

# craft contacts

caiboc

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

(604) 687-6511

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REVISED EDITION OF PETER  
WEINRICH'S SPEECH, PRESIDENT  
OF THE CANADIAN CRAFTS  
COUNCIL, TO THE CCC  
MEMBERSHIP  
BY LUTZ HAUFSCCHILD

I have been asked to comment on the significance of craft in modern society and the importance of a national institution devoted to crafts.

# ON

you have any sensitivity at all to your community, your environment, your heritage and many other contemporary concerns - yes, even political ones - then you have to "opt in". Of course, there are many things you can do as an individual, but by and large, those things will be infinitely more effective if done as part of a larger Whole.

So - why do I say you can't opt out anymore? Let me now qualify that

# THE

slightly, you can - if you want to be a hermit or indulge in some similar egotistical pursuit. But setting that aside, the main reason is that government is

There are, of course, different kinds of national institutions devoted to crafts. The one I am most intimately concerned with is the Canadian Crafts Council, which might be briefly described as a national arts service organization specializing in constructive advocacy, relative to the federal government. Why is such an institution as this necessary?

Otherwise, they don't get to play - their influence is exactly nil.

having more and more to do with our lives - and will have more and more to do with our lives, no matter what the Reform Party or the late great Friedrich Hayek had to say. Despite the talk of downsizing and privatization and so forth, they really are not - indeed there cannot be significant reductions in the influence of government in our lives. It's not that the world have become too interlocked,

*Continued on page 10...*

If craftspeople want to be heard, to have their interests looked after, they have no alternative but to band together in an organization.

# Significance of Craft Today

## Crafts Association of British Columbia

1386 Cartwright Street  
Granville Island  
Vancouver, B.C.  
V6H 3R8  
(604) 687-6511

### BOARD OF DIRECTORS

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### Administrative Assistant

Deirdre McLaughlin

### CRAFT CONTACTS

Editor: Erinne Pantages

Mailing: Deirdre McLaughlin

Deadline for February Issue:  
January 20, 1993

Advertisements must be camera  
ready. Costs are as follows:

1/8 page \$30

1/4 page \$40

1/2 page \$60

Whole page \$160.

Classified ads \$10, maximum of 30 words.

## C O N T E N T S

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## Welcome to New Members

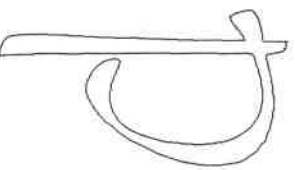
Catherine Barr, Denyse Cedar Wallace,  
Joanne Copp, Laura Fry, Margaret  
Klajnert, Marg Koetsier, Jan Korteweg,  
Linda MacNaughton, Judith Speelman,  
Shirley Corris, Okanagan Touch Wood

# Happy Holidays!

# ART HAZARDS UPDATE

REPRINTED FROM "ART HAZARDS NEWS", VOL. 15, NO. 4, 1992

## Papermaking



**p a p e r m a k i n g**  
involves first preparing the pulp, and then making the paper. A wide variety of woods, plants, vegetables, used paper, rags, etc. can be used in papermaking.

Preparing the pulp involves separating out the cellulose fibers from the plant material. Many plant materials are very tough and require boiling in sodium carbonate (soda ash) or sodium hydroxide (lye) at pH 12-14 to accomplish this. Rotten or mulched plants would require less preparation time. The fibers are then washed, and placed in a beater to complete preparation of the pulp. After the pulp is ready, the paper is made by trapping the pulp on a wire or fabric screen frame. The pulp is either allowed to air dry on the screen, and the screen frame is inverted onto damp felt, and water expelled by applying pressure between layers of felt. This latter process is called couching.

A variety of other chemicals can be used in papermaking, including: bleach for decolorizing the pulp; sizings such as methyl cellulose, kaolin, starch, gelatin, etc.; cationic retention agents; calcium carbonate to adjust the pH; and dyes and pigments.

### Hazards

1. Some wood and plant materials can cause allergic reactions and skin irritation.
2. The alkaline soda ash and lye are highly corrosive by skin and eye contact, inhalation, and ingestion.

Boiling solutions of these alkaline materials can be very dangerous because of the risk of boiling over, and the fact that the steam will contain trapped alkali.

3. Chlorine bleach is a skin, eye, and respiratory irritant.
4. Beaters can be severe safety hazards due to the chance of trapping hands in the blades when cleaning pulp out of the blades. In addition, beaters can present noise hazards.
5. The presence of large amounts of water presents electrical hazards if it splashes onto electrical outlets or other electrical equipment. In addition, there is the possibility of major water leaks.
6. Some pigments can be hazardous. Titanium dioxide, which is commonly used, has no significant hazards.

### Precautions

1. Learn to identify possible toxic or allergic woods and plants in your area.
2. If possible, do not boil in fibers in alkali. In particular, this should not be allowed in secondary schools. Making paper from used paper or cardboard, or from rotten or mulched plant materials, eliminates the need for boiling in alkali.
3. For softer fibers, soda ash can be used instead of lye. Soda ash is somewhat safer than lye, but still requires careful precautions.
4. When using lye or soda ash, wear rubber gloves, protective apron, and chemical splash goggles. When boiling alkali, I also recommend wearing a face shield over the goggles. An eyewash fountain and emergency shower should be readily accessible.
5. Add alkali slowly to water, while stirring. Adding it too fast can result in boiling and splashing.

6. If possible, do not boil the lye or soda ash solution. It would be safer to heat it to a lower temperature for a long period of time. Never leave the heated alkaline solution, unattended to prevent boiling over.

7. The boiling or heated alkali solution should be equipped with a canopy hood exhausted to the outside.
8. Wear gloves, goggles and protective apron when using bleach. There should be ventilation to remove the irritating gases from the bleach.
9. When rising the pulp with fresh water to remove the alkali or bleach, remember the wash water can be alkaline. Adjust the pH of the wash water to between 7 and 8 with citric acid or white vinegar before pouring down the drain.
10. To minimize the chance of electrical shocks, ground fault circuit interrupters (GFCI's) should be installed on all electrical outlets within six feet of the chance of water splashes. It is also possible to install the GFCI at the circuit breaker for the entire area.
11. Waterproof the floor and area to avoid leaks.
12. The beater must be equipped with machine guards that will prevent anyone from putting their hands near the blades as long as the blades are still rotating. In some old beaters, the blades take a long time to stop, even after the power is cut off.
13. If the beater is excessively noisy, it should be located in a room where only the operator is exposed to the noise. The operator should wear ear plugs or ear muffs. Good maintenance can often decrease noise levels.
14. An alternative to using a beater for small scale papermaking (e.g. in school), would be to use a large blender.
15. Whenever possible, use premixed pigments or dyes to color the paper. To mix the powder, make a concentrated solution or past inside a glove box.

# AWARDS

## THE CRAFTS ASSOCIATION OF B.C. IS ACCEPTING NOMINATIONS FOR THE JEAN A. CHALMERS AWARD FOR CRAFTS

Established in 1992, this annual national award, valued at \$15,000, is presented to a Canadian craftsperson whose work has influenced creativity and has set significant standards for innovation and excellence. The award continues the commitment of the Chalmers family to raising the profile of crafts in Canada, by honouring distinguished craftspersons who have made such vital contributions as setting new standards with their work, reaching regional, national or international recognition, teaching, or contributing to artistic life in their community.

The Chalmers Awards were originally created in 1973 by the Floyd S. Chalmers family to honour artists in dance and theatre, and have this year been enhanced to include new prizes in music, craft and visual arts. The Jean A. Chalmers Award for Crafts is one of 13 existing and newly established Chalmers Awards worth a total of \$160,000. The winners will be announced during the Chalmers Award ceremony at the Tannenbaum Opera Centre in Toronto, on Monday, May 31, 1993.

The CABC will be accepting nominations from members of the crafts community until January 7, 1993. Please enclose a biography and letter of support for your nominee. Mail to: Awards Committee, Crafts Association of B.C., 1386 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R8.

# made by hand

## THE PLEASURES OF MAKING

All craftspeople in B.C., working in any media, are invited to submit their work for jurying to CABC's biannual exhibit, Made by Hand: the Pleasures of Making.

The exhibit will be in **June and July of 1993** at the Canadian Craft Museum. Jurors are: Doris Shadbolt, art historian and curator, Lloyd Herman, an acting Curator of the Canadian Craft Museum, and Brian Baxter, glass artist.

The emphasis of the exhibit, as the title suggests, is to demonstrate and explore that most human of drives which is to create objects. We possess the ability to make and to express ourselves in tangible ways that create surrounding and forms that identify our humanity and place. The particular affinity of crafts to material and process will be explored, as well as sources of inspiration, influences of ethnic cultures and the collaborative process. We wish our public audience not only to appreciate the end-product, but also to understand the 'making' - the physical and sensory experience of craftspeople in particular.

This exhibit is a direct result of CABC's Symposium: "Quo Vadis 20th Century Craft?" last November, which explored the nature of craft. Please see Doris Shadbolt's article in the March 1992 Newsletter for further background reading.

Deadline for submissions is **February 28, 1993**. Made by Hand Committee Members are: Laurence Heppell, Barbara Cohen, Kaija Tyni-Rautainen, Louise Jackson, Lloyd Herman and Jean Kuwabara. Please call or write to the office if you have any questions, as we would be pleased to answer them.

### PLEASE NOTE:

Works in all media may be submitted to **Made By Hand**, including wood, which was inadvertently left out of the application form.

# made by hand

# CraftHouse

## NEW CRAFTHOUSE MANAGER

There have been several changes at the CABCC recently. The most important has been the hiring of a new Crafthouse Manager, Jo Darts. Jo comes to us with 17 years of experience working in the crafts. Jo has worked as a craft consultant, and with Circle Craft on special projects such as craft fairs and wholesale shows. She also managed the Craft Shop at Expo '86. More recently she has been working at New-Small & Sterling Glass Studio on Granville Island. Jo will start in January 1993. The CABCC welcomes Jo.

We have also been very fortunate to have board member Kaija Tyni-Rautainen volunteering on Tuesdays in Crafthouse. Many of you may already know Kaija or her work as she recently had an exhibition in Crafthouse of her beautiful tapestries.

## CRAFTHOUSE ALCOVE

### Virtues, Angels & Archangels To December 31, 1992

Featuring the hanging angels of Jeanne Morrow. Jeanne's work has evolved from spiritual concerns and an interest in the metaphor of the angel. She explores the angel as an historic image, and the sense of lifting the historic image off of the 2-dimensional surface and piecing it freely in the immediate environment. The show is graced with candlestick holders made by James Koester and Lis Jensen.

### Redefining the Sweater January 7 to February 14, 1993

Members of the Greater Vancouver Weavers and Spinners Guild, Vancouver Guild of Fabric Arts and the Fraser Valley Quilters Guild present a non-knit sweater exhibition. Sweaters in any textile medium other than knitting including sweaters that are woven, crocheted, quilted, pieced, stitched, surface designed or felted. Opening reception January 7, 1992, 5 to 8pm.

## NEWS

# MAJESTIC SETTINGS

The First Annual  
"Designed For You"  
Fundraising Raffle

The winning ticket #1974 was drawn on November 30, 1992. Nancy Buan of Vancouver was the winner. Nancy is currently a volunteer member at the Canadian Craft Museum and is very excited about her prize. The craftspeople will meet with Nancy in her home within the next few weeks to begin the designs for her table settings. Thank you to all members who sold and bought raffle tickets.

### MORE EXCITING NEWS!

Jean Kuwabara, president of the Board of Directors, gave birth to a baby girl December 2, 1992. Both are healthy and happy. Congratulations Jean!



# CALL FOR ENTRY

**7th ANNUAL  
NOVEMBER 18 - 21, 1993  
Calgary Convention Centre  
Calgary, Alberta  
180 High Quality Artisans**

For Application Form Write or Call:  
**ART MARKET PRODUCTIONS**

Marlene A. Loney

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

# Events Calendar

CALL FOR ENTRY

December / January

CRAFT FAIRS

## JUGS, PITCHERS, DIPPERS AND METAPHORS

The Potters' Guild of B.C. is organizing a juried exhibition at the Canadian Craft Museum which will focus on jugs. It will run concurrently with the Crafts Association of B.C.'s juried **Made by hand** exhibition, "The Pleasures of Making", from May 28th to July 18th, 1993.

As the title suggests, this exhibition will challenge the potter to explore the image of this simple vessel, from function to abstraction. The work should demonstrate some or all of the following: skill, technical virtuosity, individuality, experimentation, and artistic vision.

### Entry Procedure:

1. Eligibility: Potters resident in Canada and entries to have been completed since January 1st, 1992, and not previously exhibited.
2. One entry per person, with one piece to be submitted for jurying by **March 31, 1993**.
3. Total entry fee (non-refundable):  
Member of Potters' Guild of B.C. \$20; Non-member of Potters' Guild of B.C. \$30. Entry Fee and application to be submitted by **January 31, 1992** to the Potters' Guild office at 1359 Cartwright St., Vancouver.
4. All entries will be returned at Guild expense in packing container supplied by the entrant. make sure container is reusable!
5. The jurying procedure will be a one-stage process: selection will be made from submitted pieces.

**JOHN CHALKE** from Alberta will be the juror for this exhibition. He is well known to B.C. potters, having recently given a workshop for the Salt Spring Island Potters' Guild. Many of you may have heard him on CBC's Morningside several years ago instructing Peter Gzowski how to throw a pot, over the radiol

## HANDWEAVERS SPINNERS AND DYERS OF ALBERTA

Annual Conference and Juried show will be held from May 7 to 9, 1993 in Lethbridge, Alberta. It's theme is "From Peaks to Plains". The deadline for the juried show is **April 9, 1993**. These events are open to members and non-members (upon payment of a \$20 membership fee). Send membership fee to Nelle Vande Gutches, 14002 - 101A Avenue, Edmonton, AB T5N 0L2

## IN CELEBRATION OF THE STITCH 1993

**August 9 to 20, 1993**

The Vancouver Guild of Fabric Arts, invites you to participate in our exhibition to commemorate The Year of American Craft 1993. This will be a juried exhibition of original Fabric/Fiber Art open to all residents of British Columbia. The exhibition will include all fabric and fiber techniques. Emphasis should be placed on the use of the stitch (hand or machine), either as an integral part of the work or as an embellishment. Accepted work will be exhibited in the Hongkong Bank Atrium, 855 West Georgia Street, Vancouver, from August 9-20, 1993 during the time the travelling show "Celebrating the Stitch" will be shown in the Canadian Craft Museum. Submission slides due **May 15, 1993**. Send a Self Addressed Stamped Envelope for complete details and entry form to: Vancouver Guild of Fabric Arts, c/o QED Communications, 201 - 1122 Mainland Street, Vancouver, B.C. V6B 2T9

## GULF WAR QUILTS

Anyone who made a quilt as a result of the Gulf War-Operation Desert Storm- is invited to contact: Nancy Cameron Armstrong, 143, 16335 14 Avenue, White Rock, B.C. V4A 1H2

## GENERATION TO GENERATION-NATIONAL QUILT COMPETITION

**Closes March 15, 1993**

Open to Canadian residents. For original designs. Completed quilt must not have won any other awards. Submit: completed entry form, \$15 entry fee and Coats spool labels or UPC codes from Mountain Mist batting (or reasonable facsimile) for material used in construction. Size: 40" x 40" to 60" x 60". Any quilting technique may be used. \$4,000 in prizes. Entry forms available from: National Quilt Competition, Coats Patons, 1001 Roselawn Avenue, Toronto, ON M6B 1B8

## FIBER FANFARE 1993

A juried fashion show sponsored by the NW Weavers Guilds July 15 to 17, 1993. Includes: B.C., Yukon, AB, & SK. \$10 fee. Slide/swatch deadline: **March, 1993**. Prospectus: Fina Gelfand, 2810 W. Crockett, Seattle, WA 98199, (206) 285-0890.

## INTERNATIONAL LATHE TURNED OBJECTS: CHALLENGE V

**Deadline: July 10, 1993**

Applications are currently being accepted for an international competition to select innovative functional, decorative, and sculptural lathe-turned work produced from 1991 through June 1993, for an exhibition schedule for January 28 to April 1994 in the Philadelphia area. Entries must include at least 2 slides per piece, 1 overview and 1 detail shot. Entry fee: \$20 for up to 3 pieces. Send a SASE to Wood Turning Center, PO Box 25706, Philadelphia, PA 19144, USA (215) 844-6116

## THE MUSEUM FOR TEXTILES

Accepting proposals from curators and craftspeople for future shows. Include resume, artist's statement and/or proposal, and SASE to: Contemporary Gallery Exhibition Committee, The Museum of Textiles, 55 Centre Ave., Toronto, ON M5G 2H5, ph. (416) 599-5515.

## "FIREWORKS 1993"

**Entry Deadline: January 10, 1993**

Open to clay/glass artists living in Canada. Juried from up to 2 slides per entry; up to 3 entries. Fee: \$10 per work, plus \$53.50 membership fee for Fusion, Ontario Clay and Glass Association. Purchase awards up to \$4000. The exhibition will be May 25 to May 31, 1993 and touring through 1995. Contact Carolynne Pynn-Trudeau (613) 233-9455.

## THE WEEKEND MARKET UNDER THE BRIDGE

**Every weekend**

A new weekend market is coming to Richmond. This is a project of the BC Paraplegic Association, with net proceeds from its operation benefitting those receiving help through the BCPA. Located under the cover of the Oak Street Bridge, at 9250 Van Home Way, this will be an outdoor market which incorporates the benefits of being sheltered from the elements, rain or shine. The market will operate year round on Saturdays, Sundays and holiday Mondays 9am - 4pm. Those interested in further information may contact Doug Row or Bill Spaner (604) 278-0685

## ATLANTIC CRAFT TRADE SHOW

**February 7, 8 & 9, 1993**

This show will feature the best of the best in crafts, giftware and apparel at the World Trade and Convention Centre in Halifax, Nova Scotia. For further information contact: The Atlantic Craft Trade Show, PO Box 519, Halifax, Nova Scotia B3J 2R7 (902) 424-8609.

## ONE OF A KIND SPRING SHOW

**March 31 to April 4, 1993**

At the Automotive Building, Exhibition Place, Toronto. 550 exhibitors of unique handmade Canadian products. Group discounts available for admissions. The Canadian Craft Show Ltd.; 21 Grenville Street, Toronto, ON M4Y 1A1

## ORIGINALS-THE SPRING CRAFT SALE

**April 22 to 25, 1993**

At the Ottawa Civic Centre, Lansdowne Park. This is a companion show to the Ottawa Christmas Craft Sale. Contact: Tom Gamble, Industrial Trade and Consumer Shows Inc., 47 Clarence Street, Suite 440, Ottawa, ON K1N 9K1; (613) 232-5777.

## BUMBERSHOOT '93

**Deadline: February 26, 1993**

Bumbershoot, The Seattle Arts Festival is accepting applications for artist, musicians, writers, performers, and vendors to participate in the 1993 Festival. The Labor Day Weekend celebration annually draws 250,000 people to the 74-acre Seattle Center to enjoy four days of regional, national and international talent. Funding is being offered for artists in literary arts, musical performance, visual arts, dance, children's art projects, theater, and comedy. Art and craft vendors for the ArtMarket are also invited to apply. For an application for any category contact: Bumbershoot, PO Box 9750, Seattle, WA 98109-0750 (206) 682-4FUN.

## ART MARKET, ALBERTA

**November 18 to 21, 1993**

7th Annual Art and Craft Sale. 180 booths, juried, quality event. Located at the Calgary Convention Centre, Alberta. **Deadline: April 1, 1993**. Apply early! Art Market Productions, Marlene Loney, PO Box 385, Banff, AB T0L 0C0 (403) 762-2345.

## EDUCATION

### RE-PRESENTING WOMAN: NEW CONSTRUCTIONS OF FEMALE GENDER January 23, 1993

A day-long symposium in accordance with the fifth annual "Women In View" festival. SFU Harbour Centre, 515 West Hastings St. 10-5:30pm. \$15. For festival information contact: Women in View, 314 Powell Street, Vancouver, 685-VIEW.

### FLORENCE, ITALY May 8 to June 3, 1993

Emily Carr College of Art and Design offers Four unique art courses to be held at the Santa Reparata Graphic Art Centre in Florence. Courses offered in printmaking, drawing, and photography. Anyone from the amateur to the professional will appreciate these workshops. Scholarships available. For further information contact: Emily Carr College, Part-time Studies, 1399 Johnston Street, Vancouver, B.C. V6H 3R9 (604) 844-3810.

### COUPEVILLE ARTS CENTER WORKSHOPS - NEEDLEWORKS March 15 to 17 & March 19 to 21, 1993

Weekend Workshops offered: Monoprints and More, Lace Knitting, Temari Balls, Secrets of Peyote Stitch, Ganseys: Traditional Techniques for the Classic Workshirt, The Scottish Fair Isles: Color and Techniques, Clothing for the Body and the Soul, Working with Curves, Improvisations! Let's Experiment, Textured Ethnic Knitting, Multi-Colored Ethnic Knitting, Creative Approach to Color and Design, Dyeing for Color with Fabric Marbling, Quilt Designs with Strip Piecing, Tie-dyed Fabric, Dolls Dolls Dolls, Glowing Fans or Kimono Fan, Surface Embellishment Through Bead Embroidery. For further information contact: Needleworks, PO Box 171, Coupeville, WA, USA 98239, (206) 678-3396.

### A GLAZE WORKSHOP WITH A DIFFERENCE! Saturday, January 16, 1993, 10-4pm

Vincent Massey's wonderful exuberant pots with their brightly coloured stoneware glazes are, I am sure, known to many of you. This is not a technical glaze calculation workshop, but will concentrate instead on glaze applications with a simple method of making glazes fit. Vincent will also show slides to demonstrate his techniques. To be held at the Burnaby Art Centre, 6450 Deer Lake Ave. Registration is through the Art Centre. \$25 Mail to: Burnaby Art Centre, 6450 Deer Lake Avenue, Burnaby, B.C. V5G 2J3

### GORDON HUTCHENS WORKSHOP January 23 & 24, 1993, 10-4pm

To be held at the new facilities in Richmond Cultural Centre. Workshop is free to Richmond Potters Club members, and \$15 to non-members. A pot-luck lunch will be held on Sunday: bring some food and your own utensils. Contact Shirley Inouye at 231-6440 for pre-registration.

### FRASER VALLEY POTTERS GUILD February 5 & 6, 1993

Sponsoring a workshop at Kwantlen College with American potter Frank Boyden. Contact Cathi Jefferson to register. \$40.00 for the two days. P.O. Box 214, Surrey, B.C. V3T 4W8

## EXHIBITIONS

### CIRCLE CRAFT GALLERY January 7 to February 3

"Earth and Spirit". Earth Vessels: New works in clay by Sue Hara. Opening January 7.

**February 5 to March 2**  
Handblown Glass by Morna Tudor. Opening February 4.  
Circle Craft Gallery, #1 - 1666 Johnston Street, Granville Island, BC.

### JEANNE MORROW December 3 to 31, 1992

"Virtues, Angels & Archangels". Opening reception First Thursday, 5:00 to 8:00pm. Craffhouse, 1386 Cartwright Street, Granville Island, Vancouver, 687-7270.

### DALE CHIHULY To December 31, 1992

Glass exhibition and installation by Dale Chihuly including Venetians, Macchias, Baskets & Floats. Patrick Doheny Fine Art Ltd., 1811 W. 1st Avenue.

### VANCOUVER MUSEUM Japanese Dolls

Through January  
The citizens of the City of Yokohama, Japan presented over 100 display dolls to the citizens of Vancouver. These intricate, beautifully hand-made dolls in period costumes, were exchanged as a token of friendship and peace between the two cities. Vancouver Museum at 1100 Chestnut Street, Vancouver, BC 736-4431.

### "PAPIER MACHE CLOCKS" January 11 to February 10, 1993

By Lisette Coates. Paper-Ya, Net Loft, Granville Island.

### RICHMOND ART GALLERY January 16 to February 15, 1993

Mixed media works by Barbara Greig. Ceramics by Kinichi Shigeno. #180 Minoru Park Plaza, 7700 Minoru Gate, Richmond, BC 276-4012

### VANCOUVER EAST CULTURAL CENTRE GALLERY January 6 to February 2, 1993

"Sacred Manifestations", handmade felt images by Judy Varga. 1895 Venables, Vancouver, BC. 254-9578.

### "REDEFINING THE SWEATER" January 7 to February 14, 1993

The Greater Vancouver Weavers' and Spinners' Guild will host an exhibition of sweaters "redefined". Opening, First Thursday, Jan. 7, 5-8 pm. Craffhouse, 1386 Cartwright Street, Granville Island, Vancouver, 687-7270.

### UBC MUSEUM OF ANTHROPOLOGY To March 14, 1993

"Possessions from the Past - this exhibition features the traditional tools, utensils & clothings of the Hakka people of Hong Kong. 6393 NW Marine, Vancouver, BC 822-3825.

## OUT OF TOWN EXHIBITIONS

### ALBERTA CRAFT COUNCIL GALLERY January 11 to February 20, 1993

"Masters of the Crafts", recipients of the Saidye Bronfman Award for Excellence in the Crafts 1977-1986. Manulife Place West, 2nd Fl., 10150 - 102 Street, Edmonton, AB.

### AMERICAN CRAFT MUSEUM Through March 28, 1992

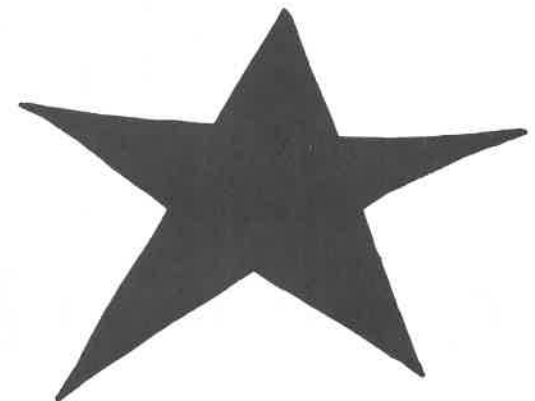
"Water Column," site-specific glass installation by Steve Tobin.  
November 19 to March 28, 1992. "John McQueen: The Language of Containment"; "Nancy Crow: Work in Transition". American Craft Museum, 40 West 53rd St., New York, NY 10019 (212) 956-6047.

### INTERNATIONAL PILCHUCK EXHIBITION December 3 to January 31, 1993

William Traver Gallery, Seattle, Washington.

### "COLLECTING A TO Z" Through January 3, 1993

Bellevue Art Museum, Bellevue, Washington.



# FUNDING

**EXPLORATION IN THE ARTS-CANADA COUNCIL**  
Deadlines: January 15, May 15, September 15

Project grants to support innovative approaches to artistic creation and new developments in the arts. The grants are for 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, presentation. Offered to emerging artists and organizations or established artists changing disciplines. Submit a brief project description and resume of the individual responsible for the project at least one month before the preferred closing date. Organizations include a summary of past activities. Application forms will be sent to potential candidates. Regional multidisciplinary juries of professional artists will assess submissions; awards are announced about four months after closing dates. **Exploration Program: The Canada Council, PO Box 1047, Ottawa, ON K1P 5V6.**

# RETAIL OUTLETS

## SHOESTRING GALLERY

Call for paintings, pottery, drawings, sculpture, jewellery, textiles, glass and more. Call for unique and original items in any media, particularly we need 3-dimensional objects, decorative or functional. (No prints except artist's hand-pulled runs of 350 or less.) Consignment and purchase. Write or call for "Information for Artists", Box 1677, 100 Mile House, B.C. V0K 2E0. Phone (604) 395-3822.

# NOTICES

**STUDIO 5 SPACE: GRANVILLE ISLAND**

The Potters' Guild of B.C. offers the use of an equipped studio on a subsidized basis to a person working in clay in Canada and who is at and early stage in their career. The space in question is one of five in a large group studio (the other four are privately leased from CMHC), with tenure from May 1st to April 30th of the following year. The 1992 monthly cost, including utilities, is \$171.20, incl GST.

The successful applicant will be selected by the Board of Potters' Guild from those applications received at the Guild office by March 31, 1993. Interested persons please send at least 6 slide of current work, and a typed resume to the Guild at 1359 Cartwright Street, Vancouver, B.C. V6H 3R7, by March 31, 1993.

## ATTENTION CRAFTSPEOPLE!

Use the North Shore News Classifieds to promote your products and increase your sales! The Pick-A-Present Christmas column runs until December 23. For a wider audience use our YANCOUVER program where you'll reach a million readers! Call Diana Gosling, North Shore News, 986-6222

**Canadian client seeks Jewellery** with wildlife/nature theme in quantities of 250-500 pieces. Silver, pewter, nobium and Canadian gemstones of interest. Contact: The Catalogue Coach, 3555 Don Mills Road, Suite 6-164, Willowdale, ON M2H 3N3.

**Canadian client seeks Crafts** with wildlife/nature theme in quantities of 250-500 pieces. Glass, paper, pewter and woven products of interest. Contact: The Catalogue Coach, 3555 Don Mills Road, Suite 6-164, Willowdale, ON M2H 3N3.

# Insurance

In early 1991, the Canadian Conference of the Arts, in cooperation with the Department of Communications and arts service organisations, undertook a survey of self-employed artists to determine their needs in the area of insurance benefits. The survey was carried out and compiled by William Mercer Ltd., actuarial consulting firm.

The Mercer report recommend that it would be most expeditious to adapt existing social benefit programmes rather than undergoing the considerable expense and effort required to establish new programmes. Accordingly, the CCA approached ACTRA Fraternal Benefit Society about the possibility of opening up their plan to non-members.

The Board of Governors of the Society considered the CCA's request and subsequently approved the appropriate amendments necessary to open their insurance benefits to individuals or groups of individuals in the arts community who are not ACTRA members. They then requested their actuaries to develop an insurance benefit plan which would respond to the needs and means of self-employed artists, as indicated in the survey. We enclose 2 proposed options which have been presented by the Society's actuaries, and the "assumptions" on which they have been based.

In order for the Society to proceed with the plans they must have an idea of how many of our members are interested in taking advantage of

their proposed benefit plans. Please note that any expression of interest is not a commitment to purchase a plan, and that even negative feedback is useful to us. We would therefore ask you to send a reply to the Crafts Association of B.C. by fax, telephone, or mail, as soon as possible.

- Plan A                    \$65.00/Month
- Plan B                    \$45.00/Month

For program breakdown please contact the CABC office for copies @ 687-6511.





# At The Canadian Craft Museum

## **KAFFE FASSETT**

### **WORLD TOURING EXHIBITION**

December 3, 1992 - January 31, 1993

This British exhibition illustrates the scope and vision of the brilliant textiles artist and colourist Kaffe Fassett. The exhibition features 133 works in knitting and needlepoint and is based on a retrospective exhibition held at The Victoria and Albert Museum, Britain's national museum for the decorative arts. Many of the pots and other artifacts from Kaffe Fassett's private collection that have inspired specific works will be exhibited along with a video theatre showing the British television series Kaffe Fassett's Glorious Colour.

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## **THE GREAT VANCOUVER SWEATER COMPETITION**

In celebration of the Kaffe Fassett World Tour, The Canadian Craft Museum is sponsoring The "Great Vancouver Sweater" Competition. Sweaters from across Canada have been received in either of two categories; handmade and machine knit sweaters. The garments include cardigans, pullovers or vests and are original designs reflecting the spirit of Vancouver with colour, creativity and fun. The winners will be announced on December 1 at the Kaffe Fassett Lecture and Awards Ceremony. Finalists garments will be displayed at the Museum during the Kaffe Fassett exhibition.

## **IN PLACE: CRAFT FROM**

### **SASKATCHEWAN**

February 10 - March 28, 1993

This touring exhibition, curated by The Saskatchewan Craft Council, features the work of six innovative Saskatchewan artists in explorations of glass, jewellery, tapestry and furniture. Although different mediums are used, the artists share in responding to the unique isolation and freedom from peer pressure that Saskatchewan offers.

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## **PUPPETRY IN CANADA: AN ART TO ENCHANT**

April 9 - May 16, 1993

A touring exhibition of work by critically acclaimed companies and puppeteers celebrating Canadian puppetry. This exhibition organized by The Center for Puppetry Arts in Atlanta, Georgia combines puppets from the collection of The Puppet Centre in North York, Ontario with creations by individual artists from across the country. The Canadian Craft Museum will host a variety of hands-on workshops and activities for both children and adults in conjunction with the exhibition.

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## **MADE BY HAND: THE PLEASURES OF MAKING**

May 28 - July 18, 1993

The Canadian Craft Museum opens this touring exhibition of craft from British Columbia curated by The Crafts Association of B.C. The emphasis of the exhibition, as the title suggests, is to demonstrate and explore the process and art of creating objects.

## **JUGS, PITCHERS, DIPPERS AND**

### **METAPHORS**

June 11 to July 25, 1993

This exhibition curated by the Potter's Guild of British Columbia examines and explores the jug. The work of Canadian potters contemplates the form of this simple vessel in pieces ranging from functional to abstract.

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## **CELEBRATING THE STITCH**

July 29 to September 8, 1993

An exhibition incorporating 142 works by 82 artists from across the United States and Canada in an exploration of contemporary fibre art using embroidery and stitchery as a base. The artists of this international touring exhibition address their choice of media discussing both its history as a craft with a long and rich tradition and its future as a vital and varied contemporary visual art form.

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## **TINET 2**

September 16 - November 14, 1993

Featuring tapestry artists from around the world, this international exhibition examines the artists' personal motivations for choosing to express themselves in the challenging medium of tapestry. The show hopes to transcend the limitations of language and of geographic/political borders by using tapestry as narrator, critic and troubadour.

**639 HORNBY STREET**

**VANCOUVER, B.C.**

**V6C 2G3**

**(604) 687-8266**

# ON THE

## *Significance of Craft Today*

...Continued from page 1  
to interdependent, and, above all, too complex for us - it has always been that way. The difference is that we, the people, have woken up and know that it really is so. Our days of naivety, the innocence of childhood, are over. We are now teenagers - and those of you with families will know exactly what that implies. It is no wonder we have all sorts of temper tantrums taking place around the world.

Now governments can, and do, do stupid things sometimes - although much less frequently than their detractors would have you believe, if you really measured the good and the bad. But governments are seldom deliberately malignant. Nonetheless, because of the complexity of life at the end of the twentieth century, they simply cannot know the full impact of the regulations and legislation they propose. Never mind the craftspeople - governments themselves need crafts organizations to assess the impact of what they are doing.

You may well have heard before the economic arguments for the private and public collection of works of art - about the possibilities of shrewd investment for the individual; about the attraction for tourists - an we already know that tourists to Canada are actually more interested in cultural things than they are in our much vaunted forests and lakes - about the improvement of design and consequent improvement of trade; and about the common human need for things that are both useful and beautiful. These are all fine and necessary arguments, and we are inclined to think that they are arguments we have adduced in the past ten or twenty years - mainly to lever more money from recalcitrant governments.

International, national, provincial exhibitions, collections - and collectors - of craft objects are essential. It is essential that such things be exhibited to the public - that the public be informed, as informed about these as it ought to be about politics, economics and the community. I do not need to develop these arguments to you; they have been well-rehearsed in the past - indeed the past three hundred years! - and have become the common currency of economic discourse about the arts.

That is not to say governments pay sufficient attention to them. They do not. The problem is that no government anywhere in the twentieth century is prepared to come out and say, the arts should be publicly supported for what they are and for no other reason. There always has to be another reason. Sometimes it is tourism, sometimes it is design, sometimes it is trade - sometimes, God help us, it is national unity. Well, all these arguments - even, I suppose national unity - have their place. In the arts, we take advantage of all of them, whichever one happens to be the flavour of the month. That is how we survive.

In the past fifteen years or so, we have heard much talk about "cultural industries". UNESCO addressed this question in 1982 and had this to say: "A cultural industry is held to exist when cultural goods and services are produced, reproduced, stored or distributed on industrial and commercial lines...in accordance with a strategy based on economic consideration rather than any concerns for cultural development." It considered television, radio, publishing, film, recording, the press, sports and advertising to be cultural industries. In Canada, we are not accustomed to thinking of the last two - sports and advertising - as cultural industries, but I think UNESCO is right.

Absent from the list are the visual, plastic and tactile arts - painting, sculpture and crafts; and dance, drama and music, except insofar as the latter are inescapably part of film and recording. But I want to draw your attention to the fact that all the arts, including painting, sculpture and the crafts, are being relentlessly subjected to the demands of "the market". It is not just the "cultural industries", distressing as much of the pulp and rubbish is that they purvey.

This insistence on "marketing" - subjecting everything to marketing techniques, to what the public wants - has one obvious and potentially disastrous impact: it is successful, it essentially separates these individual, creative expressions of humanity from the very community that once nurtured them, in favour of an anonymous amorphous and basically "international" market.

I do not want to be misunderstood. I have no problem with artists selling their work, indeed I wish they could sell everything they make at realistic prices! - so long as they do not compromise the essential part of their work, whatever that may be for each of them. Nor do I want to pretend that the arts will, or can, solve all problems of resurgent nationalism. But surely it is not without significance that artists have come to the forefront in many of these countries - the most famous being Vaclav Havel, the President of Czechoslovakia.

Well, you may be asking, even if everything you say is true, what has this to do with the Canadian museums dedicated to craft? I think it has two things.

The first of these is more by way of warning than example. Are you sure that the museums are not part of the commercialism that is infecting the arts? To what extent is the gallery system a part of the "art market"? Is the process of acquisitions for collections, and their subsequent exhibition, as objective as we like to think? I do not intend these to be rhetorical questions: on the contrary, I think they are questions that merit serious consideration by your board when they consider the policies that the museum will follow. If you are going to collect, how will you collect? How will you decide what to collect? Or will you just let it happen, in the sense of accepting what you are offered, which is how most of the great museums of Europe and America got started?

And if you are not going to collect but simply exhibit - well, the same questions apply. What will you exhibit - well, the same questions apply. What will you exhibit and why? Who will choose, and why will they choose what they choose? What guidelines, if any, will you give them?

The question of exhibitions opens up the whole question of sponsorship. And the issue of sponsorship is coming under increasing scrutiny. We all know the arguments about sponsorship by the tobacco companies, but that is just the tip of a very formidable iceberg.

The issue is much more subtle than that. What do we do about so-called exhibitions focusing on, say Christmas and Coca-Cola, as happened recently in Ontario? Is that really legitimate material for an exhibition?

No, the issue of sponsorship is far from simple, but of one thing I am sure; arguments about it, pro and con, have barely started.

Now I come to my second and, I hope, more positive reasons for craft museums; they are a bulwark against a tidal wave of mediocrity. You have doubtless heard much about relativism and things like that. Well, I am unashamedly in favour of standards, the highest possible standards - and that is one reason I am delighted with your opening exhibition. I can't speak for Sam Carter, or what he had in mind, but to my mind he has curated an exhibition that demonstrates standards and I can only hope you maintain them.

Never before in the whole of human history has the visual image been so commonplace, so cheap. Five or six hundred years ago, the average citizen - you and I - would see a picture - any picture - maybe once a week in church - and it would be the same picture for years on end, perhaps for our entire lifetime. Graffiti and dreams could well be the other pictures we would ever see. Today, certainly in the city, it is almost impossible to spend five minutes of our waking time without being assailed by visual images. Our cornflakes boxes carry images that might well seem miraculous to contemporaries of

Giotto. Pictures - and maybe even our painters too - have lost their rarity and their magic.

The other side of this coin concerns the crafts. Five or six hundred years ago, everything the average citizen touched or used was handmade. Almost nothing was quite like its companion. If you picked up a knife, you knew instinctively without looking if it was yours or not. Everything had that human stamp on it from the moment it was made.

We may have developed a highly sophisticated visual sense where we can correctly interpret a scribble that appears in the flash of only one frame of a moving picture: but I suggest to you that we have lost our tactile sophistication.

I would like to think that craft museums could help rekindle that sense. Let people pick up, handle, fondle, yes, and sometimes drop, the works you have. All objects share our humanity; they have a life and a death. All too often we embalm them, put them in glass boxes, so like the corpse of Tutankhamen, they shrivel up. Yes, occasionally we are justified in embalming them for some extraneous reason or symbolic purpose, just as Tutankhamen was embalmed - but only occasionally, not always. I am well aware that what I am saying foul heresy to any curator or conservator; all I can say is, beware the conservatorial-curatorial disease.

At the risk of anthropomorphism, I want to say that like humans, the unique things we make to satisfy our tactile hunger need to be cherished. But cherishing them does not mean locking them away in sterile cabinets any more than we want to be locked away in sterile cabinets ourselves. I would like the museums not just to conserve things, but to cherish them. That is how they can become important institutions for us all.

# 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.

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

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