

craft contacts

caboc

Crafts Association of British Columbia,
1411 Cartwright Street,
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The CABC is partially supported by the Government of British Columbia through the B.C. Cultural Fund and the B.C. Lottery Fund. Advertisng within does not imply CABC endorsement. ISSN 0319 - 8073
November 1984

PRESIDENT'S REPORT

During my time as President of the CABC I have had many occasions to research and discuss fundraising in order to support the various projects and services that the CABC offers to its members.

The trend among funding agencies, including governments, foundations, corporations as well as private individuals, has become more demanding for accountability from applying groups. Applications are closely examined, needs are carefully evaluated and definite participation by group or organization members as contributors towards their own cause has become an important factor for success.

In the past the CABC has been remarkably successful in securing funds for various special projects, highlighted by its move to Granville Island. The board, however, long ago recognized the need for a regular source of secure income in order to carry on and continue to expand services to CABC members.

The generous commitment by Granville Island Trust to support both conceptually and financially our long proposed retail store project (which would provide this regular income through sales as well as achieve some of CABC's goals to promote crafts) prompted us to launch our present fundraising campaign. It was determined that \$100,000 was needed to complete the project.

As described above, fundraising can be complex. We are experiencing several matching fund situation in this campaign. The most important one of course is the Granville Island Trust offer of a matching \$50,000 leaving us to secure the other half through various sources. A very important challenge came from a source offering to match any membership contributions up to \$5000. As we are jointly fund-raising with the Cartwright Street Gallery, it means that CABC members must contribute \$2500, CSG \$2500 for us to collect \$5000.

We issued this challenge to the membership in the August newsletter along with a reminder in the October issue. To date, 71 out of 900 members have generously supported the project by contributing a total of \$1070. This means that we are still \$1430 short to qualify for this grant. Other grants are dependant on our receiving all these monies.

More importantly though, is, that less than 10% of the CABC membership has responded to this very important project for the CABC. It leaves the board with a very difficult task to evaluate. Does this low percentage of membership support indicate minor interest in the actual project or the possibility that members have not realized the importance their individual support means to complete this project? I urge you to carefully consider your position and send your contribution (\$5 tax deductible) as soon as possible or let us know your feelings on this matter. I am confident that with your individual support and our lobbying efforts we can look forward to a very exciting new venture for CABC.

Respectfully,

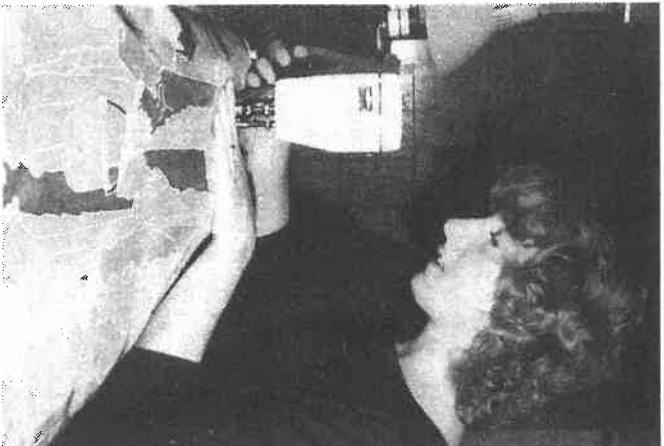
Peggy McLennon
President

EXPO gifts - REMINDER!

Deadline for slide submission.

November 30.

profile

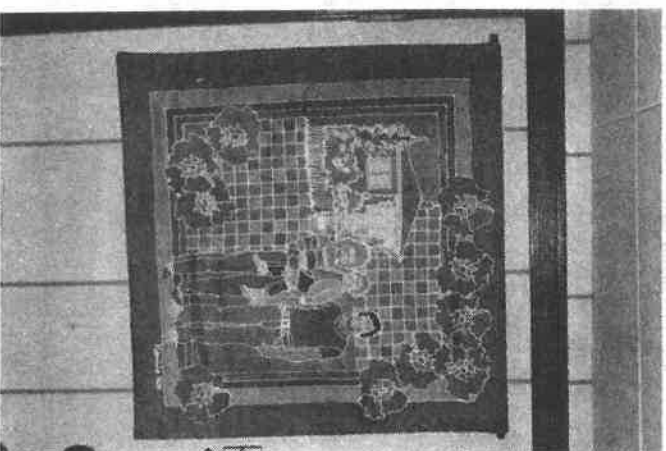


I was first introduced to the magic of handpainting on silk in Barbara Shelly's design class at Langara in 1976. I was inspired by the technique immediately and a year later set up my first studio with nine other women in a windowless basement under what is now the Unit Pitt Gallery on Pender Street.

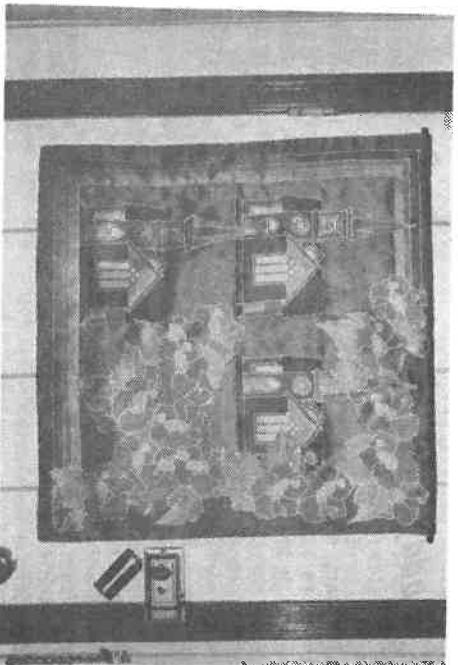
Despite the lack of natural light in what could have been a numbing visual environment the year and a half that I spent evolving in this unlikely space proved to have a profound and positive effect on my working patterns and my art. From this mixture of dedicated, feminist artists I learned about discipline, perseverance, cooperation and some good business sense, not to mention the deluge of support and inspiration that greeted me each day. It was with some trepidation that I left this studio in 1978 for a sunny space in my house in North Vancouver. For years I've been in love with ethnic textiles. Particularly the elaborate embroideries from Afghanistan, India and the Orient. I have a growing collection of exotic fabrics from all over the world and my passion has been an obvious influence in my past work.

With the birth of my son in 1980 and all the adjustments that go along with becoming a new parent it became evident to me that my imagery was due for a change. With a renewed focus on family life it wasn't surprising when my work became more personal and introverted.

The techniques I employ have become generally referred to as Surface Design. The use of a repeat image as a design element is frequently used by artists in this field. From my observation most surface designers use arbitrary and anonymous images such as flowers, birds, rainbows and stars etc. I've chosen seemingly ordinary images such as a friend's house, a beautiful church or even my own child as repeats. I see humour in using images that we normally take for granted and I hope observers of my work do too.

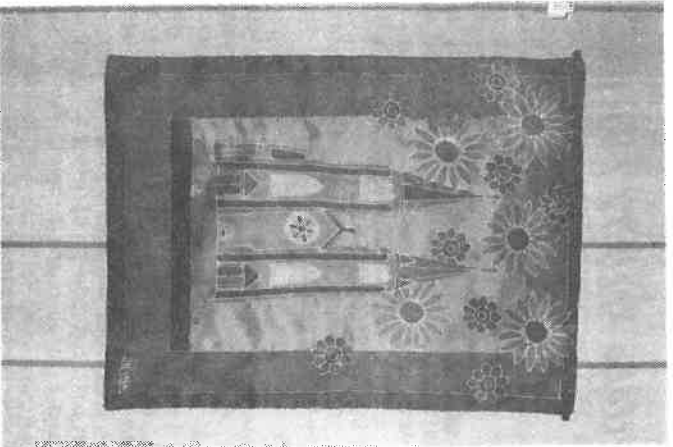


Julie Kemble Cont'd.



In the future I see my work getting much larger. Perhaps mural size and encompassing other techniques such as applique and embroidery. I'm comfortable with both techniques but have not known how to integrate them into handpainted work to date. I've done some large commissions that don't involve handpainting and I want to become known as an artist who specializes in designing with fabrics rather than a handpainter specifically.

JULIE KEMBLE
NOVEMBER 1984



Initially, my discourse was to be entitled 'Portfolios'. However the days of the standard black leather portfolio with carefully mounted color photos of one's work seem to be rapidly disappearing. That format no longer lends itself easily to the media demands of the modern world. "Making Presentation", then is more a discourse on the attitude one should take in presenting oneself/ one's work. I put those two together because in the eye of the collector/buyer a piece of your work is a piece of you, the artist. Therefore the manner in which you present yourself/your work plays heavily in the way the viewer appreciates what you do. The more professional your package is, the more seriously you will be taken.

If you take the same care or esthetic concern about presenting your work as you do making your work, then the presentation tells much about you. It's similar to the study of body language - every thing you do is a clue as to who you are. And most experienced viewers are aware or subconsciously aware of those signals, just as they are aware of contrived images. And, generally, their response to you will be a direct response to the image you have presented.

Bearing this in mind, then, you should try to discover your own unique way of presenting your work that fulfills the needs of you. Needs of the viewer - that brings us to an all important matter. What is the best medium to present your work in? - Photographs, slides or even videos.

The traditional portfolio still works in a one to one presentation when the viewer has the time to look, question and understand the work. That situation allows the artist to verbally 'sell' his work, explaining the criteria and how wonderfully he solved them. (No matter how truthful you are, it always seems as if you are 'overselling' yourself.) For the experienced viewer, perhaps, the photographs, if they are well done, will speak for themselves. In a situation where the artist is not present, then it is more important that the portfolio reflect the artist's approach.

However, slides are becoming more and more the vehicle for dissemination of what you're up to. Galleries, slide registries, designers, architects and buyers all often request for slides. When you start photographing your work in slide film, then the whole process of photos in a portfolio tends to fall to the wayside because of the cost and quality of transferring from slide to photo. (There is a motion picture film used for both slide and print work but the quality tends to be inferior.)

Buddy, can you spare a day?

Because the standard plastic sheet for slides is a rather utilitarian, and not so attractive item, it becomes even more important how successful the design of your presentation package is. (Presentation package = letter-head, business card, presentation folder, post-cards, etc.) If you feel unable to create this yourself, there are professionals. Graphic designers and professional writers have developed their skills with the same sense of integrity that you have - and therefore ought to be taken as seriously. Their services are generally worth what you pay. It is more important to find someone you feel confident can produce the image that best suits you. Remember, it is you who are responsible for conveying to them who you are and what you do.

Include in your presentation package a short, concise, clear statement of your esthetic concerns, your technical handling and a brief bio with a resume.

Another consideration for the use of slides is that it becomes much easier to change, update and manipulate the images you present for each different situation. Duplicating slides allows you to have portfolios of your work all round the country, instead of being trapped in an expensive leather folder.

You shouldn't have laughed when I mentioned videos. It is becoming more and more prevalent that creative people sell their abilities through this new vehicle - theatre people, architects and artists have all used this approach to their advantage. True the initial cost can be overwhelming, but apparently the reproduction costs of making copies for distribution across the continent and beyond is very attractive. As well, that which is disseminated in a video can be far more informative and attention commanding than a resume with slides. The video master can also be stored, added to and manipulated. Why, the mind boggles at all the possibilities!

So, I haven't given you a step by step method of how to present yourself. Nor did I intend to. (After all one could write a book.) I think attitude and awareness come first. A little thought and then let creativity and care take over. You will no doubt develop a better understanding about the process and power of presentation, as well as your abilities. But if you are at a loss and do have some specific questions that you think I might be able to answer, please write the Newsletter and I will try to respond.

Of course, there is a humorous or, perhaps, just realistic side to everything. I'm a glass artist with more broken windows in my studio than one could care to repair and my portfolio (a potpourri of photos and slides) is in disparate shape being at least a year and a half out of date.

BRIAN BAXTER

- Gail Rogers needs help! The Hindu deity Shiva is endowed with extra arms and legs but Gail is a common or garden human with the usual allowance of limbs, though the demands made on her often seem to assume she has immortal attributes. What is needed are five people willing to give one day a week to work in the GABC office, at least up to Christmas this year. Already Gretchen Diesvelt has offered to spend one day typing, so four more weekly volunteers are required for the following tasks which can be undertaken during one half day per week:
- Maintenance of the Portfolio Registry
 - Organization of the Media Library ie. books, magazines, periodicals etc.
 - Work on the Newsletter
 - Typing (Gretchen available for one day)
 - Client research for the Expo Gift Program
 - Keep Membership Files up-to-date

It is physically impossible for one person to continue expanding GABC's services, even with the active help of board members, unless the load of office administration is eased. Volunteer participation must become part of the organizational structure. If GABC can follow through the programs currently being pursued then a sound basis for requesting additional provincial funding should be established. Your help is therefore imperative if GABC's work is to go forward and prosper.

Portfolio Registry rebirth!

The Portfolio Registry has now been remodelled into user categories. Clients will shortly be able to refer first to the User Index, and then consult those portfolios that fit their needs. The Index will be fed into a computer so that additions to the list can readily be made and updates printed with minimum cost and labour. The main categories are (a) ARCHITECTURAL/INTERIOR DESIGN COMMISSIONS PERSONAL & BUSINESS COMMISSIONS, (c) RETAIL: i. one-of-a-kind; ii. Production; iii. Fashion. In addition each craftsperson's specialties are coded under the main categories.

During the work of checking through the Registry many weaknesses were discovered; inadequate information was the fault of entry forms not asking the necessary questions, (when first conceived categories were not considered, except for the basic craft media) but there were a number of slapdash presentations. Some craftspeople, for instance, have sent their slides in an envelope or box; but sheets of plastic slide containers are cheap and available and a "must" for portfolio presentation.

The aim of the born-again Registry is to make it a marketing tool for professional craftspeople. To this end, additional questions will in due course be sent

to all Registry participants. So please be prepared to deal with deficiencies in your portfolios so that the Registry rebirth can appropriately begin after the new year.

Finally, it is felt that two new categories are worth creating: one, a list to identify Indian craftspeople, which we hope can be expanded with the cooperation of the Indian Arts and Crafts Society of B.C.; and two, a quite new departure called REPAIRS SERVICE.

If you are willing, and able, to repair furniture, ceramics, toys, fabric etc. be ready to identify your experience and particular skills on the upcoming form. Repairists could provide a useful side income as well as offering a practical demonstration of craft skills.

If there is sufficient response from members, CABC might advertise this service, which could become a valuable bridge, linking craftspeople and the public.

The CABC Board of Directors at their October meeting voted to approve the establishment of a Regional Representative for the Vancouver area. At the same time Jim Meadows was appointed to this position. Together with the general responsibilities of regional reps, it has been recommended that the additional responsibility of "volunteer coordinator" be included. Because at least 90% of the organizations' activities take place in the lower mainland this resource will be met with enthusiastic response from those people organizing CABC activities. Jim will welcome your enquiries and be pleased to provide information on CABC activities. He can be reached at 253-3322.

We are delighted to report that 2 people will assume the regional responsibilities for the OKANAGAN-SIMILKAMEN. They are: Donna Day from Winfield and Lynn Atkinson from Kelowna. Donna can be reached at Double D Craft House, Site 56 - 1, McCarthy Road, R.R. 2, Winfield, TOX 2X0 and Lynn is associated with the Community Skills Gallery, 1316 Ellis Street, Kelowna, V1Y 1Z8. All craftspeople living in this area and wishing to know more about the CABC are asked to contact Donna or Lynn.

For regional representatives who may be planning to visit Vancouver remember that the CABC Board meetings are the first Wednesday in every month and if it is possible to tie your trip in with the meeting we would be delighted to see you. Any business that you might wish to bring up can be included in the agenda if a week's notice is given.

NEW DIRECTOR APPOINTED TO CARTWRIGHT STREET GALLERY

Marie Shaw-Rimington will take up her new position as Director of the CSG on November 24/84. Formerly owner of the Fine Arts Gallery in Toronto for 15 years, Marie has considerable experience in Gallery management and most recently was Curator of OCC's Craft Gallery. In her new capacity as Director, she will be responsible for the implementation of her own programs, developing long term plans within policy guidelines of the Board of Directors while planning and investigating a network system between East and West Canada.

LES CERAMISTES DU COEUR DU QUEBEC INC. - News just received....Les ceramistes du coeur du Quebec have released the names of the 1984 winners of the first National Biennale of Ceramics held in June to Sept.

- Award for Excellence - John T. Ikeda (Ontario) and Daniel Beauchamps (Quebec)
- Pierre Legault Award - Research - Steve Heinemann (Nova Scotia)
- City of Trois-Rivieres Award - Ann Roberts (Ontario) and Brenda G. Sherring (Quebec)
- Theme Award - Evolution - Kinya Ishikawa (Quebec) and Mireille Perron (Quebec)
- Public Award - Lisette Savaria (Quebec)

More information concerning this competition can be obtained from Suzanne Desjardins, President, 643 Ursulines Street, Trois-Rivieres, Quebec G9A 5B3. 819-374-3242.

FEDERAL ARTS SUPPORT: \$9.9M

The federal government will be contributing \$9.8 million to support Canadian cultural activities for Expo and the Vancouver Centennial during 1986. And many of those activities will be shared with the rest of Canada as well as British Columbia. The allocations for this money are as follows:

- \$5.8 M to produce the cultural and entertainment program at the Govt. of Canada Pavilion in Canada Place.
- \$1.5M to assist major Canadian performing companies participating in the Expo 86 World Festival for the Performing Arts.
- Up to \$2M from the Special Program of Cultural Initiatives, administered by the Department of Communications, to enable Canadian performers and artists to tour the country before and after Expo; and
- \$500,000 to assist Vancouver Arts and cultural organizations to participate in the city's year-long Centennial celebration.

TOOL CAPTURES TOP AWARD - Vanc. Sun, Oct. 11/84

A North Vancouver company has won a national metalworking industry award for a new device for working with stained glass. The tool was devised by Bill - what else - Glazier, one of the owners of Cascade Lead Products Ltd. It is assembled and manufactured by Cascade and distributed, for about \$48, by independent distributors. Glazier is travelling in China, but Hugh Ramsay, a new partner in Cascade Lead, explained the tool, called a Lil Notcher. In constructing Tiffany glass or church windows, workers make channels or notches in the glass, typically with pliers. The Lil Notcher does it better, Ramsay said. "Ten notches can be made in the time it takes to do two or three the hard way."

WAYNE NGAN a British Columbia potter and member of the CABC has received a Canada Council Senior A Artists Grant in the amount of \$23,600. This grant will enable Wayne to build a woodfired kiln.

Many of you were concerned that you received your August newsletter in the middle of September. In fact what you received was your September newsletter in the middle of September. The caption for announcing the month should have read September instead of August.

HAY RECEIVES GOLD MEDAL, Calgaryian John Hay recently received the Gold Medal in Ceramics at the International Art Competition in Los Angeles. Out of sixty-nine competitors from Switzerland, Korea, the Philippines, Belgium, United States and Canada, an eight-member jury deemed Hay's slide entry first.

Hay uses the concave shape of a low-fired clay plate formed on a plaster bat and laminated with various paper archery targets to enhance the targets. Because of the geometry of his imagery and his desired bright colors, Hay does not use glaze or underglazes. He abandoned acrylic in favor of these paper archery targets. To achieve the visual effect he wants, Hay places the targets off centre, adjoins them on the same plate, rubs them for a variegated weathered look or interrupts the concentric circles with small broken plate pieces. Hay studied at the University of Calgary (BFA) 1981 and at the Banff Centre as a painting and ceramics major this past winter.

FESTIVE TREASURES

The Cartwright Street Gallery is having its Fourth Annual Benefit Auction Saturday, November 24th, 1984 from 7:30 pm to midnight. 1502 Duranleau Street, over looking the water, next to Maritime Mews, Granville Island, Vancouver, B.C. Presenting a lively auction of Craft and Art treasures including creative interpretations of the festive season by distinguished craftsmen and artists, and spectacular Christmas trees decorated by Vancouver designers! Champagne and Wine on the house, Cash Bar, Gourmet Hors D'oeuvres and Pastries catered by Delectables. \$40 per person. Please reply by November 10. For further information, call 687-8266.

CCC

PROFESSIONAL DEVELOPMENT AWARDS

Financial awards to the value of \$12,000 each will be made by CCC to a minimum of two and a maximum of six craft or industrial designers annually. Awards are to be used for the following activities singly or in combination:

- Internship with a recognized craft or design studio or manufacturer in Canada or outside;
- Research in Canada or outside on specific design problems provided this is not work that has previously been commissioned by a client; or for a previously arranged exhibition;
- Travel to international markets, craft, business or industrial centre to study product innovation, market conditions, techniques, design development and advanced design of all kinds.

Full details available from the CABC. Deadline for submissions: MAY 17/85.

letters

Greater Vancouver Weavers' & Spinners' Guild
Vancouver, B.C.
October 6, 1984

Craftsmen Assn of B.C.
1411 Cartwright Street
Granville Island
Vancouver, B.C. V6H 3R7

Dear Madam,

It has been brought to our attention that some of our fibre art pieces hung in public places have been abused. We are supportive of the comments made in the accompanying letter by Linda Rees and would appreciate your printing her letter in your upcoming newsletter.

Yours truly,
Margaret Young,
Corresponding Sec.

July 24, 1984

Chris Timmons, Editor
Fiberarts
Lark Communications
50 College Street
Asheville, North Carolina 28801

Dear Editor

Recently a few members of the Whatcom Textile Guild toured tapestries installed in commercial buildings in Vancouver, British Columbia, Canada. We were excited and stimulated to see how many there were and the wide variety of uses. Yet the excursion was also an occasion for some distress too and emphasized several issues about the effective use of fiberart in public places.

The enclosed slide certainly documents the worst fears a weaver could have about making a hanging for a commercial building. The loan sign was literally tacked to the tapestry. Our first reaction was to protest. We wanted to see the bank manager but talked with a departmental head who stated that they must put the sign where it was most visible to customers. Our discussion about the harm being done to the piece was received with indifference as were our comments about the image the bank was conveying to the general public. Clearly, the confrontation was not satisfactory to either side. The bank was operating with a very different attitude about the importance or function of the tapestry than we were. Besides the obvious issue of disturbing the visual imagery, there is the problem of fiberwork being treated differently than other art forms. Would they have put tacks in a painting? To have done so would have been viewed as vandalizing it. Because most associations with fiber are related to useful items with a working life and an expected deterioration, as with clothing or dish towels, there is less regard for the value or preservation of fiberart.

We came away from the bank asking ourselves, "whose responsibility is it for the maintenance of art in public places?" Then we realized it was not the first time we had asked that question during the tour. We had noticed some damage to constructed objects suspended from one hanging, another huge tapestry had begun to sag. One building had been sold since the tapestries had been installed and it was unclear who was responsible for the large tapestries in the lobby, an area not really belonging to any one company in the building.

Certainly, fiber artists who do commissioned work must be very familiar with these issues. It would be interesting to hear their comments. Is there an approach or way to educate the building employees to assume a responsibility for them? Is it the artist's responsibility? What is a reasonable approach to determining the effective and aesthetic lifespan of fiberwork?

Commercial use of fiberart is essential to its development as an art form. There are many visual and tactile qualities that cannot be achieved by other media. The issue of maintenance should not be presented in such a way as to discourage owning tapestries. We, as artists must find a way to educate the potential buyers and users about the care of fiberart as well as encourage their enjoyment and appreciation of it.

Sincerely,

Linda Rees Jan Witcraft
Lee Ingram Marilyn Monahan

Copies sent to: The National Bank of Canada

1033 W. Pender

Vancouver, B.C. Canada

Michel Belanger, President

The National Bank of Canada

500 Place d'Armes

Montreal, Quebec H2Y 2M3

Art Acquisitions Department

The National Bank of Canada

Doris Crookhal, tour leader and

archivist, Greater Vancouver

Weavers' & Spinners' Guild

opportunities

FOLK LIFE FESTIVAL is gathering information about folk activities in Canada for a Folk Life Festival to be held in Vancouver as part of Expo '86. The Festival will run from May 2 to October 13 and will bring together representatives from the major cultural groups in Canada. This includes both the Native and Inuit cultures and the Settler cultures.

The FLF will provide a platform for the diverse folk groups to present activities which reflect their cultural heritages. By and large we are looking for activities which are based in the past but which are still a viable and alive part of the community. These activities include

music, song, dance, crafts, work and domestic skills, storytelling, poetry, theatre and food preparation. Funds and facilities will be provided to bring performers to Vancouver to demonstrate their skills.

At least two different cultural groups will be presented each week. Within each week's program we plan to include a wide range of activities to show the uniqueness of that group's culture. We will also address some of the activities by theme. For example, we may also have a program representing different styles of weaving, fiddling or basketry.

The FLF has its own separate area on the Expo 86 site. This area includes two theatres, two crafts/demonstrations areas, a Food-Life area and a "common". The crafts/demonstrations areas will be used for numerous activities from barrel-making to boat-building, and from spinning to carving. In the Food-Life area, food will be prepared and consumed. The "common" is an open field with an outdoor stage and will be used for concerts, dances and games. At present we are looking for specific information about possible participants for the FLF. We are looking for both amateur and professional people who would best represent a given community.

We realize that we need to contact local organizations and individuals to get this information. In particular we would like the names of performers or contact people we will use this information to put together a program which best represents that community. We plan to complete a draft program by the spring of 1985, so we need the material as soon as possible.

Please send the information to:

Ellen Moffat, Researcher

Vancouver Folk Music Festival

3271 Main Street

Vancouver, B.C. V5V 3M6

EDMONTON ART GALLERY, Gallery Shop is now accepting work on consignment from Western Canadian craftsmen. They are interested in sculptural, non-functional pieces, hand blown glass, wood, stone, pottery, jewelry, and handpainted silk items. For more information: contact, Catherine Gaddy, Retail Services Supervisor at (403) 422-6223, ext. 50 or 51; writing to the Gallery 2 Sir Winston Churchill Square, Edmonton, Alberta T5J 2C1. Please include a resume, photos or slides (which can be returned).

NOVA SCOTIA COLLEGE OF ART AND DESIGN HAS TWO VACANCIES:

1. Sabbatical replacements in Textiles for the 1985-86 academic year. Contract will commence on July 1/85 and extend to June 30/86. Responsibilities: Teaching duties will include beginning and advanced classes in weaving. The successful candidate will have a strong background in floor-loom weaving as well as a knowledge of contemporary and historical developments in the textile arts. Qualifications: Desirable qualifications include an M.F.A. or other comparable qualifications, substantial exhibition record, and teaching experience. Salary will be at the level of Assistant or Associate Professor depending upon qualification. Applications: Send a full curriculum vitae, slide portfolio and names and three

references to Joyce Chown, Chairperson, Craft Division, Nova Scotia College of Art and Design, 5163 Duke Street, Halifax, N.S. B3J 3J6. Deadline: January 15/85.

2. Full time position as Head of Jewellery Department. Contract to begin July 1/85. Responsibilities: To teach intermediate and advanced classes in Jewellery and to assume responsibility for the Jewellery Department. Qualifications: Desirable qualification include an M.F.A. or equivalent, substantial exhibition record and teaching experience. Salary: According to College salary scale. Applications sent to the above. DEADLINE: December 31, 1984.

CANADIAN EXECUTIVE SERVICE OVERSEAS NEEDS CRAFTSPEOPLE

Wool spinning in Chile...wood carvings in Malaysia...ceramics in Central America. CESO is a non-government organization sending people on short term (usually 3 months) projects to developing countries as volunteer consultants. Right now they are searching for qualified craftsmen in just about every field of expertise. CESO pays round trip air fare, provides medical insurance and a small allowance for incidentals. The "Host" (client) provides accommodation, food, local transportation and translation service, if necessary. If you are interested and would like more information, please contact Beverly Creighton, CESO Public Affairs, 1867 Yonge St., #200, Toronto, Ontario M4S 1Y5.

CANADIAN COLLECTOR MAGAZINE

CCM is interested in receiving articles on contemporary Canadian crafts. Colleen Lynch Chairperson of the CCC's Curatorial Committee has passed on this information, pointing out that Canadian Collector offers an opportunity to expose contemporary crafts to a discriminating buying clientele. Anyone interested in pursuing this should write to the Editor, Marian Hahn Bradshaw, Canadian Collector, 27 Carlton Street, #406, Toronto, Ontario M5B 1L2.

CAMEO'S CANADIAN CRAFT SALE

Western Canada's most successful Craft Sale, May 2-5/85. Contact Eleanor Bercov, 13803-91 Avenue, Edmonton, Alberta T5R 4X8, phone (403)484-0736. Exhibitor's fee includes draped booth, electrical outlets, table, chairs, shopping bags, passes, exhibitors' lounge, free booth relief service, program of exhibitors. Booths: 8x10 - \$375, ½space - \$210, Corners - \$425. Deadline: Dec.15/84.

SIXTH ANNUAL HARBOURFRONT CRAFT FAIR

on the shore of Lake Ontario within 6,000 sq. metres of parkland: Indoor, outdoor and in tents. Entries due February 1/85. Total of 135 exhibitors, professional jury, awards. For appl. write: Co-ordinator, Harbourfront Craft Studio, 235 Queen's Quay West, Toronto, Ontario M5J 2G8.

VISITING FOREIGN ARTISTS AND OPPORTUNITIES ABOARD FOR CANADIAN ARTISTS - Deadline for application, December 15/84. Canada Council, 255 Albert St., P.O. Box 1047, Ottawa, Ontario K1P 5V8 for information or the CBC office.

THE ASILOMAR, CALIFORNIA, CONFERENCE REGISTRATION FORM HAS ARRIVED! The cost will be low for such high-powered symposia as "Textiles in the Landscape, "Visual Perception-Visual Thinking", "Rags and Re-use" (including Sue Bender on the art of the Amish), "Line as Image", etc. The pre- and post-conference workshops and tours to Los Angeles, Berkeley, Davis and Monterey Peninsula fit almost any budget and are mouth-watering indeed. Conference reg. is \$90 for 3 days, and only \$37 per day for room & board. Fees of \$115 for non-members of the Assoc. include membership and subscription to the quarterly journal, which is now being done in colour. The CBC has a copy of the program. Send your cheque in US dollars made out to U.C. REGENTS and mail to: Surface Design Conference, Campus Events and Information Office, University of California, Davis, Calif. 95616, Attn: Carolyn Norlyn. Deadline: January 15/85.

BURNABY VILLAGE MUSEUM'S VILLAGE TRADING COMPANY invites you to submit on consignment your handmade articles for Christmas to sell November 15 - December 23. Also for the 1985 season March - December. For more information 294-1232. Terms for 1984 & 85 - 25%,

workshops

HOUSES BUILT TO LAST

- * November 8 "House Styles of Vancouver". Illustrated lecture by Professor E. Gibson, Department of Geography.
- * November 15 "Every House Tells A Story". Paul Yee, Archivist, Vancouver City Archives, and Diana Bodnar, Architectural Historian.
- * November 22 "Restoring Your Old House". Bob Griffiths, Contractor and "Main Source" Project Manager, and Graham Mcgarva, Architect.
- * November 29 "Refurbishing An Old Interior". Dennis May, Interior Designer and Ivan Sayers, Curator of History, The Vancouver Museum.
- The Vancouver Museum - 1100 Chestnut Street, Vancouver, 736-4431. Four sessions \$24 (WPA members \$20. Single sessions \$7 if space permits. Class size is

limited, so register now to avoid disappointment, in person or by cheque payable to the Vancouver Museum and Planetarium Association.

CEDAR CRAFT DEMONSTRATIONS BY LOCAL NATIVE INDIAN ARTISANS

November 11 - Mabel Taylor - Cedar Bark & Grass Baskets, 1:30 pm.

November 18 - Musqueam Weavers - Traditional Salish Weaving, 1:30 pm.
UBC Museum of Anthropology

COPPER, SALMON, CEDAR: GLIMPSES OF WEALTH ON THE NORTH-WEST COAST

The Native Youth Project presents 3 short, illustrated talks on aspects of traditional Northwest Coast Indian culture. Every Sunday through December 16.

- 1 pm Traditional Uses of the Cedar Tree
 - 2 pm Harvesting the Sea: Fishing
 - 3 pm The Potlatch: Past and Present
 - 4 pm Traditional Uses of the Cedar Tree (repeat of 1 pm talk).
- UBC Museum of Anthropology

THE IMPRESSIONISTS with Pamela Scott - 4 Lectures - Starts November 6. For further information and registration at Place des Arts, 1120 Brunette Avenue, Coquitlam, please call 526-2891.

FORM AND FUNCTION WORKSHOP - January 7 - 17, 1985, The Banff Centre, School of Fine Arts. The Form and Function Workshop is designed to bring studio artists together for discussion and feedback on their production over the past year. The two weeks will be used to produce a group of works as a catalyst for exchange of views and criticisms within the group as well as with the visiting artists. The workshop will be limited to eight people. Each will be provided with a wheel and access to the studio equipment.

VISITING ARTISTS: WAYNE NGAN, Hornby Island, B.C. Mr. Ngan is one of Canada's best known ceramists who exhibits his work internationally.
WALTER KEELER, Wye Valley, Wales. Mr. Keeler is an English Country Potter with a very individual style whose work is between the Leach tradition and the more controlled European design tradition.

Studio Fee: \$260.00. For more information please call The Banff Centre School of Fine Arts, (403) 762-6100, Box 1020 Banff, Alberta T0L 0C0, or CABC - (604) 687-6511.

NEAT THINGS - Jewelry Workshops

November 10 - Knitting and Weaving Metal for Jewelry
November 17 - Make Your Own Ear-Rings
For more information contact UBC Continuing Education, 222-5254, all classes held at Neat Things, 1765 Marine Drive, West Vancouver.

EX ACADEME - PANEL DISCUSSION - a discussion of the art that comes out of universities as compared with art from other backgrounds. Panelists: Stephan Clark, ECCAD, Judy Williams, UBC, Greg Snider, SFU Moderator: Terry Johnson, ECCAD. November 21, 9pm 555 Hamilton Street, Vancouver. General Admission, \$2 gallery supports & members free.

CAPILANO COLLEGE - Two new courses are part of the curriculum in the Craft Program at the College:

- Art 187/287 - Crafts Instructor Training for Institutional Needs - the course began this fall with 23 students who will be studying for 2 semesters to obtain their certificates. The program has been designed to train already experience craftspeople to adapt their skills to teaching people with various functional limitations. The focus is on enjoyment and creativity. At the end of the course the students will be doing practicums in hospitals, senior citizen centres, schools and community centres. Eight instructors are involved, some from the craft faculty, other seconded from the field.

- Art 230 - Craft Career Training is designed to develop professionalism and good management in the crafts person. Areas covered are promotion advertising, business and marketing, portfolio design, photography, as well as teaching workshops. Starting date January 7/85.
Classes are also offered in the Crafts Program in Weaving, Fabric Printing, Pottery (also evening). For more information contact the College at 986-1911, locals 390/439 to arrange an interview.
Early reg. Nov. 19-30, inperson, Jan. 2/85 from 9am to 8pm.

QUILT CONSTRUCTION WORKSHOP

Pat Cairns and Jean Affleck will try to answer the "What-to-do-when-you-don't-know-what-to-do" question in informal problem solving workshops at Pat's studio, #16, 415 West Cordova Street. \$10 per session. Very small enrolment. Phone Jean at 224-6786 for further information. First session - Thursday, Nov. 15, 7:30 pm and Nov. 29.

FESTIVATIONS - a workshop to learn about new and interesting Christmas Decorations, Saturday, December 1, 1-3pm. Cost \$2, Richmond Arts Centre, 278-3301.

exhibitions

FABRIC TRADITIONS OF INDONESIA - to December 16th.
Washington State University, Pullman.

WEAVINGS BY ALICE VAN LEIMEN - to December 24, Cerulean Blue Gallery, Seattle.

CERAMICS BY CHARLES TALMAN AND JOHN HARRIS - November 10 - December 5. Earthworks, La Connor.

TAPESTRIES BY DANA BOUSSARD - November 1 - December 2. Foster/White Gallery, Seattle.

CERAMIC SCULPTURE AND FURNITURE BY PETER SHIRE - November 1 - 30.

"PILCHUCK GLASS" - to November 18. Curated by Traver Sutton Gallery, Cheney Cowles Memorial Museum, Spokane.

WORKS IN PAPER BY PATTI MACKENZIE-HAWLEY, BASKETS BY BARBARA JEANNE RICE - to November 16.

GLASS BY DAVID NEW-SMALL - an exhibition of new work at New-Small & Sterling Studio to Glass Ltd., 1440 Old Bridge Street, Granville Island - to November 15.

VANCOUVER ART GALLERY EXHIBITIONS:

WALLS OF INDIA - an exhibition and benefit sale of 50 watercolours painted in India by Toni Onley. Children's Gallery, November 6 to 11.

GEORG BASELITZ - November 2 to January 2.

JACK SHADBOLT - November 9 to January 2.

THROUGH INDIAN EYES - November 30 - January 20.

THE RON LONGSTAFFE COLLECTION - January 13 - February 24.

INFERENTIAL II - November 10 - 12.

CLAY THINGS - The Langley Centennial Museum and National Exhibition Centre - to November 25. SCIENCE FARE from December 1 - January 14.

SEXTET - an exhibition organized by Vikky Alexander, November 7 - 24. Coburg Gallery, 314 W. Cordova, Vanc. GAMMON, MURDOCK, URBAN - an exhibition of installations by 3 Vanc. artists who use enormous drawings and paintings with sculptures. With simple images and sculptures of chairs, stairways, curtains and other domestic objects. Surrey Art Gallery to December 2.

HENRI ROBIDEAU - November 28 to December 15, Coburg Gallery, 314 W. Cordova St., Vancouver, B.C.

NEW ABSTRACTION - an exhibition by James Klyman-Mowczan - to November 16. The Simon Fraser Gallery, Academic Quadrangle 3004 (South Concourse).

PARTS AS YET UNKNOWN - An exhibition by Jack Jeffrey, to November 17, UBC Fine Arts Gallery.

MAPLE RIDGE ART GALLERY - Bruno Gusman - sculptor, P.M. Ritchie - painter. November 12 to December 6.

IN GEAR - an exhibition of classic cars & classic clothes 1905 - 1985 at the Vancouver Museum.

MARTHA SNOW - dried flower wreaths and arrangements.

NANCY SECTER - one-of-a-kind batik clothing, scarves and wallhangings. November 17 to 30 at the Bente Rehm Handcrafts and The Bente Rehm Craft Gallery, Mattick's Farm, 5325 Cordova Bay Road, Victoria.

ART GALLERY OF GREATER VICTORIA - EXHIBITIONS:

W.J. PHILLIPS - A CENTENARY CELEBRATION - to December

SEATTLE NOW - to December 9.

ARTS OF TIBET - to December 16.

ALBERS PRINTS - November 29 to January 13.

JACK KIDDER - to November 25.

SNOWFLAKES - to December 9.

UBC MUSEUM OF ANTHROPOLOGY - EXHIBITIONS:

HIDDEN DIMENSIONS: FACE MASKING IN EAST ASIA - through December.

FOUR SEASONS: SEASONAL ACTIVITIES OF PREHISTORIC INDIAN PEOPLES IN B.C. - through the fall.

BURIED HISTORY OF LONDON - Photographs and maps showing the changes in London's waterfront through the centuries. - through December

JUDITH MCKENZIE - an exhibition of knitted and woven garments and yardage in hand-dyed and spun natural yarns - to November 16 at the Bente Rehm Handcrafts and The Bente Rehm Craft Gallery. Victoria, B.C.

FOLK ART: OLD AND NEW AND THE NAIVE PAINTINGS OF BARBARA CARROLL - Yaneff Gallery, 19 Hazelton Avenue, Toronto, December 1-31.

JOSEF MOLNAR - GLASS and CATHERINE WETMORE - DRAWINGS November 30 to December 10, Richmond Arts Centre, 7671 Minoru Gate.

TEACHERS OF ART & DESIGN, RICHMOND, Richmond Arts Centre, November 2-12.

PAPER AND CLAY - ANNA HACOON LUTSKY, PAINTING and SOPHIE ROTHSTEIN KIRTNER, POTTERY - Shalom Gallery and the Jewish Community Centre presentors. 950 West 41st Avenue, to November 30.

PRESENTATION HOUSE GALLERY - a national, juried photography exhibit of 106 works by 22 photographers. - through November. 333 Chesterfield Ave., N. Vancouver 986-1351

Photo Arts Auction at Canyon Gardens in North Vancouver, November 15, - doors open 7:00, auction starts 8:00 Admision \$3.00, includes a bid card. - for reservations call 986-1351

MUSEE MARSIL MUSEUM - SHAPES - Contemporary Canadian Porcelain Sculpture Exhibit and Sale - through to December 2 - 349 Riverside Drive, St-Lambert, Quebec (514) 671-3098

KOOTENAY SAVINGS CREDIT UNION, Trail, B.C. "Hangings-On", a Fibre Art Display by Sheila Hogarth - from November 1st - 30th open during business hours.

JOHN BORROWMAN, CRIS GIUFFRIDA, JOHN ROBERTSON & LYNN WOODRUFF - Pottery, The Craftsmen's Gallery Sahaj Centre Mall, Kamloops, B.C. opening Nov. 3.

NEW ZEALAND POTTERS: DAVID BROKENSHERE, ROSEMARIE & ROGER BRITTAIN, BEVERLEY LUXTON, JEANNIE VAN DER PUTTEN, CECILIA PARKINSON, RICK RUDD of special interest to collectors of fine pottery, for the first time in Vancouver, a unique exhibition and sale of work by leading NewZealand potters. November 29 and 30, Conference Room of the Robson Square Media Centre, BYRON JOHNSTAD PORCELAIN EXHIBITION - "The Black, The White and The New" contemporary porcelain. November 11 to 20, Ping Gallery, 12 West Pender St., Vanc.

PORT MOODY ART ASSOCIATION - holding it's 17th annual exhibition and sale of original paintings, drawings and lithographs. November 17, 10:00 am - 6:00 pm, & Sunday November 18, noon to 5:00 pm. - Social and Recreation Centre, 300 Ioco Road, Port Moody 939-3311 loc. 337 or 941-9282 (evenings)

PLACE DES ARTS: "Michael & Friends", paintings of Children in oils by Colleen Sage - November 8, opening night to November 21 - 7 - 9 pm. 1120 Brunette Ave., Coquitlam - contact Alfreda Ramsbottom, 526-2891

fairs

B.C. PLACE SECOND ANNUAL CHRISTMAS CRAFT SHOW - December 7 to 16, Monday to Friday, 11am to 9pm and Saturday and Sunday, 10am to 8pm.

VANCOUVER CHRISTMAS CRAFT MARKET at the FLORAL HALL, 5251 Oak St. at 37th Ave. VANDUSEN BOTANICAL GARDENS - November 11th and 25th, 10am to 4pm; December 7th, 10am to 8pm and 8th and 9th, 10am to 5pm. December 14th, 10am to 8pm, 15th, 10am to 5pm and 16th, 10am to 5pm.

POTTERS GUILD OF BRITISH COLUMBIA 18TH ANNUAL CHRISTMAS POTTERY SALE - November 29 & 30 and December 1. Robson Square Media Centre, 10am to 6pm. The proceeds from this sale provide funding for: bursaries for promising students, educational workshops, and the Guild's Annual Juried Exhibition.

DENYS JAMES & VALERIE HAMILL *A VARIETY OF CLAY Pottery and Sculpture, Nov. 30, 8-10pm and Dec. 1 & 2, 9am-4pm, Lodge Motor Inn, Hwy. 97 Kelowna, B.C.

4TH MINIATURE SHOW & SALE, Sunset Memorial Centre, 404 East 51st, Vancouver, November 10 and 11, 10am to 9:30pm and 10am to 6pm.

THE SECOND ANNUAL APPELDORE SHIRE RENAISSANCE YULE FAIRE, November 15 - 17, St. Michael's Hall, Kelowna.

PLACE DES ARTS CHRISTMAS SALE will be held on November 16 and 17, 1120 Brunette Avenue, Coquitlam. 12noon to 7pm and 10am to 2pm respectively.

ANTHROPOLOGY SHOW, MUSEUM OF ANTHROPOLOGY CHRISTMAS MARKET - November 20-25, noon to 4pm. 6393 N.W. Marine Drive.

RICHMOND POTTERS' CLUB CHRISTMAS SALE & RICHMOND SPINNERS and WEAVERS GUILD - Richmond Arts Centre, December 1 and 2, 10am to 3pm. 7691 Minoru Gate, Richmond.

BURNABY VILLAGE MUSEUM'S VILLAGE TRADING COMPANY CHRISTMAS SALE - November 15 to December 23. If you wish to participate telephone 294-1232.

ARTS BY THE SEA - sponsored by the Community Arts Council & District, to be held at "The Star of the Sea Centre" 15262 Pacific Avenue, White Rock, November 16, 17 & 18.

STUDIO FAIR '84 - November 23, 24 and 25 at the Civic Centre, 1295 Seventh Avenue, Prince George.

COBURG GALLERY 2ND ANNUAL PHOTOGRAPHICA SALE - December 16th, 314 West Cordova St., Vancouver, noon to 5pm. Books, posters, prints, periodicals and equipment at bargain prices.

XMAS CRAFTS FAIRE - SUNSHINE COAST ARTS CENTRE - in Sechart, Friday evening, December 7 and all day Saturday, December 8th. For info. 885-9832.

8TH ANNUAL VANCOUVER ISLAND POTTERS' PRE-CHRISTMAS EXHIBITION & SALE - Featuring Vancouver Island's Finest Professional Potters, Empress Hotel (Georgian Lounge), Thursday, November 15, 12-9pm and 16, 12-9pm. 4TH ANNUAL CRYSTAL GARDEN CHRISTMAS CRAFT FAIR - November 22 and 25. Victoria.

SQUAMISH ARTS & CRAFTS MARKET - November 24, 10am to 4pm. Squamish.

classified

WANTED - ALIVE - one Shimpo NRA-03 put-mill. Elaine Hughes-Games, 964 Coronation Avenue, Kelowna, V1Y 7A5, 763-5659

WOODWORKER requires space and machines in Central Vancouver. Contact Paul Rowe at 874-2045.



FOR SALE: LEGAL DUPLEX - 2 bedrooms up & down. 2 large lots, garden, out shed 8'x10'. R-28 insulation, new roof, new foundation. Southern exposure, beautiful lake view, located on the side of a mountain on Vanc. Island, in the beautiful Cowichan Valley. Perfect work down and live up situation. ALL THIS for the asking price of only \$45,000. Call Lee-Anne or Denis (604)752-9970

PAT'S PRINTWORKS - #16, 415 West Cordova Street, Vancouver, B.C. V6B 1E5. 684-6661

Our Christmas Books have arrived, including the **QUILT ENGAGEMENT CALENDAR** (\$12.95), **THE JOY OF QUILTING** by Laurie Swim (\$19.95), **THE WORLD OF AMISH QUILTS** (\$22.50), **AMISH QUILT PATTERNS** (\$15.50), **SURFACE DESIGN FOR FABRIC** by Richard Proctor (\$20.95), and more. Add \$1 for mailing one book, \$2 for two or more.
Hours: Tuesday to Friday, 1-5pm, and, until Christmas, on Saturdays from 11-5pm, or by appointment.

ASHFORD SPINNERS FOR SALE - call 733-8188.

PALOMAR DYE - ALPHA SERIES is an acid dye bath for wool, nylon and silk. Brilliant shades, excellent washing and light fastness. Also excellent for screen printing and hand painting.

PALOMAR DYE - BETA SERIES is intermixable reactive dye that give excellent tight fastness, washing fastness on cotton, canvas and polycotton.

POLYFAB TEXTILE DYE is a water-based pigment system excellent for most natural and many synthetic textiles. Starter kit available. For silkscreening, hand painting and airbrushing.

Natural cotton tote bags, oven mitts and aprons, as well as cotton and silk yardage and silk scarves are available for textile artists. Please write for information to: **CLOTHWORKS**, 132 Powell Street, Vancouver, B.C. V6A 1G1 or telephone, (604)669-0127.

CALENDAR

Oct. 29 - Nov. 26

son

Nov. 29 - Dec. 3

FLIGHTS OF FANCY
Susan Cain, Maurie Spanza, Maija Wilson, Adrian Ross.
Birds in a variety of media.
SHOP CLOSED

Dec. 3
7:00p.m. -
9:00p.m.

Opening, Xmas Market
Invitation only

Dec. 10
7:00p.m.

Annual General Meeting
1651 Duranleau, Granville Island, Vancouver

Dec 3 -
Dec. 23

Xmas Market, on
Granville Island

Mondays - Noon to 6:00 p.m.
Tuesdays - Sundays 10:00a.m. - 8:00 p.m.

SHOP/GALLERY REPORT

Four of Vancouver's best mask makers, Bonnie Campbell, Adrian Ross, Arthur Allen and Cheryl Freeman showed the results of their labours in Circle Craft's Gallery during October. They put together moulded leather, sequins, feathers and chiffon on masks fashioned from papier mache and latex. They were some Halloween costumes topped by some glamorous masks from Circle Craft on Oct. 31. We had photos of the masks in Western News and The Province.

The Province newspaper has published a photo of the shows each month since the organisation moved here in June. The support that has been given to Circle Craft by the paper has been terrific.

This month we were lucky to have Maurie Spanza's collection of carved birds, in painted wood and stone, plus Susan Cain and Maija Wilson's fibre art birds and papier mache birds by Adrian Ross. They all accepted our invitation at such short notice to make up the show - Flights of Fancy.

We have several new shop displayers in the shop; Valerie Nalad's very fashionable, inexpensive earrings; hand blown glass bells by Rhythms Art Glass; Tom Yamamoto's painted wooden whirligigs and candlesticks; Robert Shiozaki's pottery; 'One Oak' hand-painted Beret's and shirts to name but a few.

PLEASE REMEMBER THAT THE SHOP WILL BE CLOSED FOR CHRISTMAS SETUP, NOV. 29 - Dec 3 at NOON.

WIN \$1,000!

2nd Annual EDMONTON ARTS & CRAFTS FESTIVAL

EDMONTON'S LARGEST

SPECIAL ENTERTAINMENT & DEMONSTRATIONS
FREE BABYSITTING & PLAYGROUND
FREE \$1,000 DRAW PRIZE!

200 booths of QUALITY ARTS & CRAFTS
Affordable Prices • Quality Gifts • One Stop Shopping

NORTHLANDS AGRICOM

Nov. 30
Dec. 1
Dec. 2

1 pm - 9 pm
10 am - 7 pm

Circle Craft
8000 Renfrew
(604) 475-6722

ANNUAL GENERAL MEETING

The first date for our annual general meeting will be Dec. 3rd, 1984, 9:00a.m. at 1651 Duranleau, Granville Island. There will not be a legal quorum at that meeting therefore the second meeting will be called for December 10th, 1984 at 7:00 p.m., Monday.

NOTICE OF EXTRAORDINARY RESOLUTION TO BE PRESENTED TO THE ANNUAL GENERAL MEETING, DECEMBER, 1984.

Be it resolved that Rule 2 of Schedule B be altered as follows: that the sentence "No members may hold less than one or more than twenty-five shares in the Association" be struck out and that the sentence "No member may hold less than five or more than twenty-five shares in the Association" be inserted in place thereof.

NOMINATIONS FOR CIRCLE CRAFT 1985 BOARD OF DIRECTORS

There are twelve positions on the Board of Directors of Circle Craft Co-op. Of the six directors elected at the 1983 AGM for two year terms, four remain who wish to serve during the 1985 year; Brian Mackay, Mineke Mees, Graham Walker and Sam Carter. This leaves eight vacancies to be filled by election at the upcoming AGM.

The following 1984 board directors who were elected for one year terms only or who were appointed by the board to fill vacancies created by resignations during the year, wish to stand for re-election; Arthur Allen, Sam Carter, Chris Duggan, Diana Sanderson.

The AGM will be open to nominations from the floor, however if there is a member you wish to nominate it would be preferable to contact that member in advance and if they consent to run, have them mail in a short, written statement outlining their qualifications, craft background, etc. This will permit inclusion of their name and statement in a printed program of statements from Board Nominees to be handed out at the general meeting. The mailing should include a signed statement of nomination from the member making the nomination and be directed to the attention of Chris Duggan, Board of Directors, Circle Craft Co-op, 1651 Duranleau St. Vancouver, V6H 3S3.

TORONTO GIFT SHOW

Circle Craft once again returned to the Toronto Fall Gift Show. Despite several last minute dropouts we were able to go with a great selection of products. Some new jewellery by Val Nalad and Mary Janeway were standouts as well as glass by Jane Midgeley and Diane Paterson. Real show stoppers were the soft sculptures by Kathleen Grey, as well as handmade paper by Jan Macleod and Sharyn Yuen.

Traffic at the show was right down this time around. Several reasons could be offered for this turn of events; one being the Pope's visit to Toronto which coincided unfortunately with the Trade Show. Internal politics also played a major role as several of the large exhibitors pulled out of the C.N.E. show and went over to the Airport one. There was a fair bit of mumbling and grumbling going on amongst the remaining exhibitors!

The end result, however, really was O.K. Some of our new first time members picked up some great accounts, contacts were made, plus possibilities of agents for several. Of course the general exposure is good for all of us.

The Spring Gift Show happens the last week of February. Anybody interested please contact in the shop - we are always looking for new items to take.

Liz Kowalczyk.

CHRISTMAS MARKET

There are still a few booths left, in all sizes for sessions 1 & 2. Session 3 is full, but we will take names and put them on a waiting list. Volunteers would be most welcome for setting up the market, November 26 - Dec. 2
PLEASE REMEMBER THE SHOP WILL BE CLOSED
NOV. 29 - DEC 2nd.

ANNUAL DUES

Please take note that if you have not paid your 1984/85 dues this will be the last newsletter you will receive. Please contact Stella Chapman at Circle Craft if there are any queries.

C.A.B.C. MEMBERSHIP APPLICATION FORM

TYPE OF MEMBERSHIP REQUIRED (please indicate)

REGULAR RENEWAL

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

STUDENT

for registered full-time students. \$17.00

FAMILY \$42.00

AFFILIATE

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

SUSTAINING

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

Name _____ Craft _____

Address _____ Postal Code _____

Telephone _____ Amount Enclosed \$ _____

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