

craft contacts

CABC

Crafts Association of British Columbia
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Craft In The 20th Century

*Presentation by Jim
Thornsby, panel member
at the CABC symposium
"Quo Vadis 20th Century
Craft?" held in November
1991.*

In the final years before the millennium there will be a fundamental and revolutionary shift in leisure time and spending priorities. During the 1990's the arts will gradually replace sports as society's primary leisure activity. This extraordinary megatrend is visible in an explosion in the visual and performing arts that is already well under way, according to John Naisbit and Patricia Aburdene in their book "Megatrends 2000". They state, since 1965 American museum attendance has increased from 200 million to 500 million annually, the 1988-89 season on Broadway broke every record in history, membership in the leading chamber music association grew from 20 ensembles in 1979 to 578 in 1989, and since 1970 U.S. Opera audiences have nearly tripled. From the United States and Europe to the Pacific Rim, wherever the affluent information economy has spread, the need to re-examine the meaning of life through the arts has followed. In a sense, the 20th century has known its own Dark Ages; high

technology and industrialization replaced human beings with machines. Totalitarianism and war devastated people, museums, and cathedrals alike. Today we leave behind the devastating wars of this century. Even the cold war is over. Much of humanity is freer to ponder, to explore what it means to be human.

Harry Chatrand, Head researcher for the Canada Council, stated in an address to the Canadian Crafts Council in 1987:

"Fundamental demographic changes are contributing to the emergence of a Post-Modern Economy in which the Market for the arts and crafts is growing dramatically. Just as the Industrial Revolution raised the standard of living, the Post-Modern Revolution is raising the quality of life by making high-quality products available to an educated class which represents a near majority of the population. In 1961, approximately 11% of adult Canadians had some post-secondary education compared to almost 33% in 1985. By the end of this century, it will be 40%. The arts audience is no longer a small statistical "elite" but rather a significant plurality of the population, a group that is the most socially active, politically aware and economically powerful in society. More and more we are seeing the emergence of women

into the economic and political life of the community. Women in North America have traditionally been the carriers or guardians of culture. Thirdly, as the baby-boom generation ages, this will greatly alter the demographic structure. The older one grows the more likely one is to participate in arts related activities."

Naisbit states that sometime in the early nineties the arts will overtake sports as society's dominant leisure activity. A 1988 report by the National Endowment for the Arts, it stated that Americans now spend \$3.7 billion attending arts events, compared with \$2.8 billion for sports events.
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The CABC gratefully acknowledges the financial support of the Ministry of Tourism and Culture.

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1386 Cartwright Street
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CRAFT CONTACTS

Editor: Erinne Pantages
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February 20, 1992
Advertisements must be camera
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1/8 page \$20
1/4 page \$40
1/2 page \$60
Whole page \$160.
Classified ads \$6,
maximum of 30 words.

Craftspeople In View

EDITORIAL

Charmian Johnson, Lis Jensen, Andrighetti Glassworks, Suzy Birstein, Tim Lepp and Ted Jolda were among the many who were in the news this past month. *Step Magazine*, (February/March), did a wonderfully sensitive feature on Charmian Johnson's gargoyle factory, entitled *Our Great Ancestors*. This was followed up with an informative piece on Gargoyle Sightings around town, including Paul Merrick's reasons for using gargoyles on the new Cathedral Place (where the Canadian Craft Museum is now located).

Western Living, (January), featured "New Trends" for '92 including Leaf-motif bowls and Matisse-inspired fabric by Lis Jensen. Ann Rosenberg "reviewed" Crafthouse with enthusiasm and excitement in her *Saturday Review*, February 1, 1992. A shot of the "crumbled orb" sculpture on the roof of Andrighetti Glassworks accompanied her article and added an interesting comparison to the photo of Jack Shadboit and his driftwood sculpture directly above.

"*One Off*", an exhibition of Singular Furniture Design by 10 of Vancouver's most innovative designers, currently on exhibit at the Charles H. Scott Gallery until February 9, 1992. It includes work by CABC members Todd Inouye, James Koester and Bill Pechet, that reflect personal interests and concerns. Curator Greg Bellerby states:

"The exhibition poses a question about the relationship between fine art, design and functionality. Labels at best are problematic and this is especially true with design. Our current definition is outmoded and does not reflect the concerns and ideas of many designers. The traditional values associated with good design such as; function, ergonomics, truth to materials, have been replaced by more experimentation, parody and appropriation of past forms. This adds a sense of energy and adventure into design pieces which is reflected by the work in this exhibition"
1992 is already proving to be a year for Crafts in the spotlight and we look forward to Design Vancouver's "Design Week" (February 27 to March 2, 1992) during which CABC members Michelle Weeks, Bruce Devereux, Barb Cohen, Granville Island Woodworks, and Todd Inouye will be participating in the design windows along Robson Street. In accordance with Design Week Crafthouse will be exhibiting *Material Concerns*, an exhibit by Todd Inouye through February.

Erinne Pantages
Editor

CABC Welcomes New Members:

Tim Hodge & Jey Wyder, Mike Russell, Leola Witt-McNie, Andrea Maerkl, Penny Donofrio, Brenda Boreham, Sharmini Wirasekara, Hiroko Negishi, Anne Durnett, Willow Art, Makiko Taniguchi, Susan Shearer, Stephanie Nertwig, Susan Ellenton, Sheila Hogarth, Nick Groot, William Kiborr, Marla Morris

Craft in the 20th Century

...Continued from page 1

Between 1983 and 1987 arts spending increased 21%, while sports expenditures decreased 2%. Just twenty years ago people spent twice as much on sports as on the arts.

At an address to the business community of Vancouver in 1990, Naisbitt stated:

"It is a spiritual quest, but its economic implications are staggering. Corporations are turning towards the images and sounds of the arts and reconsidering the use of sports to promote products. British Airways and Bolla wine have used opera to attempt to link their products with a quality image. Cheer detergent is using Mozart's "The Magic Flute" as a back drop to sell soap. Chrysler cars dance with the ballet, even Hulk Hogan standing before a painting talking of inspiration not perspiration."

In respect to employment, compared to all manufacturing industries in Canada, the arts industry is the largest with respect to employment, the 5th largest with respect to salaries and wages and the 10th largest with revenue in 1983 of \$9.2 billion. Between 1971 and 1981 the Canadian labour force grew by 39%. The arts labour force increased by 74%. The arts and crafts are extremely employment efficient enjoying, dollar-for dollar, a six to one employment advantage over manufacturing.

If all of this is happening and the predictions of Naisbitt and Chartrand's visionary writings are taking place, what might be the implication to those of us in the Arts/Crafts profession. Will we all become rich, will Toyota Canada sponsor our next exhibition, will the city of Vancouver host an annual "Living Legends" award? Will the Vancouver Art Gallery include Crafts as a vital part of their

exhibition scheduling?

Without question, crafts have and are continuing to experience a metamorphous. From the early 1960's, post secondary educational institutions began to include some craft media as a part of their fine arts programs, exposing the crafts student to Art History, philosophical concepts, an awareness of the visual language, contemporary issues and new technologies. These crafts artists began to explore visual expression in their craft media with same intensity as did the painters, printmakers and sculptors. The audience, and even a few critics and historians, began to look at crafts not only from its traditional and decorative directions, but began to respond to the works which were involved with contemporary visual expression. The impact resulted in major exhibitions, reviews in arts periodicals, debates, publicity, a new collector and a new audience, one which had previously dismissed the crafts. New "isms" began to emerge from the craft community: 'Funk', 'Nut', 'Personal Realism', and 'Sophisticated Folk' have influenced main stream Art with an impact similar to the effects Abstract Expressionism and Minimalism had on craft.

New directions of visual expression began to emerge in functional, decorative and traditional forms of craft as well, challenging the art verses craft debate and the functional verses expressive ideology. Many writers are now suggesting a merging of art and craft, possibly a result of movement by both areas. There is no question that there have been major developments in contemporary craft. Works by glass artist Dale Chihuly, ceramicists Rudy Audio and Patty Washina, fabric artist Carol Sabiston, woodworker Wendel Castle, to name but a few, are gaining much attention by the art

experts and by a new audience, an audience which seems to be supporting crafts in large numbers. Notwithstanding the audience described by Naisbitt, a portion of this new audience may be the hard core "Art Audience" that has become disenchantred with "Art-for-Arts Sake" movement as described by Thomas Wolfe, as art which may have become distanced from its audience. With the development of an audience which is better educated, affluent, mature and seeking greater meaning, as well as an audience which has a background in the Arts, the expectations and demands are forcing the craft artist to reexamine their work.

If we are enjoying a renaissance in the Arts: a new audience that is expecting greater things, my question to you is are we ready, will we be able to produce? There was a time, not long ago, that all the crafts-person seemed to need was a developed level of skill, producing works which were the result of process only; shaping wood limited by what a lathe would produce, blending yarns dependent upon a weaving technique, colouring clay with happy accident glazes. The value of "hand-made" was offered as the primary criteria for personal expression, the mark of the hand became synonymous with quality. We placed value on self-taught and shunned critical evaluation, discussion and intellectual challenge. With little input, we expected and/or demanded that what we produced was good: we tied knots in yarn and called them Wall hangings, stuck our thumb in clay and called it an ashray, bent a piece of silver and called it jewelry. I would offer that today, and if the predictions of Naisbitt and Chartrand come true for tomorrow; the depth and breath of knowledge and understanding will be vastly different from that of the 60's. In the sixties, the base level requirements for craftspeople

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seemed to be anyone that was interested and enjoyed themselves, had a minimal understanding of a technical process and had fun with manual skills. Today, a working knowledge of materials and techniques are just the beginning point. One will need to study history, examine philosophical and conceptual points of views, develop a working knowledge of the visual language, even develop business skills if they expect to be able to respond to the new renaissance. No longer can one expect to have the background necessary to be a

producing crafts person by attending courses at their local community centre, or by receiving a certificate from a two-year program. It is interesting to note that in British Columbia, we have only one four-year education institution which includes craft (clay only) in its undergraduate program, and nothing at the graduate level. Compare if you will the State of Washington, which has at least six undergraduate programs in ceramics and at least three graduate programs. Where will we go to get the training and direction we will need in British Columbia? With international free trade soon to be a reality, the Canadian craftspeople will be competing in our response to

this new audience, an audience that will be bringing higher expectations, greater educational background and a search for new meaning. The Stage has begun to unfold even here in Vancouver with the inclusion of reviews of crafts in our news media, the opening of both the Koerner Ceramic Wing at the UBC Museum of Anthropology and The Canadian Craft Museum, the inclusion of craft media in established Art Galleries and the opening of new galleries focusing on crafts. The question then is, are we in a position to respond or will we become the anomaly in the very heart of the Pacific Rim?

A Note From the Executive Director

Happy New Year! I hope this message finds you well and rested after what I am sure was a hectic holiday season. We at the CABC had a very busy December, especially in Crafthouse. Despite the retail doom and gloom reported by the media, crafthouse managed to have record sales for the month of December. Congratulations and thanks go to Ron Kong, Cherie Markiewicz and Rosemary Yip for all their hard work. We would also like to thank Michelle Weeks and Bruce Devereux for the festive holiday window they created for Crafthouse.

In January, the CABC office experienced some excitement when a film crew from CBC Television's "Venture" series came in to film our computer volunteer, Chris Budge in action. The crew spent about three hours filming Chris and interviewing staff. The result was a short segment on out-of-

work professionals doing volunteer work for non profit organizations, which was broadcast nationally on January 12, 1992. Thanks Chris!

While on the subject of volunteers, the CABC would also like to thank Trevor Lee, an MBA student at U.B.C., for volunteering his time to produce a CABC Marketing Plan. Trevor submitted the marketing plan for his term project in a Nonprofit Marketing course. The CABC plans to implement many of his excellent recommendations in the near future. The CABC also has four B.C.I.T. students working on a project for us.

Arranged through Jacque Hutchings, the CABC Personnel Chair, the students are doing a term project that involves developing a volunteer program for the CABC.

The students will be assessing the CABC's volunteer needs, analyzing other cultural organizations volunteer programs and recommending what would work best for the CABC. We are looking forward to the results of their study. In the meantime, of course the CABC is still recruiting volunteers and

invites any of you that can spare the time to give us a call. We not only need help in the office (see "Volunteer Opportunities"

section) but also need committee members in various functional areas. Please call me if you are at all interested and I will be happy to give you the details.

In closing, I would like to welcome two new members to CABC Board of Directors: Alison Murray and Ted Jolda. Alison is a lawyer with Lawson, Lundell, Lawson & McIntosh and joined us in December. She brings a great knowledge and appreciation of craft, and has been a strong supporter of Crafthouse over the past few years. Ted is a glass blower who co-owns Andrighetti Glassworks. He has a background in fundraising and we are greatly looking forward to his participation on our fundraising committee. I look forward to working with both new members in the days ahead.

Susan Jackson
Executive Director

JEAN A. CHALMERS FUND FOR THE CRAFTS: FALL 1992 RESULTS

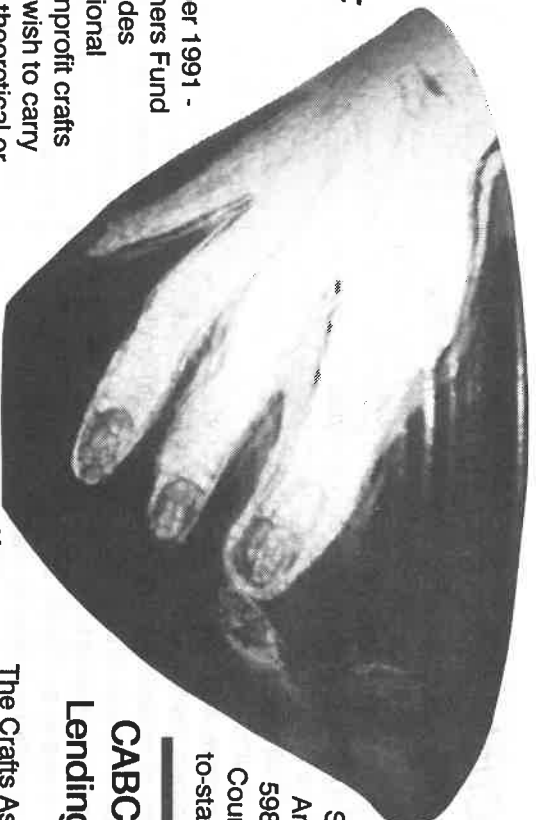
Ottawa, 5 December 1991 - The Jean A. Chalmers Fund for the Crafts provides support to professional craftspeople or nonprofit organizations that wish to carry out projects with a theoretical or practical application in the development of the crafts in Canada.

Each year, up to \$50,000 is available to the Canada Council to support research, special projects and workshops for the crafts in Canada. This sum represents the income from an endowment of \$500,000 made to the Canada Council by the late Jean A. Chalmers, of Toronto. The grants are awarded through juried competitions held each year by the Visual Arts Section. The second of two juries for the current fiscal year was held on 11 October 1992. The jury recommended grants totalling \$25,000 for the following:
Suzel Back, Montreal: \$3,000 toward the cost of researching textile printing in India.

Biennial nationale de ceramique, Trois-Rivieres, Quebec: \$3,000 toward the cost of the fifth National Biennial of Ceramics, marking the organization's tenth anniversary.

Karen Leigh Casselman, Cheverie, Nova Scotia: \$1,500 toward the study of lichen textile and fibre dyes in Scandinavia.

Craft Studio at Harbourfront, Toronto: \$3,500 toward the cost of the 1992 International Creators series, featuring jewellery-maker



Ceramic Bowl by Wyn Yang

Paul Derrez (Amsterdam, fibre artist Lenor Tawney (New York), ceramist Robert Turner (New York), and glass artist Bertil Vallien (Stockholm).

Fibreworks, Kingston, Ontario: \$3,000 toward the cost of five workshops, featuring Canadians Mary Corcoran, Judith Dingle and Joan Boyle, and British artists Sylvia Bramley and Ann V. Sutton.

Fusion: Ontario Clay and Glass Association, Toronto: \$3,500 toward the cost of a series of workshops, throughout Ontario, with British potter Jane Hamlyn.

Glass Art Association of Canada, Toronto: \$4,500 toward the cost of the 1992 International Glass Conference, to be held on Granville Island, Vancouver.

Surfacing: Textile Dyers and Printers Association of Ontario, Toronto: \$3,000 toward the cost of an international conference on surface design, in 1992, entitled Crossovers and Connections.

The next competition deadline is 14 May 1992. For a description of the application procedures and criteria, please call the Canada Council Communications Section,

(613) 598-4365.

For more information on the funded projects, contact Doug Sigurdson, Visual Arts Section, (613) 598-4351. The Canada Council accepts station-to-station collect calls.

CABC Video Lending Library

The Crafts Association of British Columbia is now offering a selection of craft-related videos for rent through its Resource Centre. These videos are intended as a resource for artists/craftspeople, teachers, curators, architects, designers, and others interested in the field. The following titles are currently available:

Sam Maloof: Woodworking Profile
The Complete Metalsmith with Tim McCreight

Dale Chihuly: Glass Master
Special People: Beatrice Wood (Clay)

The Art of Carole Sabiston (Fibre)
Loan period is for one week, not including mailing time. Videos are available for use only in B.C. and may not be rented for continuous viewing, shown for profit, or copied. Rental Fees: \$10 to CABC members, \$15 to non-members, free to CABC Regional Representatives.

VOLUNTEER OPPORTUNITY

Do you have a few extra hours a month? The CABC office needs you! We need a volunteer to perform administrative duties two to four days per month. Duties would include membership, Resource Centre & newsletter assistance

The Jean A. Chalmers Fund Reviewed

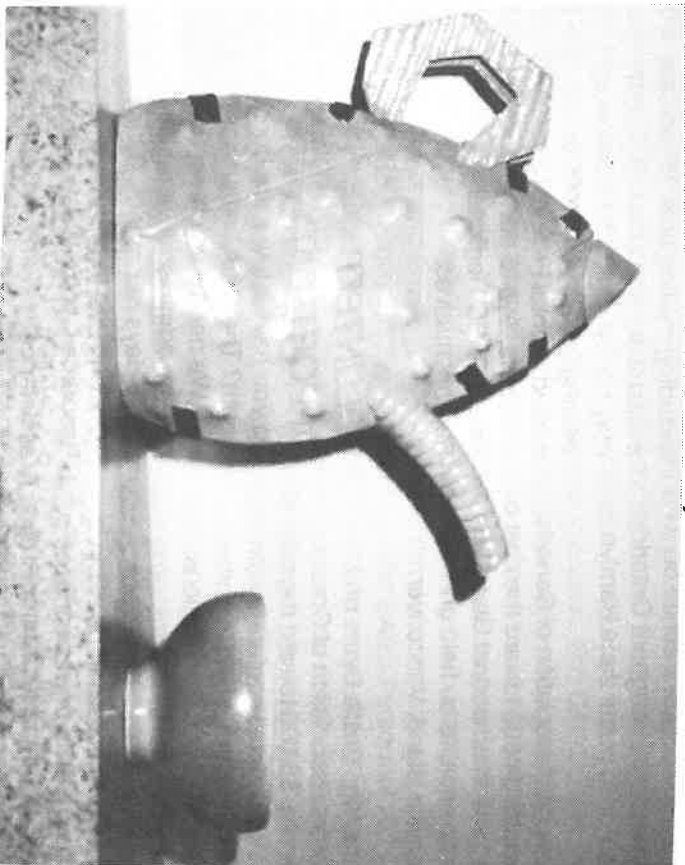
A recent review of the Chalmers Fund was conducted in consultation with executive members of the Canadian Crafts Council and a grouping of craft practitioners from across the country, including CABC President Jim Thornsbury. As a result of its deliberations and analysis, the Review Committee agreed that the crafts in Canada have reached a new level of maturity and that the Chalmers Fund should be adapted to address this new-found confidence and excellence.

In response to the recommendations of the Review Committee, the Canada Council will sharpen the focus of the Chalmers Fund so as to support the development of critical dialogue in the Canadian craft community, and to foster a climate of discussion, analysis and evaluation. The new focus is intended to encourage the exchange of ideas, through conferences and symposia as well as through the exchange of individual practitioners among crafts organizations and their communities. A stronger emphasis will also be placed on the Fund's support to crafts critical publications and professional research. The support to research activity through the program will remain unchanged. The Review Committee also recommended to Council that only one competition be held each year, and the size of the jury be expanded to five members.

The new deadline for the first competition of the revised program is May 14, 1992. The application form is being prepared and will be available by mid March. The form will contain a description of the modifications to the program, the eligibility criteria, deadline dates etc.

Craft Contacts will be publishing the revised program in the April issue. To request the form or seek clarification on any aspects of the revised program for the Crafts contact: Visual Arts Officer, Doug Sigurdson, at (613) 598-4351.

Teapot by Jim Thornsbury, Bowl by Charmian Johnson



DESIGN VANCOUVER

Vancouver is host to its third Design Vancouver Week, February 27 to March 2, 1992. The week will feature a diverse program of more than 50 events including symposia, exhibitions and internationally-known guest speakers, taking place at a number of venues across the city. The objective of the series of events is to "promote the concept of design as a generic idea and raise the public's awareness about its value, aesthetically and economically." The Week's programs will include guided tours of design facilities, special events at Granville Island (a tour of Todd Inouye's exhibition in Craithouse), design exhibits in the display windows on Robson Street, "Student Solutions" at the Hongkong Bank of Canada building, temporary public art installations and a design speaker/workshop series. A recent addition to this year's program is the "Multimedia Window into the Future", a display of electronic design demonstrating the latest in 3-D graphics for animation, communication and presentation. For more information on Design Vancouver Week, please call (604) 1-978-6059 (BC toll-free).

CORRECTION

On Page 5 of the December/January newsletter, under the Finance Report, the first recommendation should read: "A Craithouse committee should analyze the operations of Craithouse to determine how the projected monthly deficit can be eliminated," not "how the current monthly deficit can be eliminated."

A MESSAGE FROM THE CANADIAN CRAFT MUSEUM

Happy New Year to you all! As we start a new year, I thought an overview of the events and exhibitions scheduled in the Museum for the first half of the 1992 season would be a good idea.. Firstly, the last of our

preview season exhibits, **Rijih, opens February 6, 1992, and will run through 31 March 1992.**

Several lectures are planned with this exhibition. The first is with **Marran Aav, Curator of the Museum of Applied Arts, Helsinki, who will give two tours combined with short slide presentations during her stay in Vancouver. At the end of February, in conjunction with Design Vancouver's "Design Week",** tapestry artist **Kaja Tyri-Rautainen** will present two exhibition tours combined with a slide presentation (all lectures are listed below). Also be sure to look for **The Canadian Craft Museum's DESIGN WINDOW AT BRUSSELS CHOCOLATES ON ROBSON STREET, February 26 to March 4, 1992, in participating with Design Vancouver Week.**

Rijih: Tours with Marran Aav: Friday, February 7, 1992 at 5:30 pm and Sunday, February 9, 1992 at 7:30 pm and Saturday, February 29, 1992 at 12 noon.

With the dismantling of **Rijih**, The Canadian Craft Museum will close for the installation of our inaugural exhibit, **A TREASURY OF CANADIAN CRAFT, showing May 1 to September 6, 1992. This**

exhibit celebrates unique and irreplaceable craft from all the provinces and territories.

Showcasing almost 200 Canadian craftsmakers and selections of their work, guest curator Sam Carter has drawn together through studio selection, pieces representing our rich and multi-cultural heritage. Various geographic, ethnic and social perspectives are illustrated through a wide range of materials, tools and artistic attitudes developed over time in various regions from the Atlantic to the Pacific. Lectures and programs are being scheduled and details will be forthcoming shortly.

In conjunction with the **Glass Art Association of Canada's conference in Vancouver, May 28 to 31, 1992, the Museum will feature a mini-exhibit (on the Mezzanine) of Canadian glass by makers from each province. A lecture evening and panel will be held at the Museum. Dates are being finalized and will be announced shortly.**

In closing, I draw you attention to the **CALL FOR ENTRY, in conjunction with the Kaffe Fassett Exhibition, (December 3, 1992 to January 31, 1993) the CCM is hosting the 'GREAT VANCOUVER SWEATER DESIGN COMPETITION'. More details are listed in this newsletter, and information and entry forms are available through Elissa at the Museum.**

Next issue look for a detailed schedule of the Inaugural Ceremonies to be held on **May 1, 1992**. For further information on any Museum activities, please call the Museum at 687-8266. We welcome your questions ideas and suggestions!

Michella Frosch
Executive Director

FINNISH RYIJY TAPESTRIES

AT THE CANADIAN CRAFT
MUSEUM

639 Hornby Street,
Vancouver, BC

February 9 to March 29, 1992
submitted by

Kajja Tyri-Rautainen

RYIJY, woollen pile tapestry, holds a central position in the Finnish textile art. Historically ryijy has been both a functional and decorative textile. It has served as a blanket as well as a wall hanging. From castles and estates it was adopted by peasants and developed into the beautiful folk ryijy in the 18th century.

Artists, inspired by the National Romanticism, rediscovered the folk ryijy in 1900. During this period of 'l'art nouveau" ryijy became the art textile of the modern interior. The Finnish textile artists won award in the international design exposition, The Triennial, in Milan, 1951. As a result of their successful designs, long, thick pile and combinations of innumerable shades of colour became popular.

The new trends of visual art in 1980's are reflected in free experimentation of material, shape and composition. The contemporary ryijy tapestry receives an increasing significance - especially as an artistic highlight of public areas.

The exhibition is organized by The Museum of Applied Arts, Helsinki. It features ryijy tapestries from the turn of the 20th century to this day.

Crafts Exchange

Opportunities/Call For Entry

Opportunities

CURATOR

An exciting opportunity exists for a Full-Time Curator to spearhead the curatorial programming in accordance with the Museum's mandate and to oversee the acquisition of the Permanent Collection. In conjunction with the Programming Committee, the Curator will be directly responsible to the Executive Director for developing and recommending to the Programming Committee and Board of Trustees the curatorial direction and content for the Museum. Applicants for this position must have a successful record and a minimum four years experience in a curatorial position. Ideally, the candidate will be knowledgeable and experienced with the various craft media and familiar with Canadian and international craft artists. Excellent written and verbal communication skills a must. Qualified applicants are invited to send their curriculum vitae, in complete confidence, to: Michella Frosch, Executive Director, The Canadian Craft Museum, 639 Hornby Street, Vancouver, BC V6C 2G3 Deadline: February 10, 1992.

INSTRUCTOR - CLAY & TEXTILE

ARTS DEPARTMENT

To teach textiles courses and to assume departmental administrative duties. Minimum of Bachelor's degree or equivalent in Textiles; Master's degree or equivalent preferred; extensive experience in teaching textiles at the post-secondary level; knowledge of traditional and contemporary loom and off-loom

techniques. The applicant should be an exhibiting artist in the fibre field with a strong body of personal work. Applications to: Vice-President, Academic Studies, Capilano College, 2055 Purcell Way, North Vancouver, BC V7J 3H5.
Deadline: February 28, 1992.

FIBER FANFARE '93

Weaving conference, July 11 to 18, 1993. Seminar and workshop instructors are being selected for Fiber Fanfair '93, the biennial conference of the Association of Northwest Weavers' Guilds. If you are interested in conducting a session, send your seminar/workshop outline, resume and 3 references to Workshop/Seminar Committee, 610 N. 60th, Seattle, WA, USA 98103. Deadline May 15, 1992.

Call for entry

Competitions

DREAM-ON FURNITURE DESIGN CONTEST

Louisiana-Pacific Corp. is seeking entries for the company's first furniture design contest. Winners in three categories will receive an all-expense paid trip to the 1992 International Woodworking Fair in Atlanta. L-P plans to exhibit the winning pieces as part of its booth at the Fair. The contest is aimed at demonstrating the quality and versatility of Louisiana-Pacific's industrial wood products-hardboard, particleboard, hardwood veneer, industrial lumber, redwood, whitewood lumber, MDF and oriented strand board. All entries

must specify one or more of these products. Deadline for submission of entries is March 31, 1992. The contest is divided into three categories - design professionals, hobbyists and design students. In addition to the grand prize in each category, runner-up prizes including top quality tool selections will be awarded. Entry forms with complete details on how to prepare and submit designs are available by writing to : Louisiana-Pacific; Dream On Contest; 111 SW Fifth Avenue, Portland, OR 97204. Lloyd Herman will be judging this contest.

THE GREAT VANCOUVER SWEATER COMPETITION

The Canadian Craft Museum is pleased to announce "The Great Vancouver Sweater Competition". In conjunction with the upcoming exhibition of work by world renowned artist/designer Kaffe Fassett. Winning entries will be exhibited in

conjunction with the main exhibition of Kaffe Fassett's work, showing at the Canadian Craft Museum from December 3, 1992 through January 31, 1993. There are two categories: Handmade and Machine Knit sweaters. The garment can be made for men, women or children and can include cardigans, pullovers or vests. The sweater must be an original design and reflect the spirit of Vancouver with colour, creativity and fun. The first Deadline is Tuesday, September 8, 1992 for submission of Dossiers. For further information contact The Canadian Craft Museum, 639 Hornby Street, Vancouver (604) 687-8266

SPRING FESTIVAL OF QUILTS

Open to all quilters. 16 Categories. No entry fee. \$2500 in prizes. **Deadline for entry: March 5, 1992.** For more information contact: Melville and District Quilters Guild Inc., Box 2947, Melville, SK S0A 2P0; Mildred Mazur, tel: (306) 728-2411, Quilt Entries; Deanna Dittrick, tel: (306) 728-3702, Sale Tables; Ruth Daunheimer, tel: (306) 728-3893, Workshops.

VANCOUVER COMMUNITY ARTS COUNCIL GALLERY

The Community Arts Council of Vancouver is accepting proposals for exhibitions in its gallery. Individual and group submissions by Greater Vancouver artists and artisans working in any visual art medium are welcome. Preference will be given to proposals featuring more than one artist and to those of emerging artists. Submissions by societies, educational institutions, and other interest groups are encouraged. **Deadline for submitting exhibition proposals is March 27, 1992.** Submission forms are available at the Community Arts Council Gallery or by sending a **STAMPED, SELF-ADDRESSED** envelope to: Gallery Submission Form, Community Arts Council of Vancouver, 837 Davie Street, Vancouver, BC V6Z 1B7.

1992 NEW WORKS IN WOOD

The Southern Alberta Woodworkers Society invites all Canadian woodworkers to submit work for a juried exhibition of furniture and wooden objects. To be held at the 10th Street Gallery in Calgary, Alberta from **September 8 to October 3, 1992.**

Slide Preview Deadline: July 3, 1992. Entry Deadline: July 31, 1992. Entry forms available by writing to: The Southern Alberta Woodworkers Society, P.O. Box 6753, Station D, Calgary, AB T2P 2E6 or call Doug Haslam (403) 270-3195, Henry Schlosser (403) 255-7372

SOMETIMES THE MAGIC WORKS

Two Vancouver galleries are accepting submissions for a group glass exhibition during the 1992 conference "Sometimes The Magic Works". Interested members should send 10 slides, resume and statement to Artworks Gallery, 400 Smithe St. Vancouver, 688-3301 and/or Simon Patrick Galleries, 2331 Granville St., Vancouver, 733-2662 as soon as possible.

THE CONTEMPORARY GALLERY OF THE MUSEUM OF TEXTILES

Now accepting exhibition proposals from artists and curators for future shows. All submissions should include 10-15 slides of work to be considered, resume of craftsperson or curator, statement outlining exhibition's context and a artist's statement; budget if available. Deadlines for submissions: April 15, Sept. 15. For return of visual material, send **SASE** to Contemporary Gallery, The Museum for Textiles, 55 Centre Avenue, Toronto, Ontario M5G 2H5.

IMAGES & OBJECTS X

BC's largest annual juried art exhibition coordinated by Assembly of BC Arts Councils for the BC Festival of the Arts. Two Categories to enter: Open Call for Submissions or, Theme:

"Communicating Community". 12 regional qualifying shows will be held throughout the province between January to March 1992. For exhibition criteria & further information contact your local Community Arts Council 683-4358 Deadlines in February 1992.

FABRIC '92 JURIED EXHIBITION

June 14 to 27, 1992
The Pontifical College Josephinum, Columbus, Ohio, held in conjunction with 1992 Quilt/Surface Design Symposium. **Deadline to enter: April 15, 1992.** For further information send large **SASE** to: Nancy Crow, Fabric '92, 10545 Snyder Church Road, Baltimore, Ohio 43105

DESIGNER TREASUREY I & II

Fine Art Gallery exhibition and sale at the Honk Kong Bank of Canada, W. Georgia St. Vancouver, BC. June 22 to 26 and **October 19 to 23, 1992.** Work for jury submission **deadline: March 31, 1992.** Please call Debrah at 732-show/7466 for more information.

Call for Entry - Fairs

UNIVERSITY WOMEN'S CLUB
February 19, 1992 University Women's Club in Coquitlam is organizing a fashion show of handmade fashions and accessories on February 19, 1992. Designers may have a table to show their work if they wish, and sewers, surface designers, knitters, weavers, quilters and jewellery makers are welcome to take part. For information phone Sarah McCullogh, 464-0968.

Call For Entry

BC CREATIVE ARTS SHOW March 8, 9 & 10, 1992

The sixth B.C. Creative Arts Show is now accepting applications from home-based businesses in British Columbia, who are producing quality gift items. This is an opportunity to make your home-based product available to over 6,000 buyers - the largest regional wholesale gift show in British Columbia. The show will be held in B.C. Place Stadium, 777 Pacific Boulevard South, Vancouver, B.C. For further information please call: Bart Mowat, Trade Show Coordinator, Impact Communications Ltd. (604) 520-5720.

TIME OF YOUR LIFE April 10 to 12, 1992

Western Canada's only event for older consumers. Will be held at Sale. 180 booths, juried, high quality event. **LOCATION:** Calgary Convention Centre, (City Centre) Calgary, AB. **DEADLINE:** Application processing will commence April 1st, 1992. Application before April is recommended. **INTERESTED?:** Write: Art Market Productions, Marlene Loney, P.O. Box 385, Banff, AB T0L 0C0 (403) 762-2345

OUT OF HAND CHRISTMAS FAIR
November 19 to 22, 1992
The 1992 Out of Hand Juried Christmas Fair will be held at the Victoria Conference Centre. Application forms will be sent out at the end of February. If you would like to be included on our mailing list, or require further information, please contact: **OUT OF HAND**, 566 Johnson Street, Victoria, BC V8W 3C6. (604) 384-5221 or 592-4969.

PARKE INTERNATIONAL MARKETS

February 10 to 14: Vancouver, Bentall Centre
March 21 & 22: Vancouver, Vandusen Botanical Gardens
For further information contact: Parke International Markets, 333 - 636 Clyde Avenue, West Vancouver, BC V7T 1E1
263-2363.

ORIGINAL TRADITIONS CONTEMPORARY FINE CRAFT EXHIBITION & SALE August 21, 22 & 23

Original Traditions annual juried contemporary fine craft exhibition and sale will be held on the grounds of the Pacific Rim Artisan Village in Chemainus, Vancouver Island, BC. For further information and application forms contact: Original Traditions, Box 858, Chemainus, BC V0R 1K0, or call Ray Sapergia at (604) 246-9852. Application deadline is: March 31, 1992.

THE SUNSHINE FOLK FESTIVAL

August 31 to September 1, 1992
10th Annual Festival to be held at Palm Beach Park, Powell River, B.C. Craft Booth \$40. For information contact: Gwen Welp, 4276 Westview Avenue, Powell River, B.C. V8A 3J4
(604) 485-6349.

ORIGINALS - THE SPRING CRAFT SALE

April 9 to 12, 1992
Sixth year. Juried show. Ottawa Civic Centre, Lansdowne Park.
For more information contact: Industrial Trade and Consumer Shows Inc., Tom Gamble, 47 Clarence Street, Suite 440, Ottawa, ON K1N 9K1. Tel: (613) 232-5777, fax (613) 238-4827.



**CALL
FOR
ENTRY**

6th ANNUAL

NOVEMBER 12-15, 1992
Calgary Convention Centre
Calgary, Alberta
180 High Quality Artisans

For Application Form Write or Call:
ART MARKET PRODUCTIONS

Marlene A. Loney
P.O. Box 385, Banff, Alberta T0L 0C0
Message Telephone (403) 762-2345

Galleries/Shops

CAMEO'S 10TH SPRING CRAFT SALE

April 22 to 26, 1992
Western Canada's most successful Craft Sale at the downtown Convention Centre. 134 Booths. Juried. Exhibitor fee includes draped booth, electrical outlets, table, chairs, shopping bags, passes, exhibitor's lounge, program of exhibitors. \$500 for best designed booth and best craftsmanship. For further information contact: Cameo's Craft Sales, #201, 10323 - 178 Street, Edmonton, AB T5S 1R5 (403) 481-6268

9TH ANNUAL MANITOBA SPRING CRAFT SALE

May 6 to May 10, 1992
Winnipeg Convention Centre, 3rd Flr. Juried Show! For more information or applications, contact: Karen Bleeks, Western Works, 200-62 Hargrave Street, Winnipeg, Manitoba, R3C 1N1, (204) 942-8580

International BUMBERSHOOT 1992

September 4 to 7, 1992
Bumbershoot, The Seattle Arts Festival is accepting applications for participants in the 1992 Festival. The Labor Day weekend celebration annually draws 250,000 people to the 74-acre Seattle Center to enjoy four days of regional, national and international talent. Bumbershoot, one of the country's top five urban arts festivals, celebrates it 22nd year September 4 to 7, 1992. Funding is being offered for artists in literary arts and small press bookfair, musical performance, visual arts, ARTventures, dance, childrens'

art projects, and theater. Art and craft vendors for the Taste of Seattle are also invited to apply. For an application for any of Bumbershoot's categories, interested artists should contact: Bumbershoot, PO Box 9750, Seattle, WA 98109-0750, (206) 441-3378.

BUMBERSHOOT 1992 ART FURNITURE EXHIBITION "ART OF THE WORKPLACE"

To celebrate the richness and diversity of innovative furniture design and functional art in the Northwest, the Seattle Arts Commission and the Bumbershoot Festival Commission will fund an exhibition of fine art/fine craft furniture at the 1992 Bumbershoot festival. Up to twelve artists will be chosen to exhibit their existing work, and to design proposals for a conference table. (The proposed conference table should accommodate 12 to 16 people.) Existing work on display at the exhibition may also be sold to the public. The winning design proposal will be commissioned, and the resulting one-of-a-kind, utilitarian artwork will be the centerpiece of the exhibition. After the festival, this artwork will become part of the Seattle City Light Portable Works Collection, displayed in the public areas of City-owned buildings. Deadline for slides, resume & letter of interest is February 28, 1992. For further information contact the Seattle Arts Commission at (206) 684-7171. Mailing address: Bumbershoot Furniture Project, Seattle Arts Commission, 305 Harrison Street, Seattle, WA USA 98109.

Professional artists, furniture designers, and craftspeople living in British Columbia are encouraged to enter.

Galleries/Shops

STUDIO 678

A new gallery and studio space has just opened its doors to the public at 678 Columbia Street, New Westminster, two blocks from the New Westminster Quay. This 2600 square feet space features unique fine arts, crafts and paintings by international artists. Special events, art classes, craft sales and exhibitions will be the criteria for Studio 678. It is also a non-profit artist run complex with goals to encourage cultural growth and awareness in the arts. They are currently seeking fine arts and crafts for display and sales. For further information contact Gillian at 525-6583.

OPEN GALLERY

The Open gallery seeks contemporary well crafted functional objects such as candlestick holders, coasters, napkin rings, vases, etc. which retail for under \$100.00 for exhibition and sale. Also seeking funky and modern jewelry. Send slides or photos to: Open Gallery, #200, 10318-82 Avenue, Edmonton, AB T6E 1Z8 Attn: R. Dowell (403) 439-0971

Education/Lectures/Workshops

Education

FLORENCE, ITALY PROGRAM

Emily Carr College of Art & Design offers four courses in Florence, Italy, May 11 to June 1, 1992. Intaglio Workshop, The Painterly Print, Photography Workshop, and Drawing: The Human Figure. For further information contact: Part-time Studies, Emily Carr College of Art & Design, 1399 Johnston Street, Vancouver, BC, V6H 3R9 (604) 844-3810.

CAPILANO COLLEGE

Beginning and Advanced Daytime and Evening Courses for part time students in Textile Surface Design, Weaving, Drawing and Design, and Clay. For further information contact the Clay and Textile Arts Department at (604) 984-4911 or 986-1911 (Local 2008). Capilano College, 2055 Purcell Way, North Vancouver, BC V7J 3H5

Lectures

MUSEUM OF ANTHROPOLOGY

February 11, 7-9pm. A cross-cultural View or Oral Traditions February 18, 7-9pm. Themes in Storytelling Traditions Theatre Gallery, 6393 NW Marine Drive, Vancouver, BC 822-5087

BASIC INQUIRY Centre for

Figurative Art February 12, 1992, 7pm In conjunction with Haruko Okano's show "Finding One's Own", the Centre is presenting a panel discussion on funding bodies and their impact on First Nations artists and other artists of

color. Besides Haruko, the panel will include representatives of funding bodies and artists. The public is invited to attend and contribute to this dialogue. Basic Inquiry, 5 - 901 Main Street, Vancouver, BC 681-2855

Workshops

MUSEUM OF ANTHROPOLOGY

March 8, 1-4pm. *Twisting Cords and Knotting Numbers*, a demonstration of making the "quipu", an ancient recording device consisting of cords with knots.

March 27, 10-3pm. *Inside/*

Insight: Ancient Peruvian Cloth. A one-day workshop with curator, Mary Frame. Pre-register through the Centre for Continuing Education, Tel: 822-5273

U.B.C. Museum of Anthropology, 6393 NW Marine Drive, Vancouver, BC 822-5087

VANCOUVER MUSEUM

PROGRAMS

MAKING A LIVING, MAKING A LIFE: Traditional Occupations and Crafts. February 22, 1 to 4

pm. The Vancouver Museum presents an afternoon with Estonian carver, Evald Umeles, demonstrating his work.

UKRAINIAN WOMEN'S DAY

February 9, 12 to 4 pm. Demonstrations of weaving, embroidery, Easter Egg

decorating and performances by Ukrainian-Canadian musicians, singers, and dancers. Vancouver Museum, 1100 Chestnut Street, Vancouver, BC 736-4431

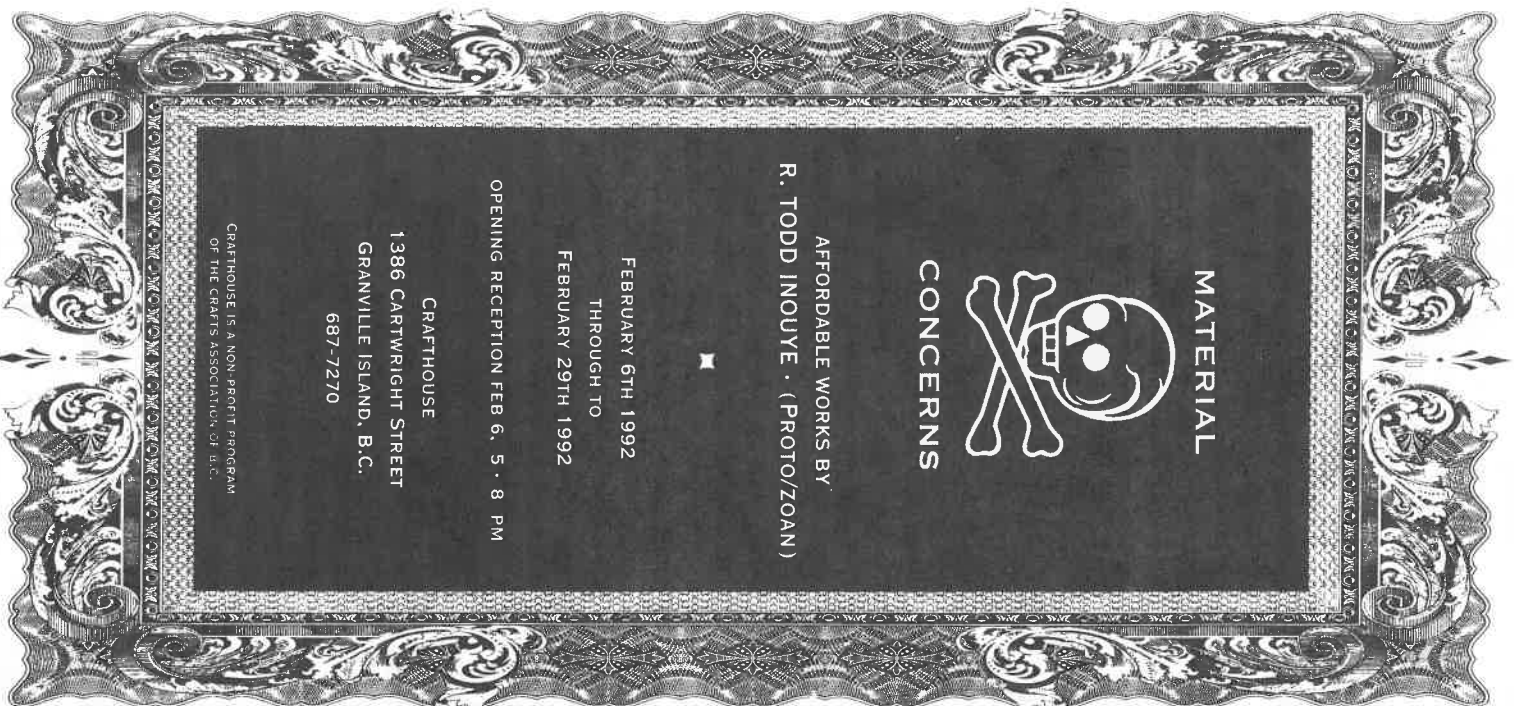


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Conferences



ANDRIGHETTI GLASSWORKS

Introduction to Glassblowing 1992. A hands-on weekend workshop in basic glassblowing techniques. Students will be able to make about 10 glass objects such as paperweights and simple blown forms. Teacher/student ratio is high, with enrollment limited to 5 students with 2 teachers. There is still room available for Session 3: March 13 to 15, 1992 and Session 4: April 3 to 5, 1992 For further information call: (604) 731-8652.

KAKALI HANDMADE PAPERS INC. WORKSHOPS

Feb. 8 & 9 Papier Magique with guest artists Michelle Larose & Georges Gammache.
Feb. 6, 13,20 & 27 Large Scale paper mache with Marina Sziarto
Feb. 9 Japanese handmade paper collage with Michiko Miyazaki.
Feb. 22 & 23 Exotic Asian Papermaking of Japan, Korea & Nepal with guest artist Dorothy Field.
For further info:

Kakali Handmade Papers Inc.,
1249 Cartwright Street,
Granville Island,
Vancouver, V6H 3R7. Tel: (604)
682-5274.

Conferences INTERNATIONAL CREATORS 1992

For the sixth year, International Creators presents a cultural interchange and vital source of discovery and renewal for Canadian artists. Around the world new alliances in art, craft and design are emerging - new ideas are being formed and developed. The International Creators Lecture & Workshop Series addresses this dynamic movement in contemporary craft. Four renowned artists from Holland, the United States and Sweden share their experience and ideas concerning the future of craft in their country. The presentation of their work reflects the current redefinition of the decorative arts. Two day workshops and evening lectures will be held February 7 to 9, February 28 to March 1, March 13 to 15 and March 27 to 29, 1992. For further information: The Craft Studio at Harbourfront, 235 Queens Quay W., Toronto, On M5J 2G8 (416) 973-4963

GLOBAL THREADS

Ontario Handweavers and Spinners 1992 Conference will be held April 26 to May 3, 1992 at Centralia College, Huron Park Ontario. Exhibits, fashion show, lectures. For more information contact Germain Osborn, 363 Road 4 E., Kingsville R.R. #2, Ontario N9Y 2E5.

Funding/Exhibitions

4TH BI-ANNUAL MEDICINE HAT CERAMIC SYMPOSIUM

May 8 to 10, 1992
1992 Symposium, "Pottery-An Extension of the Maker", Medicine Hat College. Includes workshops, lecture, APA annual meeting, forum & tour of Medalta. For more information call: (403) 529-3844.

CROSSOVERS AND CONNECTIONS

May 28 to 31, 1992
A border crossing conference to celebrate ideas, make new connection and exchange information in today's surface design field. Sponsored by *Surfacing* the Textile Dyers & Printers Association of Ontario and the U.S. based *Surface Design Association* - Northeast Region. All conference events will take place at Harbourfront, York Quay Centre, 235 Queen's Quay West, Toronto, ON. For further information contact: Marsha Gettas. (416) 233-9755, 140 Humbervale Blvd., Toronto, ON M8Y 3P8.

GLASS ARTS ASSOCIATION OF CANADA

May 28 to 31, 1992. The Glass Arts Association of Canada announces its GAAC Conference 1992 to be held on Granville Island. They are also calling for papers from anyone wishing to make a presentation on a subject pertaining to glass. Further information may be obtained from GAAC Conference 1992, 1440 Old Bridge Street, Vancouver, BC V6H 3S6. Attention: Jo Darts. Tel: (604) 681-6730.

THIRD ANNUAL QUILT/SURFACE DESIGN SYMPOSIUM '92

June 14 to 27, 1992
Campus of the Pontifical College Josephinum, Columbus, Ohio. Symposium will develop the art aspect of quilt making and related fabric arts. For information send large SASE to: Linda Fowler, 464 Vermont Place, Columbus, Ohio 43201 (615) 297-1585

FESTIVAL OF EUROPEAN CERAMICS

July 10 to 12, 1992. The Craftsmen Potters Association invites Canadians to participate in their Festival of European Ceramics a weekend of lectures, films, slide show, kiln building and firing; an exhibition and sale of demonstrators' and CPA members work. Clayesmore School at Iwerne Minster in the heart of the north Dorset countryside. For further information and details contact: Marya Ford, Co-ordinator, Rhydfawr, Cwmdu, Crickhowell, Powys NP8 1R7, U.K.

CONVERGENCE '92

July 23 to 26, 1992. A conference sponsored by the Baltimore Weavers Guild and the Potomac Craftsmen Guild, Washington, DC. For more information write to: PO Box 4038 Lutherville, MD 21093-4038 USA

Funding

EXPLORATION IN THE ARTS

The Canada Council is offering project grants to support innovative approaches to artistic creation and new developments in the arts. The grants are for the creation of new work in any arts

discipline, drawn from any cultural tradition. They may be used for any stage of a project: research, development, creation, production and/or presentation. Who may apply: Emerging artists and arts organizations, as well as established artists changing disciplines. Procedure: At least one month before closing dates, please submit brief project description and resume of the individual responsible for the project. Organizations should include a summary of past activities.

Application forms will be sent to potential candidates. Competition closing dates: 15 May and 15 September.

Inquiries: Explorations Program, the Canada Council, PO Box 1047, Ottawa, ON K1P 5V8, Fax:(613) 598-4408

Exhibitions

Regional

BELLEVUE GALLERY

Through February and March
Sculptures by George Larose & Micheline Garmache; glass vessels by John de Wit and raku by Charles Tamal.
1453 Bellevue Avenue, West Vancouver, BC 926-2433.

IMAGES OF INFLUENCE

January 31 to March 15, 1992
Contemporary Inuit Art. This exhibition includes a selection of sculpture, works on paper and video by Inuit artists born after 1948. This date is significant because it marks the beginning of a period of unprecedented artistic production in the Canadian Arctic. The change was largely the result of the introduction of "western"

Exhibitions

art practices, including new media and techniques. Surrey Art Gallery, 13750 - 88th Avenue, Surrey, BC 596-7461.

A CELEBRATION OF LIFE AND LAUGHTER

March 14 to 22, 1992

A joyful exhibit of hot and cold glass, featuring fifteen Lower Mainland artists. Opening March 13 from 7 to 9pm. St. Luke's Arts and Cultural Centre, 20285 Dewdney Trunk Road, Maple Ridge, BC 465-5383

NEW WORKS '92

February 14 to March 4, 1992

First Annual Members Exhibition of the BC Glass Arts Association. A showcase of the exciting and diverse talents of our local glass designers, artists and makers. Guided tours by Graham Scott will be given. 1411 Cartwright Street, (Formerly the Cartwright Gallery) Granville Island, BC. For further information contact Evelyn Burch at: 430-1953

REPAIR, REUSE, AND RECYCLE

February 18 to May 24, 1992

Japanese, Indian, Chinese, Philippine, Dutch, Salish, and Peruvian textiles are used to highlight how various peoples prolong the life of household

goods and clothing. This exhibit continues MOA's long-term commitment to "recycle" its entire world-wide collection of textiles from protective darkness to public view. Museum of Anthropology, 6393 NW Marine Drive, UBC Campus, Vancouver, BC 822-3825

MATERIAL CONCERNS

February 6 to 29, 1992

"New affordable works" by Todd Inouye (Proto/zoan). Opening reception Feb. 6, 5 to 8pm. Crafthouse, 1386 Cartwright Street, Granville Island, BC 687-7270

RYJJI

February 7 to March 29, 1992

From Finland, intricately beautiful textiles and large-scale tapestries known as "Ryjji". The Canadian Craft Museum, 639 Hornby Street, Vancouver, BC V6C 2G3 Tel: (604) 687-8266.

Exhibitions - National

MUSEUM FOR TEXTILES

Through February 14, 1992

Textiles of Quebec and Afro-American Quilts

To February March 15 Mexican Weaving

January 14 to June 14 Jun'ichi

Arai and Greek Fold Embroideries
55 Centre Street, Toronto, ON
(416) 599-5515

FURNITURE AND OTHER NEW WORKS IN WOOD

January 9 to February 15, 1992

Presented by the Southern Alberta Woodworkers Society
Alberta Craft Council Gallery,
Manulife Place West (Phase II),
2nd Fl., 10150-102 Street,
Edmonton, AB (403) 425-0909

ONTARIO CRAFT GALLERY

January 16 to March 8, 1992

Jim Thompson: *Calander* and
Jacqueline Treloar: *To San*
Expedito for Favours Granted
Chalmers Building, 35 McCaul
Street, Toronto, ON.
(416) 977-3551.

Exhibitions-International

GOBLETS 1992

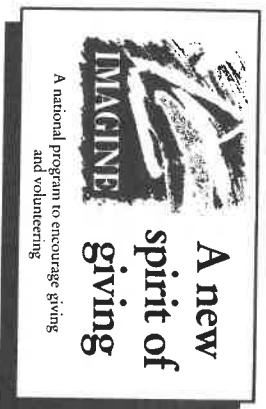
February 5 to 29, 1992

Artworks, Seattle, Washington

AMERICAN CRAFT MUSEUM

Through April 19, 1992

"African Improvisation: Textiles from the Indianapolis Museum of Art" 40 West 53rd Street, New York, NY 10019 (212) 956-6047



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Association of

British Columbia

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