

craft contacts

caboc

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

(604) 687-6511

The CABC gratefully acknowledges the financial support of
the **Ministry of Municipal Affairs, Recreation, and Culture**

January 1991

News

ISSN 0319 - 8873

KARL STITTGEN

The CABC is pleased to nominate Designer Goldsmith, **Karl Stittgen** for the Saidye Bronfman Award for Excellence in the Crafts for 1991.

Born in Ludwigshafen, Germany, in 1930, Karl has spent some 44 years working at his craft. After an apprenticeship as a watch and clockmaker, Karl emigrated at age 22 to Canada. Two short years in Vancouver and Karl had secured himself a job with PJ Lipp & Sons and established a shop in West Vancouver. Alongside many installations, exhibitions, teaching, consultant and administrative postings, Karl has set up several venues for the display of contemporary jewellery in Vancouver, Calgary, San Francisco and Scottsdale, and in 1987 his handsome atelier and showroom opened its doors. Karl's career has been rich and varied, having affected many individuals as well as many arts communities. Speaking about his work, Karl says,

"It has been my desire to elevate the craft of the Goldsmith beyond mere adornment - to an art form reflecting the spirit of our times.

"While seeing individual design as important in expressing the thoughts of its creator, I believe the quality of the execution, materials, and workmanship must be of the highest attainable standard.

"The constant search for new forms and expressions in my chosen idiom, combined with a healthy self-criticism has given my work new impetus and constant renewal."

Karl's commitment to the quality of craftsmanship, design and artistic expression is admirable and worthy, the CABC feels, of recognition.



Karl Stittgen, Bronfman Nominee

BC GLASS ARTISTS INCLUDED IN KANAZAWA SHOW by Joel Russ

Two BC glass sculptors were honoured by having their work selected for the recent **International Exhibition of Glass 1990**, held in Kanazawa, Japan. Work by **Liese Chapman** of Vancouver and **Lou Lynn** of Winlaw was chosen out of over 1500 pieces entered by artists from 31 countries.

The international exhibition ran from October 31 to November 5. An international panel of judges finally selected 382 works for inclusion. Besides Chapman and Lynn, five other artists represented Canada.

The stated theme of the exhibition was "seeking the possibilities of glass artistry." According to its organizers, the purpose of the bi-annual exhibition is to help the development of glass work and the public understanding of glass art. Glass is a medium in which a great deal of highly refined design work is currently being executed in Europe, Asia, and North America. Liese Chapman's was a figurative piece called "My Bird Man." Chapman created it by sculpting a chunk of hot-formed glass using sandblasting and wheel-grinding techniques.

Lou Lynn created her geometric abstract sculpture, called "Hallowed Object," by laminating lead crystal and coloured Vitrolite, then cutting, grinding, and polishing it to shape.

Both among BCs most prominent glass artists, Lynn and Chapman share several distinctions. Both were included in the 1988 Kanazawa Exhibition, both are included in the **International Collection of Modern Glass Art** (in Ebeltorf, Denmark), and both have received scholarships to study at the renowned Pilchuk Glass School in Washington State.

Liese Chapman works out of Vancouver's Andrighetti Glassworks. She has studied at the Banff Centre for the Arts. Chapman exhibits frequently in Canada and the US, and has had two recent solo shows in Vancouver.

Lou Lynn works in her home studio in Winlaw, near Nelson. Her exhibition credits stretch back to the early 1970s. Earlier this year she had a solo show in Washington, DC. Three years ago she won a third prize in **Glass '87 in Japan**, another international juried exhibition, this one held in Tokyo.

Watch for more work from these two.

AMERICAN CRAFT MUSEUM TO DOCUMENT TWENTIETH CENTURY OF CRAFT

The American Craft Museum is launching a decade-long program of symposia, exhibitions, and catalogues organized by the museum to write the history of craft in the US up to the year 2000. The umbrella project, **The History of Twentieth-Century American Craft: A Centenary Project**, kicks off with its first Symposium on Saturday, November 17, titled 1900-1918: the Foundation of the American Craft Movement.

Among those participating in the discussion are W. Scott Braznell, curator, American Silver Museum; Eileen Boris, associate professor of history, Harvard University; Robert Judson Clark, associate professor of art history, Princeton University; Martin Eidelberg, professor of art history, Rutgers University; Christa C. Mayer-Thurman, curator of textiles, the Art Institute of Chicago; and Kenneth Trapp, associate curator of craft and decorative arts at the Oakland Museum. The symposium fee is \$75 for the general public, \$65 for member of the American Craft Council.

GENEROSITIES EXTENDED TO THE CABC

Ernestine Allan donated \$500 towards the CABC Endowment Fund. **The Claire and Murray MacKenzie Foundation** generously contributed \$1500 towards the Grace Cameron Rogers Scholarship Fund. **Lloyd Herman** gave copies of his two books *Art That Works: Decorative Arts of the Eighties Crafted in America*, and *The Woven and Graphic Art of Anni Albers* to the CABC Resource Centre. Our sincere thanks to the individuals for their generosity.

CRAFT IN THE AMERICAS

Craft in the Americas 1993 will be a North, Central, and South American event. The CABC in a meeting with member organizations of the "forum" discussed the need to form a committee to stimulate, coordinate, and publicize craft activities throughout the province during 1993. This group will meet again in the new year to map out a plan of action. **Joan Foster Tooker**, Executive Director of the Ontario Crafts Council sits on the executive committee of the organizing body.

HAVE HAND, WILL TRAVEL

Made by Hand: Felt and Paper came down at the Canadian Craft Museum at the end of December. To date it will tour to the following locations in and out of BC: Castlegar, Toronto, Grande Prairie, Langley, Grand Forks, Kelowna, and other possible sites in 1991 and 92.

AND THE NOMINEES ARE...

Karl Stittgen has been nominated by the CABC for the 1991 **Saidye Bronfman Award for Excellence** in the Crafts (see the feature article on page one). The CABC nominated **Sam Carter**, teacher, designer, project coordinator and artist for the Canadian Conference of the Arts, **Diplome d'Honneur**. As well, the **Hongkong Bank of Canada (BC)** is the CABC's nominee for The Financial Post Awards for Business in the Arts - Community Support.

CANADIANA COMES ALIVE THROUGH CRAFT

The Canadian Craft Museum (formerly Cartwright Gallery) will curate an inaugural exhibition of approximately 100 objects that "truly form a Canadian treasury of craft" for the official opening of their new downtown museum in 1992. Fully 20% of these objects will represent an historical context, such as early silver from the Birks Collection, Early French Canadian ecclesiastical objects, and other sundry items. If you have knowledge of small pieces in Canada, please contact **Sam Carter**, Canadian Craft Museum, 1411 Cartwright Street, Granville Island, Vancouver, BC V6H 3R7.

WEEK FLIES AHEAD

Design Vancouver Week has been forwarded to February/March 1992. Those interested in the organization of the presentation are asked to contact Gail Rogers of the CABC at 687-6511.

THANKS TO ENDEAVOUR AUCTION CONTRIBUTORS

The CABC would like to personally thank these craft artists for their donation of works to the Endeavour auction: **Ron David, Brian Baxter, Markian Olynyck, John Pickering, Kinichi Shigeno, Marvin Cohodas, Davide Pan, Lesley Richmond,**

Robert Studer, Katherine Youngs, Jason Marlow, Eve Burden, Karen Cantine, Toni Cavetti, Eva Kupczinski, Karl Stittgen, and Willy Van Yperen. All the work was wonderful. Such contributions are not only generous, but responsible for fostering the art community of Vancouver.

CRIME DOESN'T PAY

Two new systems to track stolen art objects are being organized in London, England. The International Art and Antique Loss Register is being formed by Lloyd's of London, Sotheby's, Christie's, and the British Antique Dealers Association in a joint venture with the International Foundation for Art Research. Lasernet Thetline will work with *Trace* magazine and is linked with Mitsuji and Company.

CONGRATULATIONS

Congratulations to **Joel Berman** of Joel Berman Glass Studios Ltd., on his commission from Canadian Airlines International to produce a series of etched and carved partitions as well as two bent, coloured glass sculptures for the new Terminal 3 at the Lester B. Pearson International Airport in Toronto. The project will be completed this month.

NOTE TO CABC MEMBERS

A special Canadian Crafts Council Bulletin on **Political Action II** is available at the CABC office. For more information call the CABC at 687-6511.

Profile

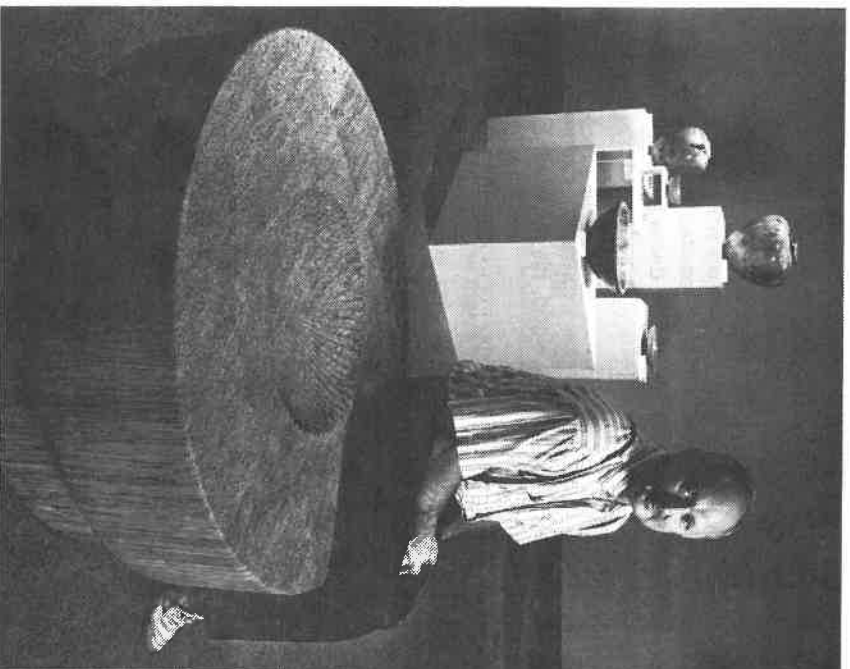
"Volunteer" is one of those words that can only be defined by using the word itself. Sure, you can say a volunteer is someone who works for free. But let's face it, that isn't up to snuff. A volunteer is simply more than that. A volunteer acts voluntarily. He or she dedicates themselves to a service of their own free will. The CABC is very aware of this distinction due to the great examples which exist within the organization. But have we done enough in the way of appreciating these individuals? Perhaps not, we think. So here is the first in a series of profiles on CABC volunteers.

RON DAVID - CABC PRESIDENT

Ron David makes fun of title of master craftsman often granted him. He repeats the words used by his admirers with a facetious, humorous tone. But however pretentious, there is no better word to describe him.

As a turner of wood, Ron David's material is mostly that which has been discarded - the log left behind in the forest, abandoned by the woodcutter or logger. To these he literally grants new beauty and new life. Often working with the peculiarities of the wood, expressing something inherent in the wood itself, David turns grand, smooth surfaced vessels, bows, or sheer sculptural forms. Equal to the best of Brancusi, David's pieces function as commanders of space, displaying the craftsman's own harmony with the nature of the wood.

When asked about the nature of the CABC, David is also very capable. Having served with the CABC since 1983 as a Regional Representative, a member of the Board, and now as



Ron David, CABC President

President, Ron has overseen and played a role in many CABC changes, including the establishment of the Vancouver Foundation Financial Endowment, the Grace Cameron Rogers Scholarship Fund, the move from 1411 to 1386 Cartwright Street, Crafthouse, a board that is presently undergoing a restructuring of Board policy, with members from either side of the province and a president from outside of Vancouver.

But despite this progress Ron has seen areas where the CABC could improve, specifically, fundraising, member participation, and regional development. "It's not for lack of trying," says David, referring to CABCs involvement in Regional Affairs. "In my experience the attitude out there is not what I can do for the CABC, but what the CABC can do for me. A greater scenario for membership to respond to is needed. . . and on its way to becoming a reality what with the touring of **Made by Hand**, lectures, etc. This way the Regional Representatives will have more responsibility and ultimately there will be more shared involvement. Perhaps, too, the CABC is not stressing enough attention on production craftspeople who tend to be working in the regions supplying local markets."

On craft education, Ron also has something to say. "No, there is not being enough done, especially in the public schools. Some mediums are better off - fibre and clay get more exposure. But generally speaking the public is not aware of fine craft in relation to the craft structure. It would help if there was some craft input an MFA programs at university level. Many of

these graduates go into administration. Their lack of knowledge sometimes reveals itself on how they deal with fine craft."

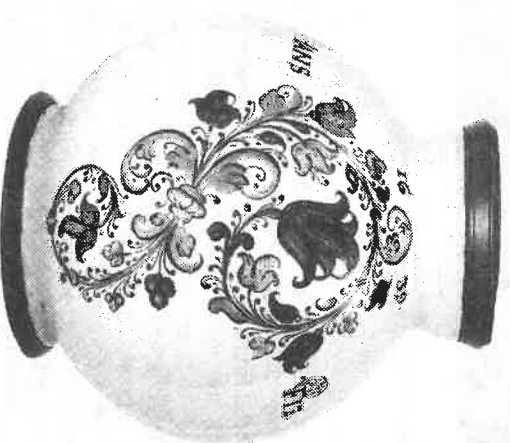
Often Ron has met with difficulties with the display of his work due to this lack of appreciation/education. "It's amazing how pairings are always mounted at eye level whereas craft is often on display at knee level. I've had my work on stands made of four pieces of plywood and even painted cardboard boxes. I've also had several of my pieces damaged with handling. There is a need for outlets representing higher end/one-of-a-kind objects for what they are."

Ron David is a man of great expression. Communicating through the CABC or through wood, his message is powerful and thought provoking.

Review

By Jennifer Rogers

On December 11, **The Koerner Ceramics Gallery** officially opened. Housed in the new west wing of the Museum of Anthropology, the collection comprises approximately 600 pieces, ranging in date from the late fifteenth century to the early nineteenth century, including major representations of Italian Maiolica, Anabapist faience, Hahneware, German and Austrian faience, and English delftware.



Ceramics from the Koerner Collection

Unique wares that were vehicles for the most sophisticated and up-to-the-minute artistry are juxtaposed with carefully controlled wares that were made according to specific sets of rules, plus vibrant naive wares dashed off with a sure hand for the popular market - a range seldom found in museum holdings. In fact, there are no other collections in North America with the same focus as this collection. The quality and quantity of Haban and Hahneware are unequalled outside Europe.

Within the range of the collection the main traditions and technologies which existed during the covered time period are represented: Tin-glazed earthenware, with its pure white surface, stoneware with its hard, resonant, and non-porous body, and lead-glazed earthenware modelled in high relief.

Explained by the exhibition is how these traditions developed separately and how they are still inextricably interwoven. Tin-glazed earthenware began its career in Baghdad in the ninth century. By adding tin oxide to a lead glaze, the potters created a ware that successfully simulated the outward characteristics of Chinese porcelain, its whiteness and translucency. From Baghdad, the tin glaze technique spread to Egypt, then to Spain, then via the island of Maiolica, now Majorca, to Italy.

In a letter to David Strangway, President of UBC, Walter Koerner, donor and financial backer of the exhibit, described his experience as a collector and his wish that his collection come to the MOA:

I am happy that the Collection should find an appropriate home at the University. Its gathering has been a delightful pastime for most of my life, covering a span of nearly eighty years - since I was a boy in school. At that distant time, when the Austro-Hungarian Empire ruled Central Europe, I first got the bug of collecting decorative ceramic objects, usually plates and jars, created by Czechoslovakian peasant potters. These were sold, usually for little money, on market days. With the encouragement of my mother, who had an unusual feeling for colour and the life of people of our native land, I slowly began to build up a collection. Gradually, this extended to more sophisticated forms of Baroque, and Anabapist ceramic art derived initially from the Italian maiolica of the Renaissance, and also to other European decorative art forms.

Long ago, while I was still collecting, I came to the conclusion that the collection should be kept together - be given a permanence and stability - and made a part of the public domain in trust for the community and the nation, by being displayed and studied by scholars in a public institution. What more fitting an institution than the University of British Columbia, with which I have been so long and so happily identified and to which I owe so much in stimulation and inspiration. It is particularly fitting too, that the collection be part of this Museum in whose creation I was fortunate to be involved. Hitherto, the Museum's art has been predominantly Northwest Coast Indian and Asian. Now European decorative art will be substantially represented.

Three years ago Mr Koerner invited the curator Carol Mayer to his home. There on the stairway wall, leading up from the entrance hall were some striking Italian plates. "What's this?" asked the spirited Mayer, tapping the first domino.

Many luncheons later, with a strong and mutual admiration built between Koerner, Mayer, and designer Herb Watson, the treasures were ready for viewing in their new home.

What with huge Italian bowls called "cardinals' hats," apothecary jars, a seven-foot tile stove, collections of delftware, and pewter-lidded tankards and beer mugs one can travel through the exhibit, as Mayer says, "thinking about art or religion or dining or pharmacology." Of course, one can also observe the developments which have occurred in ceramic technology - either by comparing works at either end of the room or by following the gentle flow of the presentation. This flexibility allows

Report

Reprinted from the November/December 1990 issue of *Crafts* magazine [British].

On 15 September 31 makers and supporters met at Rudolf Steiner House in London to reply to a discussion paper by Tony Ford, director of the Crafts Council, entitled "Protecting the Crafts and Crafts Council Policy". Report by Emmanuel Cooper.

When Richard Luce, the then Minister for the Arts, reprieved the Crafts Council earlier this year from the Wilding Report recommendation that it be merged with the Arts Council, he said that the Crafts Council should look at its current policies, indicating two specific but vague areas for initial investigation. The first of these was the Council's "focus" suggesting that it concentrated on "too narrow" a band of craftspeople: the other was to further explore its commercial activities. Ironically, while Wilding based his opinion that the Crafts Council was severely underfunded, the minister's vote of confidence, though clearly welcome, carried no increased financial support or the promise of any in the future. Currently all arts administrative bodies are reassessing their policies in the height of the reorganization of Regional Arts Associations into larger and more powerful Regional Arts Boards (RABs), each one which will have greater financial clout than the Crafts Council. The general uncertainty around the crafts is heightened by the Council's own move from central London to, as yet, unspecified premises.

Unlike the open meeting called earlier in the year when some 300 makers and friends came to give their support to the Council, this was a quieter but equally thoughtful occasion. In a lively and good-humoured debate under the friendly guidance of David Poston, serving as chair, grievances were aired, conflicting views put forward, particularly around *Crafts* magazine, and useful suggestions made. By their nature, craftspeople are individuals and at times it proved difficult to turn personal experience into policy. But as the afternoon progressed, a consensus emerged that the Council should maintain and expand its reputation for excellence - a body to lead, encourage, support and inspire. Exhibitions and the selected Index were given approval as were such major craft events as the Chelsea Crafts Fair, although there were conflicting views about how this could be developed. Makers also thought that, despite the devolution of many grant giving powers to the new RABs, the Council should continue its "hands on" policy in working directly with craftspeople.

The Crafts Council's proposal to reduce the number of subcommittees was met with a resounding "No" from some makers as it was felt, that the contribution of craftspeople, critics, gallery owners, and the like to decision taking should not be lost. Other makers felt that more should be done to acknowledge the work of skilled artisans. My own suggestion was to set up a body consisting of single craft societies which could act as a voice for all craftspeople to negotiate on a national level such as business rate and the VAT. The furniture-makers, while welcoming the idea, thought it would be difficult to get widespread agreement.



Italian plate, c. 1535-1540, from the Koerner Ceramics Gallery at the UBC Museum of Anthropology

the viewer to flip from an overview to observation of a single particularly interesting aspect of the exhibit. As well, the addition of contemporary pieces adds great interest. As embodiments of the artistry that lives on these pieces make one smile in awe and appreciation. **Ruth Jones'** floral tapestry framed by a French falience dinner service consisting of 23 plates and five platters couldn't be more luscious. **Mary Smith's** weaving, inspired by 17th century Hutterite pottery, works wonderfully with the simplicity and elegance of blue and white scaled Haban falience, and **Laura Wee Lay Lag's** Hawk Olla is simply stunning. One only wishes the vessel was light so that the hawk and owl imagery the artist describes the pot having could be seen.

How wonderful it is that people still dedicate themselves to making objects of such far reaching beauty for others to enjoy.

The new west wing in which the Koerner collection is housed was designed by architect Arthur Erikson and includes 4200 square feet of exhibition space, a teaching laboratory, research library, an orientation area, and a curatorial office. The entrance is to the left of the main foyer, and the exit leads to the Great Hall which houses the massive sculptures of the Northwest Coast. Make a point of visiting soon.

Much of the discussion came back time and time again to finance. Within its limited resources the Crafts Council was generally perceived as having two major functions. The first and most important is its unique cultural role in creating a high profile for the crafts, setting standards of excellence and being at the forefront of new developments - a role many thought had been neglected recently. The other more nebulous duty was to support the 'craftseconomy' (worth we were told a startling £200m) through direct funding, trade fairs, and the like.

The Crafts Council may be small financially, but its strength lies in "commanding the heights" with authority and conviction - a position in which it is still unequalled.

Letters

Dear Jennifer,

Quite frankly, I am excited about the CABC "family" reaching its arms and involving the more rural areas of the province, and I will do my best to pull my share of the load.

To give you a bit of a personal background, I have been involved with stained glass for just over nine years, being self taught with the sole exception of a two-day workshop which got the ball rolling in September of 1981. My most significant commission has been a series of three windows for the Anglican Church in Greenville, a small native community about 200 miles north of Kitimat. The windows were commissioned by different families a year apart, so it was quite a challenge creating a form of unity between the three windows, which I ultimately achieved through usage of some of the same glass in each window. The last window (2'x7' of the Virgin Mary and Christ Child) was completed and went north two weeks ago. The three windows are to be dedicated on St Andrew's Day, November 30, 1990, and weather (snow) permitting, I am hoping to make the trip up.

Another piece I enjoyed working on was a 3.5'x3.5' window commissioned by the Kitimat Band Council for their Council Chamber. It was my first attempt at native art with stained glass, and the design represents the four clans of the Haida people: the eagle, beaver, killer whale, and the raven.

Sincerely,

A. Tryssenaar

Editorial

The *Province* newspaper meets up with a lot of criticism. The tabloid format makes for simplistic reading that is often inappropriate, even insulting, when explaining serious matters. Yet when the paper discusses the more celebratory, perhaps lighter, side of life, it tends to do quite a good job. Such was demonstrated in the Sunday, December 9th edition where a two page spread entitled "Picture Yourself as a Buyer of Art" appeared.

In accessible and enlightened language Kerry Moore's article describes everything you need to know in order to become an appreciator/purchaser of art, in Vancouver or

anywhere. Along with the nifty gritty details about where to buy, research, or just see art, Moore talks about the ambiguous nature of what art is, referring to Greg Bellerby's definition: "Art is not the object; it is the context in which we look at something." With ease, Moore illustrates the meaning of this definition, pointing to the ironic presentation of the oh so perfect home and garden at the Pitt Gallery's "The Real Home Show," an exhibition discussing the housing crisis.

"Good art is interactive," writes Moore. "It requires something from you. It should provoke your emotions, give you ideas, tease you or change your mind." A straightforward explanation? Not altogether. Her statements, however unpretentious, have that smattering of intrigue needed to stimulate people to consider their existing ideas and perhaps experiment further - what it takes for a community to have a fertile interest in art. I'd like to personally thank Kerry Moore and *The Province* for their article.

Crafthouse

National Silk Scarf/Stole Exhibition

By Elizabeth Bell

During the month of January the Greater Vancouver Weavers and Spinners Guild is hosting the National Silk Scarf Exhibition at Crafthouse. This juried exhibition was sponsored by the Alberta Craft Council and curated by Pirko Karvonen. The only criterion was that the scarf or stole contain some silk fibres. The competition attracted 37 participants who submitted 100 items. The jurors selected 45 scarves by 22 artists from across Canada. British Columbia weavers are extremely prominent in the exhibition. Six members of the Vancouver Guild are represented by ten items. They are **Mary Bentley** (Judges Choice Award), **Elizabeth Bell**, **Catherine Barr**, **Shan Melzak**, **Gaye Hansen** (all Merit Award winners), and **Joanne Ryeburn**. Also included are **Noreen Rustad** of Prince George and **Janis Ulrich** from Likely who also won a merit award.

The exhibition opened in Red Deer in late April and over the summer and fall was seen in Edmonton and Calgary. In November/December Pirko Karvonen toured the exhibition in New Zealand and Hawaii. After the month at Crafthouse the exhibition will continue to Williams Lake, Point Claire, PQ, Fergus, ON, and end at the Saskatchewan Craft Council in Saskatoon. Finally weavers in various parts of our vast country will be able to see for themselves what others are doing in different regions. It would be wonderful if the craft associations could collaborate this way in the future for national exhibitions of different media from time to time.

The tour to New Zealand deserves to be mentioned further. Pirko Karvonen was going to New Zealand when she realized that the scarves were not scheduled to be exhibited in Canada during that period; she took it upon herself to contact weavers in various centres in New Zealand and offered to bring the exhibition to them. She simply packed the exhibition into a suitcase and travelled from one centre to another displaying the scarves for an evening at a time to the assembled weavers. This simple suitcase show turned into a real people to people event. Clearly, the New Zealanders were extremely impressed and excited by the weaving, so much so that a number of exhibitors have received letters in which the writers say how much they

appreciated being able to see the exhibition, why particular pieces attracted them, and describing their own work. The wonderful personal connections that have been made indicate the magnitude of the impact of the show. We must remember that there was no grandiose plan, but simply one woman with one suitcase who recognized an opportunity and grabbed it. We owe Pirkko Karvonen a big vote of thanks for her initiative and dedication.

Canadian Craft Museum

CHOOSING CLAY

Seven British Columbia ceramists who have sustained an expressively significant body of work were requested by the BC Potters Guild, co-sponsors of the exhibition with the Cartwright gallery, to choose another BC ceramist in stylistic transition, or emerging as a mature artist. Both groups of seven represent the range and diversity of creative work in clay. British Columbia is known for ceramic excellence and the integration of influences from Asia and the Pacific, the US and Europe. Each selector will be represented by a single work and an introduction to the five pieces by the artist he or she has chosen. Artists choosing artists, artists choosing clay as their medium for creative expression: **Gordon Hutchins** chose **Lea Mann, Charmian Johnson** chose **Jane Williams, Sam Kwan** chose **Larry Robson, David Lawson** chose **Gary Graham, Jeannie Mah** chose **Friederike Rahn, James Thornsby** chose **Gary Merkel**, and **Katherine Youngs** chose **Connie Glover**. The exhibition will be circulated through April, 1992.

Publications

ACCESS

Access is a new marketing directory for native artists and craftspeople, published by the First Nations Financial Project, a national nonprofit organization for Native Americans. **Access** provides profiles of more than 300 outlets for Native arts and crafts, a list of national trade associations, and a calendar of over 100 events such as trade shows, craft fairs, pow-wows. **Access** is available for \$29.95 plus \$2.50 postage and handling from First Nations Financial Project, 69 Kelley Road, Falmouth VA 22405. Tel: (703) 371-5615.

BC BUSINESS INFORMATION CENTRE

A step-by-step business plan. Send cash, cheque, or money order to BC Business Information Centre, BC Trade Development Corporation, 760 Pacific Blvd. South., Vancouver, BC V6B 5E7.

ARTISTS AT WORK: 25 NORTHWEST GLASSMAKERS, CERAMISTS, AND JEWELERS

A profile of the lives and art of some of the US's leading contemporary crafts artists, all residents of the Northwest. Contact: Rick Paul or Deborah Easter, Marketing Communications, Alaska Northwest Books, at 1-800-331-3510.

THE RIGHT OF PUBLIC PRESENTATION - A GUIDE TO THE EXHIBITION RIGHT

A recent publication of the Canadian Conference of the Arts. The CCA has chosen to provide a balanced and complete reference tool to guide you through the complex world of contracts, rights, and negotiations encountered in a career in the visual arts.

If 30 publications are presold we are able to sell the publication at \$10.95 plus postage. Otherwise, the costs are as follows: \$11.95 CCA members or \$13.95 for non-members. If interested, contact the CABC as soon as possible.

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 ARTISANS

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.

ARTISTS RESOURCE NEWSLETTER

Mixed editorials and associated bibliographies on the economic, political, and health issues relevant to visual artists, plus sales notices on Opus framing materials. Contact toll-free, Opus Framing at 1-800-663-6953 or 1-800-663-7464 in BC.

THE CANADIAN ARTISTS SURVIVAL MANUAL

120 page paperback on professional and businesslike practices for artists- designing a portfolio, selecting a gallery, contracts, copyrights, bookkeeping, grant applications. \$21.95 from Penumbra Press, 7 Aurora St., Kapuskasing, ON P5N 1J8. Tel: (705) 335-2988.

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, 400 280 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 CABC for a copy.

Opportunities

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.

WOMEN OF DISTINCTION AWARDS 1991

Nominees for the Eighth Annual YWCA Women of Distinction Awards Program are now open. The Vancouver YWCA honours women who have made a distinctive and significant contribution to our community and who justly deserve recognition. Nominations close **February 22, 1991**. For more information contact: Vancouver YWCA, 580 Burrard Street, Vancouver, BC V6C 2K9.

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 LATHE - TURNED OBJECTS CHALLENGE

IV

Sponsored by the Wood Turning Center.

An international competition to select and exhibit lathe-turned objects produced in 1990-91 which reflect the artists search for new expression and exemplify the cutting edge of turning. Entry fee: \$20. **Deadline for entries: March 11, 1991**. For more information contact: Wood Turning Center, PO Box 25706, Philadelphia, PA 19144.

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 Nishijimori-Kaikan, Imadegawa Horikawa, Kemigyoku, Kyoto 602 Japan. Tel: 01081 75 451 0033.

1991 NORTHWEST INTERNATIONAL ART COMPETITION

A competition open to all craft categories. Prospectus Available in January. Artists interested in submitting work should contact Allied arts at (206) 676-8548, or the Whatcom Museum of History and Art at (206) 676-6981. **Entry dates: February 22 and 23, 1991**, with slides due earlier.

EXHIBITIONS

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.

BUMBERSHOOT

Each year, Bumbershoot selects the hottest local and regional visual artists and invites them to show their works during the Seattle Arts Festival, on Labor Day weekend. Applicants will be selected through a jury process and chosen works will be exhibited in the Northwest Courtrooms at the Seattle Center. **Deadline for applications: February 15, 1991**. For more information contact: Bumbershoot, Box 9750, Seattle, WA 98109-0750. Tel: (206) 447-9730.

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.

CUPS

The Alberta Potters' Association invites Albertans currently working in clay as well as all persons who have worked in clay over the past 20 years to participate in **CUPS**, a ceramic exhibition celebrating the 20th anniversary of the Alberta Potters' Association. This exhibition will be held in conjunction with the Calgary Ceramics Seminar in May, 1991. **Entry deadline: February 15, 1991**. Entry forms are available from the CABC or contact: **CUPS**, Alberta Potters' Association, Box 5303, Station A, Calgary, AB T2X 1X6.

BC CREATIVE ARTS SHOW

Held March 10 to 12, 1991, is accepting applications from home-based businesses in BC who are producing quality gift items. Contact Barb Mowat at (604) 520-5720.

TRAUMA/SURVIVAL

A group exhibition encompassing all media, including performance, video, and film as well as work appropriate to a gallery setting. The exhibition is open to all BC women artists and is planned for fall of 1991. Send a maximum of 25 slides/photographs or 2 videotapes, plus statements, proposals, resume, SASE etc., to Women in Focus, 849 Beatty Street, Vancouver, BC V6B 2M6. Tel: (604) 682-5848.

IMAGES AND OBJECTS IX

The Assembly of BC Arts Council's 9th annual provincial juried art exhibition takes place from May 22 to 26, 1991 as part of the 1991 BC Festival of the Arts. For more information on submitting works to regional shows, contact your local community arts council or call the Assembly of British Columbia Arts Council's office at (604)738-0749.

COMMUNITY ARTS COUNCIL GALLERY

Proposals are now being accepted for exhibitions in the Community Arts Council's Davie Street Gallery. **Deadline for submission proposals: January 31, 1991.** Submission forms are available at the Community Arts Council, or by sending SASE to: Gallery Submission Form, Community Arts Council of Vancouver, 837 Davie Street, Vancouver, BC V6H 1B7.

FIBRE FIREWORKS '91

May 25-July 7, 1991, London Regional Art and Historical Museums, 421 Ridout St. N., London, Ontario. Canadian Embroiderer's Guild (London) 20th anniversary juried exhibition. Members and associate members of the Ontario Network of Needleworkers are eligible. Entries to be original, completed after January 1989, and not previously exhibited in a juried show. Cash awards. Entry fees: members \$15, non-members \$35 (includes membership). **Deadline for completed forms and fees: Feb. 8, 1991.** Information: Canadian Embroiderer's Guild, Fibre Fireworks '91 Committee, Box 541, Station B, London, ON, N6A 4W8.

QUILT CANADA 1991

A national juried exhibition sponsored by the Canadian Quilter's Association/Association de la Couturepointe 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.

AU COURANT- CONTEMPORARY CANADIAN FASHION

An exhibition conceived and proposed by Alexandra Palmer. This will be a travelling exhibition of the very best contemporary avant-garde Canadian fashion and fashion accessory design. For more information contact: Alexandra Palmer, 39 MacDonell

Ave., Toronto, ON, M6R 2A3. Tel: (416) 536-4246 or fax (416) 971-8798.

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

ORIGINALS

The 5th annual Spring Craft Sale, at the Ottawa Civic Centre, Lansdowne Park, Ottawa, Ontario, April 11 to 14, 1991. Companion 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.

CALGARY GIFT AND FASHION ACCESSORIES SHOW

Wholesale gift and fashion accessory market will present the season's newest and most innovative accessory line. **March 22 to 24, 1991**, Big 4 Building, Stampede Park, Calgary. For more information contact: EMC Exhibitions Ltd. #1-9715 Horton Road SW, Calgary, AB T2V 2X5.

KITIMAT SPRING ARTS AND CRAFTS FAIR

The Spring Arts and Crafts Fair will be held at the Riverdodge 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 quality art and craft. Contact: Art Market Productions, Marlene A. Loney, Box 385, Banff, AB T0L 0C0. Tel: (403) 762-2345.

Galleries/Shops

HANDSPIRITS

Cooperative gallery seeks finely crafted original work. The shop features work in fibre, wood, glass, ceramics, and paper. Resumé 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

Craft Contacts

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 resume. 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 Rael Gottleb, 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

CAPILANO CLAY, TEXTILE ARTS PROGRAM

The following courses are offered during the Spring Semester starting **January 9, 1991**. These courses are open to part-time students.

ART 161/285 Beginning and advanced textile and surface design. Wednesday and Thursday. Lesley Richmond.

ART 165/274 Beginning and advanced functional clay. Tuesday and Thursday. Donna McLaren.

ART 276 Sculptural clay. Monday. Jim Thornsbury.

ART 169/268 Beginning and advanced weaving. Mondays and Fridays. M. Mees.

Evening Courses:

ART 198 Textile surface design. Tuesdays, 7-10PM. Yvonne Wakabayashi.

ART 230 Marketing skills for craftspeople. Monday nights 6-9PM. For further information and registration contact the Clay and Textile Arts Department at 984-4911 or 986 1911 local 2008.

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.

1991 NORTHWEST INTERNATIONAL ART

A lecture accompanying the Northwest International Art Competition. Lecture by Lois Moran. **February 22, 1991**, Whatcom County Museum, PO Box 2584, Bellingham, WA 98277. Tel: (206) 676-8548.

Workshops

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. Preview social will be held at ECCAD January 17, 1991, 7-9PM.

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.

BATIK WORKSHOP FOR FAMILIES

Introductory lesson, Saturday January 19. Classes are at 10:30AM and 1:30PM. In this workshop participants will draw a design on cotton cloth, apply wax with a paint brush, then dye their finished product. All material supplied. Children must be at least 10 years old. Fee: \$7. Pre-registration and payment required. At the Langley Centennial Museum and National Exhibition Centre, 9135 King Street, Fort Langley, BC V0X 1J0. For more information call (604) 888-3922.

Conferences

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 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 SNAG 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 Safran 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.

DOROTHY MCMURDIE DONATION GRANT

For members of the Canadian Quilting Association, good for courses taken at a Quilt Canada conference that year. **Deadline: January 15, 1991.** Contact: Canadian Quilters Association, Box 22010, Herongate Postal Outlet, Ottawa, ON K1V 0C2.

GOEBEL CANADA

Annual international porcelain sculpture totalling \$25,000. Contact: Marcel Brandstat, President, Goebel Canada, 120 Carnforth 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 deadlines: Sept. 15, Jan. 15, 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

CHOOSING CLAY

January 11th 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.

INDONESIAN BATIK PAINTING: AN ART FORM IN TRANSITION

January 6 to February 3, 1991. A collection of sixty batik images executed by highly regarded Indonesian artists using traditional methods to create abstract, primitive, and realistic images. Co-sponsored with Cina Batik Arts, Langley Centennial Museum and Exhibition Centre, 9135 King Street, Fort Langley, BC V0X 1J0. Tel: (604) 888-3922.

NATIONAL

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.

Fairs

AMERICAN CRAFT FOCUS

February 16 to 20, 1991. At the Seattle Gift Show, Seattle Center. For more information contact: Western Exhibitors, Inc., 2181 Greenwich Street, San Francisco, CA 94123. Tel: (415) 346-6666.

Notices

VANCOUVER INUIT ART SOCIETY

Newly formed charitable organization whose aim is to help foster a greater appreciation of Inuit art and culture. A one-year exhibition of Canadian Inuit Art Sculpture will be staged at Granville Island from **February 1991 to January 1992**. Also offered will be a series of educational programs, guest lecturers, and other events. Official opening of exhibition: **February 3,**

1991. For more information contact Lorne Balshine, 505-707 West Broadway, Vancouver, BC. Tel: (604) 874-9166.

IMAGINATION MARKET

Annual user statistics

- Over 25,000 shoppers discover the delights of scrap material
- Over 9,000 people - families, school groups and others - enjoy a special brand of constructive play in our in-house workshops.
- Well over 100,000 participate in nearly 200 outreach programs bringing waste awareness to diverse parts of the community.
- Weekly, the disabled receive 130 hours of work experience.

Now they need your help! Government cutbacks and the upcoming threat of recession are seriously affecting the future of the Imagination Market. Please make the Imagination Market your preferred charity and send a donation today. Your support is crucial to their survival.

CHANGE IN DATE

Sundays at the Museum of Anthropology, *Elisio Pitta and Aluja* will now perform one week later on Sunday, February 24, at 2:30PM.

ARTEXTÉ

Non-profit organization established in 1980 for collecting and disseminating information on all aspects of the visual arts. ARTEXTÉ's activities are divided into 4 sectors: a documentation centre, a bookstore, a distribution service, and a production service for catalogues and books. For more information contact: 303-3575 Boul. St. Laurent, Montreal, PQ H2X 2T7. Tel: 845-2759.

Editor: Jennifer Rogers

Staff: Jean Kuwabara, Paul Lesack, Micheli Weeks

Production and Layout: Paul Lesack

Memberships: Linda Mitchell and

Dick Hamilton

Mailing: Irene Conn

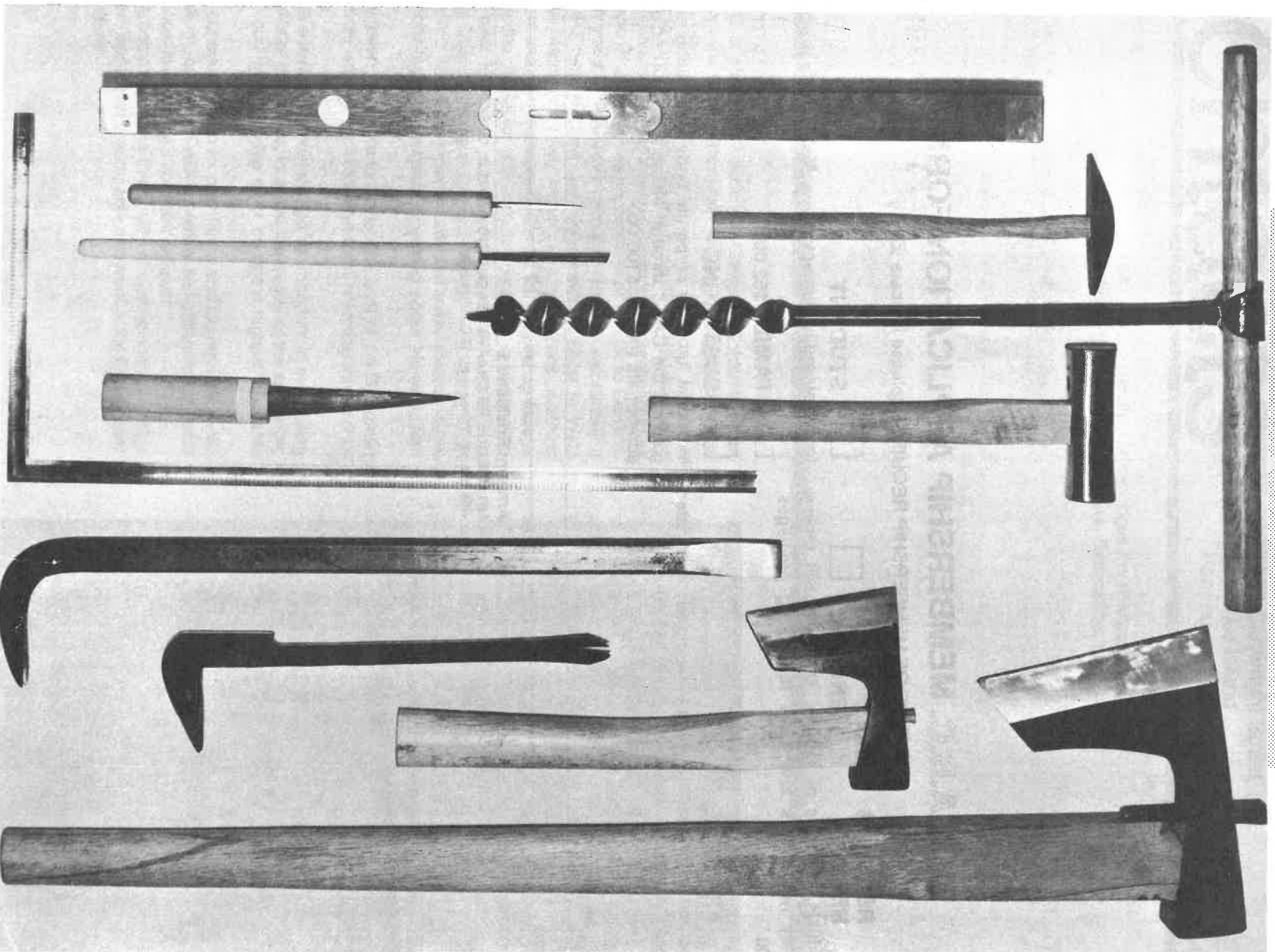
Deadline: January 18, 1990.

Ads must be camera-ready and cost is as follows: 1/8 page \$20.00, 1/4 page \$40.00, 1/2 page \$80.00, whole page \$160. Classified ads are 15 cents per word.

IMPORTANT

Canada Post Corporation announced that due to rapid urban development, current postal code boundaries are being adjusted, resulting in changes for some residents. If you are at all affected please inform the CABC office immediately. Thank you.

Tool of the Month Contest



Name those tools! If you're one of the first three to call the CABC, you'll win a prize!

C.A.B.C. MEMBERSHIP APPLICATION FORM

TYPE OF MEMBERSHIP REQUIRED (please indicate ☒)

☐ **REGULAR**

NEW
individuals, societies or groups. Members will receive monthly newsletters and have full voting privileges. \$37.00

☐ **RENEWAL**

☐ **STUDENT**

for registered full-time students. \$20.00

☐ **FAMILY** \$52.00

☐ **AFFILIATE**

registered organizations wishing to be closely associated with the CABC. Special form required. \$52.00

☐ **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 _____

PLEASE COMPLETE AND MAIL WITH YOUR CHEQUE TO CRAFTS ASSOCIATION OF B.C.

Amount Enclosed \$ _____
1386 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R8