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# craft contacts



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

(604) 687-6511

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March 1989

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## News

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### WHO SAID THAT?

"As educators, we know we must protect the arts, for they are an essential part of education. Protection is needed from movements such as 'Back to Basics', from an over-emphasis on academic subjects, and from university entrance requirements which do not always recognize the value and rigour of arts courses. Protection is needed because the arts enhance the whole person, and as recognized in your theme today, because the arts present a wonderful opportunity for cultural sharing."

The above, which I personally find heart-warming, were the opening remarks by Dr. Dante Lupini, the Superintendent of the largest school system in BC, in his welcoming address to the day-long workshops for the Arts Network 1 schools in Vancouver. The theme for the day was 'The Canadian Mosaic Through the Arts'.

On that day, Betty Wellburn, the Visual Arts Co-ordinator of Vancouver School Board, and I gave a joint workshop in which crafts played a prominent part. Fortunately, both Betty and I own many artifacts, both traditional and contemporary from which we drew our inspiration for our presentation, the theme of which was multi-cultural celebrations of spring.

Another visual arts presenter was Adrian Ross, of the Net Loft on Granville Island, a very creative designer and a great supporter of the crafts. Other workshops given were in drama, movement and music. In fact it was a thoroughly inspiring day for the staffs of the schools who participated.

All this activity took place at East Vancouver's Lord Nelson school which is one of the Arts Network 1 schools in the city. I shall be writing about these Arts Network schools in a future newsletter with information... how they came about, their interaction with one another and their

philosophy. They are certainly alive and cognizant of the arts as an integral part of life which augers well for the future.

As your Education member on the Board of the CABC I am particularly interested in promoting crafts and the appreciation of them in our public schools. In this I am warmly supported by Betty Wellburn from the Vancouver School Board. We know that many of the pupils in the schools will never become crafts people but they can become appreciators and lovers of the hand-made object.

I should add that Dr. Lupini gave his address in French which was translated into Chinese, Punjabi, Spanish and Portuguese. We may not have understood the languages but we certainly understood the universal language of the crafts, music and dance.

— Penny Gouldstone  
Education, CABC

*Ed. Note: This kind of creative activity needs to be encouraged in our schools around B.C. If you wish further info about the above program, please call or write to Penny Gouldstone at the CABC. Also, if you have any comments or suggestions about crafts in schools, please call or write to us.*

### COPING WITH CUSTOMS AT EXHIBITION TIME

— by Gail Crawford (from OCC Craft News, Feb. '89.)

When Toronto artists Line Dufour and Gabrielle Sutt learned that an international jury had chosen two tapestries from each of them for a current New York exhibition, they shared a problem. How could they ship their work out of the country, and yet ensure its safety, satisfy both Canadian and American customs officials, and incur a minimum of expense?

## **Craft Contacts**

Conversely, if you are a craftsperson or curator who is not shipping out of the country, but bringing in or organizing an exhibition of work by artists who live outside the country, making arrangements with Canadian customs well in advance could eliminate nail-biting delays, frustrations, and eventual headaches.

The free trade agreement with the United States, by the way, is not expected to have an initial impact on existing procedures or on crafts. Peter Weinrich, executive director of the Canadian Crafts Council and long-time student of customs regulations, says that any tariffs on craft and craft products under free trade would be removed very gradually over a 10-year period.

We might notice a more immediate change, Weinrich says, on tariffs applied to craft materials. Since two-thirds of supplies come from or move through the United States, he suggests free trade might eventually benefit craftspeople importing materials. Canada's existing federal sales tax would continue to be applied at the 12 per cent rate.

### **FORMAL REQUIREMENTS**

If you, or the organization you are associated with, wish to send craft items out of the country temporarily for exhibition but *not* for sale, Canada Customs has two basic requirements. It needs to see the goods ahead of time, and the appropriate form(s) filled out in triplicate at time of export. All goods returning to Canada require an E-15 (Identification of Goods Exported or Destroyed), and goods with a total value over \$900 also require a B-13 (Export Declaration). Any customs office can supply these forms.

A copy of the completed form(s) accompanies craft pieces when they leave the country, and at a later date you or someone operating on your behalf — will need to provide Customs with a stamped copy of the form(s) so you can get your work back without penalty or charge. To prove to officials that craft work is handcrafted and unique, Weinrich advises craftspeople when creating work to identify it with a personal mark to identify it with a personal mark, stamp, or signature, and to state country of origin.

If your craft object is intended *for sale* in another country, and is valued over \$900, Canada Customs needs only a B-13 (Export Declaration). If under \$900 in value, our customs needs neither. Duties could be applied on such work by another country, of course U.S. Customs, for example, has no uniform tax scale for crafts, and rates are variable for glass, clay, wood, and so on. Textiles are particularly tariff sensitive and are subject to extra scrutiny. In Dufour's and Sutt's case, their tapestries were not for sale, met all the criteria in their classification, and were admissible with no duty.

### **DESCRIPTIVE REQUIREMENTS**

In addition to these basic customs procedures, you must also prepare five copies of a letter or commercial type of invoice. These go in an envelope labelled 'customs papers' which is attached securely to the outside of your package. How much detail you need to provide depends on the value of your work and the particular requirements of each

country. Err on the safe side: put down as much information as you can.

The general rule of thumb is that your letter or invoice should be dated, provide name and address of shipper and receiver, and state why work is being shipped (if for exhibition only or for sale, etc.). It should also describe the goods (number of pieces, value of each, size of each, and total value), indicate number of packages in the parcel, and the total weight. Many countries insist that country of origin be clearly marked. If Canadians send craft goods to the U.S., for example, the words 'Made In Canada' must be applied on an adhesive label or tag so the purchaser is fully aware that the piece came from Canada. The U.S. is very fussy about this last detail, especially on craft items being offered for sale in the States.

### **BRINGING CRAFT WORK TO CANADA**

If yours is a Canadian organization holding an event involving work from another country, you must send a letter ahead of time to Canada Customs describing the event, its nature, date, and location. When exhibition goods arrive, form E29B (Temporary Admission Permit), is filled out for Customs and a security deposit paid representing 35% of the value of the work. This guarantees the Canadian government the goods will return to their country of origin; once they do, the deposit is refunded. Susan Montgomery, superintendent of exhibitions and conventions in the Toronto Customs and Excise office, says that under free trade the amount of this security deposit may be reduced somewhat. It's unlikely the federal sales tax would be altered, however, if items were to be sold.

The good news for some of you is that if the organization holding a show is sponsored by any level of government this security deposit is automatically waived. Museums, universities, libraries, and art galleries are exempt, for instance. If any other organization can produce a letter stating that a domestic or foreign government agency such as Canada Council or the British Council is a sponsor, the security deposit is not applied, Montgomery says.

Larger organizations with more resources at their disposal may prefer to use CARNET, an international travel document that replaces an E29B. CARNET applications are administered for a fee by chambers of commerce. They provide a bonded service and eliminate pesky security deposits. Because it takes 30 months to get a bond refunded under the regulations governing CARNET, Montgomery says this alternative is not as attractive for small organizations — which most craft groups would be — because they cannot afford to have funds tied up for the period of time.

### **HOW TO SHIP**

Once the paperwork is in place, the next hurdle facing you is how to ship work in or out of the country. Canada Customs recommends sending items by mail since postal officials can also provide the customs service of validating completed forms. The post office can also supply U.S. declaration forms for outbound goods under \$1,000 in value. Shipping by post is suitable only for parcels that are one metre long maximum

(3.3 feet), and when length and girth are added together, their total must not exceed two metres (6.6 feet).

Allow a month if you decide to ship goods to and from the country by the post office. Although more expensive than regular mails, Priority Post is another alternative worth considering. Any post office outlet can give you details.

As in Canada, United States customs officials can also function within a post office setting. American regulations are convoluted, however, and you may want to research them ahead of time. In international customs nomenclature, crafts exist in a grey zone so that regulations governing them fall somewhere between those applied to art and commercial objects. Most craft items seem to qualify as duty-free items when being exhibited, but you can't always be sure. You are usually trouble free with work under \$1,000 in value; if over, American customs at Buffalo advise that a formal entry procedure is necessary, which only a customs broker can execute.

Revenue Canada Customs and Excise says that customs officials everywhere are quite prepared to assist and advise when they can, but, in the end, hiring a customs broker may be a more satisfactory alternative than trying to cope on your own.

Brokers are familiar with customs requirements and technicalities, can prepare documentation, and post security deposits or bonds on your behalf. Fees are usually based on a pro rata schedule, and depend on the number of pieces to be moved, their value and size, and labour involved. Brokers will not absorb shipping charges for this fee, but are usually prepared to pay them up front and be reimbursed at a later date.

Many commercial craft galleries in Toronto prefer to use international courier services such as United Parcel Service Canada Ltd. (UPS), especially for shipments from the United States. This organization can act as broker for goods coming into Canada from the U.S., but not for goods leaving Canada. If you use this alternative, you would need to select a broker ahead of time to assist your parcel going into the States. Parcels for courier are restricted to those whose length and girth add up to 3.3 metres (11 feet) and that weigh no more than 32 kilos (70 pounds).

If your preference is to ship by air freight, you might contract Federal Express customer service. Its fees are determined by weight and the value of the work being shipped. Like UPS it can function one way as a customs broker, and it provides door-to-door service. Goods to be shipped in this manner must not exceed 1.9 metres long (76 inches) and 3.3 metres (11 feet) if length and girth are combined.

If our customs procedures seem terribly complicated, take heart. The world of customs and excise is considerably streamlined from what it was a year ago. On January 1, 1988, Canada joined all the world's major trading nations (except the United States, which will join later this year) in a 'harmonized-system' of product descriptions. Under this system, there are over 10,000 classifications—triple the number than before—that provide more precise descriptions and con-

form to a standardized global numbering system. Prior to this, every county had its own numbering system which had to be cross-referenced. Gradually, confusion and costly delays are being eliminated and the work of our customs officials has been streamlined.

*Ed. Note: What has your experience been with customs and excise? Do you use a customs broker? Please call or write to us and share your experiences.*

## THE RUINS OF ART

—by Mark Frutkin

(from *CARFAC Art Action periodical, Autumn '88*)

In 1942, the novelist E.M. Forster, of *Passage to India* fame, wrote an essay titled "The Duty of Society to the Artist". In this essay, the author discussed, in a light-hearted way, the duty a society owes its artists, which is not unlike the duty a society owes to its other professional members, such as engineers, stockbrokers, doctors and businessmen. That is, the state owes it to its loyal and competent contributors that they be justly rewarded for their efforts.

Forster foresaw the growth of bureaucracy in our times, stating that it was inevitable in a technical age (whether it be the bureaucracy of government or the bureaucracy of multinational corporations, a term Forster likely would not have recognized.) He realized that society and the state would be one and the same. This was entirely new. The reach of the state had taken on such astounding proportions, through the development of such things as technological communications, that he concluded that the only effective patron in the future would be the state. He wrote: "It (the state) can and will encourage the efficient engineer or stockbroker or butcher. What encouragement will it give to an artist?"

In the essay, Forster imagines an interview between a state official, a bureaucrat named Mr. Bumble, and a painter of genius. The artist tells Mr. Bumble that he wants to paint the new police station.

"What sort of picture do you propose to paint?" Mr. Bumble asks.

"I shall see when I start," replies the artist.

This reply does not please Mr. Bumble who makes various attempts to pin down the artist on what kind of work he will paint. Will it be "edifying and inspiring?—a figure of Justice, for instance."

"I can't promise to do that," says the artist, who points out that, yes, sometimes art does edify, yes, sometimes it does entertain, but what the artist really wants to do is to experiment. He says: "I want to extend human sensitivity through paint. That's all that interests me. Perhaps when I've finished, the picture will instruct and inspire people. Perhaps it will amuse them. I don't know and I don't really care. I want to paint something which will be understood when this society of ours is forgotten and the police station a ruin."

This upsets Mr. Bumble: "The new police station a ruin when it has just cost thousands of pounds? How preposterous!"

"Yes," the artist replies patiently, "a ruin in the desert like Palmryra and Ankor or Zimbabwe, a ruin like Borobudor or

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Ajanta; which are remembered today not for their original purposes but because of the experiments, the discoveries made by artists upon their wall."

Mr. Burnble loses patience. He asks the artist how the state can justify paying someone who doesn't fit in. The artist answers: "I know I don't fit in. It's part of my duty to humanity. I feel things, I express things, that haven't yet been felt and expressed, and that is my justification. And I ask the state to employ me on trust and pay me without understanding what I am up to."

Forster goes on to point out that the state is "not inclined to subsidise madness: the state exists for the same who have learned to fit in."

Plato too foresaw the danger of the artist to his ideal society and decided to exclude all artists from his perfect city, which of course only exists somewhere high in the sky (floating over Kamloops?). A society without the kinds of dangers art poses is a dead society indeed. Frozen into stasis. Stone. The stones always end by falling down into ruin while the art continues breathing. That process has everything to do with the original creation.

Society still fears the artist, because it doesn't understand the artist's role in society. Forster points out in the essay that officials, and society in general, should not be educated so much to appreciate art but to respect it. This takes a certain humbleness in the face of the unknown. The ability to drop one's preconceptions before viewing a piece of art is a rare ability indeed. Even many highly-educated art experts don't have this ability. A person could appreciate art and still have no respect for it.

All of which brings me to the Canadian situation. No matter which party has won the election (I am writing this before the results, you will most likely be reading it afterwards), it is apparent that there is little respect in Canadian society for the artist. Why is there not a single artist or writer or musician or actor in the Canadian Senate? This highest of Canadian political appointments has ignored culture entirely.

Even the possibility of considering a free trade agreement such as the one proposed displays an abysmal ignorance of all that Canada stands for culturally and artistically. The proponents of free trade treat their detractors like simple-minded children who could not possibly understand anything so complex. The arguments bring out the genuine disgust with which many in power in this society hold those who oppose their views. One does not have to scratch their shallow surfaces with any great effort to realize that economics is their religion and money their god. Economics and money, of course, have their place in society: about equal with everything else.

E.M. Forster wrote another essay titled "Does Culture Matter?" The question changes before my eyes to "Is Culture Matter?" In other words, does a culture consist of all those buildings, official papers, bureaucratic memos, party position papers, and other bits of "matter"? Unless there is some life breathing in there somewhere, all that stuff doesn't mean much. Art and culture are ineffable, immeasurable,

immediate, sometimes arcane, sometimes edifying, sometimes entertaining, sometimes entertaining, sometimes shocking, sometimes disgusting, ephemeral, essential, mutable, and free. Freer than free trade will ever be.

### TORONTO EXHIBITION OPPORTUNITY

The CABC has been asked to select the work of one B.C. craftsman to be exhibited at the Gallery at Harbourfront in Toronto during July of this year. Harbourfront is a major cultural centre in Ottawa and welcomes millions of visitors each year. There will be representation at this show from each province, the Northwest Territories and the Yukon. The selected craftsman will be asked to bear the shipping expenses and airfare to Toronto if you wish to attend the opening. However, the organizers are seeking funds for this exhibition and some of these expenses could be defrayed. If you are interested in applying, please send 2 slides each of 3 works (one full view, one detailed, 6 slides in total) to Gail Rogers at the CABC. Deadline: April 15. For more info call: 687-6511.

### CONGRATULATIONS

— to **Lutz Hauschild**, for winning a major commission from The Prudential Insurance Company in Toronto. For their new office, he created a 4-panel, 3-dimensional construction of painted, fused and bevelled glass.

— to **Kinichi Shigeno**, for having his coffee set in porcelain chosen to be included in the Maxwell House Coffee Services exhibition now being held at the Cartwright Gallery.

*Has something great happened to you lately? Please drop us a line and tell us about it. The excellence of our fellow B.C. creators should be acknowledged and congratulated!*

### CALL FOR APPLICATIONS — CABC GRACE CAMERON ROGERS SCHOLARSHIP

This scholarship is awarded annually to a practicing and/or emerging craftsman to provide financial assistance to attend a recognized school or course designed to upgrade his or her craft skills. This year, the award amount is approx. \$1,500.00. Applicants should submit a resumé of their educational and/or professional background, description of selected course, costs, etc. **Deadline:** April 30. Call Gail Rogers

## Editorial

With this issue, we welcome **Linda Mitchell**, who will be helping me with the gathering and choosing of material for the Newsletter. We have mountains of publications, magazines, announcements, etc. that pour into our office each month. Each has to be perused for any valuable info that should be included in our Newsletter, and Linda will be a very great help in this regard. One of the functions of this

Newsletter, besides keeping you informed about what's happening around B.C., is to act as a kind of "Reader's Digest" and present to you interesting research and articles from other publications. Fortunately, most publishers such as the Ontario Crafts Council Craft News are very generous in sharing their information with us.

Meanwhile, the re-structuring of the CABCO Board, staff and programs continues. With the help of Rory Rolston, we are taking a critical look at all our programs. He has given us the methods on how to critically appraise our programs in a very concrete way. Inevitably, out of this "stock-taking" will come identification of gaps in service and peoplepower, and step by logical step, we will be filling these gaps. We have a lot of work ahead of us and we'll let you know how we're doing in each Newsletter.

<b>Editor:</b>	Jean Kuwabara
<b>Staff:</b>	Linda Mitchell
<b>Production/Layout:</b>	Vancouver Desktop Publishing Centre Ltd.
<b>Memberships:</b>	Linda Mitchell & Dick Hamilton
<b>Mailing:</b>	Irene Conn & Shelagh Macartney

*Deadline for the April newsletter is March 15.*

## Crathouse

### PROMOTION OF OUR CRAFTSPEOPLE GOES ON . . .

Charles Ross of the International Gallery in San Diego was in Nanaimo to install the travelling exhibit, 'Folk Art of Turkey'. While in the Northwest, he visited Crathouse and was pleased to make contact with a number of artists/craftspeople. Mr. Ross expressed great enthusiasm for the work he was able to see. Also, Kathy Johnson of Provenance Gallery in Calgary made many visits locally and managed to discover new work. Kathy has a very supportive attitude towards artists/craftspeople and their work.

- Scheduled to show work in the alcove at Crathouse:
  - April — Takako Suzuki — clay plates
  - May — Maggie Tchir — mixed media
  - June — Denise Carson Wilde — letterpress printing
  - July — Kinichi Shigeno — clay

—Ron Kong, Manager  
Crathouse Gallery/Shop, 1386 Cartwright St., Granville Island, 687-7270. Open Tues.-Sat. 10-5, Sun. 11-5.

## Cartwright Gallery

### AFTER COFFEE

The Cartwright Gallery's exhibition, *The Collection from Maxwell House: Handmade Coffee Services*, concludes its Canadian premiere showing on March 5 before traveling east. But there is more to come, after "Coffee." Director

Lloyd Herman provides this listing of upcoming shows, and hopes to hear from craft organizations like ours about how the Cartwright can add related lectures, educational programs and events both to enhance the exhibitions and provide dignified exposure to professional crafts in Canada.

### CARTWRIGHT GALLERY 1989 EXHIBITION SCHEDULE

- Mar 17 – May 7  
3rd NATIONAL BIENNIAL CERAMICS (functional and sculptural works by Canadian ceramists selected in a national competition)
- May 19 – Jun 25  
FOLK ART OF TURKEY (Exhibition circulated by the International Gallery, San Diego, California)
- June 30 – Sept 17  
OUT OF THE SHADE: 24 SPIRITED NEW DESIGNS IN PACIFIC COAST HEMLOCK (B.C. architects, designers and craftspeople creating new products of native Hemlock. Originated by Cartwright Gallery and sponsored by the Council of Forest Industries of British Columbia.)
- Sept 29 – Nov 5  
OBJECTS OF MAGIC: GRAND PRIX DES METIERS D'ART – BANQUE LAURENTIENNE DU CANADA (39 artists from Canada, the United States, France, England and Japan making magical handcrafted art)

Nov 16 – Jan 1  
1990  
PERSONAL GEOGRAPHY/INTERIOR MYTHOLOGY (Metal Arts Guild's 1989 competition for Canadian metalsmiths)

Jan 12 – Feb 26  
DESIGNED FOR PRODUCTION, MADE FOR USE (Exhibition of functional handmade objects by Canadian craftspeople, selected by Cartwright Director Lloyd Herman, to tour North America)

Mar 9 – May 20  
MASKS: The Alfred Siemens Collection Facing Tradition/Six Modern Makers (Two exhibitions originating at Cartwright Gallery, curated by Lloyd Herman; programming during Children's Festival)

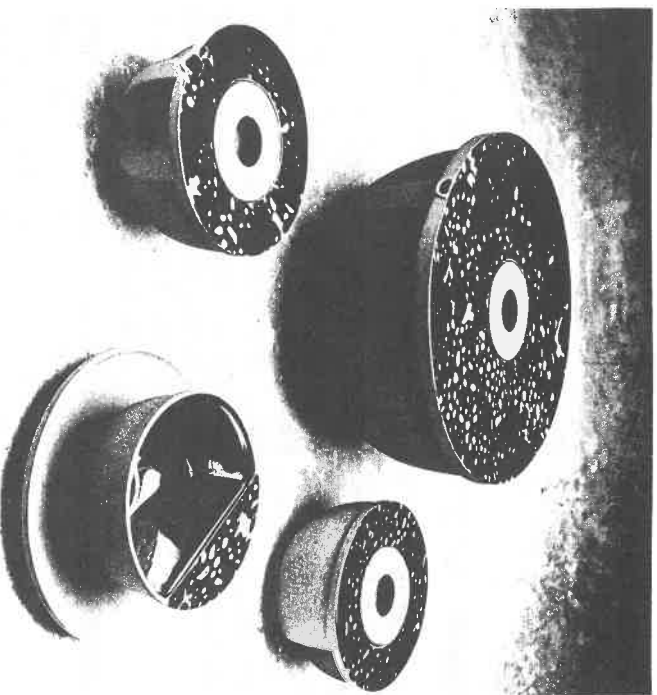
*Open to the public Tuesday-Saturday from 10 until 5, and on Sunday from 11 until 3 at 1411 Cartwright St., Granville Island, Vancouver.*

### DESIGNED FOR PRODUCTION, MADE FOR USE

The Cartwright Gallery/Canadian Craft Museum in Vancouver is planning an exhibition on production crafts in Canada to travel to Canadian galleries and museums in 1990. A proposed illustrated exhibition catalogue will assess craft marketing in Canada, and will profile makers and their approach to designing and producing multiples of functional objects. **May 31, 1989** (please note change in deadline), deadline for exhibition submissions. For forms and prospec-

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tus, call or write Cartwright Gallery, 1411 Cartwright St., Granville Island, Vancouver, V6H 3R7; 604/687-8266.



Coloured porcelain & lustre, by Alain Bonneau & Denise Goyer, Honourable Mention.

## Review

### SHOW IS ADDICTIVE

*(by Art Perry, Art Critic, Province newspaper, Feb. 12/89)*  
If you are like most of us, you have a thing about coffee.

You might have your own chrome espresso maker and you might blend up a personal combo of beans. But—no matter what form your coffee addiction may take—there is no doubt that you will enjoy the Cartwright Gallery's current exhibition.

The Collection from Maxwell House: Handmade Coffee Services is a wonderful display of 26 coffee service sets which are the result of a national competition organized by the Ontario Crafts Council.

There were some 147 bizarre and classic presentations of post, and sugar and cream sets from which to choose the winners.

The most zany of the lot are ceramic sets such as Martin Harris' brick and plumbing fabrications.

Ian Symon's geometric electric-colored ceramic set is a mind-boggler.

Of course, there are the more sedate and country-style coffee pots. Deborah Wilson's smooth and carefully ornamented set has a Laura Ashley look about it.

Yet no matter which way you like your coffee—*latte*, long with a head, mocha, African, Costa Rican or diner style—this show has a dream coffee service for you.

Handmade Coffee Services, Cartwright Gallery, 1411 Cartwright Street, Granville Island, 687-8266, Tues.-Sat. 10-5, Sun. 11-3, closed Mon., until March 5.

**Ed.'s Note:** We seek reviews and pictures of craft shows throughout B.C. We can offer an honorarium to writers who review shows and we welcome submissions.

## Opportunities

### ART AGAINST RACISM

Scheduled for **Sept. 25, 1989**. Organizers are asking for submissions by visual and performing artists in Canada and 20 other countries. The exhibit will be called **Fear of Others** and will be held in the Roundhouse on the old Expo '86 site. **Deadline for submissions:** April 1. All chosen artists will receive an honorarium. **For info and entry form:** Fear of Others, 5570 Blenheim St., Vancouver, B.C., V6N 1P5, 263-2058.

### POSITION AVAILABLE

**Paper-Ya** (a retail paper store) requires a full time, self-motivated, creative manager/sales clerk. Minimum of 1 year experience required, of bookkeeping, inventory control, display, sales are necessary. **Please send résumé to #9-10-1666 Johnston St, Granville Island, Vanc, BC V6H 3S2** or drop off at the store. Appointments will be arranged throughout Feb/March. The position will begin in April.

### POSITION AVAILABLE

#### Assistant to the Studio Head, Ceramics

The Assistant to the Studio Head, Ceramics is responsible and accountable for the ongoing day-to-day administration and maintenance of the studio. From June through August, the Assistant will be responsible for overseeing the summer program.

**Deadline:** April 15, 1989

**For info:** Pauline Martin, Visual Arts Co-ordinator, Visual Arts Department, The Banff Centre, Box 1020 Banff, Alberta T0L 0C0  
Phone: (403) 762-6210

### DISPLAY SPACE AVAILABLE

The **Kitsilano Public Library** in Vancouver is offering free wall and display cabinet space for artists/craftspeople who wish to display their work. The display period is 4 weeks. For more info: Jo-Ann Schick, 731-4515

### MAPLE RIDGE ART GALLERY

Now planning exhibitions for 1990. **Deadline for submissions is Mar. 25, 1989.** Juror: Glen Allison. **For more info:**

Maple Ridge Art Gallery, 11949 Haney Place, Maple Ridge, B.C., V2X 6G2, 467-5855

**NEW YORK MAGAZINE**

"Preview: Visual Arts" planning International Section on art scenes and trends all over the world. Artists and art institutions invited to submit. Black & White photos 3" X 3" considered for reproduction. **Application forms** from: Joy Blair Nager, Preview: Visual Arts, P.O. Box 1270 Canal Street Station, New York, NY 10013

**JEWELS OF THE NINETIES (GERMANY)**

Christ Juwelere and Uhrmacher—in cooperation with the Gesellschaft für Goldschmiedekunst—is organizing an international jewellery competition/travelling exhibition "Jewels of the Nineties" for its 125th anniversary. An open invitation is issued to all domestic and foreign goldsmiths, silversmiths, jewelry, makers/designers to submit all categories of jewelry related to the body that emphasize the classical sense of design while showing forms and ideas of the future. All pieces will be insured against damage and loss. Five cash prizes at DM 4000 (approx. US\$2150); exhibition catalog. **Deadline: August 14, 1989.** For details: Gesellschaft für Goldschmiedekunst e. V., Deutsches Goldschmiedehaus, Altstadter Markt 6, D-6450 Hanau, Deutschland.

**FIBER ALASKA '89 ART SHOW**

June 17-30. Juried international show: all fiber constructions eligible. **Registration deadline: April 1.** Cash awards. For info, send SASE to: Fiber Alaska '89 Show Coordinator, P.O. Box 110827, Anchorage, AK, 99511-0827.

**INT'L TURNED OBJECTS SHOW**

This international juried show, held last September in Philadelphia, will be touring North America for the next 4 years. There are still some openings available in its touring schedule. If you are interested in exhibiting this show, please contact Sara Tanguy at the International Sculpture Centre, 202/965-6066.

**INDUSMIN GLASS AWARD**

Administered by the Ontario Crafts Council, this award of \$2,000 will go to a glass artist wishing to pursue post-graduate studies. Applicants must be either a Canadian citizen or landed immigrant working in hot, cold or stained glass. **Deadline for application: March 31, 1989.** For more info: Ontario Crafts Council, 122 St. Patrick St., Toronto, Ont. 416/977-3551.

**CANADIAN CRAFT SHOW SCHOLARSHIP**

This \$750 scholarship is for a craftsperson working in any medium who wishes to pursue further education at an advanced level. Open to all craftspeople who are residents in Canada. For more info: Ontario Crafts Council, 122 St. Patrick St., Toronto, Ont. 416/977-3551.

**TRADE WINDS - Movements in fibre**

Call for submissions to touring gallery exhibit from high quality fibre artists whose work literally 'moves with the wind.' **Deadline: Friday March 10, 1989.** Gallery Exhibit will tour from July 25-mid Sept. to public galleries in West Kootenays of B.C. Info: Trade Winds, Langham Galleries, Box 1000, Kaslo, B.C. V0G 1M0 353-2661.

**KASLO-ON-THE-LAKE Summer School of the Arts.**

Set in the heart of the Selkirk Mountains on beautiful Kootenay Lake this fast growing international Summer School calls for proposals from visual and performing artists wishing to present workshops. **Aug 12-Aug 25, 1989.** Info: Summer School c/o Langham Centre, Box 1000, Kaslo, B.C. V0G 1M0 353-2661.

**CALL FOR ENTRY**

The Community Arts Council of Vancouver will hold its **Annual Juried Exhibition**, March 16-April 1, 1989 in the Community Arts Council Gallery, 837 Davie St. Select works from this exhibition will be included in the Assembly of B.C. Arts Council's provincial exhibition, **Images & Objects VII**, as part of the 1989 B.C. Festival of the Arts.

Amateur and professional artists and artisans, residing in Vancouver and working in any visual medium (craftspeople most welcome), are invited to pick up an Entry Form at the Arts Council, or send a SASE to Annual Juried Exhibition, Community Arts Council of Vancouver, 837 Davie St., Vancouver, B.C. V6Z 1B7, 683-4358.

**COMMONWEALTH INSTITUTE**

5 fellowships to artists & craftspeople under 35 from Commonwealth countries. Up to £6000 each, tenable up to 9 months. **Deadline: 1 Oct 89.** Info: Arts Department, Commonwealth Institute, Kensington High St., London W8 6NQ UK.

**OVERSEAS SCHOLARSHIPS**

To Canadian citizens for studies at under or post graduate levels. Info: Association of Universities & Colleges of Canada, Scholarship Admin Services, 151 Slater St., Ottawa Ont. K1P 5N1. 613/563-1236.

**BRUCEBO SCHOLARSHIPS**

Allow promising Canadian artists to spend 2 months at Brucebo studio near Visby, Island of Gotland, Sweden. Approx value \$2500. Info: Secretary, Canadian-Scandinavian Foundation, c/o Dr Jan Lundgren, Dept of Geography, McGill University, 805 Sherbrooke St. W, Montreal PQ H3A 2K6, 514/392-4718

**CANADIAN/IRISH EXCHANGE**

Enables artists under 31 to travel in Ireland & work up to 6 months at Tyrone Guthrie Centre, Annmakerrig, County Monaghan. Info: Thom Barnes, Colony Coordinator,

## Craft Contacts

Leighton Artist Colony, PO Box 1020, Banff Alta T0L 0C0,  
403/762-6370

### SCHOLARSHIPS IN ITALY

For Canadians to study at university level in Italy. **Info:** Embassy of Italy, Cultural Office, 275 Slater St., Ottawa, Ont. K1P 5H9, 613/236-0279

### NEW WORK IN WOOD 90

Woodworkers are invited to participate in "New Work in Wood 90," the first in a new annual series of books, published by the Taunton Press, that will look at the state of the woodworkers' art. Applicants are asked to send good quality colour slides of their work from the past 2 years. **For more info:** New Work, The Taunton Press, Box 355, Newtown, CT, 06470, 800/243-7252 (entry forms are also available at the CABQ office 687-6511).

### FLETCHER CHALLENGE AWARD 1989

Juried international competition sponsored by Auckland Studio Potters and Fletcher Inc. All potters and ceramic artists are eligible. \$10,000 NZ in cash awards for outstanding entry. There will be an exhibit of chosen entries from June 3-June 18/89 in Auckland, New Zealand. **Deadline for entries: May 5, 1989.** For info: Leo King, Fletcher Challenge Award, PO Box 881, Auckland 1, New Zealand, (09) 798-665, or call Gail Rogers at CABQ 687-6511.

### GOEBEL CANADA

Annual international porcelain sculpture awards totalling \$25,000. For info: Marcel Brandstat, President, Goebel Canada, 1200 Carnforth Rd., Toronto, Ont. M4A 2K7

### BANFF CENTRE - THE LEIGHTON ARTIST COLONY

Two visual arts studios are available for use as working retreats by professional artists for a maximum period of three months per year. Applicants must show evidence of sustained dedication and significant achievement. Successful candidates will be chosen by a panel comprised of faculty of the School of Fine Arts. For further information write to the co-ordinator, Leighton Artist Colony, The Banff Centre, PO Box 1020, Banff, AB T0L 0C0 or call 762-6216. Applications may be made at any time.

### INTERNATIONAL LACE BIENNIAL

4th international competition in Brussels, Belgium. Gold, silver and bronze bobbins awarded plus cash prizes. **Deadline:** May 15, 1989. **For more info:** Musée du Costume et de la Dentelle, rue de la Violette, 6, B-1000 Brussels, Belgium.

### PERSONAL GEOGRAPHY: INTERIOR MYTHOLOGIES

Call for entry to the Annual Metal Arts Guild Show. **Deadline:** Feb. 15, 1989. **For more info:** Metal Arts Guild, 1179A King St. W., Suite 007, Toronto, Ont., M6K 3C9, 416/588-3282.

### GALLERIE PUBLICATIONS

Gallerie, a publication featuring women artists, will be producing one book-length Annual and 3 magazines each year. Submissions of articles from women artists in Canada and the U.S. describing work are welcome. Also, Gallerie Publications is also establishing a **slide registry** of women's art for use by designers, curators, advertisers, etc. **For more info:** Gallerie Publications, Box 2901, Panorama Drive, North Vancouver, B.C., V7G 2A4.

### NEW ARCTIC AWARENESS PROGRAM

This is a new program to help Canadian artists, writers and communicators to understand and appreciate the Arctic so that they may then convey its spirit to the Canadian people. Administered by Energy, Mines and Resources Canada, this program will provide logistical support to interested participants. **For more info:** Polar Continental Shelf Project, Energy, Mines and Resources Canada, 344 Wellington St., 6th floor, Ottawa, Ont., K1A 0E4.

### TEACHING POSITIONS AVAILABLE

Instructors for jewelry and ceramics are wanted from Sept. 1/89 - Apr. 30/90. **Deadline for applications:** Mar. 31/89. **For more info:** Scott McDougall, Dean of Academic Affairs, Nova Scotia College of Art & Design, 5163 Duke St., Halifax, N.S., B3J 3J6.

### 2ND INTERNATIONAL CERAMICS COMPETITION 1989

In Mino, Japan. International panel of judges, cash prizes. Up to 3 entries per person. Two categories: Ceramic design (e.g. production) and Ceramics Arts (e.g. one-of-a-kind). **Registration deadline:** Apr. 30, 1989. **For more info:** International Ceramics Festival '89, Mino, Japan, 2-15, Hinode-Machi, Tajimi City, Gifu Pref., 507 Japan.

### PRINCE GEORGE ART GALLERY

The **Prince George Art Gallery**, a public art gallery serving the northern interior of the province, is renovating its gallery shop and invites artists and craftspeople to submit works for consignment sales. All works are subject to approval by the Prince George Art Gallery. To submit, please apply to Marie Nagel, Director, Prince George Art Gallery, 2820 15th Ave., Prince George, BC V2M 1T1; 563-6447.

### PACIFIC PERCEPTIONS QUILT SHOW -

#### QUILT CANADA '89

**May 23-27, 1989**, UBC Students Union Bldg, party room #200, Vancouver, B.C. Sponsored by the Canadian Quilters' Association and the Fraser Valley Quilters' Guild with the co-operation of the UBC Faculty of Education, Department of Visual and Performing Arts. This competition offers five awards of excellence of \$500 each. **Deadline:** March 15, 1989 for slides. **Information:** Doreen Rennschmid, 12331 No. 3 Rd., Richmond, B.C. V7A 1X4.

### CANADA COUNCIL:

#### CHALMERS FUND FOR THE CRAFTS

**March 1 and September 1 are the deadlines** for applications for support for special projects, research and special



workshops for the crafts in Canada. **Information:** Doug Sigurdson, Visual Arts Section, Canada Council, 613/598-4351. Station-to-station collect calls are accepted.

#### **CANADA COUNCIL: VISUAL ARTS GRANTS**

Visual Arts Grants A and B deadlines: **April 1 and October 1.** Project Cost and Travel Grant deadlines: **Jan. 15, Apr. 15, July 15, Oct. 15.** Info: Tel. 613/598-4323. Collect calls accepted. Art Bank Purchase Program deadlines: **Nov. 1.** Info: 613/598-4359.

#### **CANADA COUNCIL EXPLORATIONS PROGRAM**

**Mailing date deadlines:** January 15, May 1 and September 15. This program is designed to encourage projects that venture into new territories in the arts and culture. Proposals for initial undertakings in any art field will be considered, including "Visual arts work (including crafts, design and performance art) that seeks to develop an original aesthetic approach and is intended for public presentation." Also, January 15 is the deadline for Project Grants and Travel Grants for the visual arts and multi-disciplinary work. **For further info:** 613/598-4339.

#### **CANADA COUNCIL ART BANK**

The Art Bank jury members meet twice a year to determine which works of art will be purchased. The deadlines are May 1 and November 1. **For further info:** Canada Council Art Bank, 2279 Gladwin Cres., Ottawa, ON K1B 4K9, 613/598-4359.

## **Workshops**

#### **KNITTING MACHINE SEMINAR**

**Mar. 17-19.** Sponsored by MacGregor's Drygoods Ltd. and held at the Delta River Inn, Richmond. **For more info:** MacGregor's at 224-6833.

#### **CONNECTIONS & ALTERNATIVES**

**May 26-28.** International ceramic seminar. Keynote address by Rudy Turk, Director of Art Museum, Arizona State University, panel discussion, bus tour, merchant mall, films, workshops. Hosted by Alberta College of Art. **For more info:** Evelyn Grant, Leisure Learning Services, 3rd Floor, 930-13 Ave. S.W., Calgary, AB, T2R 0L4, (403) 229-9408.

#### **WILLOW BASKETRY**

3-Day workshops offered by Werner Turtschi in traditional Swiss basket-making. Beginner to advanced levels taught, \$75.00 per workshop. Sponsored by the Agassiz-Harrison Fibre Arts group, and held at Grieshaber's Farm, 3270 Chaplin Rd., Agassiz, BC. **For more info:** Lynda aun Scobie, 796-9871, or write to T. Stoeckly, Box 646, Agassiz, BC, V0M 1A0.

#### **A PATCH OF TIME**

**Aug. 30-Sept. 3.** International quilter's conference held in Banff, Alta. Workshops, lectures, fashion show, exhibitions. **For more info:** Bonnie Murdoch, Leisure Learning Services, Alberta College of Art, 3rd Floor, 930-13th Ave, SW, Calgary, AB, T2R 0L4. (403) 229-9408.

#### **GLASS WORKSHOPS**

**Chuck St. John**, glass artist, will be teaching a series of 2-day workshops on glass fusing, stained and leaded glass. **Glass Fusing** workshops will have a max. of 6 students, include materials and tools and will cost \$150. **The Stained and leaded glass** workshops will have a max. of 8 students, provide some tools and students will be expected to supply their own glass. Cost: \$75.00. Dates:  
Mar. 18 & 19/Apr. 1 & 2  
Mar. 25 & 26/Apr. 8 & 9  
**For more info:** Chuck St. John, Nimbus Glass, Pinantan Lake, BC, V0E 3E0, 573-3392

#### **FORM AND FUNCTION**

**Date:** April 10-13. **A Throwing Workshop with Sam Kwan**  
This is a workshop for potters who want to improve their throwing skills. \$50.00, 4 sessions. Burnaby Arts Centre, 6450 Deer Lake Avenue, Burnaby V5G 2J3. Phone: 291-6864.

#### **CRAFTS CRUISE TO ALASKA**

**Aug 24-31.** Organized by Michael Scott of the Crafts Report, this week-long cruise departs Vancouver and travels the Inland Passage to Anchorage, Alaska. There will be special programs on various aspects of the craft business during the trip (such as one conducted by Lloyd Herman, Director of the Cartwright Gallery). There will be special group rates for craftspeople. **For more info:** Michael Scott, Crafts Cruise, 3632 Ashworth North, Seattle, WA, 98130.

#### **VANCOUVER MUSEUM**

In conjunction with the current show, Plain & Fancy: Quilts Then and Now:  
**B.C. Heritage Quilt Project - Quilt Registration Days**, Apr 10 or May 8, 10 am - 4 pm. Bring your family quilts, old quilt tops and comforters to this identification and registration workshop. Fee: \$3.00 which includes admission to Quilts Then & Now exhibit. **For more info:** The Vancouver Museum, 1100 Chestnut St., Vancouver 736-7736 or Nancy Cameron Armstrong of the B.C. Heritage Quilt Project, 984-7504.

#### **HOW TO PRODUCE YOUR BROCHURE**

**Dates:** Wed Apr 5 and Sat Apr 8. Brochures are an effective way to present or promote your business, organization, community or art group, etc. You will be guided step by step through the process, from conception to camera-ready art, with some hands-on design work, if desired. 2 sessions: Wed 1900 to 2100 and Sat 0930 to 1530. Instructors: Alice P. Rich

## Craft Contacts

& Bridget Trousdell. Place: Douglas College and Hemlock Printers, 7050 Buller, Bby. Fee: \$66. **For more info:** 520-5477.

### NEAT THINGS

The following workshops are offered:

Mar 4 Titanium & Niobium  
Mar 11 Bangles, Bracelets, Barrettes  
**For more info:** Neat Things, 1765 Marine Dr, West Vancouver, 926-9512

### SPECIAL TEXTILE IDENTIFICATION & CONSERVATION CLINIC

Mar 28, 7:30 – 9:00 pm. Joanna Staniszkis, Dr. Elizabeth Johnson will give advice & information on textiles. Museum of Anthropology, UBC, 228-3825

### INTERMEDIATE LEVEL WEAVING

Mary Bentley, well-known Vancouver weaver, is offering a multi-level weaving workshop for people working at individual levels. At Craft Cottage, Richmond. Apr 19 for 8 weeks. Fee: \$105. Phone to register 278-0313

### YARN DESIGN

A specialty workshop for advanced spinners with Judith Mackenzie of Victoria, well-known fibre designer and knowledgeable instructor. At Craft Cottage in Richmond. **Apr 8 & 9**, 9:00 – 4:00. Fee: \$60. Phone to register 278-0313

### INTERNATIONAL FELT SYMPOSIUM

**Aug./Sept. 1990** in Aarhus, Denmark. Lectures, slideshows, films, demonstrations, fashion show, juried show, suppliers exhibition and historical exhibition of Asian felt. For applications: INTERNATIONAL FILT SYMPOSIUM 1990, c/o Lene Nielsen, Box 32, 9600 Aars, Denmark.

### CONTEMPORARY FURNITURE DESIGN & TECHNIQUES

**Aug. 5-7, 1989**, Kelsey Campus, Saskatoon, Saskatchewan. A conference that will examine current trends in furniture design, some of the resource people: Gary Bennet, Wendel Castle, Judy Kensly McKie, Wendy Muruyama and Alan Peters. **For more info:** Michael Hosaluk, R.R.#2, Saskatoon, Sask., S7K 3J5, (306) 382-2380.

### EMBROIDERERS' ASSOCIATION OF CANADA, INC.

Seminar '89 **CONTOURS May 28 - June 2, 1989**. Hosted by the Calgary Guild of Needle and Fibre Arts at the University of Calgary. Nineteen 2-day and 4-day workshops in all areas of needle work (including goldwork, smocking, canvas work, crewel embroidery, bobin lace) as well as contemporary and Eskimo-style clothing, colour, and quilting. Nationally and internationally known instructors. **For more info** send SASE to: Seminar '89, PO Box 176, Station G, Calgary, Alta., T3A 2G2. Phone: 403/242-4983.

### ALBERTA COLLEGE OF ART

Under the direction of Orland Larson, the A.C.A. offers an extensive 4-year diploma course in **Jewellery & Metalsmithing**. For entrance requirements, fees, info, contact: Orland Larson, Jewellery & Metalsmithing Dept., Alberta College of Art, 1407-14th Ave. N.W., Calgary, Alta. T2N-4R3, (403)284-7624 or (403)284-7600.

### S.N.A.G. '89

**Mar. 15-19, 1989**. The Society of North American Goldsmiths annual conference will be held in San Antonio, Texas. Guest speakers include Michael Dunas, Diane Falkenhagen, Sandie Zilkner, and Charles Moore. Events include 10 major exhibitions and suppliers exhibition.

## Exhibitions

### REGIONAL

#### THE SURFACE REVEALED

**March 7-26**. Roland Douglas, Lea Mann and Linda Varro use different surface treatments—from the two-dimensional to the three-dimensional in order to make the clay surface more expressive. Opening, Mar. 6, 7:30-9:30. Gallery of BC Ceramics, Potters Guild of BC, 1359 Cartwright St., Granville Island, Vancouver, B.C., V6H 3R7 (604)683-9623.

#### VALLEY FINE ARTS

**Date: March 19 to April 9**. A juried regional exhibition of two and three dimensional art from artists throughout the Fraser Valley. Winners from this exhibition go on to the BC Festival of the Arts. Co-sponsored with the Fraser Regional Arts Council and the Langley Arts Council. Langley Centennial Museum, 9135 King St., Fort Langley, BC V0X 1J0. Tel: (604) 888-3922.

#### MYTHIC IMAGES IN STAINED GLASS

Janet Marina Papis. **Date: March 9-29**. Place des Arts 1120 Brunette Ave., Coquitlam, BC, V3K 1G2. Tel: (604)526-2891.

#### JOANNA STANISZKIS: RECENT WORK

**To April 16**. Recent work in plexiglass, netting & fibre. Museum of Anthropology, UBC, 228-3825.

#### PLAIN & FANCY: QUILTS THEN & NOW

**To May 1989**. Selection of quilts from across North America, some dating back to 1840's, along with contemporary quilts with modern themes and issues. In cooperation with the Fraser Valley Quilters Guild. Vancouver Museum, 1100 Chestnut St., Vancouver, 736-4431.

### VANCOUVER COMMUNITY ARTS COUNCIL GALLERY

**To Mar. 11. Heritage & Multicultural Students' Art Show**  
In conjunction with Heritage & Multicultural Week. Includes life-size paper maché figures, terra-cotta buildings, Chinese artifacts, etc.

**Mar. 16-Apr. 1. Annual Juried Exhibitions** Multi-media juried show by Vancouver artists, leading up to province-wide Images & Objects VII show. 837 Davie St., Vancouver, BC, V6Z 1B7, (604)683-4358.

### NATIONAL

#### VITRIX

**Mar. 23-May 6.** An exhibition of work of the Glass Art Association of Canada. Royal Canadian Academy Gallery, 8 Adelaide Street East, Toronto, Ont., (416)363-9612.

#### ROBIN HOPPER

**Apr. 2 - May 28.** Robin Hopper: Ceramic Explorations 1957-87. Winnipeg Art Gallery, Manitoba. For more info: Donna Bolster, 786-6641, ext. 260.

### CANADIAN GLASS - AN INVITATIONAL

**To Mar. 25.** Twenty-five participating artists include Lou Lynn, Robert Held, Karl Schantz. The Glass Art Gallery, 21 Hazelton Ave., Toronto, Ont., M5R 2E1, 416/968-1823.

### INTERNATIONAL

#### THE LANGUAGE OF WOOD

**To Apr. 23.** Organized by the Museum of Finnish Architecture, Helsinki. American Craft Museum, 40 W. 53rd St., New York, NY.

### CANADIAN TAPESTRIES IN NEW YORK

**Mar 1 - Apr 15, 1989.** Scheuer Tapestry Gallery, 167 Spring St., New York, N.Y. 10012, 212/431-7500. Opening reception Mar 1 6-8 pm. Murray Gibson, Elene Garmache, Barbara Heller, Francis Key, Paulette Marie Sauve. Alison Keenan, curator.

### QA QUILT SHOW

**June 13 - 18.** The (U.S.) National Quilting Association's 20th Anniversary Quilt Show will be held in Tacoma, Washington. Also included are workshops by Marsha McCloskey, Moneca Calvert, Judy Mathieson, Helen Kelley and others. **For more info:** Gerene Simmons, PO Box 842, Port Orchard, WA, 98366

## Fairs

### REGIONAL

#### SPRING SALE - RICHMOND POTTERS CLUB

**Sat., April 22 & Sun., April 23.** 10:00 a.m. to 3:00 p.m. Richmond Arts Centre, 7671 Minoru Gate, Richmond, BC. For more info, tel: 277-6690.

#### VANCOUVER CRAFT FAIR

The Vancouver Craft Market is now accepting applications for the 1989 dates as follows: Apr. 9, May 21, June 25, July 16, Aug. 13, Sept. 3, Oct. 22. Christmas sessions as follows: Nov. 17, 18, 19; Nov. 24, 25, 26; Dec. 8, 9, 10. To apply, send five (5) slides or photos to Vancouver Craft Market, c/o Avram, 8540 Demorest Drive, Richmond, BC V7A 4M1.

#### FAMILY CHRISTMAS

**Dec. 1-3, 1989.** Juried show including gallery-level art and wearable art. Now accepting applications. Held at Heritage Hall, Main St. & 15th Ave., Vancouver. For info: Debrah Watt, 732-SHOW.

#### SUMMER CRAFT FAIRE

**Aug. 5 & 6.** 2nd annual craft fair held by the Sunshine Coast Arts Council in Hackett Park, Sechelt. Deadline for submissions: May 1. **For more info:** Elaine Futterman, 885-2395, or write: Summer Craft Faire '89, c/o Sunshine Coast Arts Council, Box 1565, Sechelt, B.C. V0N 3A0.

#### PARKE INTERNATIONAL MARKETS

Now accepting applications for their 1989 craft markets at Whistler, Kamloops, Van Dusen Gardens Vancouver, West Vancouver, Coquitlam, White Rock, Penticon, 4 Okanagan wineries. Write or call for an application. 3257 W. 36th Ave., Vancouver, B.C. V6N 2R6, 604/362-2363

#### LONSDALE QUAY MARKET

Lonsdale Quay Market has an established daytable program, and has space available on a daily or a weekly basis for the sale of handmade crafts and art. Please contact the Lonsdale Quay Market office at 985-2191 to receive an application by mail.

#### FILBERG FESTIVAL

**Aug 4-7.** Includes food, entertainment, beautiful outdoor site. Over 17,000 visitors expected. **Deadline for applications:** Mar 8. **For info:** Jane Howard, 61 Filberg Road, Comox, B.C. V9N 2R7, 339-2715 or 338-7802

#### 9TH ANNUAL SPRING CRAFT FAIR

**May 26-28, 1989,** Crystal Garden, Victoria. Booths and consignment shop. **For info:** Bente Rehm, PO Box 5685, Str B, Victoria, V8R 6S4, 381-5123

**NATIONAL**

**THE WORKS**

June 23 - July 5. Open air craft fair in specially designed tents in downtown Edmonton. Over 100,000 visitors expected. **For more info:** Kay Burns, The Works, #616, 10136 100th St., Edmonton, Alta, T5J 0P1, 403/426-2122.

**HANDS IN HARMONY**

Aug. 4-7. Juried show in the West Edmonton Mall. Also, applications welcome for Xmas Fair, Nov.23-27 **For more info:** Basil or Annette Greenberg, Hands in Harmony, 7612 - 182nd St., Edmonton, Alta, T5T 1Y9, 403/487-0714

**ORIGINALS**

Mar. 30 - Apr 2. Ottawa Civic Centre, Lansdowne Park, Ottawa. **For info:** Tom Gamble, Originals, 47 Clarence St., Ste 440, Ottawa, Ont., K1N 9K1, 613/232-5777.

**FESTIVAL OF CRAFT & DESIGN**

July 26-30. 10th anniversary craft fair at Harbourfront (formerly Maker's Eye Fair). **Info:** The Craft Studio at Harbourfront, 235 Queens Quay West, Toronto, Ont. M5J 2G8, 416/973-4679

**ONE OF A KIND SPRINGTIME CRAFT FAIR**

Mar.22-Mar.26, 1989 at the Automotive Building, Exhibition Place, Toronto. Fashion shows, supervised childcare, gift suggestion showcase included. **For more info:** The Canadian Craft Show Ltd., 21 Granville St., Toronto, Ont., M41 1A1, (416) 960-3680.

**CAMEO'S SPRING CRAFT FAIR**

Apr 26-30, 1989. 7th annual sale at Edmonton's downtown Convention Centre. Juried show. Xmas dates: Dec. 2-10, applications now welcome. **For more info:** Cameo's Craft Sales, #311 - 10545 Saskatchewan Dr., Edmonton, Alta, T6E 6C6, 403/439-1130

**OTTAWA CHRISTMAS CRAFT SALE**

Dec 7 - Dec 17, 1989. Ottawa Civic Centre, Lansdowne Park, Ottawa. Celebrating its 15th anniversary this year, the sale is produced by Industrial Trade & Consumer Shows Inc. Applications now available. **Info:** O.C.C.S., Tom Gamble, 47 Clarence St., Suite 440, Ottawa, Ont. K1N 9K1; 613/232-5777.

**INTERNATIONAL**

**WORLD HANDICRAFTS TRADE FAIR**

July -10. Exhibitors from over 40 countries, presentations of folk and performing arts, tens of thousands of visitors expected. Held at Olympia in central London. For applications and info: Project Manager, World Handicrafts Trade Fair, 17 Wigmor St., London W1, England, Tel:01-486-3741.

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45" Leclerc floor loom, reeds, weaving books and assorted supplies including silk "hankies" and colourful assortment of yarns. Beautifully crafted "indian" spinner with dark oak finish. **Call 737-1107** for information.

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	mercereized Chinese	3.50

Also available: white cotton T-shirts; Polyfab Textile Paints; Silkscreen printing workshops; Dyers of cotton and silk; Textile dyes.

Wholesale prices for the above are also available. Cloth-works, 132 Powell St., Vancouver, B.C., V6A 1G1, 669-0127.

**PATIO SALE**

Attention fibre artists, craft instructors, clay and fibre students . . . Patio Sale, Mar. 6-12. Silkscreens, warping board, fleece, fancy and homespun yarns, remnants, candle wax and lots more craft supplies and books. Trudi, 4318 Gallant Ave., Deep Cove, 929-5774.

**FOR SALE**

- Nilius Leclerc Loom \$75
- Doukhabor Floor Loom \$200
- Spinning Head for Sewing Machine \$50
- Drum Carder \$75
- Mrs. V. Ellis, 195 W 49th Ave., Vancouver, 321-4551.

**FOR SALE**

Eye-catching booth display, clamp lights, extension cords for sale. 922-3269  
*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 \$160.00. Classified ads are 15 cents/word.*



Calgary Convention Centre  
Calgary, Alberta

November 17th - 19th, 1989

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Write or Call:

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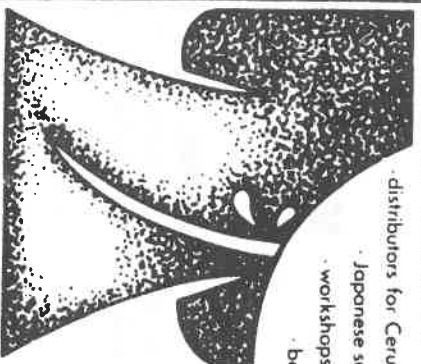
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Vancouver, B. C.

V6H 3R8

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# C.A.B.C. MEMBERSHIP APPLICATION FORM

TYPE OF MEMBERSHIP REQUIRED (please indicate )

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**RENEWAL**

**STUDENT**  
for registered full-time students. \$20.00

**FAMILY \$52.00**

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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

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Telephone \_\_\_\_\_ Amount Enclosed \$ \_\_\_\_\_

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