

CRAFT

CONTACTS

NEWSLETTER OF THE CRAFTS ASSOCIATION OF BC

1386 CARTWRIGHT STREET, VANCOUVER, BC V6H 3R8

MARCH 1991

NEWS

NEW JOINT INITIATIVE FOR RESEARCH ON ARTS LITERACY IN CANADA

Social Sciences and Humanities Research (SSHRC) President, Dr Paule Leduc, and the Director of the Canada Council, Joyce Zemans, announced a special joint research initiative on arts literacy on February 8.

The joint initiative will support a state-of-the-art review of research detailing the level of arts literacy in Canada.

"This program is an innovation because it calls upon researchers from both the arts and the human sciences to work together to produce a new and exciting kind of research," noted Dr Leduc. Joyce Zemans stated, "We believe that this research will help us to understand the state of arts literacy in this country and to determine what action, if any, is needed to raise the level of arts literacy among Canadians."

The subject matter of this research is of clear interest to the Canada Council and the SSHRC for a number of reasons. One of the most important keys to the understanding of Canadian culture, as well as that of other societies, is to be found in the arts. Literacy in the arts makes a significant contribution to personal development and helps individuals become more tolerant of other ways of thinking and acting. As the world becomes increasingly interdependent, with decision-making occurring in a global context, Canada must take into account the needs and values of many different cultures, in addition to its own. Arts literacy has great social and economic value, benefiting Canadians of all ages, backgrounds, and incomes, and contributing to the right mixture of skills and knowledge required for creative approaches to problem solving.

To address these and other issues, the SSHRC and the Canada Council are jointly supporting a state-of-the-art review of research on arts literacy and arts education in Canada. The basic purpose of the review is to assess the strengths and weaknesses of existing research and research capacity within universities, other postsecondary institutions, government, and the private sector. The review will also determine where significant research needs and opportunities exist.

"This initiative represents an important collaboration between

two long-standing partners," noted Dr Leduc. "Bringing together the Canada Council's expertise in the arts with the SSHRC's skills and traditions in encouraging and funding the best social sciences and humanities research will help us understand better how to maintain our traditional sources and create new sources of arts literacy in Canada."

A national competition will be held in May 1991 to provide one award of up to \$60,000 for a state-of-the-art review of research on arts literacy in Canada. The SSHRC and the Canada Council will each contribute up to \$30,000 to support the project.

Applications will be accepted by the SSHRC and will be evaluated by a committee of researchers and policy-makers knowledgeable in the field, jointly appointed by the two councils.

This program is part of the Joint Initiatives Program, which was launched by the SSHRC in 1989 to involve public and private sector organizations in supporting research into current issues of mutual interest. The SSHRC also provides funding for research on contemporary issues through its Strategic Grants Program.

STATUS OF THE ARTIST

On December 19, 1990, the last day for the House of Commons before their Christmas recess, the Minister of Communications, the Honourable Marcel Masse, tabled Bill C96, *An act respecting the status of the artist and professional relations between artists and producers in Canada*.

There is no denying that the bill is imperfect in the sense that it does not deal with all matters, notably taxation, that the Government has already agreed must be, and will be, dealt with. However, an announcement was made at the same time to the effect that these issues will be accommodated in the 1991 Budget. It is also weak-kneed when it comes to statements of principal. These imperfections can almost certainly be charged to the well developed sense of turf-protection that exists in governments everywhere, coupled with a desperate need to avoid anything that might look like a precedent - especially where money might be involved.

Nonetheless, with all faults, it is a substantial and much needed advance on anything we presently have, and deserves our

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full support.

It opens with a proclamation affirming that the Government of Canada recognizes the contribution of artists and their importance to the cultural, social, economic, and political life of Canada. This is followed by a policy statement declaring the rights of artists to "freedom of association and expression" and to legal recognition of their associations. the right of freedom of expression is one of potential significance.

The legislation establishes a **Canadian Council on the Status of the Artist**, comprising of seven to twelve part-time members to inform the Minister, defend and promote professional artists, and propose measures to improve the working conditions of artists.

It provides for the legal recognition of artists' organizations. In defining artists it sets out disciplines such as authors of artistic, dramatic, literary, or musical works, and for our purposes, includes professionals in the "arts and crafts, or visual arts."

Recognition will be granted by a **Canadian Artists and Producers Professional Relations Tribunal**. Initially, of course, this Tribunal and the recognition it will provide is primarily of significance to the performing artists, who will now have a legal base from which to negotiate contracts and fees. Nonetheless, as time goes on its significance could grow for the self-employed artist - for example, in such matters as determining exhibition fees with national institutions or, even further in the future, possible involvement in social benefits.

As an example of turf-protection, this Tribunal will be set up by the Minister of Labour, although on the advice of the Minister of Communications; this sort of childishness is what causes the rest of us to seek solace by gazing at the vault of heaven.

By far the largest part of the Bill (25 out of 36 pages) is devoted to the Tribunal and its workings, most of it irrelevant in this context.

We strongly recommend that all craftspeople and their associations write to their MPs of whatever party urging all-party support for this Bill so that it is not made into a football for partisan political purposes; send copies to the Minister. Remember, none of these letters need postage and can just be addressed to the relevant person at the House of Commons, Ottawa K1A 0A6.

SASKATCHEWAN CRAFTS COUNCIL HAS NEW HOME

Founded in 1975, the Saskatchewan Crafts Council acquired a new three storey home at 813 Broadway Avenue in Saskatoon on December 14, 1990. An older building that the Council purchased and renovated, it provides a craft gallery on the main floor and offices above. The opening exhibition, *Something New on Broadway*, will be followed by *In Place: Craft in Saskatchewan*, which will eventually travel across Canada. The province's Lieutenant Governor, Sylvia Fedoruk, is an honorary patron of the Council and officiated at the ceremonies.

CCC FORMS ADVISORY BOARD

A number of distinguished Canadians have joined the Canadian

Crafts Council's new Advisory Board to assist with the wider political and economic contexts that involve craft. They include the Hon. Iona Campagnolo, M. Joan Chalmers, André Fortier, the Hon. Francis Fox, Senator Richard Hatfield, The Hon. Flora MacDonald, and the Rt. Hon. Mrs. Edward Schreyer. The new Governor General, the Rt Hon. Ramon John Hnatyshyn, has agreed to extend vice-regal patronage to the council.

CRAFT IN PRINT

In conjunction with the **Year of American Craft - 1993**, the University of Washington Press is producing a new series, *LeMar Harrington Publications on American Crafts*. It aims to bring greater international recognition to both tradition and innovation in American crafts, as does the **Year of American Crafts**. Publications will include exhibition catalogues, monographs on individual artists, and critical or historical studies of craft design. The Canadian Crafts Council is encouraging Canadian craftspeople to write to Canada Post encouraging it to issue a set of stamps to mark the **Year of American Craft**. Write to: Dan Campbell, Chair, Stamp Advisory Committee, Canada Post, Sir Alexander Hamilton Building, Ottawa, ON K1A 0B1.

PAINTING WITH FIRE

Painting with Fire is a 25 minute film exploring the relationship between **Cris Gluffrida**, a potter living in Chase, BC, and her anagama kiln. Cris was born in Florence, and travelled extensively around the world. She settled in Australia for awhile where she worked as a potter before returning to BC. She has lived in Chase, where, with the help of others, built a house, cultivated a garden, raised two children, and built a studio where she has made many pots over the years.

Painting with Fire is a collaboration with two friends - Katherine Hain, the producer, and Sherry Ble, an actress. The film shows Cris from start to finish making a pot and talking about some of her philosophical attitudes. The 3 day, 24 hour a day firing brings together friends, neighbours, and colleagues who all assist in this "firing and glazing" process. They experience the joy of opening the kiln after the lengthy cool-down, which has been likened to opening presents on Christmas Day.

The film is now in the editing stage and is in need of approximately \$15,000 to bring it to completion. Already a total of \$23,000 has been raised from many sources, \$2000 from the Potters Guild of BC and \$8000 from the National Film Board of Canada in the way of facilities and services. The film has been sold to the Knowledge Network and will be shown in schools and be available to visual arts organizations in a video format.

The CABC will accept donations on behalf of **Painting with Fire** and be pleased to issue a tax receipt. Your support for this exciting project would be greatly appreciated. The more we expose our artists and their work to the public the more enlightened our audience becomes.

Cris has even offered to give each contributor one of her vases. Thank you, Cris!

REPORT ON THE FEDERAL FRONT

By Paul Siren

The Canada Council, federal cultural policy, lobbying and cultural research were all covered in a recent workshop on federal funding held by the CCA. The overall message that came out of the workshop was that specific objectives are needed in all these concerns.

The participants comprised of performing artists and representatives of performer organizations, arts councils, federal government and provincial government. In reviewing the discussion paper prepared by the by the CCA, we agreed with continued permanent commitment by the federal government to the Canada Council. However, this commitment has to be defined in precise terms and obtainable objectives. We emphasized that the primary role of the Canada Council is the cultivation and promotion of creativity within the cultural sector, an objective that needs to be underlined in any policy document.

We also stressed that the efforts of the arts and cultural community should be directed to immediate issues. For example, the public perception of a conflict between the needs of the cultural sector and the need for social services, housing and food in a declining economy undermines our efforts to get increased government funding for cultural activity. Theatres, symphony orchestras, and other cultural groups, as well as individual artists in every sector, are feeling the threat of severe reductions in their activity or loss of opportunity to practice their profession as a livelihood.

What can the CCA do? The CCA should alert, encourage and coordinate cultural organizations, arts councils, and artists to support the Canada Council in its quest for increased funding as a fundamental commitment by the federal government. The CCA should also urge artists to appear before the Spicer Commission, which is assessing the cultural source of our national existence. Artists, perhaps better than any other person or group, can express the vital need for strengthening Canada's cultural presence in the face of economic continentalism and of the domination of our broadcasting services and other publications by the United States and other countries.

Because public support is crucial to affecting policy changes, we discussed the urgent need for means to convince the public and policy-makers at all levels of government to support cultural activity. One suggestion was for the CCA to consider obtaining supportive statements from influential people in the business, academic, labour, and other walks of life. Public expressions of concern from recognizable individuals would greatly increase public awareness and support.

Another concern we raised in this workshop was the diminishing quality and accessibility of research information. We agreed that research on cultural activity is a federal responsibility. Existing information must be gathered; comprehensive and systematic methodology must be developed, methodology that is accessible to a variety of cultural groups at minimal or no cost. Again, going from general goal to specific objective, we talked about the creation of a Cultural Research Institute to coordinate research in our sector. Also, the CCA could urge the Association of Canadian Studies to initiate studies in cultural activities. More knowledge about the

experience of the Arts Politics Society in United States, in which a significant number of Canadian academics participate, would be useful.

Finally, we concluded that the CCA must seek to upgrade its lobbying efforts and skills to obtain the support of members of parliament and of the key civil servants of all government departments. The CCA should also coordinate the experiences of the provincial arts councils to supplement lobbying efforts.

MARKETING

Reprinted from the Saskatchewan Craft Council Newsletter, *Craft Factor*.

By Al Dyck
Markets Designed to Sell

I feel the onus should be on the organizers of a craft market to create the best possible environment through the layout of booths, special events, and so on. I recognize the restrictions imposed by the physical limitations of buildings, by curtain walls, and by institutional lighting, but a better environment would increase traffic and sales.

That favourable first impression which would have enhanced the market drastically was not evident at the Saskatchewan Spring Craft Sale and Wholesale Trade Show. A large sign with the Craft Council logo advertising the show would have helped. Balloons and streamers would have added a festive note. Special events, such as pottery, wood carving and candle-making demonstrations, strategically placed, inform and enhance the element of the market. The special sounds of a potter's wheel and a weaving loom, as well as the smells of pot pourri or eucalyptus add to this general environment. Showing an audio visual with music, a commentary of past markets and promoting SCC and Saskatchewan made crafts, or a photograph gallery could have filled the blank wall at the market entrance. Models wearing items from various clothing and accessory booths would add interest to the market and to specific booths, as well as informing and educating the public.

I realize that there are serious problems in planning booth layout within a facility such as a sports arena but a more interesting booth arrangement causing the potential customer to walk into booths rather than beside them would have increased sales. I would suggest that islands of four to six booths that force the customer to walk around a series of booths and then to the next island. This would establish a far more interesting environment and allow the marketers to more easily establish a favourable image. Image is so important yet so elusive. It is obtained through the right surroundings, the ease of shopping, and the quality of the product. Some of these elements are out of the control of the individual marketer but it is certainly more difficult to establish a favourable image when the surroundings are not favourable and the customer has difficulty and because of the layout of the booths.

The role and importance of good market design is to establish an agreeable environment, attract business without confusing the customer, and to create a climate suitable for the buyer and seller to meet and operate under conditions that optimize their reasons for meeting. Customers are attracted to pleasant, bright, and congenial surroundings where the atmosphere creates a mood of relaxation and cheerfulness. They are not attracted to warehouselike settings.

Keeping that in mind, it stands to reason that a free-form

layout is more conducive to a craft market than a grid layout. The latter, although more efficient in terms of allowing more booths with the space, is very boring. It is only convenient when the customers' shopping prescribes travelling in a given path in order to fulfill sequential requirements like a grocery store. Sequential shopping is certainly not a requirement of craft markets, so why do most markets, craft or otherwise, utilize this type of layout? A free-form layout takes into account that customers like to form their own traffic patterns and do not like to move in predetermined directions. A free-form layout is more casual and conducive to prolonged, relaxed shopping where browsing and evaluation of products is essential.

Plan the use of total space taking into account the customer's desire for neatness and order, the buyer's need to be able to see what is on offer and the seller's need to make his wares noticed. By properly planning the total space, you will facilitate the customer's shopping process - the search for goods, evaluation of the goods and the choice or decision relating to the goods. It would be advantageous, although that might not be immediately obvious to marketers, to put all the potters together in one or two islands, all the wood crafts in another island, the weavers in yet another, and so on. Each grouping of booths should be signed.

Let's now talk about the actual booth itself. What have you got to work with? You have a 10x10 space within curtain walls with high overhead lighting that gives little or no direct light to your product. Within these limitations, you have to make the customer stop, look, and buy. Within these limitations you want to promote immediate, additional, and future sales. You want to establish a unique image and educate the public. Within these limitations you want to create an attractive setting by good use of the cube (length, width, and depth). If nothing else you want the ability to keep things neat and orderly.

To do this you have to understand that display is the art of visual communication with people in order that they stop and consider your product. This is done by artificially creating a setting for the merchandise. As an art form, display uses design principles to bring about a unified relationship among all items in the display. However, we also have to keep in mind the practical aspects of selling when we are setting up the display. Most craftspeople produce items to be used so the customer has to be able to pick up, handle or try on items and the display must be designed to remain attractive while allowing, inviting, the customer to handle the goods safely. Often displays are placed in the back of the booths but if the customer cannot get into the booth, they cannot view closely or handle the products and are likely to walk on to the next booth. Some displays are built at such intimidating heights at the very front that the customer may hesitate going in because of claustrophobia or their concern they might break something, (and remember customers come in with children and strollers).

People may view your work only because they are there. So it is your chance to display to a captive audience. Your booth should portray your individuality in its atmosphere. You need to set off your image from a general point of view but also tie in the display with

the event.

Lighting is also an important consideration. Due to the relative nature of the lighting and the generally dimly lit surroundings, any type of lighting will bring attention to your booth and products. To not light your booth in some fashion is limiting your visibility and sales. Interestingly enough, department stores go to great lengths to dimly light the aisles so that spotlighted merchandise stands out.

Signing is also important to your booth. Although most signs at the Spring Market were well done, few were hung in such a way as to be visible from a distance. Most were hung right against the back wall but should have been hung at right angles to it providing better visibility.

Flexible, functional, practical and simple described the booths themselves. In most cases the booths used fixtures and risers that could be adapted to suit the individual products; in most cases they suited and complemented the product. I also felt that, as usual, the product was outstanding; but could have been featured to a greater extent. To do this you have to determine how the customer enters your booth and what you want them to see first. This item should be featured front and centre, probably higher than the rest of the merchandise, or at least at eye level. Secondary items could be featured in lower parts of your booth or away from the centre of interest. Feature centrally, your best items in a pyramid arrangement keeping your centre of interest somewhere in the middle. The viewer's eye will go to the centre and be contained within the triangle. Merchandise on each shelf or grid within your booth should be displayed in the pyramid shape, in fact, the whole shop should be designed in the pyramid shape. Any other arrangement allows the customer's eyes to wander.

A number of booths caught my eye, of which Donna Redl's was the most interesting because of its unique fixturing. Being triangular fixturing. Being triangular in nature they don't waste space. Smaller articles on the top and longer silks on the bottom with earrings and bracelets in between give the fixture balance. Architect lights on the top spotlight the three sides of the fixtures. The colour coordinations of merchandise was outstanding. Don Chesser used sona tubes to set up areas of interest, bringing merchandise from the table down to the floor. The colour of the cloth draped over the tubes enhanced the product and the utilization of cubic space was the best. Beeswax had an excellent fixture for showing their particular kind of merchandise. Very flexible and adaptable overhead clamp lighting featured the product. The name was screened in repetition on coreplast making an interesting canopy on an overhead sign coming off the back wall at a 45 degree angle which allowed customers to see it as they walked along the aisles of booths. Mel Bolen's sign was also excellent and could be seen from a distance. In addition he used the graphic from the skirting around the table.

Al Dyck has an Interior Design Certificate, a BFA and 25 years of visual and merchandising experience with the Bay and Eaton's, and he also runs Balloon People.

PROFILE

PENNY GOULDSTONE

In February the CABC submitted its nomination of Penny Gouldstone for the 1991 **YMCA Woman of Distinction Award**. As a founding member of the CABC, a recent past president, and a tireless supporter actively involved in the organization, as well as the Board, for some 18 years, Penny's contribution is huge. But it's just a drop in the bucket in terms of Penny's total input into the cultural strength of this province.

Penny has brought the goals of aesthetic education alive, enlightening literally hundreds of individuals to the significance and beauty of art creation and appreciation. Having worked for nearly three decades as a professor in the Visual and Performing Arts in Education Department at the University of British Columbia and having served the Ministry of Education in developing their current kindergarten through Grade 12 education curriculum, Penny has admiring associates and former students everywhere. Just attend any art or craft event with Penny, and see them crowd around, anxious to touch base with their "mentor," their "teacher of teachers," their "friend." Take one of these worshippers aside and hear an earful about Penny's phenomenal influence. One rather astounded district superintendent in the Vancouver school system admits how before meeting Penny Gouldstone he had looked but never seen. Several of Penny's past students occupy positions of great responsibility in professional art organizations, locally and internationally. All are implementing their former teacher's high ideals in their own lives.

For Penny is a gifted teacher, never holding back a stitch of her vast knowledge, always full of encouragement and enthusiasm, recognizing qualities in her students that they themselves are unaware of. Express an idea to Penny and she'll have you expanding on it - defining details, realizing necessary resources. In turn, through this process, the sociological and multicultural emphasis of Penny's approach to art education is revealed and the student is provided with a wealth of background and knowledge.

Penny's never say never attitude and ceaseless energy has also been extended to many other organizations. The Fabric Arts Guild of Vancouver, the Vancouver Art Gallery, the UBC Botanical Garden, the Museum of Anthropology, to name only a few, have benefitted enormously from her efforts. As past president (1971-72) of the BC Art Teacher's Association, Penny contributed to numerous conferences, newsletters, and journals, and worked on many affiliated projects to support the Canadian Society for Education Through Art and the International Society for Education Through Art. Penny too was one of the first women to serve on the Senate at the University of British Columbia. Here she brought forth women's issues as well as her remarkable sense of fairness for all human beings. When she first joined the staff at the University of British Columbia she discovered to her horror that women professors were not paid the same as men professors. Penny, along with other professional women at the University formed the Status of Women and Equalization of Salaries and rectified the situation.

As an artist, Penny too has made a great contribution. She has had work exhibited in many galleries and purchased by the Canadian government for its embassies; she has given workshops



Penny Gouldstone: 1991 nominee for the YMCA Woman of Distinction Award

on design and textiles across the country.

Her loans of resources, books and artifacts (some of them quite valuable) to schools and her talking to classes of school children together with her donations of treasures to the Museum of Anthropology further reflect her energy and generosity.

Award or no award, Penny Gouldstone is a Woman of Distinction.

LETTERS

Dear Jennifer,

Just thought I should drop you a note to let you know how things are going on in the Lower Vancouver Island Region. Christmas was your basic panic level - getting ready for the season of craft fairs, gallery shows, studio shows, and the ongoing supply to the wholesale market. Thank goodness for fair weather prevailed on my kilns and all went well.

So its 1991, after a quick break it would seem the time to regroup plans for the future. Working as a full-time potter since 1983 I continue to be challenged by my medium in different ways. My focus seems to be to do my best at a job I look forward to each day. To be able to create on a daily basis products that fulfill me while making and bringing pleasure to those who end up with them is an honour I work hard to maintain and enjoy. Life in the crafts, as an occupation, I find to be an ongoing economic struggle, but one I

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wouldn't trade for anything else. I tend to value the freedom to be alive and create to live and hopefully contribute to society in my own way.

-Clay is my way-

Sincerely,

James Hibbert

Victoria Clayworks

EDITORIAL

ADVICE: OPTIMISM IN TROUBLED TIMES

Five Strategies for survival (taken from the BC Home Business Report, Winter 1991)

1. Salvage your cash flow

- control your expenses
- avoid false economics like buying in bulk when the savings are small
- get on top of your account's receivable
- accept only cash deals or payment in advance
- don't let bills pile up and first attend to ones like credit cards with hefty interest charges

2. Stick to what sells

- monitor sales diligently
- consider how buyers these days seem more interested in purchasing items under \$10 than higher priced ones
- nurture your best customers; be aware of Praetio's Law - 80% of your business comes from 20% of your customers
- consider how a service sells and look for simple ways to add value to your product without increasing its cost: ie. packaging, door-to-door delivery, after sales advice, or cleaning or caring for the product

3. Stroke your relationships

- renewing contact with past customers
- bargain with your buyare to keep inventory turning over
- massage relations with suppliers; haggle for the best price
- open up lines of distribution and aim for synergy; offer to pick up supplies yourself and look for other ways to save your supplier's money
- maintain honest relationships (with employers, bankers, etc). If there is a problem, say so, and try to work it out

4. Stalk new opportunities

- become acutely aware of what's happening in the marketplace; recognize a market which squeezes out full-time businesses may be able to support a part-time home-based business hand-somely
- read the corporate obituary columns; a bankruptcy can represent an opportunity
- remember when a certain business fails, the demand won't have evaporated - another supplier will be needed
- look for a new buyer, new markets, and a new product mix.

5. Seek assistance everywhere

- talk to everyone you know about your business; your profile will increase and you may glean nuggets of useful information and

advice

-join a local home-based business network or business support group or start your own

-contact your local Chamber of Commerce about upcoming business seminars and activities in your area

-check out the public library; pick librarians' brains for information

-contact the Enterprise Centre and search for new ideas and opportunities in the BC Business Network

CRAFTHOUSE

David Milligan, "Bird on a Wire," an installation of ornithological sculpture.

Sitting inside on a sunny afternoon, watching television - baseball - engrossed, but guilty, needing to feel less of a goof (his word), David Milligan models poultry mesh into crows, robins, sparrows, and owls. The baseball commentator speaks softly (unlike the football equivalent), allowing the wires to be twisted and bent into a graceful frenzy of intersecting lines that both draw and sculpt their subjects. Trained in perhaps the two extremes - animation and abstraction - at Sheridan College and at Arts' Sake Inc. respectively, David creates birds that are representative, yet equivocal. As one spectator commented, "there needs to be a feather cage," pointing out the irony of a bird made out of wire.

On display in the Crafthouse alcove through March.

STATEMENT OF INTENT

Crafthouse exists foremost to provide an outlet for the display and sale of fine traditional, contemporary, and leading edge crafts. Secondly, to provide information and education related to crafts to the general public, professionals, and craftspeople. Thirdly, to provide revenues for the support and promotion of crafts.

ALCOVE

To further formalize the process of submission, the shop committee has implemented the following guidelines for proposals from individuals who are interested in alcove space. Proposals should include:

Intent - express why you are considering the Alcove to exhibit your work. Is there a specific reason you want to exhibit this work?

Statement - describe your work, approach, and philosophy.

Visuals - provide clear slides that illustrate the quality and nature of your work.

Biographical information

Specific information - related to your work, its installation, number of pieces, etc.

Should the committee feel more information is needed, the applicant will be notified. Critiques are not provided.

Exhibitions will be divided into three groups. Shows confirmed from proposals, shows that are invitational, and shows that have a theme.

The deadline for 1992 proposals is September 1, 1991.

Note to craftspeople: If the Canadian government has endowed you with a GST registration number, please send this information to the Crafthouse/CABC.

PUBLICATIONS
FIBERWORKS PUBLICATIONS

A number of publications are available: Nature's Dyepot: A Resource Guide for Spinners, Weavers & Dyers, The Fabric and Fiber Sourcebook, The Fiberworks Directory of Self-published Books on the Fiber Arts, The Fiberworks Bibliography Series, Fiberworks Quarterly, and The Fiberworks Booklist. For more information contact: Fiberworks Publications, Box 49770, Austin TX 78765.

GST WORKSHOP HOME VIDEO

A videotape produced by the Canadian Craft Council, available for sale to member associations for \$75 plus \$5 for postage and handling. Subsequent sets may be ordered for \$75. For more information or to order, contact: Canadian Crafts Council, 198 Laurier Avenue, Ottawa, ON K1N 6P1. Tel: (613) 235-8200, fax: (613) 235-7425.

THE BC HOME BUSINESS REPORT

Working for people working from home. One year subscription \$8. Write to: BC Home Business Report, 3134 Redonda Drive, Coquitlam, BC V3E 2C7, or tel: (604)941-3555 or fax (604) 854-3087.

INTERNATIONAL DIRECTORY OF RESOURCES FOR ARTISTS

1990 edition. Available from the Crafts Center, 1001 Connecticut Ave. NW, Suite 925, Washington, DC 20036. Tel: (202) 728-9603.

THE ARTS RESOURCE BOOK

A fundraising guide specifically for cultural organizations and artists in BC, as well as a directory of federal, provincial, and municipal programs. Order from the Assembly of BC Arts Councils, 201-3737 Oak Street, Vancouver, BC V6H 2M4, tel: (604) 738-0749. Price is \$29.95 plus \$3.50 for postage and handling. The Arts Resource book is in a three-ring binder format for easy use and updates, with an index and bibliography included.

THE GUILD: A SOURCEBOOK OF AMERICAN CRAFT ARTISTS

Sixth edition will include the talents of Canadian craft artists, including such notables as Saidee Bronfman award winners **Lutz Hauschild** and **Carole Sabiston**. Scheduled for release in March 1991. For more information contact: Kelly Flude at (416) 469-8381 or the Guild office at (609) 256-1990.

NOT FOR PROFIT, YOU SAY!

An operations and management guide that looks at boardmanship, communications, volunteer administration, public relations, and fundraising. \$24.95 plus \$3 postage/handling and GST. Contact: Open-Up Poste Production, 5515 Jersey Avenue, Burnaby, BC V5H 2L3. Tel: (604) 439-1915.

THE OFFICIAL DIRECTORY OF CANADIAN MUSEUMS

New 1990-91 edition. Over 1900 institutions listed, including locations, telephone/fax numbers, collection descriptions, museum/gallery activities and much more! Contact: Official Directory of Canadian Museums Association, 400280 Metcalfe Street, Ottawa,

ON K2P 1R7.

HERITAGE SOCIETY OF BC

The society has compiled a "Resource Directory" which provides developers, building owners, project managers, heritage advisory committees and other organizations with a list of competent restoration consultants, craftspeople, and suppliers. If interested contact: Heritage Society of BC, Box 520, Postal Station A, Vancouver, BC V2C 2N3 for appropriate forms or contact the CABO for a copy.

OPPORTUNITIES
EDUCATION COORDINATOR

The Prince George Art Gallery invites applicants for the position of Education Coordinator. The successful candidate will be motivated, self-directed, organized, and possess excellent communication skills, both oral and written.

Responsibilities include:

- planning, developing, and implementing gallery educational programs
 - training and directing docents
 - supervision
 - coordination of installations
 - research
- Applicants must have at least a BFA, BA in Art History or Art Education or equivalent experience and two years related experience. Computer knowledge is an asset. **Deadline for applications: March 6, 1991.** Contact: Denise Panchysyn, Director/Curator, Prince George Art Gallery, 2820 15th Avenue, Prince George, BC V2M 1T1.

VISITING ARTIST

The Ceramics Department of the Alberta College of Art invites applications for a Visiting Artist to complement instructional resources for the 1991-92 term. MFA preferred, and a combination of studio work and teaching ability required. Send Curriculum Vitae, personal artist statement, three letters of reference, and 20 slides of current work by **March 25, 1991** to Selection Committee/Ceramics, c/o Human Resources Department, Alberta College of Art, 1407 14th Avenue NW, Calgary AB T2N 4R3. Tel: (403) 284-7600.

CUSO TECHNICAL CARPENTRY ADVISOR/ADMINISTRATOR IN GAMBIA

Responsibilities include: Coordinating Carpenters and Masons Association (CMA) meetings in association with the Indigenous Business Advisory Service, monitoring and technical advising on design and construction of small projects, coordinating CMA meetings for subcontracting, training counterparts on all aspects of the job, and the handling of all business aspects. Applicants must have a formal education in woodworking or carpentry or five years related experience. Detailed job description available on request. For more information or application contact: CUSO, Selection Desk, 135 Rideau Street, Ottawa, ON K1N 9K7.

CORPORATE EXHIBITIONS

Submit artists statement and 20 slides if interested in exhibitions,

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promotions, and sales to the corporate community. Contact: Corporate Art Services, Suite L-105, 114 Richmond Street East, Toronto, ON M5C 1P1.

ATTENTION NEW ARTISTS

An agent is currently looking for three promising new artists to represent. All interested parties should contact Kenneth P. Smith at (604) 266-0695.

SHOW YOUR STUFF

Select Homes and Food magazine would like to profile craftspeople who make objects designed for the home. Send information and slides to Conrad Biernacki, Select Homes, 2300 Yonge Street, Box 790, Postal Station K, Toronto ON M4P 3C4.

CALL FOR ENTRY

COMPETITIONS

INTERNATIONAL TAPESTRY NETWORK: EXHIBIT TWO

Contemporary tapestry exhibition organized by ITNET Inc. Open worldwide, juried by slides of actual pieces or proposed design. Size limitation 15 to 36 square feet or 1.75 to 4 m². Entry fee. **Entry deadline: July 1, 1991.** For more information or application contact: ITNET, Inc., Box 203228, Anchorage, AK 99520-3228, USA.

1&1 INTERNATIONAL TEXTILE AND FASHION DESIGN COMPETITION

A competition with very commercial overtones. For more information contact: Design Center Stuttgart des Landesgewerbeamts-Baden-Württemberg, Wettbewerb "1&1 '91", Willi-Bleicher-Straße 19, D-7000 Stuttgart, Germany. **Application deadline: March 15, 1991.**

INTERNATIONAL BIENNIAL IN LAUSANNE IN 1992

For Tapestry. Entry forms and information available from CITAM, 4 Avenue Villamont, 1005 Lausanne, Switzerland. **Entry deadline: March 15, 1991.**

FLETCHER CHALLENGE CERAMICS AWARD 1991

Established in 1977 in association with the Auckland Studio Pottery. Entries are invited for this international ceramics award competition and exhibition. Criterion: Excellence (no category or theme). One entry per person. Cash awards. **Entries to be in New Zealand by May 3, 1991.** Send entry or query to: The Organiser, Fletcher Challenge Ceramics Award, Box 13195 Onehunga, Auckland 6, New Zealand.

KYOTO TEXTILES

Prizes of up to \$20,000 for artistic or industrial textiles judged on creativity and technique. For more information contact: International Textile Fair, c/o Nishijinmori-Kaikan, Imadegawa Horikawa, Kenmyoku, Kyoto 602 Japan. Tel: 01081 75 451 0033.

EXHIBITIONS

THE WILD WEST POSTCARD EXHIBITION

An international exhibition of postcard art, the focus is on fun and spontaneity. All cards exhibited. Indicate on card for a list of mail art addresses. Anything goes as long as it will make it through the postal system. **Deadline: March 15, 1991.** Exhibition opens April Fool's Day to April 21, 1991. Send to Body Currents Gallery, Box 35, Tiel, BC V0T 1Y0.

BC YOUNG ARTISTS TOURING EXHIBITION

An exhibition sponsored by the Emily Carr College of Art and Design, seeking drawings, paintings, original prints, photographs, and two-dimensional collage for the BCYA exhibition touring BC in 1991. Works must be produced by persons 18 years old or younger. Works may not exceed 22" x 30". **Works must be received at ECCAD between April 1 and April 15, 1991.** For more information contact ECCAD Outreach Program, 1399 Johnson Street, Vancouver, BC V6H 3R9. Tel: (604) 844-2211.

MAPLE RIDGE ART GALLERY

Accepting exhibition proposals in any media. Each submission will be by one artist and should include one or two media only. Send 6 to 10 slides, resume, \$5 entry fee, and optional statement of proposal. **Deadline for applications: April 4, 1991.** Maple Ridge Art Gallery, 11995 Haney Place, Maple Ridge, BC V2X 6G2. Tel: (604) 467-5855.

TOKYO INTERNATIONAL GOOD LIVING SHOW

One of the largest and most prestigious trade events to be held in Japan. The event is in its 14th year and is a specialized exhibition of housing, building materials, and related home products. Last year, the show attracted over 430,000 visitors, mostly average Japanese consumers. Western Canadians can participate in two ways: by promoting their products in the **Canadian Dream** mail-order publication associated with the show, by exhibiting, or both. For more information, call Garret Wasny at (204) 983-0826.

ALL BOXED UP

A competition of ceramic boxes handmade by Canadian artists. The boxes will be shown at the Gardiner Museum Gift Shop in conjunction with the exhibit "18th Century Porcelain Boxes" from the Rijksmuseum, Amsterdam, April 3 to July 18, 1991. Open to all Canadian ceramists. Entries must be completed after January 1990. All boxes must be available for 50/50 consignment purchase. Maximum size limitation 6"x6"x12". Clay primary medium, mixed media encouraged. **Deadline for entry, March 15, 1991.** Contact: Gardiner Museum Shop, 11 Queens Park, Toronto, ON M5S 2C7. For more information call Anna at (416) 586-8080.

LATITUDE 53 SOCIETY OF ARTISTS

This Edmonton, AB, Society invites visual arts and performance

proposals. Proposals from curators and individuals encouraged. Send 6-20 slides, video or audio tapes, resumé, artist's statement, and SASE to Latitude 53, 10137 104th Street, Edmonton, AB T5J 0Z9. Tel: 423-5353.

QUILT CANADA 1991

A national juried exhibition sponsored by the Canadian Quilter's Association/Association de la Courtepointe together with the Ottawa Valley Quilter's Guild to be held at the Ottawa Conference Centre. Traditional and contemporary quilts are eligible, fee \$5 per entry, up to two entries per person. **Deadline for submissions: March 31, 1991.** For more information contact: Bernice Fensom, 59 Okanagan Drive, Nepean, ON K2H 7G3. Tel: (613) 828-0164.

TIME PIECES BY ARTISTS

Call for slides of 3D clocks, watches, etc., from 1" to 15" square. Any medium, 2 month display, \$35 honorarium. Contact: Connie Kirkpatrick, Fine Art Consultant, 1231 Lansdowne Ave. SW, Calgary, AB T2S 1A4.

QUILT SHOW 1991

Exhibition in conjunction with the 10th anniversary of the Canadian Quilters Association in **Spring, 1991.** Contact: Quilt Show 1991, c/o 7 Walwyn St., St. John's NF A1A 3W5. Tel: Hedy Peddle, 729-9352.

FAIRS

HANDS IN HARMONY

Invites applications for juried craft shows to be held as follows in 1991.

August 2 to 5: Ice Palace, West Edmonton Mall.

November 7 to 11: Ice Palace, West Edmonton Mall.

November 20 to 24: Recreation Centre, Commonwealth Stadium.

For more information contact: Hands in Harmony, 17219 106th Avenue, Edmonton, AB T5S 1E7. Tel: (403) 486-1670, fax: (403) 486-1521.

FASHION MART

Fashion craftspeople are invited to a Fashion mart to be held at Holy Cross High School, 161893 88th Avenue, Surrey. **Deadline for entry: April 12, 1991.** Table rental \$5 plus donation for door prize. Option to be part of Fashion Presentation. Call (604) 589-9679. Sponsored by St. Matthew's CWL.

THE WEARABLE ART SHOW - VANCOUVER

The Second Annual Wearable Art Show at the Heritage Hall will focus on gallery level artisans with unique displays featuring distinctive fibre and jewellery art. For further information call (604) 732-SHOW/732-7466.

OUT OF HAND

Christmas craft fair from November 21-24, 1991, now gearing up for its third annual Christmas fair to be held at the Victoria Conference Centre. Applications are now available - **deadline: May 1, 1991.** For more information contact Ramona Froehle-Schacht, Out of Hand, 566 Johnson Street, Victoria, BC V8W 3C6. Tel: (604) 384-

5221.

CIRCLE CRAFT CHRISTMAS CRAFT MARKET

Circle Craft is pleased to announce its eighteenth annual show and sale of fine art and craft. Applications are now available. For more information call (604) 737-9050. **Deadline: April 1, 1991.**

FAMILY CHRISTMAS

The Fifth Annual Family Christmas Show has been expanded to include 40 exhibitors. This juried show will be held November 16 to 17, 1991, in Vancouver. **Applications are now being accepted** for this juried show. Items preferred are handmade items, preferably wearable art and child-related items. For more information contact Debrah at (604) 732-SHOW/732-7466.

ART MARKET '91

Formerly Harrison Festival of the Arts. Now accepting applications for their annual juried craft sale, to be held on the weekends of July 3 and 13. Booth fees waived in order to encourage participation. **Deadline for applications: April 26, 1991.** Submit slides of work, plus \$5 jury fee. Applications can be obtained from the Harrison Festival office at Box 399, Harrison Hot Springs, BC V0M 1K0. Tel: (604) 796-3664.

ARTISTS IN ACTION FESTIVAL '91

Terri Heit of Creative Craft Fairs presents Vancouver Island's largest art and craft fair. May 24 to May 26, 1991 at the Racquet Club, Victoria, BC. Also accepting applications for the 11th annual Christmas Show, November 14 to 17. **Now accepting applications.** Contact Terri Heit, 977 Kentwood Tr. Victoria, BC V8Y 1A5 or tel: (604) 658-2901.

SASKATOON SUNART HANDCRAFT AND BERRY FESTIVAL

Craftspeople are invited to participate in our second annual summer craft festival. Juried show will be held on August 10 1991 in downtown Saskatoon. For more information and application forms contact: Pat Gittings, Co-ordinator, c/o The Partnership, 115 3rd Avenue South, Saskatoon, SA S7K 1L7. Tel: (306) 668-4598.

ORIGINALS

The 5th annual Spring Craft Sale, at the Ottawa Civic Centre, Lansdowne Park, Ottawa, Ontario, April 11 to 14, 1991. Comparison show to the Ottawa Christmas Craft Sale. Juried show. For an application write: Industrial Trade and Consumer Shows Inc., Tom Gamble, 47 Clarence Street, Suite 440, Ottawa, ON K1N 9K1. Tel: (613) 232-5777.

KITMAT SPRING ARTS AND CRAFTS FAIR

The Spring Arts and Crafts Fair will be held at the Riverlodge Community Centre on **April 27, 1991.** For more information please phone Aileen Porter at (604) 632-6225.

ART MARKET

Fifth annual art and craft sale. 180 booths, juried, high quality sale. November 14 to 17, 1991, Calgary Convention Centre, (City Centre) Calgary, AB. Application processing will commence **April 1, 1991**, and will continue until all available space is filled with high

CRAFT CONTACTS

quality art and craft. Contact: Art Market Productions, Marlene A. Loney, Box 385, Banff, AB T0L 0C0. Tel: (403) 762-2345.

GALLERIES/SHOPS

NICOL STREET GALLERY

A new gallery opening in Nanaimo, BC, is seeking high quality handmade works for consignment. Send photos, slides, or brochures of work including background information for jurying. For more information contact: Nicol Street Gallery, c/o Linda and Raymond de Beeld, 42 Nicol Street, Nanaimo, BC V9R 4S8. Tel: (604) 753-4165.

THE HAND LOOM GALLERY

Operating in downtown Victoria, BC, for 25 years is seeking finely crafted original work in all media. The gallery specializes in all forms of pottery, glass, wood, paper, and jewellery. Exhibitions are also available. Contact: Gallery Manager, Hilary Sager, 641 Fort Street, Victoria, BC V8W 1G1. Tel: (604) 384-1011.

SEMI-ANNUAL CRAFT ADJUDICATION FOR GRANVILLE ISLAND PUBLIC MARKET

People interested in selling their crafts at the public Market should submit four samples of their work to Granville Island Public Market Office, 2nd floor, 1669 Johnston Street, Vancouver, BC, **between April 2 and 7, 1991, 1:30PM to 4:30PM**. \$5 cash registration fee. Crafts judged by category. Wood, pottery and artwork categories are full and will be adjudicated in October, 1991. For more information call the office at (604) 686-6655.

AIRPORT RETAIL OUTLET

The OCC is opening a new retail outlet at Pearson International Airport in the near future. Looking primarily for production people. Interested individuals should contact Sandra Dunn, Craft Information Officer, Ontario Crafts Council, 35 McCaul Street, Toronto, ON M5T 1V7. Tel: (416) 977-3551.

ANGUS MURRAY GIFTS AND BOOKS

On the lookout for well designed, original, crafted items. Currently carries Native art, pottery, jewellery, basketry, etc. For more information contact: Joan Rivard, Angus Murray Gifts and Books, 163 Stafford Street, Winnipeg, MN R3M 2W9. Tel: (204) 452-2201.

HANDSPIRITS

Cooperative gallery seeks finely crafted original work. The shop features work in fibre, wood, glass, ceramics, and paper. Résumé requested. Contact: Handspirits, 1410 4th Street SW, Calgary, AB T2R 0Y2. Tel: 263-HAND.

SOJOURN GALLERY OF FINE CANADIAN HANDICRAFTS

If interested in exhibiting, contact: Denise Hansen, Sojourn Gallery, 112-513 8th Avenue SW, Calgary, AB T2P 1G3.

BRIDGEPOINT MARKET

BridgePoint market is always interested in talented crafts people to sell their home made product in the market. Prices for a day table are Tue.-Fri. \$10 per table per day, Sat./Sun. and holiday Mondays

are \$25 per table per day. Please contact the Administration Office for more information at (604) 273-8500.

LONSDALE QUAY MARKET

Day tables are available for craftspeople. All items must be handmade by the applicant. For more information contact: Lonsdale Quay Market, 123 Carrie Cates Court, North Vancouver, BC V7M 3K7. Tel: (604) 985-2191.

GIFT GALLERY

Campbell River, Vancouver Island seeks handcrafted Canadian products. Contact: Raelene Johnston, Innovations Gift Gallery, 870 E. 13th Ave., Campbell River, BC, V9W 4H2.

GRAND FORKS ART GALLERY

The Grand Forks Art Gallery seeks submissions of fine crafts. Contact: Faith Welsh, Gallery Manager, Grand Forks Art Gallery, Box 2140, Grand Forks BC, V0H 1H0. Tel: (604) 442-2211.

THE CRAFT GALLERY

Invites proposals, with slides and résumé. Alan Elder, Curator, The Craft Gallery, Ontario Crafts Council, 35 McCaul St., Toronto, ON, M5T 1V7. Tel: (416) 977-3511.

CANADIAN CLAY AND GLASS GALLERY

Preparing archives and planning exhibitions for 1991. Contact Razel Gottlieb, Box 334, Waterloo, ON N2J 4A4.

INTERNATIONAL GALLERY OF SAN DIEGO

Seeks slides of contemporary crafts for exhibit and sale. Contact Stephen Ross, International Gallery, 643 G St., San Diego, CA 92101, USA. Tel: (619) 235-8255.

EDUCATION

ATLIN CENTRE FOR THE ARTS

Course information now available. Contact ACA, 19 Elm Grove Avenue, Toronto, ON M6K 2H9.

KAWASHIMA TEXTILE SCHOOL, KYOTO, JAPAN

The Kawashima Textile School offers a comprehensive curriculum in introductory, advanced, and independent study courses and will tailor courses to match the individual interests and needs of overseas students. For further information contact: Takeshi Kinoshita, Kawashima Textile School, 148 Ichihara, Shizuichi, Sakyo-ku, Kyoto, Japan. Tel: 075-741-1351, fax: 075-741-2107.

GOLDSMITHS' COLLEGE, UNIVERSITY OF LONDON, ENGLAND

For those tapestry artists interested in pursuing study at the university level in tapestry and related textile arts, there is a new post-graduate Master of Arts program at Goldsmiths' College at the University of London. The program combines studio practice equally with critical theory. For more information contact: Janis Jefferies, Lecturer in Textiles, Department of Visual Arts, Goldsmiths' College, University of London, New Cross, London, SE14 6NW, UK.

LECTURES

HOME BASED BUSINESS SEMINAR

An eight hour seminar that teaches entrepreneurs how to start and run a home based business from scratch and how to use market research and other strategies to improve sales. **March 15 and 16, Victoria.** For more information call: Linda Kitchen, tel: (604) 383-7191.

AN INTRODUCTION TO FINANCIAL PLANNING

April 27, 1991. Location TBA. A free lecture sponsored by the CABC on cash flow management, debt reduction, savings, tax minimization and other related topics. Presented by Clark Noc and Associates.

WORKSHOPS

BCGAA WORKSHOPS

The BC Glass Artists Association is offering a 4 day workshop on the subject of pâte de verre and kiln fusing/casting. California artist Dan Fenton will be sharing his large body of knowledge with 12 students on the weekend of **May 24, 1991.** Fee: \$450. Contact: Gary Bolt, BCGAA, Box 50020 Royal Oak Avenue, Burnaby, BC V5J 5G3.

1991 NATIONAL SURFACE DESIGN CONFERENCE

Two-day workshops available, **July 10 to 11, 1991, 9AM to 4PM,** include:

Shibori - Japanese bound resist technique. Silk and cotton dyeing techniques.

Production screen printing on fabric. Learn a method to screen-print short fabric yardage without the laborious hit-and-miss problems of printing with single repeat screens.

Construction of Japanese containers. A workshop detailing various approaches to wrapping and box making.

For more information contact the 1991 National Surface Design Conference, Conference Registration, UW Extension, GH-25, Seattle, WA 98195.

USE OF THE LATHE: IDEAS FOR THE CLASSROOM

Annual symposium to address the topics of techniques, approaches, and creativity in using the lathe within the educational system. **June 21 to 23, 1991.** Hosted by the Overlake School, Redmond, WA. For more information contact: The Wood Turning Center, Box 25706, Philadelphia, PA 19144.

CULTURAL LEADERSHIP: HUMAN RESOURCES MANAGEMENT

A workshop examining how cultural organizations can develop a strong leadership of board members and staff through formalized personnel practices. Session held by Rory Ralston. Fee: \$80. **Registration deadline: March 15, 1991.** For more information contact: The Community Arts Council of Vancouver, 837 Davie Street, Vancouver, BC V6Z 1B7, or tel: (604) 738-0749.

PAPERMAKING: SECOND LEVEL

A workshop outlining Japanese style paper formation, casting, metallic additives, and other ideas. **April 6 and 7, 1991.** The Farm Studio, RR 1, Cobble Hill, BC. Tel: (604) 743-5358.

THE OLD SCHOOLHOUSE GALLERY AND ART CENTRE

The following workshops are available: Pottery Workshop with Pamela Stevenson and Susanne Ashmore, **March 23 and 24.** Acrylics with Nancy O'Toole, **April 19 to 21.** For more information call (604) 752-6133.

NEAT THINGS - STUDIO GALLERY OF HANDMADE JEWELLERY

Wide variety of classes offered each month. Contact: 1765 Marine Drive, West Vancouver, BC V7V 1J5, tel: (604) 926-9512. Open Tuesday to Saturday 10AM to 5PM.

NEEDLEWORKS

March 11-17, 1991. Three day workshops on Whidbey Island, Washington, with nationally known instructors in needlepoint, stitchery, dolls, needlelace, quilting, knitting, design, beading, and rugs. For more information contact: Coupeville Arts Center, Box 1171, Coupeville, WA 98239. Tel: (206) 678-3396.

EMILY CARR COLLEGE OF ART AND DESIGN

Florence Program - Santa Reparata Studio: May 14 to June 3, 1991.

Intaglio Workshop, The Painterly Print, Drawing: The Human Figure, Photography Workshop. Each course offers 45 hours of instruction plus scheduled art history tours and studio access for assigned work.

ANDRIGHETTI GLASSWORKS

Workshops in January through March. For more information call: (604) 731-8652.

ISLAND MOUNTAIN ARTS

Cabin craft program - a new initiative in 1991 to develop an ongoing program of winter workshops to promote excellence in craft. For more information contact: Island Mountain Arts, Box 65, Wells, BC V0K 2R0. Tel: (604) 994-3466.

CONFERENCES

THIRD INTERNATIONAL CONFERENCE ON ENVIRONMENTAL GLASS

The conference is jointly organized by Artists in Stained Glass of Canada and Environmental Glass Associates of Oklahoma. Montreal, **August 14-19, 1991.** For more information contact: Artists in Stained Glass, Chalmers Building, 35 McCaul Street, Suite 220, Toronto, ON M5T 1V7.

CAPE BRETON SCHOOL OF CRAFTS

October 18-22, 1991. A weavers conference will be held, including seminars, exhibitions, a fashion show, suppliers, and a ceilidh. For

CRAFT CONTACTS

further information contact: The Cape Breton School of Crafts, Box 1686, 225 George Street, Sydney, NS B1P 6T7. Tel: (902) 539-7491.

SURFACE DESIGN CONFERENCE

University of Washington, Seattle, USA, **July 11-14, 1991**. Focus will be on the American/Japanese crosscurrents of inspiration, influence, and cultural exchange in surface design. For more information contact: Diana Nielsen, University of Washington, Seattle, WA 98195, or tel: (206) 543-0888 ext GH-22.

ARTS: INDUSTRY INTERFACE - SIXTH NATIONAL CERAMIC CONFERENCE

Australia, Queensland, Broadway, **July 1 to 5, 1991**. Includes seminars, panel discussions, workshops, and gallery tours. Location: Griffith University. Fees range from \$165 US to \$251 US. For further information contact the National Ceramics Conference, Box 231, Broadway, Queensland 4006, Australia, or telephone (07) 358-5121, or Phil Greville, Conference Manager (07) 553-4419.

CLAY AZ ART INTERNATIONAL CONFERENCE: CERAMICS, WEAVING, SPINNING

June 14-16, 1991. Contact Mark Chadwick, 100 Town Point Road, Maketu, RD 9, Te Puke, or telephone 0164 753 2102. Or, contact Northern Arizona University Art Gallery, Box 6021, Flagstaff, Arizona 86011.

SOCIETY OF NORTH AMERICAN GOLDSMITHS CONFERENCE 1991- ATLANTA, GEORGIA

The "Atlanta Committee" is planning a not-to-be-missed conference for 1991, from **March 20 to 24, 1991**, at the Colony Square Hotel in mid-town Atlanta, with the theme being "Metamorphosis." Complete registration information and program details can be obtained by writing to SNAAG Atlanta Conference, 5254 Powers Perry Road, Atlanta, Georgia 30327.

CALGARY CERAMICS SEMINAR

Ceramics International, **May 17 to 19, 1991**, presented by Leisure Learning Services and hosted at the Alberta College of Art. Contact: Kristen Abrahamson, Leisure Learning Services, 3rd floor, Dr Carl Saffran Centre, 930-13th Avenue SW, Calgary, AB T2R 0L4. Tel: 245-4944.

FUNDING

CANADA COUNCIL DEADLINES

Jean A. Chalmers Fund for the Crafts: Up to \$50,000 annually for special projects, research projects, and special workshops. **Mar. 1 and Sept 1**. Don Sigurdson, Visual Arts Section, (613) 598-4348. Art Bank Purchase: Jury members meet twice a year to determine works of art which will be purchased. For more information, contact: Canada Council Art Bank, 2279 Gladwin Crescent, Ottawa, ON K1B 4K9. Tel: (613) 598-4359. For further information on Canada Council funding write to: The Canada Council, 99 Metcalfe St, Box

1047, Ottawa, ON K1P 5V8. Tel: (613) 598-4365 or -4366. Collect phone calls accepted.

CABC GRACE CAMERON ROGERS SCHOLARSHIP

This scholarship is awarded annually to a practicing and/or emerging crafts person to attend a recognized school or course designed to upgrade craft skills. This year, the award amount is approximately \$1,500. Applicants should submit a resume of their educational and/or professional background, description of selected courses, costs, etc. **Deadline: April 30, 1991**. Contact: Gail Rogers, Crafts Association of BC, 1386 Cartwright Street, Granville Island, Vancouver, BC V6H 3R8, or tel: (604) 687-6511.

GOEBEL CANADA

Annual international porcelain sculpture totalling \$25,000. Contact: Marcel Brandstat, President, Goebel Canada, 120 Carriforth Road, Toronto, ON M4A 2K7.

FOREIGN SCHOLARSHIPS

For information on scholarships and fellowships to Canadians by other countries contact: Association of Universities and Colleges of Canada, Scholarship Administration Services, 151 Slater St., Ottawa, ON K1P 5N1. Tel: (613) 563-1236.

THE ELIZABETH GREENSHIELDS FOUNDATION

Supports art students seeking training in traditional means of artistic expressions, and young artists who have demonstrated technical competence in traditional means of artistic expression. Awards are for \$8,000. Applications are accepted throughout the year. Contact: The Elizabeth Greenshields Foundation, 1814 Sherbrooke St. West., Montreal, PQ H3H 1E4.

HENRY MOORE FOUNDATION

Residential fellowships to students under age 35 who have completed post-grad course in sculpture or have equivalent experience. Contact: Camberwell School of Arts & Crafts, Peckham Rd., London SE5 8UF, England. Tel: (01) 730-0987.

CANADIAN/IRISH EXCHANGE

Enables artists under 31 to travel in Ireland and work up to six months at a time at Tyrone Guthrie Centre, Annamakerigg, County Monaghan. Contact: Thom Barnes, Colony Coordinator, Leighton Artist Colony, PO Box 1020, Banff, AB T0L 0C0. Tel: (403) 762-6370.

PROFESSIONAL DEVELOPMENT ASSISTANCE PROGRAM

Available to professional artists or arts administrators who have worked professionally for at least two years. Candidates must be Canadian citizens or landed immigrants. Grants available, up to \$1500. No more than one grant per year. **Application deadline: May 15**. For more information and applications contact: Ministry of Municipal Affairs, Recreation, and Culture, Cultural Services Branch, Parliament Buildings, Victoria, BC V8V 1X4. Tel: (604) 356-1718.

EXHIBITIONS

REGIONAL

JEAN HIBBERT: POTTERY AND OTHER SCULPTURE

Through March. Island Crafts and Pottery, Goldstream (near Victoria), BC.

MADE BY HAND: FELT AND PAPER

February 28 to April 14, 1991. An exhibition of felt and paper art originating at the Canadian Craft Museum. West Kootenay National Exhibition Centre, RR1, Site 2, Comp. 10, Castlegar BC V1N 3H7, across from the Castlegar Airport on Highway 3A. tel: (604) 365-3337.

PATH OF CLAY

March 7 to April 2, 1991. Clay and glass vessels by Raphael Navarro-Leiton. Andrighetti Glassworks, 1751 West 2nd Avenue, Vancouver, BC. Tel: (604) 731-8652.

DUALITIES

Starting March 11, 1991. An exhibition sponsored by the Race and Representation Committee of the Emily Carr College of Art. 1399 Johnston Street, Granville Island, Vancouver, BC. Tel: (604) 687-2345.

SACRED SHIELDS

March 11 to April 7, 1991. An exhibition of handmade paper sculpture by Blue Mitchell. Paper-Ya Gallery, 9/10-1666 Johnston Street, Vancouver, BC V6H 3S2. Tel: (604) 684-2531.

A TASKET A TASKET

March 28 to April 24, 1991. A display of 28 baskets by 15 artists from across Canada. Place des Arts, 1120 Brunette Avenue, Coquitlam, BC. Tel: (604) 526-2891.

SERVING EROS

Until March 10, 1991. An exhibition of paper art by Denise Carson-Wilde. Paper-Ya Gallery, 9/10-1666 Johnston Street, Granville Island, Vancouver, BC. Tel: (604) 684-2531.

STILL LIVES!

March 18 to April 7, 1991. An exhibition of ceramic sculpture by James Thornsbury. Gallery of BC Ceramics, Cartwright Street, Granville Island, Vancouver, BC.

TURNED WOOD VESSELS

March 7 to April 2, 1991. An exhibition of work by David Rouleau. Circle Craft Gallery, 1-1666 Johnston Street, Granville Island, Vancouver, BC V6H 3S3. Tel: (604) 669-8021.

FIRE-UP: CONTEMPORARY WORKS IN CLAY

May 25 to 26, 1991. An exhibition featuring the pleasures of the table. Works included are those by Sandra Millicot, Tam Irving, and Morna Tudor. Metchisin Community Hall, at the junction of Happy Valley and Metchisin Roads, Victoria, BC. For more information contact: Anne Cibulak at (604) 383-8558.

CHOOSING CLAY

January 11 to March 24. A collection of ceramic works by BC artists. Canadian Craft Museum, 1411 Cartwright Street, Vancouver, BC V6H 3R7. Tel: (604) 687-8266.

NATIONAL

QUILTS FROM AROUND THE WORLD

March 8 to April 3, 1991. Sponsored by the Prince Albert Quilt Patch Guild. Saskatchewan Craft Gallery, 813 Broadway Avenue, Saskatoon, SK S7K 4J3. Tel: (306) 653-3613.

THE OSTRY COLLECTION

October 1990 to May 1991. 300 Art Nouveau & Art Deco objects from 1890 to 1940. Royal Ontario Museum, Toronto Ontario. Tel: (416) 586-5549.

KAFFE FASSET WORLD TOURING EXHIBITION

April 9 to June 1, 1991. An exhibition of his knitwear and needleworks. Museum for Textiles, 55 Centre Avenue, Toronto, ON M5G 2H5. Tel: (416) 599-5515.

F.A.I.R.S

SIGNS OF SPRING CRAFT SALE

April 5 to 7, 1991. University Centre at the University of Guelph, Ontario. For more information call: (519) 824-4120 ext. 2895.

ONE OF A KIND

March 27 to 31, 1991. Twelfth Annual Springtime Craft Show and Sale. Automotive Building, Exhibition Place, Toronto, ON.

NOTICES

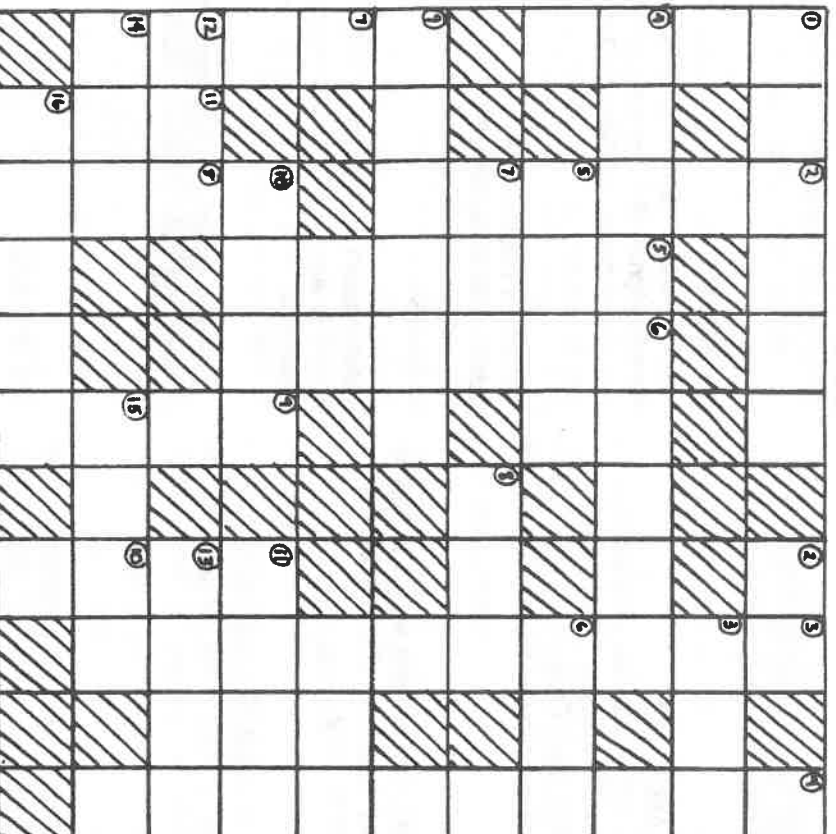
BUSINESS FOR SALE

Well established professional production weaving studio with good annual profit. Easily relocated as sales are not tied to local market. Includes AVL, yarns, trade show booth, industrial serving equipment, label, etc. Box 219, Union Bay, BC V0R 3B0.



1991 Red Shield Appeal.

THE CLAY PERSON'S CROSSWORD



Across

1. A SOLUBLE SALT THAT LOWERS THE MELTING POINT
2. WHY ONE KEEPS KILN ROOMS VENTILATED
3. FRIEND
4. RED CLAY OR A BLUE-GREEN COLOURANT
5. CALCIUM CARBONATE USED IN GLAZE PREPARATION
6. NIGHT, IN CZECH
7. COLD AS _____
8. QUARREL
9. EVERY GREAT POTTER DOES THIS ABOUT 8 TIMES PER DAY.
10. _____ ALTS
11. _____ CHROMATE OF POTASH
12. TOOL FOR CLEANING SURFACE OF POT
13. A SINGLE THING
14. _____ OR NOTHING
15. HORSE AND CAMEL PERIOD
16. FATHER OF MODERN ENGLISH CERAMICS

Down

1. BORIC _____
2. $Al_2O_3 * 2SiO_2 * 2H_2O$
3. FIRING IN A SINGLE CHAMBER KILN WHERE CERAMIC WARE COMES IN DIRECT CONTACT WITH FLAME
4. TO CAUSE CLAY PARTICLES TO AGGREGATE INTO A MASS
5. _____ OXIDE
6. EATEN BEFORE EVERY GREAT FIRING
7. BURNT _____
8. AN _____ POTTER
9. A MAN'S NAME
10. A NUMBER OF SAGGARS PILED ONE ON ANOTHER
11. WET MOP STUDIO FLOOR OR YOU'LL GET _____

EDITOR: JENNIFER ROGERS
 STAFF: PAUL LESACK, MICHELLE WEERS
 PRODUCTION AND LAYOUT: PAUL LESACK
 MEMBERSHIPS: LINDA MITCHELL AND DICK HAMILTON
 MAILING: HELEN COHN
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Hands
In Harmony
CRAFT S · H · O · W · S

CALL FOR ENTRY
1991 SHOWS

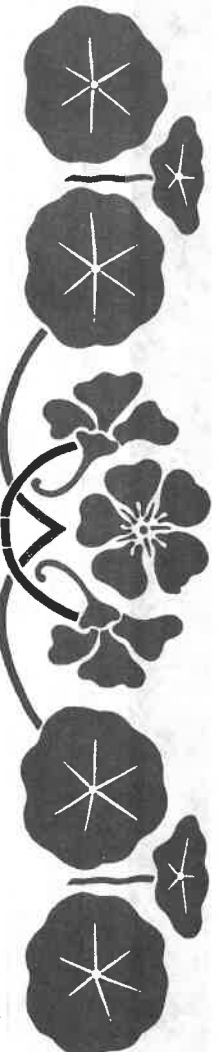
This year there will again be three shows to choose from; two of which will be in the ICE PALACE at WEST EDMONTON MALL and the other in the Recreation Centre at Commonwealth Stadium.

DATES	WEST EDMONTON MALL		Commonwealth Stadium
	SUMMER SHOW	SANTA'S ELVES	FALL SHOW
SHOW TIMES	Aug 2 - 5 Aug 2, 10AM - 9PM Aug 3, 10AM - 6PM Aug 4, 11AM - 6PM * Aug 5, 10AM - 9PM	Nov 7 - 11 Nov 7, 10AM - 9PM Nov 8, 10AM - 9PM Nov 9, 10AM - 6PM Nov 10, 11AM - 6PM *Nov 11, 10AM - 9PM	Nov 20 - 24 Nov 20, 5:30PM - 10PM Nov 21, Noon - 10PM Nov 22, Noon - 10PM Nov 23, 11AM - 9PM Nov 24, 11AM - 6PM
* Denotes Public Holiday			
DURATION OF SHOW	4 DAYS	5 DAYS	4 1/2 DAYS
SET UP DATE	August 2nd	November 6th	November 20th
FOR FURTHER INFORMATION CONTACT:			

HANDS IN HARMONY
17219 - 106th Avenue
Edmonton, Alberta, T5S 1E7

OR

PHONE: (403) 486 - 1670
(Annette or Basil Greenberg)
FAX: (403) 486 - 1521



That man is richest who, having perfected his functions to the utmost, has also the widest helpful influence, both personal and by means of his possessions over the lives of others : :

William Morris

Truly a boundless significance lies in work, whereby the humblest craftsman comes to attain much which is of indispensable use, but which he who is of no craft, were he never so high, runs the risk of missing

Thomas Carlyle

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MEMBER INFORMATION

NAME: _____

CRAFT: _____

ADDRESS: _____

POSTAL CODE: _____

TELEPHONE: _____

AMOUNT ENCLOSED: \$ _____

COMPLETE AND MAIL WITH YOUR CHECKUE TO: CRAFTS ASSOCIATION OF BC, 1386 CARTWRIGHT STREET, VANCOUVER, BC V6H 3R8