

craft contacts

CABC

Crafts Association of British Columbia
1386 Cartwright Street
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Thought Provoking Questions on Craft

by Roberta Kremer

*Presentation by Roberta Kremer, panel member at the CABC symposium
"Quo Vadis 20th Century Craft?" held in November 1991.*

My presentation on the panel consisted of a series of inter-related fragments. There were certain issues or "points" I wanted to make by asking a series of questions I consider to be essential to the future of craft. I spoke somewhat spontaneously from the following outline and notes:"

Introduction:

My goal is not to present "a" position or to suggest a future direction for craft but to bring certain issues I feel are critical into the conversation on the future of craft. These "issues" all relate to the so-called traditional, folk, tribal or ethnic crafts; no discussion of the future of craft could be complete without addressing them and their complex and problematic relationship to "contemporary crafts".

1. Terminology:

The "mine field" of terminology reveals the problematic nature of the discourse: primitive art, ethnic art (don't we all have ethnicity?), tribal artist, folk artist, traditional crafts - the terminology is both culture-bound and inadequate. Who determines these classifications? What purposes do they serve? How far can a "traditional artist" go in terms of innovation without losing the "traditional" label. Are these terms inclusive, exclusionary or distancing?

2. Extinction:

The very future of "ethnicity" and the production of so called "traditional" or "ethnic-art" is in danger of extinction, primarily through the process of "commodification". Most traditional objects which were once ritual or utilitarian objects have been commodified and therefore recontextualized as craft and art. In whatever terms they are discussed, these forms are undergoing irreversible change. In the

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Crafts Association of British Columbia

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Deadline for May Issue:

April 20, 1992

Advertisements must be camera ready. Costs are as follows:

1/8 page \$20

1/4 page \$40

1/2 page \$60

Whole page \$160.

Classified ads \$6,
maximum of 30 words.

In Search of Canadian Tradition

EDITORIAL

Growing up in three different countries, I have never had a real sense of belonging or identification with the customs of any certain country. Studying art, however, makes one ponder where the art is coming from, who the audience is and why one is creating it. Early on in art school we develop a sense of romanticism about European traditions and their art making processes. Seemingly, their lives must be far more rich than ours in Canada, as they have a vast history and art to tell it with. However, after living in Canada for the past ten years, I have begun to slowly identify with the culture and what it has to offer. Although Canada as a whole seems disappointed at times, there is a definite tradition and unity embedded in its culture that is seasoned by our multi-cultural society. In understanding the romantic notion attached with European cultural tradition, I am forced to leave it behind and learn to develop the Canadian tradition for myself.

Now, instead of asking what Canada has to offer me, I am asking myself how, as an artist I can contribute to the Canadian tradition and help it flourish. As artists and craftspeople we have the skills to react to the culture that surrounds us and tell our individual stories, thus making our own surroundings rich. Canada may be young but the fine art and fine craft in our country are comparable to that of other countries.

Erinne Pantages

Editor

CABC WELCOMES NEW MEMBERS

Nathan Ratla, Jaquelin Spark, Lona Joe, Connie Shigemri, Peter Kiss, Classic Conceptions, Patrick McLarty, Yvonne Stowell, Helen Williams, Grand Forks Art Gallery, Kamloops Art Gallery, Rosalind Wolchok, Vancouver Craft Market, Ron Johnston, Sandra Groepler, Jill Yaworski and Zoram Prjijneric.

Sheila Lindfield Corresponds from Cardiff Institute

1991 Grace Cameron Rogers Award Recipient

I am currently almost halfway through a twelve-month Master's degree in Ceramics at Cardiff Institute of Higher Education, in Wales. The Institute houses, amongst other departments, a burgeoning art school in a separate building. Tom Hudson, now of Emily Carr College of Art and Design, is well remembered here for the significant contribution he made to art education at Cardiff Institute in the sixties.

Cardiff is one of three institutions in the country offering higher degrees in Ceramics; the other two are at the Royal College in London and the School of Art in Edinburgh. Cardiff's Ceramics Department is unique, however, in the large number of students it accommodates. Currently, there are sixteen of us in the Master's program, and another five are embarked on a post-graduate diploma that leads into the Master's course next year. There are also over seventy full-time undergraduates in Ceramics. Many of the students come from other European countries; there are two others from North America, like myself. The large numbers, and our different countries of origin, lead to a tremendous cross-fertilization both of ideas and of ways of making. Added to this astonishing ferment is the astute and individually tailored teaching of five full-time and several part-time Ceramics faculty, and the support of four technicians.

Far more ideas and processes are available to me than I can profitably make use of in my year of study. After an initial period of experimentation, I am being

encouraged to be more selective, deepening and enriching my practice through a commitment to one small area. The tutors firmly hold that this is the only route that can provide, in the time allowed, the necessary increase in expertise and assurance. I cannot deny, though, that after years of working in the relative isolation of my own studio, I am relinquishing the period of broad experimentation with reluctance.

Although the undergraduates are instructed in small groups, the Master's students progress primarily through the individual attention provided by one-on-one tutorials. Alan Barret-Danes provides materials and glaze technology as I require it, Geoffrey Swindell, Michael Hose and Peter Castle assess the formal and aesthetic qualities of my work and are available to help with specific problems as the need arises. I would love to say that I am being taught by Michael Casson, the one faculty member with an unquestionably international reputation, but he devotes his one teaching day a week to the final year undergraduates. I have, however, been able to attend his ceramic history lectures, which are scheduled sporadically and delivered with great enthusiasm. In fact, having the opportunity to sit in on whatever art history lectures are appropriate has opened windows for me onto many of the contemporary debates in fine art, to the craft vs. art dilemma, and to the current re-working of art history from the perspective of women's achievements, and from that of neglected minority groups.

There is a sad footnote, however, to my personal experiences as a student: Cardiff Institute, like all institutions of higher education in the United Kingdom, is in financial difficulties that are the direct result of federal government policies. Art schools, in particular, now have a very low priority for funding, and student numbers have had to increase enormously to compensate. Next year, the Institute will undergo enforced privatisation, which means that the County Council will no longer absorb the inevitable deficit. The Ceramics Department is so robust that I doubt it will be endangered, but it troubles me to see the faculty struggling to maintain the fine quality of teaching they are accustomed to giving, in the face of the ever-increasing number of students.

I have been extremely fortunate to be studying here this year. I am certain that in another few years the fees for foreigners will present an insurmountable barrier to most. I find myself, along with many of the artists and art teachers in this country, fearing for the future of its art education, which, with its unique emphasis on individual instruction has, until now, been lauded and emulated throughout the Western world.

Sheila Daykin Lindfield
Grace Cameron Rogers
Scholarship, 1991

Thought Provoking Questions on Craft

by **Roberta Kremer**

...continued from page 1

"own". It is
not universally
available and
democratically
available to even

those that produce
the objects which are
pictured in the beautiful

woman who can
make a "traditional" basket.
This "extinction" is of both
culture and craft, the two being
inseparable. This extinction is
occurring globally while at the
same time there is a realization
that this commoditization of
ethnicity and its products are
one of the few means of
"cultural" continuity.

3. Decorative Revival and it's
relationship to traditional forms:
Presently there is a strong
decorative revival, this may be a
reaction to the industrial
revolution, to the "modernist"
technological highway which
everyone is getting on and going
in the same direction, a highway
where in the end cultures are all
homogenized. Is the present
genre of the highly decorated an
essentially Romantic movement,
a political or a visual one? How
does this nostalgia for a distant
time and place affect our notions
regarding the "exotic", the
ethnic or tribal artist?

4. Appropriation, commoditization:

The debt of contemporary
craftspeople to the aesthetic,
design, imagery, materials and
techniques of "ethnic", or arts
and crafts of the "other" is
enormous. Craftspeople are great
admirers, collectors and often
outright appropriators of so-called
traditional or cultural material; often
altering only the scale and intent of
the work they "utilize". Aesthetic
or design influences are presented
as individual, and no debt is
acknowledged. In other instances,
especially here on the Northwest
Coast, non-Native artists work
openly in the Northwest Coast
Native "style" and form
exhibiting and selling their work. Do
only those originating groups have
a "right" to those forms and
design genres? Is cultural
copyright going to become a
reality? Should it? What constitutes
"influence" and what
constitutes "appropriation"?

5. Global knowledge: the
smorgasbord of visual knowledge:
Knowledge of the crafts of the
world is a knowledge that we

coffee-table books available in
bookstores. I can simultaneously
browse the world, it's images,
techniques and often materials
are at my fingertips. "We" can
draw on the aesthetics and
designs of crafts from just about
anywhere on the face of the earth,
in full colour on the pages of
National Geographic. Open the
pages, for example of the crafts
publication *American Craft*,
formerly *Craft Horizons*, and
traditional third world "crafts"
have been available to the
contemporary craftsperson for
over fifty years. I read about Ladi
Quail and her Yoruba pots, and of
the tent makers in Cairo. This is a
kind of global knowledge of crafts
that only "we" are privileged
to, we own and can therefore use
that knowledge.

6. Contemporary craft as a
universal modernist movement:
Along with the discussion of the
ethnic or traditional influences on
contemporary craft is the related
discussion of contemporary craft
as a universal modernist

movement. In world exhibitions of "contemporary craft" in many areas, such as the International Biennale of Tapestry, ethnicity is not often discernable. It is suppressed, the goal is design which is universal-beyond or above place. What is the politic of an "international style"? How does it relate to modernism? Is the decorative now in vogue a reaction to modernism? A political movement?

7. Elitism and contemporary craft: Discussions often focus on high art and craft, but is there not also elitism in craft; high craft and low? Elitism certainly exists within contemporary craft, often expressed under the guise of bad design and good design. Does this elitism keep us from recognizing, for example, folk art as it occurs within popular culture?

8. The opening exhibit of the new Canadian Craft Museum had Northwest Coast Native silverwork next to other contemporary craft metal pieces. In a similar way the well-known book In Praise of Hands contains a wide range of both traditional and contemporary craft. They are presented as having a natural relationship, fully integrated in the pages and text. Certainly the ethnic work appears to circulate in both arenas, able for example to appear in a book on Navajo Silverwork and contemporary jewelry. "Pure"

contemporary craft objects are not as "versatile" in this same way. Is the work displayed together because it is similar, identical, interchangeable? Is this a natural association or a strained one, a comfortable or uncomfortable coming together? What kind of political reality does this suggest?

9. Socialization within contemporary crafts:

One needs only to project the scenario of a traditional or tribal artist participating in a MFA or BFA program in textiles or metal work, with their MFA exhibit being of work completely within the "tribal" tradition. Would this be acceptable? My experience in post-secondary art departments offering these degrees would suggest not. What socialization is implicit in the training of contemporary craftspeople when most MFA programs exist within fine ART departments. What is the influence of the fine art environment upon the craftsperson? Who are making the judgements and decisions which affect the goals and "forms" that craft - such as fibre, metal or clay is taking? Can one simultaneously be a contemporary craftsperson and traditional one? What effects do having to make these "choices" have on the market, identity and future of those craftspeople?

10. What attitudes do we hold?:
Confronting our own romantic

notions that the ethnic, folk, and traditional artist produce work more effortlessly, or naturally, and that their work grows out of their participation in "culture" rather than through formal training or learning a kind of "automatism". Our role in creating artistic "stereotypes" by privileging or embracing certain forms over others rather than a range of that culture's work. I can predict what "cultures" will be represented on the bookcases of potters for example - the Pueblo pottery, and the Korean and Japanese traditions are privileged over others. Is it because they influenced our aesthetic or because there was a convergence with a particular aesthetic? Why has contemporary craft embraced certain aesthetics over others?

11. Traditional work as constraint or freedom?:

Is to work within a cultural artistic tradition a "restriction" or a freedom? How do our notions of individuality and the singular independent "genius" artist projecting personality relate to the "traditional" artist whose ego yields or is suppressed to the "community" or collective aesthetic. Is it a constraint or a freedom to work within "form" and "process"? Are contemporary craftspeople also working within "cultural" forms? What larger messages are inherent in each way of working?
Roberta Kremer

"Broken Promises"

New Tapestries by Barbara Heller presented in Crafthouse

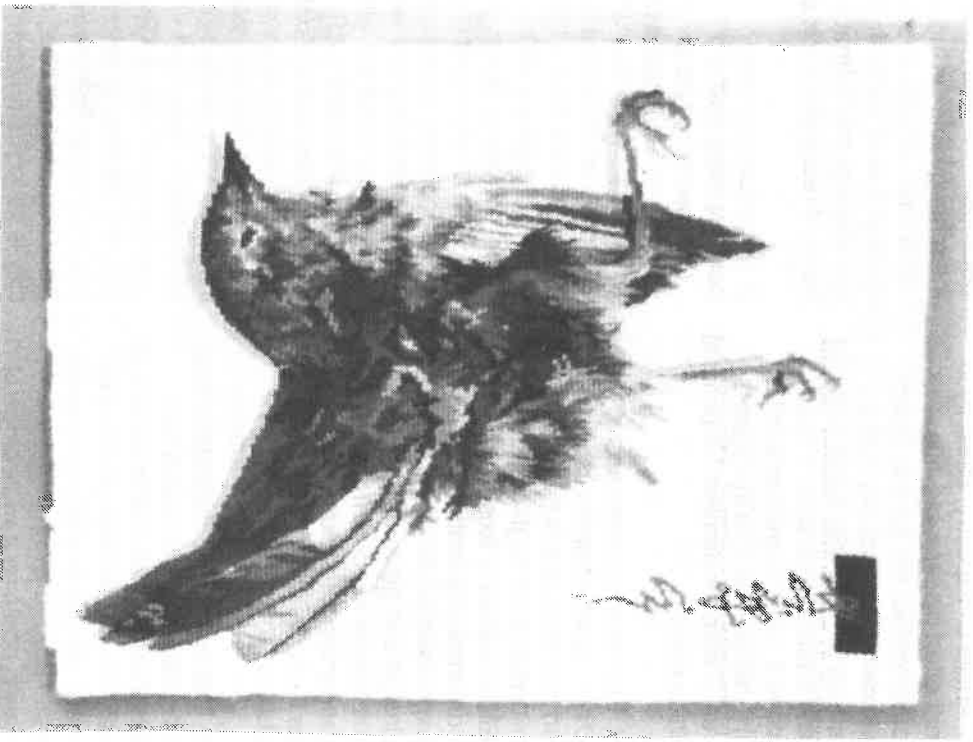
April 2 to 31, 1992

ARTIST STATEMENT

One of our cats is a hunter. He kills birds and occasionally other small creatures. He brings them into the hose and usually eats them, so that the next morning we only find blood stains on the carpet and a few feathers. I am a vegetarian, an environmentalist, a pacifist, yet my cat is a killer. Is the fact that he is programmed to kill for food a mitigating circumstance? Is he part of the balance of nature? Can killing ever be justified? Out of these moral dilemmas, and my sorrow over the needless deaths of these birds, has come this series of small tapestries.

Looking through the lens of my camera I could cope with the reality of the bloody feathers. Some of the resulting tapestries are quite graphic, depicting a dead bird or part of a bird, along with ritual prayers for the departed spirits in an unknown alphabet. Others are more light-hearted and present the same blessings in a symbolic form.

As I sat at my loom last winter, weaving images of death and listening to the news of the Gulf war on the radio, my purpose in these tapestries grew to encompass my response to the ritual killing of wars. Aerial bombing, dead civilians, body counts, dead birds - what is our personal relationship to these forms of murder? These thoughts gave rise to the last tapestry in the series, the dead airplane.
Barbara Heller



Membership Survey in April

In April be on the lookout for the CABC Membership Survey. We at the CABC need your guidance in order to serve you better. So, when you receive the survey in the mail, please take a few minutes to fill it out and return it to us by the deadline date. *We need your input* to ensure the CABC is effectively serving the crafts community.

A Message From The Canadian Craft Museum

THE SLIDE AND RESOURCE LIBRARY

There is much progress being made in the organization and establishment of our National Slide and Resource Library, by our librarian, Lynda Smith, together with many volunteers that benefit the Museum so greatly. We plan to have the slide library ready and operational for research and lending by the end of May 1992.

To date, the library contains slides from Cartwright Gallery exhibits (which will not be available for lending) beginning in 1981 up to our current preview exhibits including Olva Toikka Finnish glass and "Ryjily" Finnish textiles. As well, biographies of many craftsmakers are already catalogued in the files, in preparation for research and lending.

One of our major objectives for the resource library is to build a collection of slides representing national craftspeople working in all

craft media and their work. To this end, we are encouraging craftspeople and artists to send us slides of their work, together with complete biographies containing personal data, as well as a listing of exhibits, showings and publications. We will then incorporate these slides and accompanying data into our library collection as a permanent addition. We encourage craftsmakers across the country to submit material to us and periodically (annually) to submit updated slides and data.

The slide library will be computerized in the near future making information readily accessible. Specific category fields will assist researchers to locate, for example, all craftsmakers working in wood or fibre. We will continue to build reference categories as the resource increases.

The Canadian Craft Museum Slide Library will be a resource used by a wide variety of people

for many different reasons. It is, therefore, important for our craftsmakers to know our commitment and that we want to assist wherever possible in the further promotion of a higher profile for work being done in Canada today. To assist us in

accomplishing this, we encourage all craftspeople to broaden their own network, through contribution of data to the Canadian Craft Museum and help us to expand our files so that the library grows into a comprehensive and well utilized resource for craftsmakers, researchers and interested groups throughout Canada and abroad.

The library will be staffed in the future with volunteers, and open for use several mornings and afternoons each week. If you would like to assist in the library, or know of artists whose work should be represented, we would sincerely appreciate your contacting the Museum.

Michella Frosch
Executive Director

CABC ANNUAL GENERAL MEETING

June 27, 1992 @ 2pm

Location details to follow in May
Newsletter.

To correspond with our fiscal year-end, we have moved the Annual General Meeting back into its proper time slot in June.

CALL FOR NOMINATIONS: CABC BOARD OF DIRECTORS 1992-93

All nominations must be received at the CABC office, 1386 Cartwright Street, Granville Island, Vancouver, BC V6H 3R8 no later than May 31, 1992, and should be directed to the Personnel Committee. Please send the following information

when making nominations:

NOMINEE: Name, Address and Telephone; **NOMINATOR:** Name, Address, Telephone; **SECONDER:** Name, Address, Telephone.

Below: Design Vancouver window display
by Barbara Cohen

Sometimes the Magic Works

Glass Conference Approaches

In May, Granville Island and several galleries around Vancouver will play host to the Glass Art Association of Canada's Glass Conference 1992. The conference will bring together glass artists from Canada and around the world to exhibit their work, attend lectures and demonstrations, and to catch up with old friends and new ideas. Vancouver is home to some of the country's finest professional glass artists and this fact is being recognised by the glass art community on an international level. The conference is a part of a recent exploding awareness

of glass art in the city. This includes official proclamation of Glass Week by the city of Vancouver. The interest and excitement generated by the conference in 1992 will enrich Vancouver's art scene for years to come.

Some of the events will include: panel discussions on studio design and on collecting and curating glass art, glass blowing demonstrations, two days of lectures, a trade show, member and student exhibitions, at least nineteen glass exhibitions around Vancouver, and pre-conference tour of the world renowned

including a lecture

at the Canadian Craft Museum and a plethora of glass exhibitions at public art galleries around Vancouver. A listing of glass exhibitions and events will be in the May newsletter of Craft Contacts. For further information please contact:

Morna Tudor at
Andrighetti
Glassworks, 1751
West Second
Avenue,
Vancouver, BC (604) 731-8652.

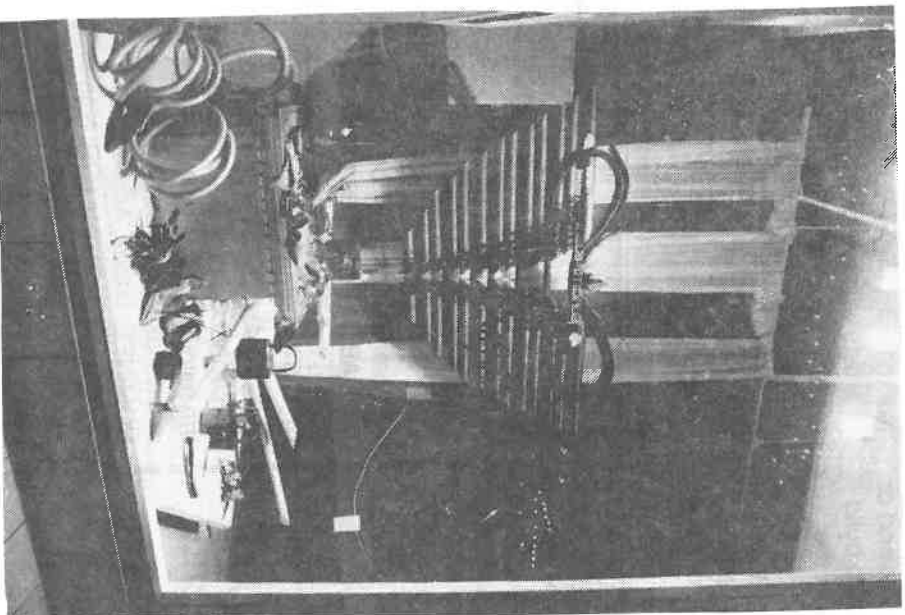
The Glass Art Association of Canada is a national non-profit organization established to support and unite artists working in glass.

Pichuck Glass

School. A number of the conference events will be open to the general public

CABC FUNDRAISING EVENT!

On Saturday, May 9, 1992 from 10am to 2pm, the CABC will be participating in the 1st Annual Granville Island Garage Sale. Sponsored by the Friends of Granville Island and CMHC Granville Island, the sale tables are available to Granville Island Community members only. The Garage Sale will be located in the Parking Garagem Building #73 (near The Granville Island Hotel). The CABC has secured three tables, and we hope to generate some much needed funds to go towards our operating budget. **BUT WE NEED YOUR HELP!** *Start your spring clean-up now* - we are accepting donations for the sale in three categories: 1) Craft related items (2nds, supplies, equipment, etc.) 2) Books/magazines/records/tapes 3) Any other "treasures" you would like to be rid of! If you have goods to donate, please call Susan Jackson at the CABC office 687-6511 for further details. Thank You!



Design Vancouver window display by Proto-zoan

COMMONWEALTH CAPE FEATURES ATHLETES HANDS

Hands of athletes from each of the 66 Commonwealth nations will be featured in Victoria's Commonwealth Friendship Quilt being created by volunteers as part of the 1994 Commonwealth Games celebration.

Each nation is being invited to provide an illustration of the hands of a male and female athlete. The illustrations will then be incorporated into the "Commonwealth Cape of Many Hands", designed by internationally-known Canadian artist (and CABC member) Carole Sabiston.

Sabiston's design features two, sixteen foot diameter capes facing each other. In addition to the athletes' hands and names, the capes will incorporate each nation's national bird, flower, emblem and flag. Canadian provinces and territories and each of the Greater Victoria municipalities are also being invited to participate in the project.

"This ceremonial Commonwealth cape will bind together the athletic hands of our time into a visual record for the future," said Sabiston, a Victoria

resident and a member of the Canadian Academy of Arts.

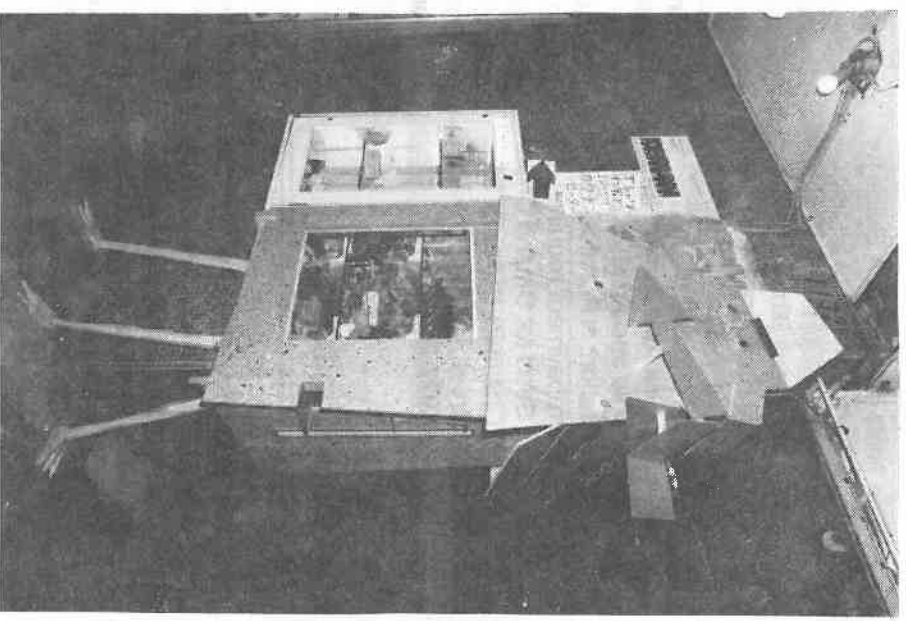
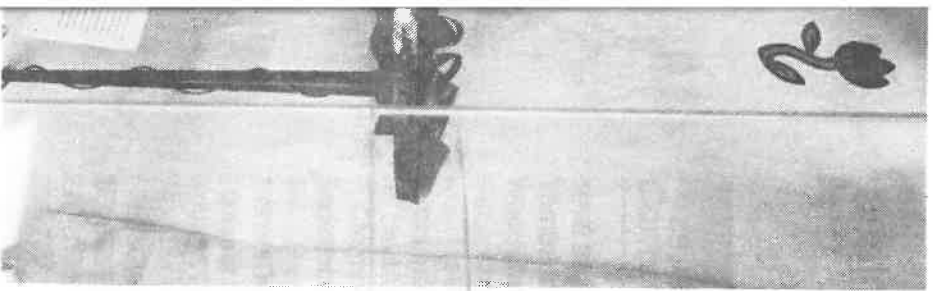
The capes will be assembled in Victoria by volunteers from the local craft communities. The borders will be created by Vancouver Island's native craftspeople, co-ordinated by the Coast Salish Nation, the traditional Aboriginal hosts of the area. The borders will continue the theme, illustrating the bridging of generations by linking hands of elders and children from native communities.

"The project is a great opportunity to increase awareness of native cultures," said Adelynne Claxton," the project's Coast Salish advisor. "It will help us explain that like the Commonwealth nations, each native nation has a distinct language and customs."

The tradition of the Commonwealth Friendship Quilt began in 1986 in Edinburgh, Scotland when volunteers in that city produced a quilt as a gift to Auckland, New Zealand the site of the 1990 Games. Auckland then produced a distinctive quilt for the City of Victoria. "By joining hands across the

world to create a lasting legacy that connects art and athletes we are continuing an international tradition," said Elida Peers, the project's volunteer co-ordinator. "It is a unique opportunity for us to learn more about our Commonwealth friends."

The capes will be displayed in Victoria during the XV Commonwealth Games, August 18-24, 1994. Following the Games one cape will be presented to the next host city while the other remains on permanent display in Victoria.



Design Vancouver window display by Bill Pechet

Crafts Exchange

Publications/Opportunities

Publications

THE CRAFTPERSONS RESOURCE GUIDE TO THE LOWER MAINLAND

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

ONTARIO CRAFTS COUNCIL
Offers numerous publications:
The Trials of Jurying: A Guide for Organizers and Jurors \$8.56;
Starting Your Own Craft Business \$5.08; Business Bibliography \$5.08; The Photography of Crafts \$4.28; A Craftperson's Guide to Good Business \$12.84; A Personal Risk Assessment for Craftspeople and Artists \$2.14; and Ventilation: A Practical Guide \$17.07. Prepayment required, \$2 postage. Send to: Ontario Crafts Council, Chalmers Building, 35 McCaul Street, Toronto, ON M5T 1V7 (416) 977-3551.

Opportunities

FIBER FANFARE '93 INSTRUCTORS

Weaving conference, July 11 to 18, 1993. Seminar and workshop instructors are being selected for Fiber Fairfair '93, the biennial conference of the Association of

Northwest Weavers' Guilds. If you are interested in conducting a session, send your seminar/workshop outline, resume and 3 references to Workshop/Seminar Committee, 610 N. 60th, Seattle, WA, USA 98103. Deadline May 15, 1992.

Call for entry

Exhibitions

CRAFTHOUSE ALCOVE CALL FOR SUBMISSIONS

The Craffthouse Committee is now accepting proposals for exhibitions in the Alcove in 1993. For a proposal application form, please contact: Ron Kong, Craffthouse Committee, Craffthouse, 1386 Cartwright Street, Granville Island, Vancouver, BC V6H 3R8 (604) 687-7270 or fax: 687-6511. Deadline for proposal submission is September 1, 1992.

FOLK ART EXHIBITION

July 13 to August 8, 1993
The Old School House Gallery and Art Centre is issuing a Call For Entry for Folk Art which must be of original design, with concept and execution by an individual artist. Each application must be accompanied by a short biography and at least five slides/and/or photographs representative of the work. Deadline for entry is July 15, 1992. Send submissions to: The Old School House, Box 1792, Qualicum Beach, BC V0R 2T0 (604) 752-6133.

DESIGNER TREASURY SERIES - WEARABLE ART SHOW October 24, 1992

The Designer Treasury Series is now accepting applications from senior gallery level fibre and jewellery artisans for this new show. Exhibited work will be unique, distinctive, one-of-a-kind jewellery and fibre art, displayed in a walk-through gallery format. This is a one day show, admission by invitation only, at the Vancouver Lawn & Tennis Club in Vancouver. For further info please call Debrah at 732-SHOW/732-7466.

DESIGNER TREASURY SERIES- I AND II

Late June
Limited space available in the late June show for gallery level artisans at this Hongkong Bank Atrium public showing. Applications are now being accepted for the October fall showing at the Hongkong Bank Atrium also. Please call Debrah at 732-7466 for further information.

THE THIRD ANNUAL WEARABLE ART SHOW

After a very successful second year, we are pleased to accept application from gallery level jewellery and fibre artisans with unique, distinctive, one-of-a-kind jewellery and fibre art displayed in a walk-through gallery format. This show takes place annually in late Fall. For further information, contact Debrah at 732-7466.

Call For Entry

Competitions

1992 NEW WORKS IN WOOD

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

SOMETIMES THE MAGIC WORKS

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

Call for Entry - *Fairs*

CUMBERLAND EMPIRE DAY'S

CRAFT MARKET

Saturday, May 16, 1992. The Cumberland Chamber of Commerce invites all those interested in displaying and selling their crafts to come to the Cumberland Empire Day's Craft Market. Ceramics, wooden furniture, pottery and weaving are just a few of the crafts that have

MasterCard Discount - a terrific deal!

The CABC is pleased to announce that a new benefit is now available to all members. The Bank of Montreal Mastercard merchant financial institutions in B.C. (i.e. Richmond Savings Credit Union, Bank of B.C. / Hongkong Bank of Canada, Kelowna District Credit Union and Pacific Coast Savings Credit Union) are now offering a preferred merchant discount rate of 1.85% to members of the CABC. This is a great opportunity for members who are already Mastercard merchants, and is an opportunity for those that are not to possibly enhance sales and customer service through offering

Mastercard. Interested members who are not merchants are invited to visit any Bank of Montreal branch (or affiliate) to open an account and make application for a merchant number, which you will need for the discount rate application form.

CABC members who currently accept Mastercard through one of the above institutions and wish to take advantage of the 1.85% discount rate should complete the form below and forward it to Susan Jackson at the CABC office. Enquiries may be directed to Susan Jackson @ 687-6511 or Bank of Montreal Representative Lisa Chapman @ 665-7465.

MASTERCARD PREFERRED MERCHANT DISCOUNT RATE APPLICATION FORM

Bank of Montreal or Affiliate Bank Merchant Number: _____

Trade Name _____

Address _____

Contact Name _____

Telephone _____

Deposit/Financial Institution _____

Account No. _____

Forward Completed Form to:



Crafts Association of British Columbia
c/o CABC Mastercard Discount
1386 Cartwright Street
Granville Island
Vancouver, B.C.
V6H 3R8

Call For Entry

appeared previous years. For further information contact the Cumberland Chamber of Commerce at (604) 336-8313 P.O. Box 74, 2755 Dunsmuir Avenue, Cumberland BC V0R 1S0.

Application Deadline: April 24, 1992. For further, contact Lisa Carson at 562-6935 or fax: 562-0436.

(City Centre) Calgary, AB.

DEADLINE: Application processing will commence April 1st, 1992. Application before April is recommended.

INTERESTED?: Write: Art Market Productions, Marlene Loney, P.O. Box 385, Banff, AB T0L 0C0 (403) 762-2345

HARRISON FESTIVAL OF THE ARTS - ART MARKET

July 4 & 5, July 11 & 12, 1992

A market for Professional Craftspeople and Artists. They are now accepting applications for jurying from craftspeople and artisans. All items must be hand crafted by the artists. Booth space is 8' X 6' outside under large marquees. Chairs will be provided and tables can be rented for a small daily fee. No booth fees but a 15% commission will charged on sales. **Application deadline is April 24, 1992.** For further info contact: ArtMarket '92, Harrison Festival of the Arts, Box 399, Harrison Hot Springs, BC V0M 1K0 (604) 796-3664.

HANDS IN HARMONY
Invites all applications for our juried Craft Shows to be held as follows for 1992:
July 31 to August 3: Ice Palace - West Edmonton Mall
November 5 to 8 :Ice Palace - West Edmonton Mall
November 27 to 29: Recreation Centre - Commonwealth Stadium
For Info: Hands in Harmony, 17219 - 106th Avenue, Edmonton, AB T5S 1E7 Phone: (403) 486-1670 Fax: (403) 486-1521.

PARKE INTERNATIONAL MARKETS

May 2 & 3: Vancouver, Southlands Spring Dressage
May 16: Britannia Beach, B.C. Mining Museum Opening Day
May 16 & 17: Langley, Milner Downs
May 22 to 24: Victoria, Crystal Gardens
May 31: Vancouver, VanDusen Gardens
June 20 & 21: Vancouver, VanDusen Gardens
June 20 & 21: Langely, Milner Downs
June 27 & 28: Vancouver, Southlands

For further information contact: Parke International Markets, 333 - 636 Clyde Avenue, West Vancouver, BC V7T 1E1 263-2363.

KAMLOOPS AREA OPEN HOUSE/STUDIO TOUR

Calling for artists and craftspeople in the Kamloops area interested in participating in an open house/studio tour to take place in the spring or summer of 1993. It will ideally be a two day event with as many people demonstrating as possible. Interested people can contact: Chuck St. John, General Delivery, Pinantan Lake, BC V0E 3E0 (604) 573-3392.

CIRCLE CRAFT 19TH ANNUAL CHRISTMAS MARKET
November 11 to 15, 1992
Juried Craft Show at the Vancouver Trade and Convention Centre. Contact: Paul Yard, Producer, 101-1765 West 8th Avenue, Vancouver, BC V6J 5C6 (604) 737-9050, (604) 736-2186 fax.

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

PRINCE GEORGE, STUDIO FAIR '92

Studio Fair is an annual juried arts fair in Prince George which accepts applications in any form of visual arts, literature, accompanied with three samples.

ART MARKET ART & CRAFT SALE

November 12 to 15, 1992
The sixth Annual Art and Craft Sale. 180 booths, juried, high quality event. LOCATION: Calgary Convention Centre,

Retail Outlets/Education

CREATIVE CRAFT FAIRS

Producers of Vancouver Island's largest Art and Craft Fairs accepting applications for two Christmas shows. Victorias 12th Annual show November 5 to 8 at the G.R. Pearkes Rec Centre and Abbotsford, BC show November 26 to 29 at the Fraser Valley Tradex Exhibition Centre; home of the Abbotsford Air show. Contact Terri Heit, 977 Kentwood Tc., Victoria BC V8Y 1A5, (604) 658-2901.

VANCOUVER CRAFT MARKET

November 6, 7, & 8; 27, 28 & 29; December 11, 12 & 13; 19 & 20. Vancouver Craft Market is now accepting applications for 1992 show dates. Please contact: Simone Avram, 8540 Demorest Drive, Richmond, BC V7A 4M1 (604) 275-2724

Call For Entry - National

CAMEO'S 13TH CHRISTMAS

CRAFT SALE

December 2 to 6, 1992
Western Canada's most successful Craft Sale at the Edmonton Convention Centre. Juried. Exhibitor fee includes draped booth, electrical outlets, table, chairs, shopping bags, passes, exhibitor's lounge, program of exhibitors. \$500 for best designed booth and best craftsmanship. \$800 per regular booth. For further information contact: Cameo's Craft Sales, #201, 10323 - 178 Street, Edmonton, AB T5S 1R5 (403) 481-6268

9TH ANNUAL MANITOBA SPRING CRAFT SALE

May 6 to May 10, 1992
Winnipeg Convention Centre, 3rd Flr. Juried Show! For more information or applications, contact: Karen Bleeks, Western Works, 200-62 Hargrave Street, Winnipeg, Manitoba, R3C 1N1, (204) 942-8580

HANDS IN HARMONY

Invites applications for their juried Craft Shows to be held as follows for 1992: July 31 to August 3: Ice Palace - West Edmonton Mall
November 5 to 8: Ice Palace - West Edmonton Mall
November 27 to 29: Recreation Centre, Commonwealth Stadium
For further information call (403) 486-1670

CAMEO'S 13TH CHRISTMAS

CRAFT SALE

November 18 to 22, 1992
Western Canada's most successful Craft Sale at the Edmonton Convention Centre. Exhibitor's fees include draped 10' x 10' booth, electrical outlets, table, chairs, shopping bags, passes, gift enclosure cards, exhibitor's lounge, exhibitor party - hosted by Cameo, program of exhibitors and \$500 for best designed booth ad best craftsmanship. \$800 per regular booth. Juried. Contact: Cameo's Craft Sales, #201, 10323 - 178 Street, Edmonton, AB T5S 1R5 (4030) 481-6268.

sold in the garden gallery and through catalogue sales to home gardeners, landscape designers and art collectors. For further information contact: 2900 Sylvan Street, Bellingham, WA 98226.

FRANCOISE

Looking for jewelry to sell on consignment. Interested artists/craftspeople contact: Francoise at (604)222-2190.

GRANVILLE ISLAND PUBLIC MARKET

The Granville Island Public Market will be holding its annual craft adjudication in April of this year. People interested in selling their crafts at the Public Market should submit a maximum of 4 samples of their work for adjudication to: Granville Island Public Market Office, 2nd Flr, 1669 Johnston Street, Vancouver, BC. Samples will only be accepted at the following times: Tuesday April 7th through Friday April 10th, 1 to 4pm, Saturday April 11th from 9am until 12 noon. There will be a \$5 cash registration fee. For more information please call a Market Coordinator at 666-6477.

CAMPBELL RIVER

Cart - Day/Table program space available (weekly). Located in a busy shopping centre. May to September. For further information contact: Bill Lipp, 1005 Tye Plaza, Campbell River, BC V9W 2C7.

Retail Outlets

GARDENS OF ART

An outdoor sculpture gallery, seeks art on consignment to be

Education

EMILY CARR COLLEGE OF ART & DESIGN

Current Summer Program 1992 is

Lectures/ Workshops

available through: Part-Time Studies, Emily Carr College of Art and Design, 1399 Johnston Street, Granville Island, BC V6H 3R9 (604) 844-3810.

April 11 & 12, 1992

"Emerging from the Underground": There is a semi-underground movement in mail art stamps in North America, and Anna Banana has been active in this network for twenty years. The workshop will include analysis of known stamp elements and design. Participants will work on design and production of a single stamp, including 'camera-ready' artwork. Silk Purse Arts Centre, 1570 Argyle Avenue, West Vancouver, BC. Registration is through the West Vancouver Recreation Centre, 780 - 22nd Street. For further workshop information contact: Susan Aoki at 925-3605.

Silk Purse Arts Centre, 1570 Argyle Avenue, West Vancouver, BC. Registration is through the West Vancouver Recreation Centre, 780 - 22nd Street. For further workshop information contact: Susan Aoki at 925-3605.

MALASPINA COLLEGE '92
CERAMIC SEMINAR
May 8 & 9, 1992
Gala wine and cheese reception at the Nanaimo Art Gallery and Exhibition Centre on the Malaspina campus on Friday, May 8, 7:30pm. Saturday features Louis Katz from the University of Missouri on "Traditional Thai Pottery: An Overview of contemporary traditional Thai wares". Additional Guest lecturers: Alan Burgess, Meg Burgess, Judi Dyell, Gordon Hutchens, Denys James, John Robertson, Diane Searle, and Paul Yard. Fee of \$55 includes lunch. Registration Deadline is April 20, 1992. To register from Vancouver call: 681-7491 or 681-7492; from Victoria 381-0431. Ask for local 8755, and register for: ARTS 299T, 59201.

Lectures

MARKETING YOUR ART II

April 26, 1992. The Surrey Arts Centre presents "Marketing Your Art". Participants will focus on presentation skills and press relations. Register by April 16. Fee: \$15. 1:30 to 3:30pm. Surrey Arts Centre, 13750 - 88th Avenue, Surrey, BC 596-7461.

THE THREAD OF MEANING- TRADITIONAL MAYAN WEAVING

May 3, 1992 1:30 to 3:30pm. The Surrey Art Gallery is having a free show on Sunday where there will be a modelling and explanation of traditional handwoven Mayan garments. Surrey Art Gallery, 13750 - 88th Street, Surrey, BC 596-7461.

KAMILLOPS ART GALLERY VIEWS CRAFT VIDEOS

April 7 - The Art of Carole Sabiston
April 21 - Dale Chihuly - Glass Master
May 5 - Beatrice Wood: Special People

TAPESTRY WEAVING WORKSHOP

May 2 & 9, 1992
This workshop features Finnish rya weaving and is taught by Kaija Tyni-Rautainen. Beginning with a short slide presentation of contemporary tapestry, this two day workshop will feature the basic techniques of rya weaving. Students will study relief forms, work with building clean shapes, colour blending and the use of shading. This workshop is open to all skill levels. Participants with previous tapestry experience will focus on design interpretations.

All viewings are at noon at the Kamloops Art Gallery, 207 Seymour Street, Kamloops. (604) 828-3543

Workshops

MAIL ART STAMPS WORKSHOP
WITH ANNA BANANA

FIRED UP
Saturday, May 30, 1992
Join the Richmond Art Gallery Association for a day trip to Fired-Up. A group ceramic exhibition at the Metchosis Community Hall. This is an opportunity to meet the thirteen exhibit ceramic artists: Kim Brown, Alan Burgess, Meg Burgess, Louise Card, Walter Dexter, Judi Dyelle, Sue Hara, Robin Hopper, Gordon Hutchens, Susan Lepoidevin, Dianne Searle, Pat Webber, and Kathryn Youngs. There will also be time for lunch and shopping in Victoria. The

Conferences/Funding

price includes transportation and ferry @ \$35 members/\$40 non-members. Bus departs from the Richmond Art Gallery at 7am or the Delta Town & Country Inn at 7:20am. Register in person or by phone at 276-4012.

HOLLHOCK WORKSHOP

May 30 to June 1, 1992
 Necessary Wisdom: The Challenges of a New Cultural Identity with Charles Johnston. The profound challenges that define our time call us to re-examine with humility and courage, our most basic human assumptions. Assumptions about being a man or a woman, about ethics, about our place in the scheme of things. This experimental workshop offers an exploration of the new sensitivity, creativity and maturity that our future demands. \$325 Prices are based on tuition, meals, and dormitory accommodation; tenting, double occupancy, and private accommodation are available. For further information contact: Hollyhock, Box 127, Manson's Landing, Cortes Island, BC V0P 1K0 (604) 935-6465

COUPEVILLE ARTS CENTRE

Registrations are being taken for photography and painting workshops taught by an outstanding faculty. Photo Focus is held April through June and Palettes Plus, June and July. For more information contact the Coupeville Arts Centre, Box 171LC, Coupeville, WA 98239 (206) 678-3396.

Conferences

DESIGN AND TECHNIQUE 3

July 31 to August 3, 1992
 The Saskatchewan Craft Council presents its 3rd annual woodturning conference. A Trade Show, extra equipment to experiment on, an informal exhibition and critique for participants. This event will explore all aspects of woodturning. The instructors will cover bows, boxes and spindles; grinding, honing and fine tuning tools; materials design and finishing; and both traditional and contemporary uses of turned work. New for this year is an instructor who uses unconventional turning techniques to incorporate turned parts in furniture. Instructors: Del Stubbis, Richard Raffin, Mark Sfirri, and Giles Glison. Registration Deadline: June 22, 1992. For further registration information: Michael Hosaluk, RR#2, Saskatoon, Sask, S7K 3J5 (306) 382-2380 or Don Kondra (306) 382-7385.

GLOBAL THREADS

Ontario Handweavers and Spinners 1992 Conference will be held April 26 to May 3, 1992 at Centraia College, Huron Park Ontario. Exhibits, fashion show, lectures. For more information contact Germain Osborn, 363 Road 4 E., Kingsville R.R. #2, Ontario N9Y 2E5.

Funding

JEAN A. CHALMERS FUND
 The Jean A. Chalmers Fund for

the Crafts provides support to professional craftspeople or nonprofit crafts organizations that wish to carry out projects with a theoretical or practical application in the development of the crafts in Canada. For a description of the application procedures and criteria, please call the Canada Council Communications Section, (613) 598-4365. The Canada Council accepts station-to-station collect calls. The next competition deadline is May 14, 1992.

CABC GRACE CAMERON ROGERS SCHOLARSHIP

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

HANDWEAVERS GUILD OF AMERICA

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

Regional - Exhibitions

KAMLOOPS ART GALLERY

April 16 to May 17, 1992

"New Works" A showing of recent works by ten members of the Thompson Valley Potter's Guild. Open Monday to Saturday 10 to 5, Sunday 1 to 5. Kamloops Art Gallery, 207 Seymour Street, Kamloops, BC. V2C 2E7 (604) 828-3543.

BARBARA HELLER

April 2 to 30, 1992

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

"MORE MAGIC"

May 7 to 31, 1992

B.C. Artists Invitational. In conjunction with the National Glass Conference. View the work of: Sarah Knoeber, Silvie Roussel, Jeff Burnette & Laura Burns, Louise Duffy, Gary Bolt, Wayne Ryzak, Lou Lynn, Chuck St. John, Linda Westrom, Graham Scott, Bee L.Koh, Chris Smith, and Jennifer Franklin. Craithouse, 1386 Cartwright Street, Granville Island, Vancouver, BC 687-6511.

PAPIER MAGIQUE

April 3 to May 6, 1992

Georges Gamache and Micheline Larose of Papier Magique show "New Work" in paper mache. Circle Craft Gallery, #1 -1666 Johnston Street, Granville Island, BC

GALLERY OF B.C. CERAMICS

April 2 to 20, 1992

Salt-fired work by Gordon Hutchens, Cathi Jefferson, Lynne Johnson, Sam Kwan and Lari Robson.

April 21 to May 8, 1992. Fredi

Rahn's most recent work will be featured. Gallery of B.C. Ceramics, 1359 Cartwright Street, Granville Island, BC 669-5645.

TABLE OF HONOUR

March 7 to April 26, 1992

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

Fairs

RICHMOND POTTERS' CLUB

ANNUAL SPRING SALE

April 25 to 26, 1992

Annual Spring Sale of Handmade Pottery will be held at the Minoru Sports Pavilion, 7191 Granville Avenue, Richmond, BC. For further information call 271-1688

Notices

GRANVILLE ISLAND

GARAGE SALE

Saturday, May 9, 1992.

The friends of Granville Island and CMHC Granville Island will sponsor a huge Garage Sale for Granville Island community members only. The CABC will be represented by three tables and urges members to donate goods.

The much needed funds generated by the CABC tables will go towards our operating budget. The Sale will take place 10am to 2pm in the Parking Garage Building #73 (near the Granville Island Hotel). Any questions or donations please contact the CABC office at 687-6511.

Join the Crafts

Association of

British Columbia

BENEFITS OF MEMBERSHIP

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

GENERAL \$47

STUDENT/SENIOR \$30
Registered Full-Time Students



NEW



RENEWAL

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Province _____

Postal Code _____

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Craft _____

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