in negotiations, but this is what to try for:

- ◎ Get as much up front as you can. The less money the client owes you at any one time, the less reason he will have to not pay you.
- ◎ Get milestone payments. If the job is going to take more than a week, specify stage payments as each stage of the work is completed. Be careful here. The milestones should be described in such terms as to leave no room for argument as to whether or not the milestone has been reached.
- ◎ Try to have 90% of the work, paid for at the time you complete the job.
- ◎ The worst possible scenario is to deliver the finished work, with no payments in hand, and the client being the sole judge as whether the work is satisfactory. When you write your letter of agreement, include a paragraph mandating the balance of payment on delivery, and a commitment to make good any deficiency discovered within 30 days provided that full payment has been made.

TIME FOR AN ILLUMINATING READ

Ty picking up some of these helpful resources from your bookseller.

Business Of Being An Artist: The Essential Information You Need To Get Exhibited, Sell Art, Find Galleries, Use Safe Materials, Handle Criticism And Hype, Deal With Age And Expectations
ISBN: 0960711856

Cotton Industry
by Chris Aspin,

Victorian Waders & Contracts In Plain

English For Craftspeople
by Leonard Duboff
ISBN: 0-88089-0111-8

Creative Cash - How To Sell
by Barbara Brabec
ISBN: 096139093X

Crafts Marketing Success Secrets
by Barbara Brabec
ISBN: 0961390913

Caring for Your Art: A Guide For Artists, Collectors, Galleries And Art Institutions

by Jill Snyder
ISBN: 0960711813

Consignment Agreement & Reporting Form
ISBN: 172995001

Country Fair: Foods & Crafts
ISBN: 0937769193

CraftHouse

CRAFTS ASSOCIATION OF BRITISH COLUMBIA
1386 CARTWRIGHT STREET, GRANVILLE ISLAND
VANCOUVER, BRITISH COLUMBIA V6H 3R8
TELEPHONE: 687-7270 FACSIMILE: 687-6711
CRAFTHOUSE MANAGER: JO DARTS

Mood Vessels

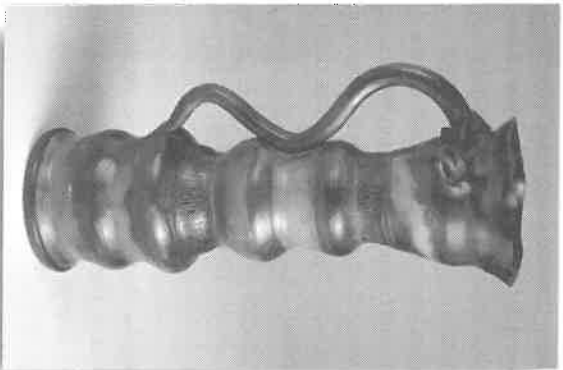
Nicole Schouela

March 2 To April 4 In The Alcove Gallery

Reception: March 2 - 6 pm To 8 pm

Craft-
house pro-
vides an outlet for
the display and sale of
fine traditional, contemporary,
and leading edge crafts; and provides
information and education to the CABC
membership, general public, professionals
in the visual arts community, and
craftspeople. CraftHouse aims to be self-
supporting in its promotion of craft.

Nicole Schouela's hands have taken up where her feet left off. As a former professional dancer and actor, Nicole has been passionate about the performing and visual arts for as long as she can remember. Her twenty year love affair with dance and choreography made the transition to working with clay a logical development. "Dance and ceramics are both three-dimensional arts. Shape, form, profile, movement, composition and impression are inherent features that must be successfully dealt with in both."



"Serpentine Jug," 40 x 10 x 10 cm,
by Nicole Schouela, 1994



"Ocean Floor," 27 x 23 x 23 cm,
by Nicole Schouela, 1994

Her pieces are built from coils of clay that are worked by hand into a unit. Rather than applying a glaze, the piece is rubbed all over with a smooth stone to produce a gloss that emanates from the clay itself. The piece receives a final primitive firing outdoors in a base of sawdust and other materials. "The primitive firing brings an element of mystery and unpredictability to my work. The sense of anticipation that I feel when taking a piece out of the sawdust kiln is akin to unwrapping a surprise package."

COMING ALCOVE GALLERY ATTRACTION

April 6 to May 2. Jeff Burnette: "Constructions." Hand-blown glass components constructed to form vessels and goblets.

SHOP TALK

Some policy changes will shortly take place in CraftHouse. Effective May 1, 1995, all craftspeople selling in CraftHouse should reside in BC, and be members of CABC. Jurying of work from new artists will be done by the CraftHouse Shop Committee. New work from craftspeople already selling in CraftHouse will still be looked at by the Manager. The jury guidelines are:

- ★ Work should be designed and executed by craftspeople living in BC.
- ★ Work should be unique, resolved, and technically competent.
- ★ Four to five pieces of work should be presented.
- ★ If slides or photos (preferable) are sent, at least one piece of work must also accompany them.
- ★ Return postage must accompany work mailed or shipped.
- ★ Biographical information, process statement, and retail price should be supplied.
- ★ Work should be delivered no sooner than one week prior to jury date and picked up no later than one week afterwards. CraftHouse takes no responsibility for work left on the premises after this date. No jury fee is charged and no critique given. Jury dates are: March 8, June 14, and October 11.

CraftHouse welcomes Moyra White and Lisa Light as new volunteers. Moyra will be working every other Thursday and Lisa is currently working on Tuesdays.

THE CABC RESOURCE CENTRE

Office Hours – Monday To Friday – 10 AM To 5 PM

Situated in the offices of the Crafts Association of British Columbia (above Crafthouse), the CABC resource centre provides a wealth of information for both crafts people and the general public.

The Resource Centre houses the CABC Portfolio Registry, crafts-related periodicals, videos, and a wide selection of craft-related printed matter. This printed matter includes national and international craft council and association newsletters, educational newsletters; books on design; guides to local and international galleries; exhibition catalogues; books on various craft media; books on specific artists or crafts people; compilations of the best of various crafts media; relevant business information; a list of sources of grants, scholarships, and other funding; crafts fairs; and educational calendars for crafts schools, colleges, and universities.

The CABC Portfolio Registry

The CABC Portfolio Registry is situated within the Resource Centre. It contains the portfolios of members of CABC, displayed in a format that provides easy access to other professionals. Architects, interior designers, art consultants, fashion designers, retail store owners, government, businesses and corporations, gallery owners, curators, journalists, educators, researchers, and students have access to the portfolios.

The Crafts Association encourages all of its members to be included in the Portfolio Registry. Currently there is no charge for inclusion in the portfolio registry, but the following criteria must be met:

1. The applicant must be a member in good standing of the Crafts Association;
2. The applicant must agree to pay the Crafts Association 10% fee on any work commissioned through the

registry – this fee goes directly to the maintenance and administration of the registry;

3. The applicant must supply the following materials:
 - 6 to 8 35mm slides labelled correctly;
 - A typed curriculum vitae, including relevant education, awards, exhibitions, and commissions.
 - Any available published material that focuses on you or your crafts.

All submissions must meet these criteria. The CABC office is pleased to provide guidance in the preparation of effective slides and CVs.

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

The Resource Library & Portfolio Registry

Since August 1994, the Resource Centre Library and Portfolio Registry have been visited on numerous occasions by members and non-members. We have had several gallery owners in to research craftspeople in the hopes of finding unique work for their shops. *For this reason, we encourage all members to keep their slide portfolios up to date.*

We have also welcomed people doing general research. We have an extensive collection of national and international craft periodicals and newsletters.

Recent examples of successful visits to the Resource Centre Library and Portfolio Registry:

1. Lady visiting from England, wanting to contact quilters and embroiderers in BC.

2. Quadra Island resident wanting to find out how to photograph jewelry.

3. Victoria gallery owner looking for new work.

We also have an abundance of business information which is available for use during our office hours. ☺

MasterCard Discount A Terrific Deal!

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

MasterCard Discount A Terrific Deal!

BANK OF MONTREAL OR AFFILIATE BANK MERCHANT NUMBER

TRADE NAME

ADDRESS

CONTACT NAME

TELEPHONE

DEPOSIT FINANCIAL INSTITUTION

ACCOUNT NUMBER

Return To:

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

STAYING SHARP

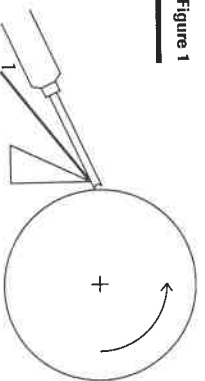
A PRIMER ON DEVELOPING A CUTTING EDGE BIANWAY MARK

A cutting tool, regardless of its use, is usually a sharp cutting edge supported by a correctly shaped and angled piece of steel (ignoring exotic cutting materials.) A cutting tool, regardless of how precise the shape and angle are, is useless if the cutting edge is not sharp. The most important part of a cutting tool is a sharp cutting edge. Once it is understood that sharpness is more important than shape or angle, then the problem of creating a sharp cutting edge is greatly simplified. Once we have obtained a sharp cutting edge, we can concern ourselves with shapes and angles. *A sharp, poorly shaped tool with an incorrect angle will always cut better than a blunt tool with the correct shape and angle.*

Create A Sharp Cutting Edge

1. Place the shaft of the tool on the toolrest of the grinder. (See Figure 1)

Figure 1



2. Raise the handle of the tool until the heel of the cutting edge (bevel) comes lightly in contact with the grinding wheel. The point of contact is immediately recognized by a light display of sparks under the tool. (See Figure 2)

3. Continue to raise the handle of the tool until sparks are seen over the tip of the tool and down the flute. At this point the entire bevel of the tool is in contact with the grinding

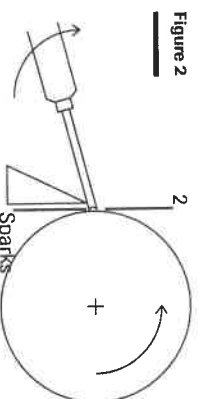
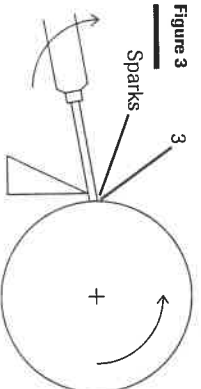


Figure 2

wheel and the cutting edge is being ground (sharpened) while maintaining whatever angle the tool was previously ground at. (See Figure 3)

Figure 3



Once I have full bevel contact on the grinding wheel, I place the handle of the tool onto my hip or thigh for support and start to rotate the tool to cover the entire surface of the gouge being sharpened. If I am sharpening a scraper or parting tool, I slide the tool back and forth across the grinder's toolrest to obtain a flat, but hollow ground bevel.

Stay Cool And Quench Not

At all times, I use very light pressure on the grinding wheel to avoid burning the tool. A "white" (or cool stone) wheel will grind much faster and with less heat than a grey wheel, but light pressure is a must. I do not "quench" my tools. Quenching hot steel can result in micro cracks across the cutting edge; these cracks will break and create a blunt ragged edge where you really require a keen edge. If you do

overheat the tool, simply place it on the workbench and allow it to cool.

Carbon Steel Or HSS?

If you notice a large number of bright yellow sparks when grinding your tools, you are using carbon steel tools. Carbon steel tools cannot take "burning." If you cause the tip of a carbon steel tool to go "blue," you have drawn the temper of the tool and created a soft spot in the cutting edge. High speed steel (HSS) tools can withstand bluing without loss of temper, but stress cracks from high heat can damage the cutting edge.

Getting Dressed

A sharp grinding wheel is important. Your grinding wheel should be dressed on a regular basis to remove all "slag" from the pores of the wheel, to expose new cutting surfaces and to maintain a flat surface. My preference for a wheel dresser is the single point diamond dresser. The diamond dresser will permit maximum dressing with minimum wear to the wheel.

To Hone Or Not To Hone

A ground tool will cut well and leave an adequate tool finish on the surface of the wood. A "honed" tool will leave a tool finish that requires little or no sanding. Honing follows the same technique as grinding except that I use an extra fine neoprene honing wheel on the opposite side of my grinder. The honing wheel is fast, cool, and pays for itself many times over in unused sandpaper, ease and speed of finishing, and pride in a project well done. *Caution: the honing wheel must turn in the reverse direction.*

CABC VIDEO LENDING LIBRARY

A resource of 48 titles available for loan to artists/craftspeople,

educators, curators, architects/designers, collectors, and others interested in crafts. Videos feature profiles of artists and their work in clay, fibre, glass, metal, and mixed media. For a complete list or to borrow these titles, contact the CABC office at 604-687-6511, or FAX 604-687-6711.

Fibre

F-1 – Faith Ringgold: The Last Story Quilt – Faith Ringgold describes recent pieces and is shown working on a new series of paintings in France. 28 min.

F-2 – Nancy Crow: Quilter – The artist discusses her beginnings as a quilter, the influences on her work, and the techniques that she uses. 28 min.

F-3 – Quilt On The Wall: Portrait Of Jan Myers – Captures the intricate process of contemporary quilt-making, and reveals its relation to the past. 28 min.

F-4 – Threads Of Survival – Explores the lives of Laotian women trying to preserve their cultural heritage through their woven garments and “story cloths.” 25 min.

F-5 – Creating The Decorative Cloth – Illustrates the techniques used in creating tapestry, brocade, embroidery, and pile. Lucid narrative and clear demonstrations.

F-6 – The Art Of Navajo Weaving And The Durango Collection Of Southwest Textiles – Documents the most extensive private collection of Navajo weaving in the world. 56 min.

F-7 – American Tapestry Today 1990 – 25 artists discuss their work. Tapestry artist Chris Laffer explains her process of reverse tapestry weaving. 28 min.

F-8 – Traditional New England Basketmaking With John McGuire – A step-by-step exploration of the elegant, traditional splint baskets of colonial New England. 90 min. (Instructional)

F-9 Dream Weaver – Helena Hermarck uses the eye’s perception of light and shadow to create tapes-tries. 28 minutes.

F-10 – Felting: Garments And Surface Design Techniques – Explores surface design techniques and the making of a large seamless felted garment. 94 min. (Instructional)

F-11 – Papermaking USA – Handmade Paper Book – Represents 34 papermaking artists. The Handmade-Paper Book highlights 16 artists who create unique three-dimensional art objects. 80 frames. Still-frame format, sound/slide video. 23 min.

F-12 – Carol Sabiston – Follows the Bronfman-recipient through her creative process to the installation of an exhibit at the Art Gallery Of Greater Victoria. 25 min.

F-13 – Shaping In Plating: Hanging Baskets, Choctaw Style – An intensive video workshop on shaping baskets using the plating technique. 111 min. (Instructional)

F-14 – Design For Living – Westcoast Fibre – Anne Love hosts a series of interviews with fibre artists: Louise Slobodan, Yvonne Wakabayashi, Robin Reid, Barbara Head, Anne Love, Gabriela Diaconu, and Nadia Graham. 60 min.

MADE BY HAND: THE PLEASURES OF MAKING

Touring Schedule

Jan. 26 – Mar. 19 – *Art Gallery of Mississauga*, Mississauga, Ont.

Apr. 2 – Apr. 30 – *Rodman Hall Arts*, St. Catharines, Ont.

May 26 – June 16 – *West Kootenay National Exhibition Centre*, Castlegar, B.C.

- Includes:**
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Crafts Association of B.C.
1386 Cartwright St., Granville Is.
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CRAFT CALANDRA

GALLERIES & MUSEUMS

THE CANADIAN CRAFT MUSEUM

Coming Events

Vancouver V6 Glass Artists: Feb. 8-Apr. 1
Morna Tudor, Joanne Andrighetti, Jeff Burnette, Naoko Takenouchi, Gary bolt, and Lisa Samphire.

Winter Hours For The CCM

Mon - Sat: 10:00-5:00

Sun./Holidays: 12:00-5:00

Closed Tuesdays

639 Hornby St., Vancouver, B.C.
V6C 2G3 604-687-8266.

CIRCLE CRAFT

March Exhibits:

NATURAL FORMS, carved wooden birds by James Bavis and tapestry by Gabriela Diaconu.

WERKZ OV ARNT, metal furniture by Arnt Arntzen.

Circle Craft Gallery, 1-1666 Johnston St., Granville Island, Vancouver, BC V6H 3S2. Tel: 669-8021.

THE MUSEUM FOR TEXTILES

From Baba's Hope Chest: Macedonian Treasures In Canada—Mar. 1 to Oct. 15
Costumes and other textiles from the homes of Canadian Macedonians living in Greater Metropolitan Toronto. Get a glimpse into the rich heritage of Macedonians. Costumes from many villages are represented in this exhibit. Contact The Museum For Textiles, 55 Centre Avenue, Toronto, On M5G 2H5, or call 416-599-5321, or FAX 416-599-2911.

ART GALLERY OF GREATER VICTORIA

Dragons And Other Beasts In Asian Art

—Mar. 10 - Apr. 23. This exhibition examines animal motifs, both real and imaginary, found in Asian art; in paintings, on ceramics and bronzes, in jade, wood, lacquer carvings, and in textiles.

Walter Dexter—Mar. 10 - Apr. 16.

Brontman Award recipient in 1992.

Walter Dexter's work has a distinctively modern and west coast sensibility.

Recently, he has turned to more sculptural work in clay. Art Gallery Of Greater Victoria, 1040 Moss Street, Victoria, BC V8V 4P1.

RETAIL

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

Eclectibles is seeking decorative and/or functional works in metals, woods, glass, and clay on an ongoing basis. Specifically searching for glass artists skilled in "lanterning" and also for artists interested in fashioning halpins. Contact Eclectibles: 403-686-1152, or write: 140-555 Strathcona Blvd. S.W., Calgary, AB T3H 2Z9.

CONFERENCES

FRONTIERS OF FIBRE CONFERENCE

PRINCE GEORGE, JUNE 13-16, '95

Keynote speaker Jack Lenor Larsen, well-known textile designer and author from New York. Pre-conference workshops, exhibits, seminars, formal and informal shows. Contact Jean Curry, Publicity Committee, 2848 McKenney Crescent, Prince George, BC T2K 3X9, or phone 604-962-8819, or fax 604-964-6404.

NATURE'S DYES JUNE 14-18, 1995

This Interweave Forum is a 5-day gathering for 175 participants focusing on natural dyes in art, craft, history, and commerce. Hands-on experiences, information-sharing sessions, and exhibits of contemporary and historic work. The textile lab of the Art Department of Colorado State University will provide workshop, lecture, display facilities, and inexpensive on-campus housing. For more information contact Interweave Press, 201 East Fourth St., Loveland, Colorado 80537.

YOUR ART IS YOUR BUSINESS

APRIL 7-9, 1995

If you're a creative person who wants to turn your talent into a successful business, or if you're already in business, this is for you! Island Mountain Arts of Wells, BC is hosting an exciting and informative weekend conference in April aimed at teaching business skills to artists and artisans. Learn how to get started in business, set prices properly, find markets, and understand tax rules and tax breaks. \$120 includes six meals. Local hotels have special accommodation packages. Contact Dorothea Funk at 1-800-442-2787.

OPPORTUNITIES

Potters Guild Of BC—Offering the use of an equipped studio on a subsidized basis to a person working in clay in Canada, and who is at an early stage in their career. The space is one of five in a large group studio with tenure from May 1 to April 30 the following year. The 1995 monthly cost, including utilities is \$200 +GST. Interested persons please send at least six slides of current work, and a typed resume to the Guild at 1359 Cartwright St., Vancouver, BC V6H 3R7 by March 20, '95.

CRAFT CALANDRA

TEL: 251-9682 FAX: 251-9625

Next Deadline: February 15

Display Ad Rates:

1/6 page—\$35 1/2 page—\$90

1/4 page—\$45 Full page—\$175

Display ads must be provided camera-ready. Call for details.

CRAFT CALLEDAS

Canadian Craft Museum Shop—We invite jewellers from across Canada to submit slides or 2-3 samples of your work for consideration by the selection group. Please send to the attention of the Canadian Craft Museum Shop, Cathedral Place Courtyard, 639 Hornby St., Vancouver, BC V6C 2G3.

Corning Museum Of Glass—Create a work in glass for the museum's permanent collection. No formal application procedure. Send resume and slide of glass art to be considered to Susanne Frantz, Corning Museum of Glass, 1 Museum Way, Corning, NY 14830-2253, or phone 607-937-5371.

Women's Art Resource Centre—seeks submissions for the Quilt project, a collection of diverse quilts by Canadians to be displayed in a permanent location. Submissions should document the lives, beliefs and travels of the artists or their families. The Quilt Project, WARC, Women's Art Resource Centre, 394 Euclid Ave., Suite 309, Toronto, ON M6G 2S9, or phone 416-324-8910.

The Museum For Textiles—invites artists and curators to submit proposals for future shows. Send resume, artist's statement and/or proposal, self-addressed stamped envelope to Contemporary Gallery Exhibition Committee; The Museum For Textiles, 55 Centre Ave., Toronto, ON M5G 2H5, or phone 416-599-5515

GRANTS & AWARDS

FRIENDS OF FIBRE ART

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

SHEILA HUGH MACKAY FOUNDATION
The Sheila Hugh Mackay Foundation was established to promote public knowledge, participation in and appreciation of Canadian arts and crafts and their importance in the cultural heritage of Canada. Amounts between \$250 and \$1,000 have recently been awarded to twenty-three artists and associations across Canada, including *Tanya F. Bore* and *David Wilson* from British Columbia.

CANADA COUNCIL

Ongoing awards to artists through the Art Bank Purchase Program, Jean A. Chalmers Fund for the Crafts; Criticism and Curating, Explorations, Japan - Canada Fund, Project and Travel Grants, Visual Art Grants, Visiting Foreign Artists, JBC Watkins Award. The Canada Council accepts collect telephone calls. Contact The Canada Council, P.O. Box 1047, 350 Albert St., Ottawa, ON K1P 5V8 or call 1-800-263-5588.

ARTS APPRENTICESHIP

Grants are available up to a maximum amount of \$15,000 for a 10 month training period or \$1,500 per month. The objective of the Arts Apprenticeship Program is to help provide opportunities to artists and arts administrators of diverse ethnocultural and Aboriginal backgrounds to pursue training and professional development in an employment context and to assist them in gaining access to, and participating more fully in, Canada's arts and cultural industries. The Program encourages challenging training projects which offer concrete opportunities for a developing artist or administrator in all arts disciplines. For further information contact: Program Officer, Arts Apprenticeship Component, Heritage Cultures and Languages Program, Dept. of Canadian Heritage, 365 Laurier Ave. West, Ottawa, Ont. K1A 0M5, or phone 819-953-9385.

BC ARTISTS CALL FOR ENTRY

IMAGES & OBJECTS XIII Kamloops, BC: May 24-28, 1995

BC's largest annual juried exhibition, coordinated by the Assembly of BC Arts Councils for the BC Festival of the Arts is calling for entries from artists working in all media. There will be 13 regional qualifying shows throughout BC between January & March, 1995. Artists whose work is selected will be eligible for subsidy to attend the exhibition where they will meet other BC artists.

For exhibition criteria contact your
local Community Arts Council
or Francesca Lund:

Assembly of BC Arts Councils
201-3737 Oak Street, Vancouver, BC
V6H 2M4 (604) 738-0749

EXPLORATIONS IN THE ARTS

Project grants to support innovative approaches to artistic creation and new developments in the arts. The grants are for the creation of new work in any arts discipline, drawn from any cultural tradition. They may be used for any stage of a project: research, development, creation, production, and/or presentation. *Closing dates: Jan. 15, May 15, and Sept. 15.* Contact: Explorations Program, The Canada Council, P.O. Box 1047, 350 Albert St., Ottawa, ON K1P 5V8, 1-800-263-5588, or FAX: 613-566-4408.

GOEBEL CANADA

Annual international awards for porcelain sculpture totalling \$25,000. Contact Marcel Brandstat, President, Goebel Canada, 1200 Carnforth Road, Toronto, ON M4A 2K7.

CRAFT CALVADA

MARKETS & FAIRS

CALL FOR ENTRIES

Out Of Hand Christmas Craft

Fair—Nov. 16–19 at the Victoria Conference Center. This is a professional, juried show with approx. 130 exhibitors. We are looking for high quality, original craftspeople to apply. Application deadline is April 1, and the forms are ready now. Please contact Ramona Froehle-Schacht, Box 35028, Victoria, BC V8T 5G2, 604-592-4969 for more information or to get on the mailing list.

CALL FOR ENTRIES

ABC Canada—Arbor Studio Press is

looking for Canadian calligraphers and their work to appear in their new book. Registration deadline is June 30. For submission requirements, send a SASE to Lindley McDougall, Arbor Studio Press, P.O. Box 81091, Lake Bonavista Promenade, Calgary, AB T2J 7C9.

CALL FOR ENTRIES

Northwest International Art Competi-

tion—Craft jurying April 11 by slide. Open to all craft media. Prospects: Allied Arts, P.O. Box 2584, Bellingham, WA 98227, or phone 206-676-6548.

CALL FOR ENTRIES

Vandusen Craft Markets—Require

garden-themed crafts. Please contact Barb Cook, 261-7660 for further info.

1. June 2, 3, and 4, 1995
2. October 6, 7, and 8, 1995
3. November 3, 4, and 5, 1995

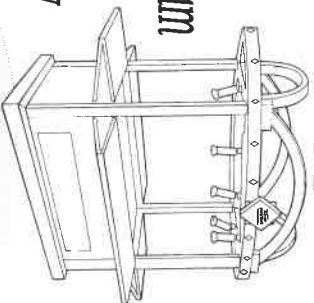
CALL FOR ENTRIES

Art Market—9th Annual Art and Craft

Sale, 180 booths, juried, quality event. Dates: Nov. 16–19, 1995. Location: Calgary Convention Centre. (City Centre), Calgary, Alberta. *Deadline:* April 1, 1995. Apply early!! *Interested?* Art Market Productions, Marlene Loney, P.O. Box 385, Banff, AB T0L 0C0 or phone 403-762-2345.

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Fall, 1995 October 27–29, Mayfield Inn Trade Centre, Edmonton.

Contact Quality Craft Show, 12

Wheatstone Crescent, St. Albert,

Alberta T8N 3G5, or phone Wendy

403-459-2521 or Shirley 403-458-7979.

CALL FOR ENTRIES

Canadian Contemporary Quilts,

1995—at the Rodman Hall Arts Centre, St. Catharines, ON. *Deadline April 3,*

1995. Third annual Canadian juried

quilt exhibition of original designs or

adaptations of traditional designs

completed after May, 1992. Three

awards of Excellence of \$2,000 each.

The exhibition will tour. Notification of

acceptance April 14, 1995. Accepted

submissions due May 3, 1995. Open-

ing preview and award presentation.

Exhibition runs Sept. 12 – Oct. 29,

1995. Contact Rodman Hall Arts Cen-

tre, 109 St. Paul Crescent, St.

Catharines, ON L2S 1M3.

CRAFT CALGARY

CALL FOR ENTRIES

Salute To The Arts—Presenting Richmond Art Gallery's first annual juried arts and crafts festival. Send your registration fee of \$30 along with 4 photographs or slides of your work by May 31, 1995. A 10% commission will be charged for all sales at the end of the day. For info. and application forms contact Linda Hilford/Wyonne Chui, Richmond Art Gallery, 180-7700 Minoru Gate, Richmond, BC, V6Y 1R9, or call 231-6440, or FAX 231-6423.

CALL FOR ENTRIES

21st Annual Fair November—Application deadline is March 31, 1995. This exhibit is held at the University Centre, University of Guelph in Guelph, ON, Nov. 16-19, 1995 and attracts more than 30,000 people to view and purchase crafts from some of Canada's most proficient artisans. For an application form and further details, contact 519-824-4747, EXT. 2895.

CALLS FOR ENTRIES

Vancouver Craft Market—Now accepting applications for 1995 Original Vancouver Craft Market at Van Dusen Gardens, Dec. 8-10, and the Second Annual Classic Christmas Craft Fair Nov. 9-12 at the Plaza of Nations. To apply contact Simone Avram, VCM Promotions Ltd., 8540 Demorest Dr., Richmond, BC V7A 4M1 or phone/fax 275-2724.

WORKSHOPS/EDUCATION

NEW ARTS CENTRE

In November, the Bowen Arts Council opened its new Arts Centre in Snug Cove. Workshops in weaving, quilting, basketry, spinning, dyeing, and jewelry are available.
Contact: Alike at 947-0145.

COUPEVILLE ARTS CENTER

Needleworks—March 7-12, 1995, workshops in quilting, knitting, needlepoint, doll making, applique, clothing, papermaking, color, fabric painting, marbling, and Polymer beads.

Let's Begin—Offers week-end workshops January - April in papermaking, beading, weaving, spinning, silk painting, polymer clay, watercolor, pastel, basketry, felting, braided rugs, mask carving, fabric origami, and Raku.

In conjunction with Needleworks workshops the public is invited to the following Keynote Addresses, "Mother Plays with Dolls" by elnor peace bailey; "Ethnic Embroideries of the Eastern Bloc Countries" by Peg Latham; "A Random Sampling Of Indonesian Textiles" by Lily Chin, March 7 and 10. Contact the Coupeville Arts Center, Box 1711C, Coupeville, WA 98239, or call 206-678-3396.

METCHOSIN INT'L SCHOOL OF ART

Patrick Horsley will host a ceramic workshop, April 8-9, 1995. Patrick will be demonstrating thrown pots that are then altered and put together in sections. He will also be decorating plates and square plates using a unique backward was resist technique. Cost: \$75 + GST (includes lunch). Contact Meira Mathison, MISSA, RR#1, Pearson College, Victoria, BC V9B 5T7, or phone 604-478-5591.

ARCHITECTURAL GLASS GERMANY

2nd Design Workshop & Tour of Architectural Glass Projects with Lutz Hauschild, May 26 - June 11. The workshop will be held at the Wilhelm Derix Glasstudios in Taurusstein, 40 minutes west of Frankfurt, Germany. For more information contact: Lutz Hauschild 604-926-8594.



CALL FOR ENTRY

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NOVEMBER 16 - 19, 1995
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P.O. Box 385, Banff, Alberta T0L 0C0
Message Telephone (403) 762-2345

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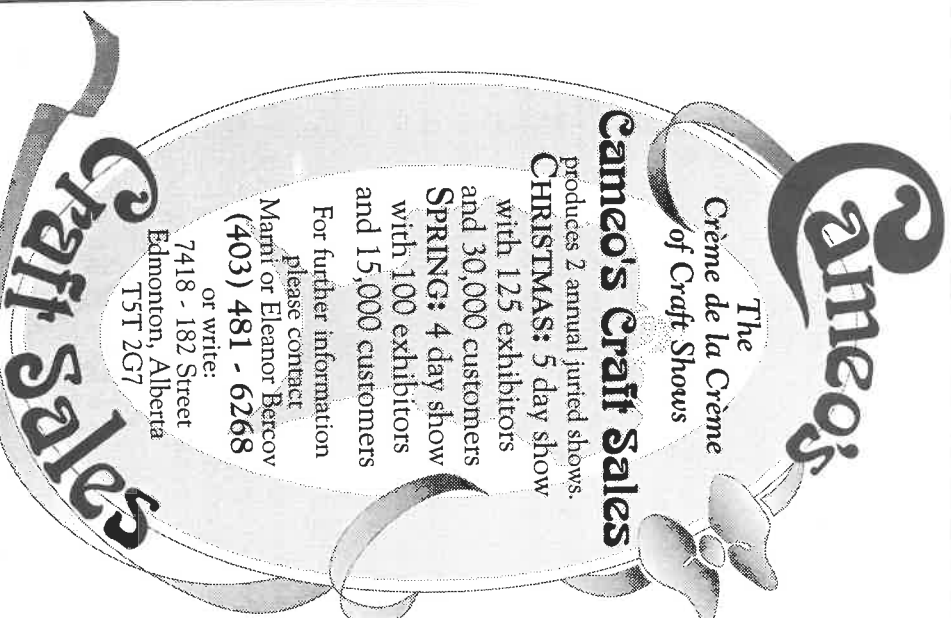
CRIFT STUDIO AT HARBOURFRONT CENTRE

Summer Residencies Available

- Interviews will be held in Mid March for April openings in the Textiles studio.
- Interviews will be held in Mid April for June openings in Glass and Metal.

Application Deadlines
February 17 for Textiles
March 31 for Glass and Metal

Contact
 The Craft Studio at Harbourfront Centre
 235 Queens Quay West, Toronto ON
 M5J 2G8 416-973-4983



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