

craft contacts

cabc

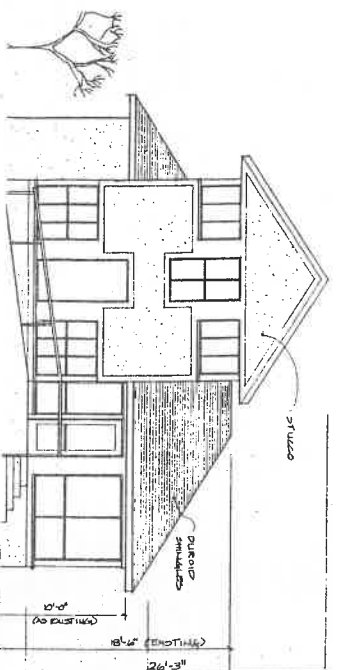
Crafts Association of British Columbia,
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August 1984

THE HOUSE THAT CABC BUILT



In October 1983 we told our membership that CABC was on the move with details to follow in future issues.

This is it. The going may be tough but keep reading. Your understanding and support can make a difference.

In joint fundraising with the Cartwright Street Gallery, CABC is gathering funds to renovate the "old house" on Granville Island for CABC's administrative office, retail outlet, resource centre/library and meeting room.

Here are the details:

1. 20 foundations were approached in June by the CABC and the CSG. The results to date are as follows:
 - \$10,000 has been received
 - \$5,000 has been promised from an eastern Foundation if CABC and CSG members collectively contribute a matching \$5,000
 - 4 foundations are still considering our applications
- The projected total from this sector is \$25,000

2. An application was sent to the B.C. Lotteries Branch at the end of July. The amount requested is \$25,000.
3. And finally when \$50,000 is firmly committed and/or in the bank Canada Mortgage and Housing through the Granville Island Trust will contribute \$50,000.

THE CHALLENGE

is out for

CABC members to contribute a total of \$2,500 (matching CSG members) to reach a total of \$5,000 which has generously been offered by the eastern Foundation.

We know this is possible. There are approximately 900 CABC members. If everyone contributed a minimum of \$5.00 it would take us "over the top" with funds remaining for interior furnishings and inventory purchase. Of course, your contribution will be a donation and as such is tax deductible.

Above all, your contribution makes a commitment to the idea and the new location and to the increased services it will offer to CABC membership.

Timing is critical and we would ask that you make your cheques payable to the CABC and send in today.

reports

'FRONTIERS' The External Affairs craft exhibit and the submissions scandal

One of the many definitions of 'scandal' is 'A grossly discreditable circumstance, event or condition of things.' So where in this 'Frontiers' event does the cap fit? To judge by the impassioned telephone calls on the subject members are eager to jam the cap on any number of heads, including - of course - the executive and board of CABC. In fact the whole affair has revealed the Association's major shortcomings - it is understaffed and under-funded.

First, to recapitulate the event in question. In early June the Canadian Crafts Council, after many years (yes, years) of negotiation with External Affairs finally reached agreement that an exhibit of Canadian craftsmanship would be purchased by the government, circulated in various parts of the world, and eventually donated to a public institution. Unfortunately, External Affairs stipulated that the exhibit must be readied by the end of the year. The Canadian Crafts Council hesitated: but to request delay might lead to rebuff and the risk of yet more years of protracted effort. So the offer was accepted. Though all crafts-men in Canada were eligible the quickest way to make calls for entry was through the craft associations. Word was sent out and submissions requested to be with the curator in Newfoundland by August 1.

The board of CABC received this information at their last summer meeting. Many people, including Gail Rogers and Peggy MacLennan, were shortly going on holiday. There was a lot of business to deal with of which the External Affairs exhibit was one, albeit an important one. But other issues were also important. The meeting lasted from 3:30 - 7pm. Much time was spent on who might be available as jurors, and more time on how to make calls for entry. The best way would have been to make an announcement in the Newsletter; but publication was delayed (the then editor, Brian Baxter, is a very busy craftsman. After struggling for a year to meet publication deadlines, he has resigned). The most obvious course was to send out a letter, but there was no money in the kitty: it costs \$250 to mail all CABC's 900 members. Finally, with time running out, John Pickering agreed to be chairman of the committee which would attempt to deal with the whole problem. The writer of this article was the other committee member.

For a number of reasons contact was not made for several days between John and myself. It was then decided to have a telephone marathon, selecting initially the regional representatives who could set in motion a network of telephone contacts outside the mainland and so disseminate information and calls for entry. I was responsible for submissions from Indian craftsmen: I also consulted with Circle Craft and Jan Summerton and drew up a list of names which I telephoned over a period of four days. John also made up a list. Peggy Schofield went through the portfolio registry and compiled her list. All included contact people who would telephone yet more people. The end re-

sult was that, in just over two weeks, some 500 slides were submitted from around 150 craftspeople.

I would here like to thank Rudi Diesvelt who generously offered to photograph (gratis) six submissions from Indian craftsmen, acquired through the good offices of Bud Mintz. All were accepted. A sterling effort was also made by Harry Dyer in Port Alberni who gathered the work of several West Coast Indian basket makers, photographed them himself, printed the slides and bought a kit in the town so that they could be suitably mounted. Two craftswomen's baskets were accepted.

The jurors finally chosen by John Pickering were Sally Michener and Diane Carr. In the end Sally Michener was unable to view the slides, though the criteria of selection was settled between the three of them before jurying started. This was done by Diane, with John acting as a sort of commentator. The list of accepted entrants is given below.

So what is learnt from this somewhat bumbling procedure? First, that a contact network of members is needed to reach, in an emergency, the whole membership by telephone within 24 hours. At the AGM Jim Meadows offered to chair a committee which will draw up such a list. His foresight was justified. The motion was passed and will come up for ratification at the next board meeting.

Second, and this is the most fundamental lesson, one executive director with intermittent secretarial help cannot possibly deal effectively with the steadily increasing activities of CABC. Members have often complained that CABC is a dead dog. What is remarkable is how much is, and has been, done by one person - plus volunteers. Admirable though volunteers are they are not the best way to run a going concern. Some are truly concerned and keep going doggedly; some are concerned but keep going away. In the meantime the executive director has to try and promote craftsmanship, educate and inform craftsmen, raise funds, and maintain public relations with a whole gamut of influential people useful to CABC. This last is usually considered to be a full-time job. Such a heavy load means a lot of juggling, and jugglers sometimes drop the ball if they get fussed. There is only one way of improving this situation, and that is to raise member fees to employ more staff. CABC is working towards being a professional organization for professional craftsmen, and members will have to face that you get what you pay for. Miracles are not a sound basis on which to rely for the future. Mr. Micawber in Dickens' 'David Copperfield' was unquenchably confident that 'something would turn up,' and his troubles vanish. What tends to turn up in that situation is more trouble: or even scandal. There is a useful lesson to be learned from this experience. The cap, to be fair, fits us all.

Thelma Ruck Keene
Vancouver, 18. viii. 84.

LIST OF CRAFTSPEOPLE WHOSE SLIDES WERE SENT TO OTTAWA

- Basketry - Mr. Crema, Grand Forks
Rhoda Mack, Vancouver Island
" " " " Mary Moses,
Great Canadian Design Works (Leah Errington
& Jim Meadows), Vancouver.
Clay - Walter Dexter, Victoria.
Derys James, Saltspring Island.
Byron Johnstad, Lantzville.
Cherie Markiewicz, Vancouver.
John Reeve, Denver, Colorado.
Debra Sloan, Vancouver.
Takako Suzuki, Vancouver.
David Torsdahl, Victoria.
Kathryn Youngs, Vancouver.
Elizabeth Berezowska, Vancouver.
Fibre - Jamie Evrard, Vancouver.
Michelle Hardy, Mississauga, Ontario.
Barbara Heller, Vancouver.
Carole Sabiston, Victoria.
David New-Small, Crescent Beach.
Louise Slobodan, Vancouver.
Glass - Brian Baxter, Vancouver.
Chris Clarke, Vancouver.
Margot Thomson, Crescent Beach.
Maine Ryzak, Victoria.
Madelaine Chisholm, Vancouver.
Erich Grill, Vancouver.
Tom Lynn, Winlaw.
Metal - Philip Janze, Hazelton.
Donny Yeomans, Victoria.
Jan Macleod, Vancouver.
Dempsey Bob, Northern Interior.
Ron David, Prince George.
Reg Davidson, Whonnock.
Francis Lemieux, Vancouver.
Glen Rabena, Vancouver Island.
Doukhobour Spoons through Bev Reid,
Grand Forks.

Note: The Bronfman winners are all included in the exhibit. From B.C. these are Robin Hopper, Joanna Staniszkis and Wayne Ngan.

Many thanks to Sarah Vincent for doing all of the paper work (letters to all entrants, return mailings of slides, etc.) as well as fielding many of the distraught phone-calls regarding this exhibition. (ed.)

JO SWALLOW'S GRAD. WEAVERS

Every ten weeks Jo Swallow starts another round of basic weaving classes; four people get intensive personal tuition for ten 3-hour sessions, using 4-shaft, 15" looms. At the end of their session Jo invites someone likely to be interesting to her students to come and talk about his or her work and have a farewell party.

Jo thought one of CABC's board members might like to attend her most recent party, and asked the writer of this brief account. I am not a weaver and expected to be rather bemused, particularly as Alison Keenan was the guest of honour who would be talking about the intricacies of tapestry weaving. But no-one could have been bemused by Alison's infectious enthusiasm, nor fail to be stimulated by the slides and samples she showed. This is the stuff that everyone needs, to meet with craftsmen who delight in their work and can transmit that delight to even the most ignorant of listeners. Furthermore, if the work some of the students showed me is typical of Jo Swallow's training course, then she must be an excellent teacher.

What could be more worthwhile than to transmit a skill, provoke individual creativity and finally reach out beyond the studio and introduce the stimulus of other minds and more advanced expertise? Perhaps more craftspeople will look to passing on their knowledge in some similar way. The small studio with few students able to absorb from an able and dedicated teacher is an unbeatable inspiration. More power to you, Jo!

Thelma Ruck-Keene
Vancouver, 19. viii. 84.

Diane LaFontaine

My husband, Blythe and I had the pleasure of meeting Diane LaFontaine this July at her home on Marina Island. She and her son, Quill, welcomed us to this small island nestled against the west side of Cortes Island.

Diane designs and makes men's clothing which she sells locally, in Victoria and sometimes in Vancouver. She is finding it difficult to market from such a distance and has tentative plans of moving to Victoria.

The scenery is breathtaking but the need to be closer to material sources, markets and a connection to what is happening have become a priority for her. To paraphrase Diane's words, "I have done it in reverse; one should "make it" first and then retire to a remote island".

We enjoyed our visit and wish Diane success with her future plans.

-Gail Rogers.

CCC

THE DEATH OF A CANADIAN PROFILE

In March, at a board meeting in Ottawa, the Canadian Craft Council (CCC) voted to cease publication of their quarterly magazine Artisan. The death of Artisan magazine is a loss to Canadian craftspeople. It was the only national profile afforded them and the sole national forum for any critical discussion about their work.

Granted, Artisan did not always meet such laudable goals. It was often criticized for its dull content and even duller presentation. As well, its distribution system was such that many craftspeople never saw it.

Artisan was cancelled primarily because of money. It was costing CCC \$32,000. annually and apparently the board felt the organization could not afford Artisan anymore. So they killed it. And charged CCC's Communications Committee with the responsibility of reviewing the communication problem and recommending what to do next.

The decision was disappointing because no concerted effort was made to get the magazine working before killing it. No additional financial support was secured, no thorough market and distribution plan was developed and implemented, no strong editorial policy was developed.

CCC's Board felt that Artisan was serving no real purpose, which was probably true. But weak magazines generally don't. Had Artisan been developed into a strong national magazine and still found to be serving no real purpose, then cancelling it would have been quite justified. But it wasn't. The decision is no victory. It represents the death of a Canadian profile, something which Canadian Craftspeople can ill afford to be without.

MICHELLE HEINEMANN, editor,
"The Craft Factor"

CANADIAN CRAFTS INFORMATION NETWORK: A FEASIBILITY STUDY

This report has just been mailed to all CCC directors and member associations. This is one of the most important documents that CCC has produced for the future of crafts in Canada. Approval in principle of the report's recommendations is requested from CCC member associations by August 31, 1984. We will make a submission to the federal government in early September for the funding required to implement the Crafts Information Network. Bob Bailey of Bailey Consulting Associates, who produced the feasibility study, will be at the CCC Board Meeting in Halifax- ton and a detailed discussion will take place at that time.

A/V KIT FOR TEACHERS ON HEALTH HAZARDS IN THE ARTS AND CRAFTS

The Ontario Crafts Council has produced a special audio-visual kit on the hazards of art and crafts materials and processes which will be available in August 1984. The intended audience for the kit is teachers. The kit will consist of 80 slides, a taped commentary on cassette and a teacher's manual, and will sell for \$125.00, delivery extra. Further information is available from the Ontario Crafts Council at 346 Dundas Street West, Toronto, Ont. M5T 1G5 Telephone: (416) 977-3551.

news

IT IS OFFICIAL! WE ARE NOW THE CRAFTS ASSOCIATION OF BRITISH COLUMBIA.

CANADA COUNCIL AWARDS \$750,488 IN EXPLORATIONS GRANTS

Recipients were chosen from among 610 applicants. The grants provide support for specific projects in such fields as film, theatre, research, writing, music, dance, photography, crafts and communications. Stained glass artist Andrew Terris of Halifax has been awarded \$11,600 to experiment with materials and technologies which have not been used previously in stained glass. Terris, who has a strong scientific background, will be experimenting with liquid crystals to create glass whose patterns and colours change according to light and weather. He also will work with holograms and with polychromatic glass to which computer graphics have been transferred. Terris hopes to revitalize an ancient medium through the opening up of new technical, aesthetic, and architectural possibilities. The results will be exhibited and his findings published.

ALBERTA COLLEGE OF ART BECOMES INDEPENDENT

Through the efforts of a great number of people, the Alberta College of Art will become an autonomous institution on January 1, 1985. The Minister of Advanced Education, Dick Johnston, has announced independence for the Alberta College of Art, in its present facilities, with its own Board of Governors. If you would like to have continuing information about the Alberta College of Art, please send your name and address to: Darleen Jones, Alberta College of Art, 1301 - 16th Avenue NW, Calgary, Alberta, T2M 0L4.

JOEL BERMAN has been commissioned by Merrill Lynch Canada Inc. to design and fabricate a sand blasted glass sculpture consisting of three 7' X 7' overlaid panels, lit by recessed neon. Project to be completed by Aug. 1/'84.

ARTS COUNCIL OF GREAT BRITAIN COMMISSIONS NEW BOOK - 'ART WITHIN REACH'

The Arts Council has commissioned a new book about works of art in public places. Art within Reach: Artists and Craftworkers, Architects and Patrons in the making of Public Art, edited by Peter Townsend, was published in June by Art Monthly magazine in collaboration with the Arts Council and the Crafts Council. The book describes why and how sculpture, paintings, craft work and murals are commissioned by government and municipal authorities, industry, commerce, hospitals and educational institutions. It relates the practical experience of artists, architects and patrons involved in the work and offers guidelines for successful commissioning. Further information from Sue Rose, Press Officer, Arts Council, 105 Piccadilly, London W1V 0AU Telephone ext. 217/218.

letters

The following is excerpted from a letter sent to CABC by Terry Burnett.

Dear Board Members:

In the July issue of Craft Contacts, Carol Gaskin asked members in outlying areas to let you know the time it takes for mail to reach them. For this reason I am writing to let you know that it often takes from five to ten days (sometimes more than that) for first class mail to travel from Vancouver to Surrey.

In the last year or two, I quite often send mail "registered" but even that does not guarantee it will arrive safely -- I once sent some important photo slides to the Craftsmen's Association office by registered mail and it arrived back at my address some weeks later!

In the case of the July newsletter, your meter mark read July 17, the post office mark read July 18, but it did not arrive at my place until Monday, July 23-- which, I am sure you will realize was too late for me to answer the urgent external affairs exhibition call for slides, as well as several other events listed in the newsletter.

In my opinion, the newsletter is a great publication filled with interesting items -- but, in

order to get the dated information out in plenty of time, perhaps we should have one simple sheet with exhibitions, fairs, opportunities etc. sent out between issues of Craft Contacts. I realize postage is a big problem - but so is getting information AFTER the event.

Thanks for your continuing efforts on our behalf.
-Terry Burnett.

Dear Editor Craft Contacts, CABC Board:

I hope that I am not the only person to respond to Leah Errington's comments on the marketing of crafts. I found her statements to be contradictory, negative and inaccurate. If she is expressing the policy of the Board I strongly urge you to reconsider your position; if she has stated a personal philosophy I question whether she can carry out the Board's policy where it may differ from her own views. I said that I found her statements contradictory. She calls for a "revolution in consciousness" that will cause the general public to value crafts as we crafts people do, rejects the concept of "creating a need" and then proceeds to describe the process of creating a need-she calls it education.

At this point she might have proposed some positive ideas about how CABC can start educating the public to appreciate what we do, but what actually follows is a tirade against sloppy thinking and pricing by craftspeople (I happen to agree that professional craftspeople need to approach their work with the idea that they should be able to make a living from it). She then slips into an error of omission; used car dealers may sell on consignment but so do other people, most notably artists. There are some pros and cons regarding consignment, however that is not the issue. In the meantime we do have to support each other when possible. We also have to begin to engage the public in the educational process. If we had the money a serious advertising campaign would probably be the quickest and most effective way to educate the public. As it is we will have to settle for less spectacular approaches but still more positive than waiting for "values to change". A few suggestions: Write your local politicians let them know what you think they should be doing and if they do any of it let them know you appreciate it. Advocate a 1% for the arts program in government building projects. Make yourself available to schools and community groups with slides and information about you and your field. Support Mondale in the U.S. (Mrs. Mondale is a strong supporter of crafts).

If the official CABC position on marketing is that the mundane problems of selling are a "bogus issue", then at least have a program to attack the real issue. A policy of hopeless resignation (as Ms. Errington seems to advocate) is pointless and unacceptable.

Sincerely,
David New-Small

Dear Editor, Craft Contacts,

In response to David New Small's letter which was forwarded to me, I would like to say that I also hope he is not the only person to respond to my statement. I was most appreciative of his effort and look forward to more interaction of this kind in the future. It was unfortunate that my statement was printed with no explanation of its origin, and David's response clearly illustrated the difficulty of understanding in written form an excerpt of a verbal presentation, in this case a presentation on marketing given by myself and Jim Meadows at the AGM.

I can see how the statement out of context could be interpreted quite differently than the spirit in which it was offered, and I would like to reassure David that I am, contrary to his assumption, very hopefully dedicated to the business of crafts. In fact so is he, and if I interpret him correctly, we have much in common.

Sincerely,
Leah Errington.

Dear CABc,

I'm writing in response to some comments in the July Crafts Contacts, and would like to add some of my own. I'm always excited to read of exhibitions or 'chances' to sell or promote our work, and like Carol Gaskin, am always disappointed when I get to eligibility, conditions, DEADLINES, etc. (I receive my newsletter in three days). From organizing many shows and sales, here, I know the planning should take several months, perhaps if it's an annual event, a year. Therefore I'm sure the blame lies with the organizers, not CABc or the B.C. Potters Guild who advertise these events. I find it hard to believe that most busy, business Craftspeople have slides of current work laying around to send, to be juried, or whatever. By the time you take slides, have them developed, ticket them with the information, and send them, your deadlines are long past.

A comment about the Regional Directors. I understand our region reaches along the 'Yellowhead Route' a distance of some 600 miles with the Regional Director appointed in Prince George, which is at one end of the region. Could the suggestion list that Carol mentions be printed in the newsletter so that regional members also know what the Director is supposed to be doing for us?

A comment regarding a (future) substantial raise in memberships, and I do this with tongue in cheek, as I'm sure I am not aware of the full extent of the workings of CABc. I realize that a person should say, what can I do for CABc, not, what are you doing for me, but my personal reason for paying my membership is, as a Crafts person trying to run a business, I like to receive the newsletter to keep up on what is going on in the province, and to have my portfolio in the Registry. If the fees were too high, I would have to re-evaluate joining, unless there was perhaps a re-

gional membership, with no voting privileges. Living 750 miles from Vancouver is different than living in the lower mainland with easy access to the CABc office and information.

I would like to say in closing that the above are comments, not criticisms. At this point I am happy with my membership in CABc, look forward to the newsletter each month, and have had nothing but co-operation from Gail Rogers whenever I have called on her for information. Thanks,

Pat Munro

exhibitions

CARTWRIGHT STREET GALLERY

to Sept. 9: "John Halfyard's Little People"
Sept. 17 - Nov. 3: "David Lambert: Vancouver's First Potter"

Upcoming lecture series: "Studio Potters - Case Studies from around the World", a series of 3 lectures to be held at Emily Carr College of Art. Sponsored by the Cartwright Street Gallery in conjunction with the B.C. Potters Guild.

UBC MUSEUM OF ANTHROPOLOGY

Hidden Dimensions: Face Masking in East Asia.
Masks of Korea, Japan, and China. May 25-Oct. 31, 1984.

B.C. YOUNG ARTISTS EXHIBITION

September 16-30, 1984. University of Victoria, Faculty of Education, MacLaurin Building.

CIRCLE CRAFT

1651 Duranleau St. Vancouver, B.C. V6H 3S3
August 27 - September 22: Gordon Hutchens, Pottery.
Jan Macleod, Handmade Paper.
CHRISTMAS MARKETS: Robson Square-Dec. 3-Dec. 22.
Vancouver East Cultural Centre-Dec. 7-Dec. 16.
Tel. 669-8021.

THE FLOWER SHOW GALLERY ON TENTH

Jan Macleod - Handmade paper baskets
Allison Keenan - Tapestries
Virginia Blyth-Cobb - Blown glass
Elsa Schamis - Handbuilt ceramics
Aki Tomika - Traditional Japanese Stoneware
Lorraine Calame Hill - Painter
-Through summer months- 4430 West 10th. Vancouver.

BENTE REHM CRAFT GALLERY

August 25 - September 8: Caricatures by Pat Reeve, Victoria, are sculpted clay animals with a tongue-in-cheek whimsy. This will be her first exhibition of new work. Artist in attendance & demonstrating Saturday & Sunday afternoons during the exhibition. Gallery hours: Mon. - Wed. 10am - 5pm, Thu. - Sun: 10am - 9pm. The Bente Rehm Craft Gallery, Mattick's Farm, 5325 Cordova Bay Rd., Victoria, B.C. V8Y 2L3, Phone: 658-8333.

CLAY THINGS

From October 21st to November 25th, the Langley Centennial Museum and National Exhibition Centre will be hosting an exhibition of work by the Fraser Valley Potters Guild. The Guild members' most recent work will be presented and a variety of ceramic forms, techniques and finishes included. In conjunction with exhibition Sunday afternoon brush work and raku demonstrations are planned. The Langley Centennial Museum and National Exhibition Centre is open from 10 am to 5 pm Tuesday to Saturday, and from 1 to 5 pm on Sunday. It is located at the corner of Mavis and King Streets, in Fort Langley. For information, contact Shirley Sutherland, 888-3922.

RICHMOND ART GALLERY

Sept. 7 - Oct. 1 - Barbara Greig - Creatrix
Oct. 5 - 15 - Dorothy Buckland - Sculpture
Oct. 19 - 29 - Richmond Potters Club - Pottery - with guest artist, Pauline McLean, tapestry weaver. For info, phone Jane Wheeler 278-3301.

POT SHOP AND GALLERY

1359 Cartwright St. Granville Island, 687-7977.
Open: 10 am to 5:30 pm daily.
Gail Olive's Cactus and Vulture Gardens
New porcelain decorated plates by Jack Olive.
July 15 - Sept. 15.

QUILTS SOAR '84

Oct. 12-14, Victoria, B.C.; Marigold Activity Centre, 757 W. Burnside Road. Sponsored by the Victoria Quilters' Guild. Exhibition, demonstrations, merchants. Info: Robyn Whitbread, 1935 Haultain St., Victoria, B.C. V8R 2L3.

VANCOUVER ART GALLERY

"Director's Choice", opens August 18, 1984, and continues through October 28. Of the thirty-four artists represented in "Director's Choice", 23 are Canadian. New acquisitions to the Michael Snow collection make it one of the strongest in the country. The exhibition includes two sculptures, one painting and one photographic work by Michael Snow; one painting and a portfolio of 12 prints by Guido Molinari; six drawings by B.C. artist Ann Kipling; a 22 panel photographic work by Roy Kiyooka; two paintings by Gordon Smith; two oils by Goodridge Roberts; a drawing and a painting by Gathie Falk. Paintings by Snow, Roberts, Falk, Jack Bush and Frederick Varley will be shown publicly for the first time.

The exhibition also includes 17 works by Cy Twombly, as well as other American artists, Robert Rauschenberg, Elsworth Kelly, Jasper Johns, Dan Flavin, Mia Westerlund, and Andy Warhol.

THE TEXTILE PARADIGM

The Museum of Art at Washington State University in Pullman, Washington will have an important show of fibre arts, "The Textile Paradigm": Contemporary Art Fabric of the Netherlands. The exhibition will run from Sept. 4th through 30th in the museum's gallery on the campus of Washington State University. The exhibit presents 32 works made since 1970 by 7 Dutch artists who best represent the diversity and vitality of art fabric in the Netherlands today, and rights the balance between eastern and western Europe.

MAPLE RIDGE ART GALLERY

Maple Ridge Art Gallery presents "Design and Discovery", an exhibition of the hand-woven fibres of Dodie Wirth and turned wood of Bob McKay.
Meet the artists on October 14 from 2:00 - 4:00pm
Exhibition continues October 16 until November 8, 1984. Gallery hours: Tuesday - Saturday 11-4pm Thursday night 7-9pm, Sunday 1-4pm. Closed Mondays. Telephone: 467-5855. Location: 11949 Haney Place, next to the Leisure Centre.

LUNCHEON AND FASHION SHOW

The Ponderosa Spinner, Weavers and Fibre Artists Guild presents their annual Luncheon and fashion show, followed by a sale of soft goods.
The show and sale will feature woven, knitted and dyed garments and fashions.
November 3, 1984 at the Capri Hotel, 1171 Harvey Street Kelowna.

HISTORICAL FASHION SHOW

Covering a full century of fashions, from the 1880's to the 1980's, the show will offer two dozen outfits, humorously and informatively presented by Jonathan Walford, co-ordinator of the North Shore Museum. September 16 & 17 in the Theatre of Presentation House Gallier 333 Chesterfield Ave. North Vancouver. 986-1351

GOODFELLOW CHRISTMAS CRAFTS & GOURMET FAIR

This concept, blending the crafts with gourmet foods, will premiere in a show November 23 - 25, 1984 at the San Mateo County Exhibition Center of California. Further information about the Goodfellow Christmas Crafts & Gourmet Food Fair, can be obtained by calling (415) 428-0142 or writing to the Goodfellow Catalogue Press, P.O. Box 4520, Berkeley, CA 94704.

THE FAR EASTERN ART COLLECTION of the LOS ANGELES COUNTY MUSEUM OF ART

has been recently reinstalled, marking the continuing exhibition of the Museum's collection of works from China, Southeast Asia, and Japan. On view are 126 works from the Chinese art collection, featuring ritual vessels, Buddhist sculptures, tomb furnishings, ceramics and lacquerware.

profile

Pat Cairns, Quilt-maker

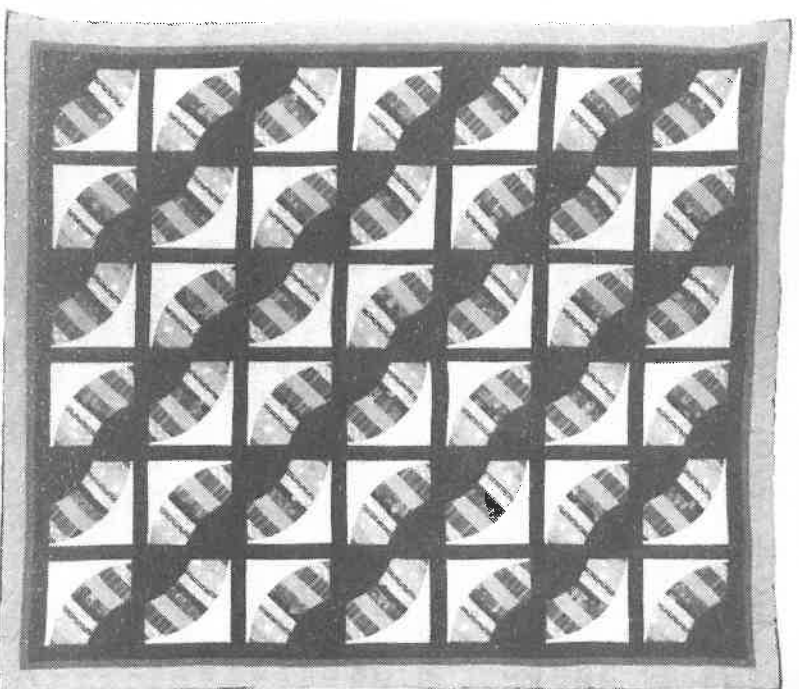


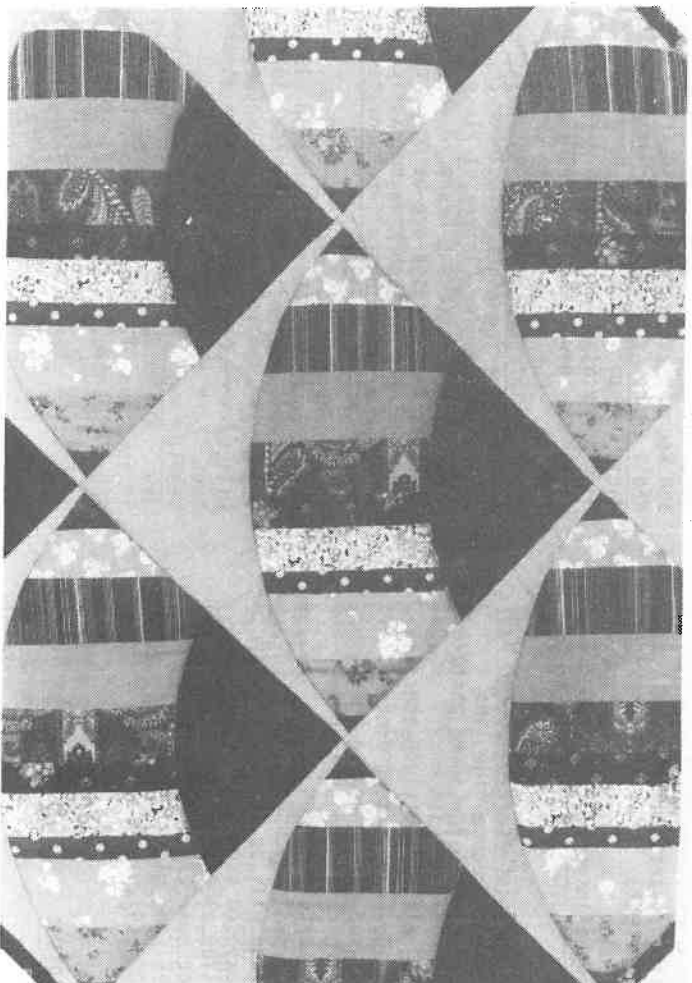
My interests in drawing, making art, and sewing, are life-long. They came together in 1970 when I took a course in embroidery. I began making small, colourful pieces and enjoyed the feel of the threads and fabrics in my hands. The thought of venturing into quilting occurred to me only after the acquisition of a kingsized bed. I could find no one teaching quilting, even at the textile art school that I attended. Weaving was "the" thing to do in textiles. But I persevered, teaching myself, and becoming more and more enchanted with the possibilities presenting themselves.

I wanted to connect to traditional quilting as I observed it in books, but my work had to be contemporary, to speak clearly of my place and time. I began with simple shapes, squares, half square triangles, the drunkard's path. I found that I was more concerned with the complexities of the movement of color across a surface than the complexity of pattern. I began adding textural variations, and now work with many different fabrics. I use almost anything that is the color that I want. This includes, where appropriate, shiny surfaces such as silk, satin, polyester, or taffeta, and textured or napped fabrics like brocade, velvet, or wool. The biscuit puff quilt, which is an old traditional mode of quilting,

gives me another dimension that adds depth to a piece. I do a great deal of machine quilting. If the quilt is too large to be accommodated by the machine in one piece, I use block-by-block, quilt-as-you-go techniques. I have never used a frame.

I think that living on the West Coast of Canada makes me see things in big, bold, simple shapes. I am a city person, living in and loving Vancouver, but my subject matter seems to come from nature – the mountains, the sea, my wild, untended garden, and the joy I find in these things. I work intuitively when building my abstract geometric images, and directly with the fabrics. For a client, I usually make a small fabric mock-up, but for myself I doodle a bit with a pencil and then start cutting. And signing, and groaning, and moving things around on the floor, or on a white flannellette sheet that I have stapled to the studio wall. After this mulling process has gone on long enough to produce a satisfactory result (it can often take a long time, several weeks) I begin to sew. And while I am sewing, and my hands are busy, my mind begins to plan the next piece, and so the process goes, in an endless circle.





Pink Deco Diamond, machine quilted 36" square by Pat Cairns.

There is plenty of bustle in Pat Cairns' newly opened Fabric Arts Studio in Gastown. In the cool north light coming through the bay windows of this heritage building Pat is creating quilts that glow with color in preparation for a one person show. September 6 will see the opening of one of the few solo shows to be presented at the Community Arts Council of White Rock and District's Station Gallery, 14970 Marine Drive, White Rock, B.C. Well, rather than bed quilts, will form the greater part of the show. Almost any fabric is likely to turn up in the geometric forms stitched together in a variety of ways to create a feeling of colour moving across the surface of the piece.

Gallery Hours: Mon. - Fri. 9:30 am - 4:00 pm.
Sat. - Sun. 11:00 am - 4:00 pm. The show runs until Sept. 25, 1984. Telephone: 536-2432.



The Icing on the Cake

Quality printed fabric labels designed and printed especially for you.

For samples and a catalogue of Folkwear patterns, rubber stamps and books send \$2.00 to:

Pat's Printworks

Department C

#16 - 415 West Cordova Street
Vancouver, B.C. V6B 1E5

Workshops

CAPILANO COLLEGE EVENING COURSE #194

Beginners' Loom Weaving and Fabric Printing-14 weeks, Thursday evenings from 7:00 to 10:00 pm, beginning Sept. the 6th. Registration starts August 13.
Cost: \$86. Telephone: 986-1911.

HOW TO PREPARE A PHOTO EMULSION SCREEN-FOR THE TEXTILE PRINTER

Photo emulsion is one of the most exciting screen printing methods as one can reproduce fine line drawings, brush stroke effects, textures and photographic positives.

This is a weekend workshop for those with basic to advanced knowledge of the screen printing process. There will be a demonstration with prepared notes given out. Emphasis will be given on setting up ones home studio for the photo emulsion process using the most basic equipment. Students are asked to bring a clear screen and will be able to prepare a design and finish an exposed screen during class time. For more information phone Louise Stobodan at the studio 682-2484 or home 224-3502. The fee is \$45 which includes some materials.
Date: Sat. SEPT 29th 9:00 - 4:00, Sun. SEPT 30 10:00 - 3:00.

WILLIAM MORRIS AND THE ARTS & CRAFTS MOVEMENT IN VANCOUVER

-a program for Vancouver designers, planners, architects, craftsmen, ecologists, and all others touched by the work of this seminal, unusual man.
-celebrating the 150th anniversary of the birth of William Morris and anticipating Vancouver's centennial.
-sponsored by the Centre for the Arts, Simon Fraser University/Downtown, in co-operation with the Vancouver Museums and Planetarium.
-four illustrated lecture/discussions at the Vancouver Museums and Planetarium auditorium, 1100 Chestnut Street.
-October 15, 18, 22 and 25, 1984, 7:30-9:30pm and a walking tour of Vancouver Arts and Crafts heritage materials on Sunday, October 28th, 2-4 pm.
For more information, contact Carolyn Tate, Director, Liberal Studies Program, SFU/Downtown, 687-2677.

THE POLITICS OF ART

The Art Museum Association of America's Annual Conference, October 30-November 2, 1984. Hosted by the Dallas Museum of Art. The conference will focus on significant artistic, political, and management issues concerning art museum professionals and the art community. This timely conference will feature debate, discussion and exploration of such topics as how artists are influenced by politics, what impact they have on the current social and political environment and how museum professionals manage their institutions with political savvy.

PLACE DES ARTS

1120 Brunette Ave., Coquitlam, B.C. V3K 1G2

A Spinning and Weaving Demonstration will be given on Monday, September 17th, Tuesday, 18th, 10 am - 2pm and Wednesday, September 19th from 7 pm - 9 pm.
Nadia Graham's hand-painted garments- Sept. 13 - 26: Nadia Graham's creations of hand painted garments goes on display at Place des Arts. Opening night features a Fashion Show of Nadia Graham's creations starting at 7:45 pm. Public is welcome!

Stone Sculptures by Denise Juretic-Townsend: Oct. 25 - Nov. 7. Opening night is October 25th from 7 - 9 pm.
Fall Wheelthrowing Classes at Place des Arts: Beginning, Intermediate and Advanced Wheelthrowing and Glaze Investigation Classes are being given in the Fall by Place des Arts' teacher Jeanne Sarich.

Wheelthrowing beginners/intermediate-for students with little or no experience:

Monday and Wednesday 7:30 - 9:30 pm, Tuesday and Thursday 12:00 - 2:00pm, 18 session (12 teaching sessions, 6 working sessions). \$60 lab fee \$18.00 (for firing and glazing only). Basic knowledge of wheelthrowing will be included. Ask for course description. Starts Sept. 24th and 25th.

Wheelthrowing intermediate/advanced-Tuesday and Thursday 7:30 - 9:30 pm, Tuesday and Thursday 9:30 - 11:30 am, 18 sessions (12 teaching sessions, 6 working sessions). \$60.00 lab fee \$18.00. (for firing and glazing only). Students with command of centering will learn to produce functional pieces. Ask for course description.

Glaze investigation- Saturday 10:00 am - 1:00 pm, 10 sessions \$75.00. Lab fee \$15.00. Ask for course description. Starts September 29th.

Registration is September 10th to 22nd with classes starting week of September 24th. For more information, contact Elfreda Ramsbottom. 526-2891.

JAPAN POTTERY TOUR

This tour is designed for anyone interested in a tour to Japan that concentrates on the history, tradition, design and production of Japanese pottery, while including the major attractions of a package tour to Japan. The Japan Pottery Tour is an excellent opportunity for either the expert or the uninitiated to study Japanese art in the field- visiting kilns, museums and studios, talking to potters and curators. Museums displaying price-less ceramic treasures in genres as diverse as tea bowls and Rococo vases for the courts of Europe are included in the itinerary. Contemporary studios in Kyoto display the great range and variety of design that keeps the modern Japanese ceramic industry flourishing. National and local museums in Tokyo, Kyoto and Nara, Kyushu and other spots included in the itinerary display works treasured and copied around the world for centuries. Return to Canada with your purchases and a life-long appreciation and knowledge of Japan's rich cultural heritage. Tour dates are: October 13-28, 1984 and April 27-May 12, 1985. Cost is \$2,995. Single supplement: \$463. For more information, contact Skyland Tours Ltd., 1157 Melville Street, Vancouver, B.C. V6E 2X5. Phone: 669-2521. Telex: 04-54274.

opportunities

ARTS BY THE SEA

The Community Arts Council of White Rock and District is hosting a craft show to be held at "The Star of the Sea Centre", 15262 Pacific Ave. White Rock, B.C. on Friday, November 16 from 6 pm-10 pm, Saturday, November 17 from 10 am to 6 pm, and Sunday, November 18 from 12 noon to 5 pm. Deadline for registration is September 15, 1984. All exhibits are subject to jury which will be held September 30 at the Station Arts Centre, White Rock. Work may be brought in from 9:30 am to 11 am and picked up between 2pm and 4 pm the same day. Registrants will be notified of acceptance of their exhibit no later than the week of October 15. All phone inquiries will be directed to the Station Arts Centre at 536-2432.

STUDIO FAIR

Nov. 23 - 25. Prince George, B.C.: Civic Centre. Consignment application deadline is October 15. Info: Sue Carlyle, Studio 2880, 2880-15th Ave., Prince George, B.C. 562-4526.

SQUAMISH ARTS & CRAFTS MARKET

Squamish Arts Council - Fifth Annual Arts & Crafts Market will be held in squamish Sat. Nov. 24, 10:00 am to 4:00 pm. Registration forms and further information may be obtained from Maureen Brown, Box 119, Garibaldi Highlands, B.C. V0N 1T0, or by phoning Maureen at 604-898-3188.

FESTIVAL OF RELIGIOUS ART

The festival is ecumenical, representative of any idea or religion. There is no fee, the only stipulation is that submissions should be created by the entrant. This is the Ninth Biennial Festival of Religious Art and it is being held in Summerland on November 4 - 11, 1984. For more information telephone Alex Watt at 494-8195 or Summerland Community Arts Council, P.O. Box 1224, Summerland, B.C. B0H 1Z0.

ART AND FANTASY AUCTION

The Chilliwack Community Arts Council will be holding a fund raising Art and Fantasy Auction on October 26, 1984 at the Harvesters Four Restaurant in Chilliwack. Admission to this exciting event is \$10. Refreshments and catalogue are included. (Admission is free for donors) All works donated will have 25% of the selling price paid back to the donor (if desired) and a tax deductible receipt will be available for the balance. A reserve bid may be placed on the article. Please fill out the form below and return to the Chilliwack Community Arts Council if you are interested in contributing to the Auction. All proceeds will go towards the work of the Chilliwack Community Arts Council.

8th ANNUAL CHRISTMAS CRAFT FAIR-CALL FOR SUBMISSIONS

Once again Presentation House will host a craft fair in December, offering an opportunity for B.C. craftspeople to exhibit their wares. A beautiful, traditionally decorated gallery setting, full media promotion and special entertainment. DEADLINE for submissions is SEPT. 30 For application form and more information, call 986-1351 Maureen Guliyas. Presentation House Gallery 333 Chesterfield Ave. North Vancouver.

15th ANNUAL EMPRESS CHRISTMAS FAIR

Presented by Out of Hand Productions - Ramona Froehle-Schacht - Fair dates - Dec. 5, 6, & 7; Application Deadline Labor Day; applications available from Ramona at #101 1619 Store Street, Victoria, V8W 3K3, 384-5221.

4TH ANNUAL CRYSTAL GARDEN CHRISTMAS CRAFT FAIR

Thursday, November 22 - Sunday, November 25th. 90 craft booths including 10 with demonstrations, plus large consignment shop. Open to professional B.C. Craftspeople. 8 X 6 ft. booth: \$175. - No commissions taken. Application deadline: Labour Day Sept. 3rd. Send SASE for application form to: Bente Rehme Craft Gallery, 5325 Cordova Bay Rd., Victoria, B.C., V8Y 2L3, or call 658-8333 for more information.

CHRISTMAS CRAFT FAIR

Van Dusen Botanical Gardens Floral Hall, 5251 Oak St. at 37th. Sessions as follows: December 7, 8, 9/ Dec. 14, 15, 16/ Dec. 21, 22, 23. Rent is \$200 per session plus a \$50 registration fee. To apply, pls. send slides or photos to Simone Avram, 4740 Westminster Hwy. Richmond, B.C. V7C 1B8

AUCTION - THE B.C. COALITION OF THE DISABLED - October 20th, 1984 at the CNIB in Vancouver. If any craftspeople are willing to donate a piece of their work they are asked to contact 681-8865, ask for BCCD and speak with Pam Horton.

JURYING FOR THE 1985 GALLERY SEASON

The Community Arts Council of White Rock & District will be jurying artists works for the 1985 gallery season during the weeks of October 1 - 14, 1984. Those artists interested in applying for shows in 1985 should submit 20 (twenty) slides maximum of their work between September 15th - 30th, 1984. Slides may be mailed to the above address of brought to the Station Arts Centre in the old B.N.R. station, 14970 Marine Drive in White Rock. Artists wishing their slides returned by mail should supply a stamped, self-addressed envelope for this purpose. Artists wishing to pick up their slides may do so the week of October 15th - 21st, 1984. (Monday thru Sunday) All artists will be notified by mail of the jury decisions. The station gallery has 120 feet of wall space, 8 feet high. Forty or fifty pieces of work are usually required to select from when the artists show time comes around. - Ken Walters, Jury Committee, C.A.C.W.R.D., Contact: 536-2432.

CALL FOR ENTRY

The Edmonton Arts & Crafts Festival returns to the Edmonton Northlands Agricom Building from November 30 to December 2, 1984. The 250 booths and \$25,000 advertising budget makes it Alberta's largest and best advertised crafts event.

Special features include a \$1,000 booth display prize, live entertainment, free babysitting & children's playground, private exhibitor's lounge, and a further \$1,000 cash door prize to one lucky customer. Over 17,000 attended the last Christmas Show. A Visa service will be in operation.

Exhibitor Fee includes draped booth, electricity, skirted table, chair, exhibitor's lounge and program of exhibitors. \$225 for 8' X 8' Booth. \$325 for 8' X 12' Booth. For further information, please contact: Allan Dawes, Craft Festivals Unlimited, #20, 14620 26 Street, Edmonton, Alberta T5Y 2J9. Telephone: (403) 475-6722.

CALL FOR ENTRY

INTERNATIONAL COMPETITION "LACE AS AN ART" This competition is open to all lace-artists and lace-workers from Belgium and abroad. The lace pieces have to be entirely designed by the participants, with thread on bobbin or bobbin lace. Any other technique will be excluded from the competition. The exhibition of the works selected by the jury will be held in the buildings of Getonac Ltd. at Sint-Truiden Hasseltsesteenweg 172, from April 13 - 28, 1985. Competition rules and registration forms can be obtained from Mrs. B. Boulez-Cuyx, N.V. Betonac, Hasseltsesteenweg 172, B 3800 Sint-Truiden (Belgium). Deadline January 31, 1985.

EUROPEAN JEWELRY COMPETITION

The triennial Wilhelm Muller Competition to promote creative design and high standards of craftsmanship in jewelry takes as its theme this year "Figures of Fantasy". The competition in 1984 is for rings, pendants, snaps, brooches, clips of pins made of gold, platinum or sterling silver. First prize is 20,000. marks (about \$10,000.). which may be divided into several prizes at the discretion of the judges. Entries must be received in Germany on or before September 15. Details from Wilhelm Muller Competition Gesellschaft fuer Goldschmiedekunst, Loogeplatz 3, 2000 Hamburg 20, West Germany.

THE GREAT CRAFTS FAIR - CALL FOR ENTRY

sponsored by Crafts Council of Ireland will be held in Dublin next September (1985) from 5 - 9 inclusive - five days including a Saturday and a Sunday. This will be a retail Fair and the CCI hopes to succeed in its aim of providing a much needed boost to the artisans. For further information please write to Crafts Council of Ireland, Thomas Prior House, Merrion Road, Dublin 4.

WANTED: THE BEST TRADITIONAL CRAFTS IN AMERICA AND CANADA

who is making the best traditional crafts in America and Canada?

"Crafts in America: A Guide to Traditional Crafts..." Who Makes Them, Where to Find Them," to be published next year by Pantheon Books division of Random House, will feature the work of 300 of America's top traditional craftspeople (to include Canadian craftpeople). The first in a series, the book will tell the story of traditional Americal crafts through today's makers. Subsequent titles will cover regional crafts, media and trends.

Entries will be chosen on the basis of quality, availability, dependability and geographical location reflecting the widest range of information and crafts. In addition to locating fine craft artists, the author is interested in objects with strong traditional ties (like Alaskan Kachemak dolls and southern face jugs) as well as those central to regional traditions (like beanpots). Because the book will also include regional maps, it would be helpful if crafts can be purchased where they are made and/or by mail order. One section will feature craft tours, so that when several makers and shops are located in an area, readers will be encouraged to buy from more than one source. To be considered for inclusion, please send black-and-white glossies of work, together with background information concerning materials, production, finishes, prices, your name, address, telephone number, hours open; retail, wholesale, commission and mail order terms and SASE to: Constance Stapleton, 2439A Old National Park, Middletown, Md. USA 21769 or call: (301) 371-7215 for further information. -NSDC Newsletter.

WIN \$1,000!
2nd Annual EDMONTON ARTS & CRAFTS FESTIVAL
EDMONTON'S LARGEST

250 BOOTHS OF QUALITY ARTS & CRAFTS
• Affordable Prices • Quality Gifts • One Stop Shopping •

SPECIAL ENTERTAINMENT & DEMONSTRATIONS
FREE BABYSITTING & PLAYGROUND

NORTHLANDS AGRICOM

Nov. 30 1 pm - 5 pm
Dec. 1 10 am - 5 pm
Dec. 2 10 am - 7 pm

Booth Rentals: (403) 475-1122

QUILT CANADA 1986

The Canadian Quilters' Association is seeking a home for Quilt Canada 1986. If your group is interested in such an undertaking, please contact Kay Phillips (president, CQA, 2756 Brimley Rd., Agincourt, Ontario, M1V 1K2, Tel: 416-203-2098) All inquiries will be answered immediately. Although 1986 seems a long way off, it takes time to plan a successful conference. We encourage your participation.

A NATIONAL COMPETITION

Vancouver is celebrating its 100th birthday in 1986. Joining in the celebrations the Sculptors' Society of British Columbia will be staging a "Centennial Sculpture Symposium '86" Theme Vancouver - past, present and future. Completed applications to be submitted by October 1, 1984. Anyone wishing an application and/or further information, please contact: Sculptors' Society of British Columbia, P.O. Box 3849, Vancouver, B.C. B6B 3Z3 Attn: Centennial Sculpture Symposium '86 Committee Phone: (603) 263-4317.

PACIFIC RIM ARTS FESTIVAL

Late May 1985. Sponsored by the City of Vancouver, with an Asian theme. Anyone producing Asian related forms, designs or materials including kimonos, shibori, katazomi, ikat and batik, Indonesian style, or obvious Asian materials should contact Peggy Schofield at 263-5590 or write Vancouver Guild of Fabric Arts, 4397 West 2nd Ave. Vancouver, V6R 1K4.

MINIATURE SHOW

1986. Vancouver. Submission must not exceed 12" square. The show will be commemorating the buildings of Vancouver for the Centennial. Info: Vancouver Fabric Arts Guild.

LIBRARY SHOW '85

Jan 2-23, 1985. Vancouver: Main Public Library.
Info: Peggy Schofield, 5761 Olympic Street, Vancouver, V6N 1Z7

DOING BUSINESS WITH EXPO - Seminar

August 10th, 1984

Dear Expo Supporter,

On May 2, 1986, only 630 days from now, EXPO 86 opens its gates to millions of visitors who will come to the Lower Mainland from all parts of the world. Aside from the excitement and wonder that we will share with these visitors, EXPO '86 will bring with it over \$3 billion dollars of new economic activity.

All sectors of our business community will be affected. Before opening day millions of dollars will be spent on the challenging task of preparing for the exposition, from building pavilions to planting trees, from interior design to supplying souvenirs. EXPO '86 and its participants will require goods and services of every type.

In order to encourage the widest possible access to this economic activity in the lower mainland, The Downtown Vancouver Association, EXPO 86 and the B.C. Ministry of Industry and Small Business are co-sponsoring a "Doing Business with Expo" seminar on September 28, 1984. This seminar will feature speakers and resource people from within the EXPO 86 Corporation and from the private sector.

We want to ensure that this seminar is of maximum benefit to all who will attend. As in any business activity, careful planning is one of the important keys to success.

We ask you to complete the enclosed questionnaire and return it to the Downtown Vancouver Association as soon as possible.

We look forward to hearing from you in the near future. Thank you for your help.

Yours truly,

John M. Jennings
Manager
Travel Industry & Small Business

David Walker
Vice President
Downtown Vancouver
Association

NOTE:

The CABC will send a maximum of 5 people. The seminar will cover the following:

1. An overview of Expo 86 and presentation of factual information governing business opportunities related to the Exposition; on and off site.
2. Presentations by senior executives in the public and private sectors, providing valuable marketing/demographic data, Expo's impact on the region and how it will affect various business sectors in the community.
3. Two panel discussions:

- A. Hospitality & Tourism
 1. Accommodation and Tourism Services
 2. Transportation and Communication
- B. Merchandise, Food and Retail/Independent Business Opportunities
 1. On-site: General Contractors, Sub-Contractors and Suppliers
 2. Off-site: Independent Business Opportunities Related to Expo 86

IF YOU HAVE ANY QUESTIONS OR POINT OF INTEREST THAT YOU WISH TO HAVE EXPRESSED AT THIS SEMINAR WOULD YOU PLEASE CONTACT THE CABC OFFICE AS SOON AS POSSIBLE!

Dear Craftsperson,

I will be opening an architectural Craft Gallery in partnership with my husband who will operate a Jeweler's Studio September 1st in Victoria, and I'm looking for "architectural" crafts. This is a unique opportunity for crafts people to explore an avenue of work and sales previously limited to occasional private commissions. By "architectural" I mean hand-crafted objects which either will work as part of a building or home to replace a mass-produced item such as: in ceramics-sinks, tiles, murals, fireplace walls and hearths, chimney pots; stained or art glass windows; wooden doors, door knobs, hinges; decorative ironwork; fountains; artistic work with masonry or concrete; or, objects which will enhance a building in some dramatic or useful way, such as woven rugs and tapestries; fabric screens and room dividers; furniture; mirrors; lamps and shades; planters - ceramic or otherwise; large raku, porcelain or stoneware vases; sculpture; north-west coast basketry; fireplace screens and tools; blown glass objects.... Obviously I am not going to have a store large enough to contain all of these things I've mentioned and for many it would be impractical to make some of these items on speculation, so in conjunction with the retail space, I will be selling crafts to architects and interior designers on a commission basis. In other words, I will be selling the idea of using hand-crafted items to replace the stock catalogue items they now offer their clients. I will be compiling a slide portfolio or catalogue of work from crafts people who are interested in, and want to work on a commission basis. In this capacity I would either be acting as an agent - representing a craftsperson's work to interior designers, restaurants, banks, etc. and receiving a commission on all pieces sold to or commissioned by these clients; or would work as an architectural consultant, arranging every aspect of the commissionable work from design to installation to be paid on an hourly basis by the architect or client.

The prospects are exciting. The time is ripe for crafts to move in a new direction. The general public has become re-educated about hand-crafted items over the past decade and is becoming more sophisticated and consequently more demanding in what they expect from a crafts person. There definitely are people willing to pay for something unique and beautiful for their home - something they know that their neighbor down the street will not be able to copy. I intend to get to those people. Most of my promotion will be aimed at the higher - incomes in Victoria, not necessarily the tourists and middle-class people who have been the traditional buyers of hand-crafts. With your help we could have a really exciting, mutually beneficial shop - offering a unique profile to Victoria patrons.

A quick word about the shop: It is located on Store St. at the bottom of Fisgard (Victoria's Chinatown) in a newly and beautifully renovated two-storey brick building owned by North Park Studio. If one were to walk from Market Square to the new Public Market, they would pass by our shop. Also going into this building will be a French Restaurant, a Silver smith, a Framing Gallery, and separating the Restaurant from us is a delightful mall which features an arched entrance way. Upstairs North Park Studio has their Art Gallery and Interior Design studio. As well, there are a couple of Gra-

phic Artists Studios.

The terms: Initially, I will be operating on a consignment basis in the gallery. When cash-flow builds up I will be in a better position to buy crafts outright. The gallery will take a 35% commission on all crafts sold on consignment. In my capacity as agent I will take a smaller commission depending on what the item is and how extensive my involvement with the order, or commission was.

If you have a desire to participate in this type of marketing experience, you can be involved in a number of ways. Number one is to sell your work through the gallery. The gallery will have an on-going selection of objects for sale as well as shows by various craft artists. If you would like to sell through the shop or book a show, please contact me at #101, 1619 Store Street, Victoria, B.C., V8W 3K3, tel: 384-5221. Number two is to become part of the portfolio - submit slides or photographs which represent a cross section of your work, including any installations you might have done in the past. Also this would be an opportunity to submit explanations and drawings of work you would like to do but have not as yet had the resources or opportunity to execute. Often a client will pay for a design and then commission you to execute that design. And number three, you can talk this up among fellow crafts people and people in the industry. Please let me know it you are aware of anyone who I should know about with regard to either the gallery or the architectural aspect of this project. I look forward to hearing from you in the near future. Remember the store opens September 1st so there is no time to waste. The grand opening party is September 15th and the show for that event is booked.

Sincerely,
Ramona Froehle-Schacht

classified

GREAT SAVINGS! Huge volume of kiln dried, planed spruce and hemlock pieces. Dimensions: 1" - 4" thick, pieces do not exceed 2' in length. Contact Ray Helm between 9am and 2pm weekdays at 325-0372, or write 2033 E. 53rd Ave. Vancouver. V5P 1X6.

MOUNTAIN MST BATTING AND STUFFING Now available at wholesale in B.C. Quilts Plus-Judi Martinez, 4463 W. 8th, Vancouver, 224-3572.

Textile artist requires studio close to Commercial and Broadway. Call Donna Bentley at 875-0824.

WEAVERS! Have your hand weaving turned into finely finished garments. Sewing by Diane Waterman. 733-4936

BOOK REVIEW

Topham, John and others. Traditional Crafts of Saudi Arabia. London, Stacey International, 1981. Distributed by the Royal Ontario Museum \$50.00

As the good Dr. Johnson once wrote of another author, if you read this book for the story your patience would be so fretted you would hang yourself. In other words, the text is largely useless, and the section headed 'Traditional materials and techniques' is either insulting or laughable, defining 'soldier' for us as 'fusible alloys used to join less fusible metals, wires and so on'. The section headed 'clays' is complete in 26 words - and so on. The author has a list of acknowledgements as long as your arm but without the traditional disclaimer that any faults remaining are his; let us hope they are not those of all the academics he thanks, else Arabian studies are in a bad way. The documentation is feeble and the layout unnecessarily space wasting.

The author spent two years in Saudi Arabia collecting the works he illustrates. Well and good. Why he did not simply leave it at that and tell us what we are looking at in ordinary language, giving us the dimensions of each piece, I do not know. The photographs, which are in full colour, are generally very good, clear, and, as far as I can tell, accurate for colour. Dimensions are sometimes given, sometimes not. An excellent book might have been produced at less cost had this been done. As it is, the book is worth looking at, but I doubt if any one working in crafts will want to spend \$50.00 on it. Perhaps, like most of its kind, it will be remembered in a year or so.

PETER WEINRICH
CCC Executive Director.

CONTEMPORARY BOOK DESIGN

Six Mondays, October 29-December 3, 7:30pm- 9:30pm
Downtown Education Centre 549 Howe St., Vancouver.
Contemporary Book Design is a practical seminar to discuss current tastes and aesthetic principles in the context of the constraints and possibilities offered in the publishing world today. The course will be of interest to designers, typesetters, publishers, editors and others involved in the many stages of book production and to those whose vocation or avocation involves books and their design. Each lecture will be illustrated by examples and designed to encourage questions and discussion among participants. Registration fee is \$125. For more information, call Simon Fraser University, Downtown, 687-2677, or write: Simon Fraser University, Downtown, 549 Howe St., Vancouver, B.C. V6C 2C2

CIRCLE CRAFT

Everything is still going extremely well for the organisation on Granville Island. However there is still no definite news on our future location on the Island. Until we know of our future plans there will be no new shows in the gallery scheduled.

Please remember to renew your dues, \$25.00 as of Sept. 1st.

Aug. 27-Sept. 22 Jan MacLeod, hand-made paper
Gordon Hutchens, ceramics.

AUG. 21-Sept. 8 'Commissionable Craft'
An exhibit in the Vancouver
Public Library, co-sponsored
by Circle Craft and the Interior
Designer's Institute.



Many thanks to Sarah Vincent for typing, editing, and pasting up this newsletter.

C.A.B.C. MEMBERSHIP APPLICATION FORM

TYPE OF MEMBERSHIP REQUIRED (please indicate ☒)

☐

REGULAR

RENEWAL ☐

individuals, societies or groups. Members will receive monthly newsletters and have full voting privileges. \$27.00

☐

STUDENT

for registered full-time students. \$17.00

☐

FAMILY

\$42.00

☐

AFFILIATE

registered organizations wishing to be closely associated with the CABC. Special form required. \$42.00

☐

SUSTAINING

individual, group or corporate body subscribing to the goals of the CABC through financial support or other appropriate means. \$100.00

Name _____ Craft _____

Address _____ Postal Code _____

Telephone _____ Amount Enclosed \$ _____

PLEASE COMPLETE AND MAIL WITH YOUR CHEQUE TO **CRAFTS ASSOCIATION OF B.C.**
1411 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R7