

# craft contacts



Crafts Association of British Columbia,  
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January 1989

## News

### WHMIS

(from CCC Newsletter, Nov. 20/88)

WHMIS looks a little like an escapee from Tolkien or Star Wars; an inhabitant of Norstrilia perhaps, but alas it is nothing so romantic. It is the **Workplace Hazardous Materials Information System**. And what, you may ask, is that?

WHMIS is a nation-wide information system on hazardous materials in the workplace. From our point of view these materials are mainly toxic or corrosive. The legislation and accompanying regulations became effective on 31 October 1988, after a gestation period of some years involving the federal and provincial governments.

There are three main parts to the legislation:

1. **Labelling:** a more comprehensive system of labelling that will alert users to the presence of hazardous materials;
2. **Materials Safety Data Sheets (MSDS's):** more detailed (and necessarily technical) information concerned with precautions to be taken;
3. **Education programs:** designed to provide workers with training and instruction in work procedures; craft schools might be able to take advantage of this.

Many of you will realize that these are precisely the measures we have been advocating for arts materials for a number of years; how applicable the new legislation is remains to be seen.

The Act is complex, and there are already a number of statutes in force (eg. Hazardous Products, Occupational Health and Safety) which need to be taken into account as well. A short bulletin like this cannot deal adequately with 47 pages of legislation, 34 pages of regulations and 37 pages listing over 1700 hazardous substances.

For these reasons this Bulletin is simply to advise craftspeople that the legislation is in force. If they know, or

suspect, that substances they are using are hazardous in some way they should ask their supplier for Material Safety Data Sheets. They should certainly do so if what they buy bears any of the label symbols shown below.

Column I Classes and Divisions	Column II/ Colonne II Hazard Symbols / Signaux de danger
Class A - Compressed Gas	
Class B - Flammable and Combustible Material	
Class C - Oxidizing Material	
Class D - Poisonous and Infectious Material	
1. Very Toxic Material	
2. Toxic Material	
3. Biohazardous Infectious Material	
Class E - Corrosive Material	
Class F - Dangerously Reactive Material	



## Craft Contacts

If they have any inquiries, in British Columbia they should contact: Al Riegert, Director, Industrial Health and Safety, Workers Compensation Board, 6951 Westminster Hwy., Richmond, B.C. V7C 1C6; 604/273-2266.

### 1989 SAIDYE BRONFMAN AWARD FOR EXCELLENCE IN THE CRAFTS CALL FOR NOMINATIONS

The Canadian Crafts Council is calling for nominations for the 13th annual \$20,000 Saidye Bronfman Award for Excellence in the Crafts. This award was created in 1977 by the Bronfman Family to honour their mother on her 80th birthday. It is to be given annually until 1996 through the Canadian Crafts Council.

The principle criterion will be the excellence of the work. The nominee must have made a substantial contribution to the development of crafts in Canada over a significant period of time. The nominee must be a Canadian citizen or have landed immigrant status for at least three years.

Nominations must be from: (a) CCC member associations in good standing as of the previous 1st October; (b) previous Bronfman recipients, except where the previous recipient is acting as juror; or (c) previous Bronfman jurors for the year following their jury service.

Associations may nominate two people each year, who need not be from their own province, territory or class of members. All other nominators may nominate one person.

**Deadline for applications is Feb. 27, 1989.** For more details, contact Gail Rogers at the CABCC 687-6511 or the Canadian Crafts Council at 613/235-8200.

## APOLOGY

Our apologies to **Nathan Raffia**, author of the Domestic Ware Pottery: Dilemmas, whose name was misspelled twice in that article in our last issue. Sorry, Nathan—we feel terrible!

## CONGRATULATIONS

—to **Karen Selk** of Victoria, B.C., for receiving \$2,000 from the Chalmers Fund for the Crafts, to go towards her research into international silk production, weaving and design.

—to **Judith Dodgington** of Surrey, B.C., who won third prize of \$500 for her carpet design in the 1988 Anglo Oriental Carpet Design Competition.

—to the following for being included in the Ontario Crafts Council's Craft Focus 3 craft catalogue: **Karen Chapnick, Barbara Heller, Alison Keenan, Lutz Hautschild, Lou Lynn, Linda Stanbridge, Margot Thomson and David New-Small.**

—to **Barb Head** and **Daphne Trivett** for having their quilts accepted in the Rodman Hall Canadian Contemporary Quilt Exhibit. This exhibit will travel to Vancouver in May '89.

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

## CAMELOT REVISITED by Ian Hepburn

*(Reprinted with permission by Ontario Craft Magazine)*

Once upon a time, there was a land inhabited by three Types: the Kratters, who laboured mightily to keep everyone in clothing, cups, casseroles, furniture, and jewelry—things that made life in Craftland a joy; the SMAGOs (shop managers and gallery owners) who, against all odds, sold the Honest Work of the Kratters to the much-courted Big Bucks; and the Big Bucks themselves, who were believed to know very little about anything but did know What They Liked, and (best of all) could pay for it.

The people of each group understood little about the others and wasted no energy lifting the shroud of their ignorance. This caused No End of Trouble, for although their knowledge was shallow, prejudice ran deep.

The Kratters believed the SMAGOs to be devious rip-off artists who would do Anything to Prosper at the Kratter's expense. (It was known SMAGOs ate their young.)

The SMAGOs were no less fervent in their belief that Kratters were undependable-beyond-redemption and had too much spare time, which got them into all manner of trouble. In spite of all arguments to the contrary, SMAGOs believed Kratters could live on air and certainly didn't need to be paid as immediately as bank managers.

The Big Bucks regarded the individuals of both groups with Benign Indifference, and only hoped their daughters would not bring one home.

It is hard to say for certain what caused The Event, but something did. It is rumoured that a SMAGO sneered at a Kratter, 'if you think you're so smart, you run a gallery and see how much fun it is.' The Kratter allegedly yelled back, 'Oh yeah! We'll see how long you last in my cold, cramped studio. . . with the kids running in and out, and the dog. . . and the curse of Visa at your heels. . . and the. . .' But he couldn't go on. He had dissolved into tears.

The gauntlet had been thrown down and no one, it seemed, could resist the challenge.

Before long, everything in Craftland was turned on its head. Kratters became Neo-SMAGOs, SMAGOs Neo-Kratters. (The Big Bucks snoozed on.)

For a time, a silence born of shock settled upon the land. The people went about their business. Neo-Kratters wove and potted, while Neo-SMAGOs did what gallery owners do. Or so they all thought.

But little by little, Rumbblings were heard in the palaces and hovels of Craftland.

Neo-SMAGOs soon learned that galleries and shops cost plenty to run. Their employees demanded Decent Salaries, Worker's Comp., C.P.P., and holiday pay. Taxes and rents were astronomical-beyond-belief. It was discovered that Big Bucks did not trample one another in the rush to be First to Buy. In fact, it became plain that the True Loves of Big Bucks were Club Med and c.d. players. This nearly crushed the Neo-SMAGOs beyond recall.

There were other problems too: deliveries that came late if ever, and the resulting Unhappy Customer—a beast to be avoided at all costs. The few Neo-SMAGOs who didn't mind

dealing with the Big Bucks had not managed to develop the more subtle skills of Customer Relations. They would grow extremely annoyed with the most innocent of questions; requests for gift wrapping were met with shocking displays of anti-social behaviour. The nine-to-fiveness of it all was just too much. Oh, it was too awful for words.

Meanwhile, the Neo-Krafters were having a pretty Hard Time Of it, too. They learned that to be a designer-producer-marketing agent-exhibitor-accountant-photographer—and p.r. agent-all-in-one was No Small Task, and demanded more of their time than there were hours in the day. Sometimes, in spite of their most heroic efforts, orders were late and sometimes never completed at all. Neo-Krafters learned, too, that it cost an awful lot of money to produce the quality of work expected in galleries—and that Krafters' creditors were no less adamant than SMAGOs' creditors about being paid.

Alas, many Neo-SMAGOs were quite lax about bookkeeping, and payments were often very late going out, especially for work left on consignment. Sometimes (many refuse to believe this, though I know it to be true) the Neo-Krafters would have to get down on their hands and knees and grovel before payments could be made. Meanwhile, the studios got colder, the kids cried louder, the creditors' letters grew more threatening, and the . . . But the Neo-Krafters could not go on. They had dissolved into tears. (Big Bucks snoozed on.)

Things got worse. Without the physical stamina and survival know-how required of Krafters, Neo-Krafters fell behind. Soon the galleries became empty of both beautiful work and Big Bucks. Everyone realized things could not go on like this. Even the Big Bucks noticed that gift buying was becoming more difficult and a lot less fun than it used to be.

Representatives from both sides met. Letters of Understanding were exchanged. Negotiations began. Finally, an agreement was struck, which said in part:

"Krafters confess their need for good, dependable galleries and shops, and recognize that these cost a Great Deal to operate. Therefore, there will be no more complaints about 100-per-cent markups. (In addition, there will be no more rumours about SMAGOs eating their young.)

SMAGOs agree to treat Krafters as professionals and will refrain from making Unreasonable Demands such as "Have it here next week."

Krafters will guarantee SMAGOs a sufficient supply of Highest Quality work during the Busy Times and ensure that it will be delivered on time.

SMAGOs promise to pay on time and, on all consignment dealings, to make payments on Specific Dates. SMAGOs promise that never again will Krafters be left in Financial Limbo for months on end.'

Things got better. And better.

Krafters found their lives easing (slightly). SMAGOs began to treat them with respect and not as a Necessary Annoyance. Payments began to come in on a more predictable basis, which eased much of the anxiety of being a Krafteer. Krafters were pleased.

SMAGOs, too, noticed things getting better. The discipline required to meet Payment Deadlines cleaned up their

bookkeeping. Krafters began treating them as allies and even as friends, and the SMAGOs' secret sense of guilt evaporated. SMAGOs were delighted to find they could now rely on the quantity and quality of work—even during the Busy Times. They were pleased.

As for the Big Bucks, even they noticed the changes (a little): galleries and shops were full of Beautiful Work, and everyone seemed so happy and relaxed.

That was that. They all lived happily ever after. (There must be a lesson for us in here somewhere.)

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

This scholarship is awarded annually to a practicing and/or emerging craftsperson to provide financial assistance to attend a recognized school or course designed to upgrade his or her craft skills. This year, the award amount is approx. \$1,500.00. Applicants should submit a resumé of their educational and/or professional background, description of selected course, costs, etc. **Deadline:** April 30. Call Gail Rogers at 687-6511 for more details.

*"Art is the expression of being, craft is the expression of knowledge; both qualities are required, in delicate balance, if a work is to engender understanding or communicate in any significant way to others."*

—Ted Gooden

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## Editorial

A Happy New Year to you from all of us at CABCI! We hope that you had a great Christmas, and if you were one of the many craftspeople exhibiting at a craft fair, a successful Xmas, too. I noticed that the number of happenings in the craft world plummeted in January, probably because everyone is trying to recuperate from December. Personally, if I see another pot-pourri burner, I'll scream! As we tenderly ease our way into 1989, please keep in mind that we'd like to hear what you're up to this coming spring. Also, we'd like to hear about your experiences at Xmas craft fairs this winter. It's been a busy and successful 1988 here at CABC, and we look forward with renewal and resolve to 1989.

**Deadline for submissions to February issue: January 15.**

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**Advertising within does not imply CABC endorsement.**

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# Crathouse

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## WINTER AT CRAFTHOUSE

Thank you to Susan Cain who provided the 'winter spirits' for display in the front window of the shop. The fibre and

mixed-media figures provided a crisp winter image with silvery boughs and thin icicles. The winged 'spirits' were 3/4 life size and consisted of fabric, feathers, clay and gauze in cool colours of blue, mauve, black and silver.

A 'cloud screen' by Joanna Stanizskis gracefully complemented the 'winter spirits.'

New ceramic pieces by Lea Mann were focused in the alcove. The work consisted mainly of handled 'baskets', richly glazed on the inner surfaces and raku fired. The strong forms were further defined by carbon on the matt outer surfaces. — Ron Kong, Manager

**Artist's Statement — Lea Mann**

*As a creator of clay form, I have endless possibilities for my creative expression. In my latest handbuilt work, I have chosen to work with softer, more fluid lines and have given myself licence to use less formality in my shapes.*

*I have also strived to create a strong personal feeling in my images and yet, I know that the reference in my shape, tradition, and culture is all entwined with me, the maker.*

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

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## Reviews

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### SMALL WONDERS: BIRDHOUSES BY VANCOUVER ARCHITECTS CARTWRIGHT GALLERY

by Elizabeth Godley (Vancouver Sun, Dec. 17/88)

"Ugliness should be punished." So say architects Mark Osburn and Wayne Clarke, in the statement accompanying the truly tacky birdhouse they designed for the Cartwright Gallery's current exhibit. Dreaming up this wacky gizmo—a cross between a demented cuckoo clock and a recycled air vent—Osburn and Clarke clearly planted their tongues firmly in their cheeks. Decorated with cartoon-like critters, it features a red boxing glove that pops out to pop a ceramic startling every few minutes.

Ugly the Osburn-Clarke entry may be. But it lays to rest the myth that architects lack a sense of humor.

Also helping to smash that myth is Frank Stebner's contribution, Flock Around the Clock. This circular turquoise and terra-cotta affair—for post-modern pigeons, perhaps—thoughtfully includes a bird bath.

The exhibit took wing after architect Paul Merrick, who sits on the gallery's board, invited 23 Vancouver architects to submit birdhouse designs. Sixteen responded, and their designs are all on view.

Some, like Raymond Griffin's simple double cone in white painted wood, and Robert Lemor's kestrel coops (faced with bird's eye maple), are serious.

Arthur Erickson Associates' accompany their functional ceramic nest for tree- and violet-green-swallows (made with artist David Zawaduk's aid) with a plea for these threatened birds' continued existence.

Tony Griffin, Jane Edwards and Doug Ramsey offer local wrens a tapering column of fieldstones, roofed in copper and

bristling with perches made from twist-ties, twigs, leaves and bits of colored wire.

Other designs are light-hearted. Ernest Collins based his Villa Rufous—a Plexiglass hummingbird house (presumably for birds who don't throw stones)—on 16th-century Italian architect Andrea Palladio's classical Villa Pojana. Jerry Doll's The Falcon of Zazkur is completely non-functional, a Parthenon parody with a steel-cylinder heart.

Bill Pechel cobbled together his plastic-and-wrought-iron Wazo Heights from what looks like a leftover lamp. And loon-lover Tad Young designed a snappy tepee-cum-lighthouse as camouflage for his favorite black-and-white bird.

Prices range from \$600 for Barry Downs' handsome wood chickadee-house, to a whopping \$6,700 for Young's loon-station.

Also at the Cartwright is 6x6x6, a stunning exhibit of miniscule mixed-media crafts that is worth more than a passing glance.

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## Cartwright Gallery

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### JANUARY IS COFFEE TIME AT THE CARTWRIGHT!

The Cartwright feels privileged to present the premiere showing of "The Collection from Maxwell House: Handmade Coffee Services" from January 13 until March 15, 1989. Coffee services of ceramic, glass and metal made by 26 Canadian craftspeople were selected from a national competition organized by the Ontario Crafts Council and sponsored by General Foods. The sets, representing almost every province in Canada, were chose for their craftsmanship, originality, functional nature, and aesthetic presentation. Members of the Cartwright Gallery staff have been brainstorming over cups of steaming coffee, and plan to offer visitors a menu of interesting activities to complement the exhibition.

—Lloyd Herman  
Director (Consulting)

### DESIGNED FOR PRODUCTION, MADE FOR USE

The Cartwright Gallery/Canadian Craft Museum in Vancouver is planning an exhibition on production crafts in Canada to travel to Canadian galleries and museums in 1990. A proposed illustrated exhibition catalogue will assess craft marketing in Canada, and will profile makers and their approach to designing and producing multiples of functional objects. April 1, 1989, deadline for exhibition submissions. For forms and prospectus, call or write Cartwright Gallery, 1411 Cartwright St., Granville Island, Vancouver, V6H 3R7; 604/687-8266.

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

# CCC

## PRESIDENT'S REPORT

We give below an edited version of the President's report.

It is with great pleasure that I present this report for the fifteenth Annual General Meeting which brings to an end 1987-88.

My presidency came after some very difficult years where we, the craftspeople of Canada, took time to analyze the role of our association and its position in the country and in the world. Although there is a constant questioning which keeps us on our toes and well informed, we have put in place working tools that have made us the most dynamic national organization in this milieu.

I will try to be brief since through the hard work of the office, supervised by Raymond Corbell, we have all been kept abreast of things through ten issues of the Bulletin. Important topics were given the forefront in special bulletins such as tax, free trade, copyright, status of the artist, etc., which underlined the role played by CCC in policy making at the Federal Government level and the direct impact in our studios. Let us not forget to remind people of our advocacy role which affects the quality of our lives and reaches right into the way we practice our craft.

Because of our concerted effort, CCC has moved towards a more stable financial situation. Our concern and the actions taken over the past years has given us a more healthy financial picture: much is due to our treasurer Brian Segal—Thanks.

The CCC will be moving to a new home, the Panet House, Chalmers Cultural Centre which it will share with the Canadian Conference of the Arts, the Canadian Music Council and CARFAC. I would like to thank the Board of Directors of Foundation 151154 in the name of all craftspeople in Canada, and I especially would like to thank Joan Chalmers for her generosity, her presence and her friendship that she expressed to all of us through her donation.

CIRCUIT has been active for a few years setting the basis and building the structures for the most valuable communication tool for crafts in Canada. Those concerned had to deal with a technology that changes by the hour, a restrictive budget in a far reaching project, and Committee members who are separated by great distances. The final outcome will be a product unique in its kind in Canada.

Awards once again gave us a Bronfman recipient of whom we can all be proud. Lutz Hauschild is a glass artist who works out of Toronto and Vancouver.

In July of next year, the Museum of Civilization in Hull-Quebec will open its doors with an exhibition from the permanent Bronfman collection. This initiative is a concerted effort by the Museum, CCC and the Bronfman Foundation without whose generosity none of this could have been possible.

Although education is in the provincial domain, during our workshop this week we all questioned ourselves on the subject. If CCC can only play the role of facilitator on this ques-

tion allowing us a forum to discuss issues and to look for solutions or improvements on the home front. I believe that the council will have played its role. If there is a more active role that CCC can play, we are also more than willing to accept the mandate.

The International Committee was involved on many fronts but the most visible was the representation of Canada at the World Craft Council Conference in Australia last May. What I would like us to remember is the respect in which the CCC is held by WCC and its members. There are many people to thank for this over the years but especially Patricia McClelland, Vice-President for North America, by her presence at meetings and her participation — a special vote of thanks.

Many other events took place during this last year which have shaped us and given us a slightly different view from that of past years. We recognize these changes and our inherent differences, but what is most important is that they become part of the richness of our organization and not our demise.

Thank you.

—Diane Codère, President

## Opportunities

### JAPAN CONNECTION

Preparations are still underway by the CABC for a fine craft and B.C. products shop in the Vancouver Pavilion at the upcoming Yokohama Exotic Showcase Fair in Japan. 20 million visitors to the fair are expected. The shop will be in operation from March 25-Oct. 15, 1989. Criteria for selection of work, transportation and other details are still being finalized. Please watch for details in the February newsletter issue.

### NEW DIRECTORY FOR CRAFTS

Summit Systems will be publishing a new directory-catalogue of Canadian craftspeople, called "The Canadian Country Crafts Directory." This catalogue will be distributed across Canada, and will feature colour and black-and-white photographs of included work. For more info: Summit Systems, Box 460, Cranbrook, B.C., V1C 4H9, 424-5547.

### BANFF CENTRE – THE LEIGHTON ARTIST COLONY

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

### 1989 ANGLLO ORIENTAL DESIGN AWARDS

Anglo Oriental Limited invites Canadian designers, craftspeople and artists to submit carpet designs to its na-

## Craft Contacts

tional Juried competition. Cash awards. **Deadline:** Feb. 28. **For more info:** Joel Lavine, Anglo Oriental Limited, 68 Prince Andrew Pl., Don Mills, Ont., M3C 2H4, 416/445-8111.

### **SALZBRAND '89**

4th triennial competition for all professional ceramists and students working in salt-glazed ceramics. Cash awards. **For more info:** Galerie Handwerk Koblenz, Rizzastrasse 24-26, Box 929, D-5400 Koblenz, West Germany, or phone (0261) 398230 or 398277. **Deadline:** Mar. 1, 1989.

### **INTERNATIONAL LACE BIENNIAL**

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

### **FIGURE AND PLANE**

An international competition open to all artisans, goldsmiths and silversmiths. The Figure and Plane components of the submissions should be integral components of a small sculpture. Catalogue, prizes. **Deadline for entry:** Mar. 1, 1989. Sponsored by the Deutsches Eifenbeinmuseum and the Gesellschaft für Goldschmiedekunst e.V. Hanau. **For more info:** Stadtverwaltung, Neckarstrasse 3, d-6120 Erbach/Odenwald, West Germany.

### **PERSONAL GEOGRAPHY: INTERIOR MYTHOLOGIES**

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

### **FORTUNOFF SILVER DESIGN COMPETITION**

Fortunoff, the world's largest silver retailer, is sponsoring a design competition, calling for new designs that extend the boundaries of holloware and flatware. Each entrant submits a current slide portfolio and working drawing of the proposed piece. No entry fee. Those selected will be given funds for the cost of silver to complete the piece. There will be a show and catalogue at Fortunoff on Fifth Avenue in Oct. '89. **Deadline:** Feb. 10/89. **For more info:** Arlene Puttermann, Fortunoff, PO Box 132, Westbury, N.Y. 11590, 516/832-9046 or Rosanne Raab, Rosanne Raab Associates, 167 E. 61st St., New York, N.Y. 10021, 212/371-6644.

### **GALLERIE PUBLICATIONS**

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

### **NEW ARCTIC AWARENESS PROGRAM**

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

### **TEACHING POSITIONS AVAILABLE**

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

### **2ND INTERNATIONAL CERAMICS COMPETITION 1989**

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

### **"MUG SHOW"**

Jan. 31-Feb. 12, 1989. An unjuried exhibition of handmade mugs. Everyone welcome to submit 2-3 mugs. **Deadline for entries:** Jan. 29, 5 pm. **For more info:** Potters Guild of B.C., 683-9623.

### **NEW AGENCY FOR ONE-OF-A-KIND ACCESSORIES**

A new Vancouver agency, Kimberly Lawrence Agency, seeks creators of one-of-a-kind accessories, to market to local retailers. This agency offers marketing and p.r. to these artists/craftspeople, and intends to create an awareness of and demand for these works. **For more info:** Kimberly Lawrence Agency, 620-1033 Davie St., Vancouver, BC V6E 1M7, 667-8655.

### **SURFACING '89: HIGH TOUCH**

March 13-April 22, 1989, The New Museum for Textiles, Toronto, Ont.

An exhibition organized by *Surfacing*. Textile Dyers and Printers Association of Ontario. Artists and designers are invited to submit their best recent fiber work.

Juried by slides. 3 entries per person, \$10 entry fee. Open to members of the Textile Dyers and Printers Association of Ontario. Slides due Jan. 12, 1989.

**For further info:** Jane Marshall Wild, 43 Queen St., Lindsay, Ont. K9V 1G3; 705/324-5737, or Judith Tinkl, R.R. #2, Sunderland, Ont. L0H 1H0; 705/437-1478, or *Surfacing*, Box 6828, Str. A, Toronto, Ont. M5W 1X6.

### **PRINCE GEORGE ART GALLERY**

The Prince George Art Gallery, a public art gallery serving the northern interior of the province, is renovating its gallery shop and invites artists and craftspeople to submit works for consignment sales. All works are subject to approval by the Prince George Art Gallery. To submit, please apply to Marie

Nagel, Director, Prince George Art Gallery, 2820 15th Ave., Prince George, BC V2M 1T1; 563-6447.

**PACIFIC PERCEPTIONS QUILT SHOW – QUILT CANADA '89**

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

**THE QUILT AS ART**

Call for entry to quilters, to exhibit at contemporary quilt show Aug. 15-Sept. 24, 1989 at the Whyte Museum of the Canadian Rockies. This exhibition is in conjunction with the international quilters conference, **A Patch in Time**, at Banff, Alberta. A national tour, catalogue and awards are planned. **For more info:** Bonnie Murdoch, Leisure Learning Services, 3rd Floor, 930-13th Ave. S.W., Calgary, AB T2R 0L4; 403/229-9408. **Deadline:** Mar. 1/89.

**CANADA COUNCIL: CHALMERS FUND FOR THE CRAFTS**

**March 1 and September 1 are the deadlines** for applications for support for special projects, research and special workshops for the crafts in Canada. **Information:** Doug Sigardson, Visual Arts Section, Canada Council, 613/598-4351.

**CANADA COUNCIL: VISUAL ARTS GRANTS**

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

**CANADA COUNCIL EXPLORATIONS PROGRAM**

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

**CANADA COUNCIL ART BANK**

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

**Workshops**

**INTERNATIONAL FELT SYMPOSIUM**

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

**CONTEMPORARY FURNITURE DESIGN & TECHNIQUES**

**Aug. 5-7, 1989**, Kelsey Campus, Saskatoon, Saskatchewan. A conference that will examine current trends in furniture design, some of the resource people: Gary Bennet, Wendel Castle, Judy Kensly McKie, Wendy Muruyama and Alan Peters. For more info: Michael Hosaluk, R.R.#2, Saskatoon, Sask., S7K 3J5, (306) 382-2980.

**IMAGINATION MARKET**

Free drop-in workshops at 1435 Granville St., Vancouver, will take place, 12-4 pm.

Jan. 7-8	Snow & ice
Jan. 14-15	Clocks & furniture
Jan. 21-22	Tropical paradise
Jan. 28-29	Bridges & tunnels
Feb. 4-5	Elves, gnomes & fairies
Feb. 11-12	Funny Valentines
Feb. 18-19	3-D Masters
Feb. 25-26	Cats and dogs
Mar. 4-5	Banners and flags

For more info: call 688-8811

**EMBROIDERERS' ASSOCIATION OF CANADA, INC.**

Seminar '89 **CONTOURS May 28 - June 2, 1989**. Hosted by the Calgary Guild of Needle and Fibre Arts at the University of Calgary. Nineteen 2-day and 4-day workshops in all areas of needle work (including goldwork, smocking, canvas work, crewel embroidery, bobbin lace) as well as contemporary and Eskimo-style clothing, colour, and quilting. Nationally and internationally known instructors. **Registration starts JANUARY 15, 1989.** For info, send a SASE to: Seminar '89, P.O. Box 176, Station G, Calgary, AB, T3A 2G2. Phone: 403/242-4983.

**LANGLEY CENTENNIAL MUSEUM**

In conjunction with Knock on Wood exhibition:  
**Woodworking With Kids**  
**Sunday, Jan. 22, 1:30-3:30 pm.** Teach your child basic woodworking skills. Families welcome. Pre-registration required.

**Fine Woodworking – From Concept to Completion**  
**Sunday, Jan. 29, 2-3 pm.** Brian Wolf, maker of high quality furniture, gives an illustrated lecture of his most recent project—a cherry wood bed with carved horses on each post. Pre-registration required.

## Craft Contacts

### Crafting Fine Furniture

**Sunday, Feb. 5, 1:30-3:30 pm.** Brian Wolf will be demonstrating the art of furniture making. For more info: 888-3922.

### ALBERTA COLLEGE OF ART

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

### SCULPT-2000 WORKSHOP

**Jan. 18/89**, Robson Square Media Centre, 7:30 pm. Sculptor, Jean-Guy Dallaire, is offering a workshop in his revolutionary new method of bronze sculpture, using a synthetic foam material. He will also be teaching a comprehensive course **Feb. 6-18**. For more info: SCULPT-2000 Workshop, P.O. Box 46351, Vancouver, B.C. V6R-4G6, 873-5028.

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

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

### BUSINESS SKILLS FOR VISUAL ARTISTS

Two series of courses for artists interested in the business side of their art. Sponsored by Douglas College and Emily College of Art and Design. Enrollment is limited to 20 participants. Sessions are held Wed. evenings and Saturdays. **Series II, Jan. 14-Feb. 15/89**

—Marketing Your Art; —Marketing Perspectives; —Product Development; —Framing and Presentation; —Selling Techniques; —Publicity and Media Relations; —Networking and Awards

For info: Douglas College, 520-5477.

## Exhibitions

### REGIONAL

#### GRAND FORKS ART GALLERY

**Jan. 17-Feb. 19. Ancient Chinese Porcelain Reproductions**, organized by the Embassy of the People's Republic of China. **6 X 6 X 6**, 4th annual exhibition of small scale fine crafts (mixed media), coordinated by Cartwright Gallery, 7340-5th St., P.O. Box 2140, Grand Forks, B.C. V0H 1H0, 442-2211.

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

To **May 1989**. Selection of quilts from across North America, some dating back to 1840's, along with contemporary quilts

with modern themes and issues. In cooperation with the Fraser Valley Quilters Guild. Vancouver Museum, 1100 Chestnut St., Vancouver, 736-4431.

### COLOURED VISIONS

To **Jan. 30**. An exhibition about the way human beings perceive colour. Displays and a hands-on workshop area will allow visitors to experiment with colour. Works by artists illustrate how colour theory is applied in many different ways. Vancouver Art Gallery, 682-4668.

### L'ECOLE DES BEAUX-ARTS DE PARIS

**Jan. 3-Feb. 4, 1989.** 49 student drawings. U.B.C. Fine Arts Gallery, 1956 Main Mall, Vancouver. For more info call: 228-2759.

### KNOCK ON WOOD

**Jan. 15-Feb. 12.** An exhibition showcasing work by B.C.'s woodworkers. Co-sponsored with the Pacific Woodworkers Guild. Also, on Jan. 15 at 2:00 pm, **Meet the Woodworkers**, a reception and demonstrations. See under Workshops for related woodworking events. Langley Centennial Museum, 9135 King St., Fort Langley, B.C., V0X 1J0, 888-3922.

### MUSEUM OF ANTHROPOLOGY

**Oct. 4 through January. Gifts and Giving:** Donations are an important part of the Museum of Anthropology's collections and this highly visual exhibit displays some of the Museum's recent acquisitions. Artifacts on display are from North America, Asia, Africa, South America and Europe. The Museum's collections are expanding rapidly and with this exhibit, MOA wishes to acknowledge the vital role of donors in contributing to the growth. Museum of Anthropology, UBC, Gallery 5, 228-5087.

## Fairs

### REGIONAL

#### 9TH ANNUAL SPRING CRAFT FAIR

May 26-28, 1989. Crystal Garden, Victoria. Booths and con-  
signment shop. For info: Bente Rehm, P.O. Box 5685, Stn. B, Victoria, V8R 6S4, 381-5123.

### NATIONAL

#### One of a Kind Springtime Craft Fair

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

#### CAMEO'S SPRING CRAFT FAIR

**Apr. 26-30, 1989.** 7th annual sale at Edmonton's downtown Convention Centre. Juried show. For more info: Cameo's



Craft Sales, #311-10545 Saskatchewan Dr., Edmonton, AB,  
T6E 6C6, 403/439-1130.

## Classifieds

### 100% PLAIN COTTON FABRICS

Width	Description	Retail price/m
36 inch	natural ticking	6.00
38	8.6 oz. natural canvas	5.75
45	natural muslin	2.50
64	natural sheeting	6.50
81	natural sheeting	8.50
85	white sheeting	8.50
60	white drill	8.50
62	11 oz. white fleece	8.50
62	14 oz. white fleece	10.00
62	white jersey	4.75
36	white pre-shrunk poplin	3.50
	mercerized Chinese	3.50

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

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



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**TAKE YOUR PLACE IN**

# The WORKS

**A VISUAL ARTS CELEBRATION**  
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Be a part of this unique marketing opportunity  
in the heart of Downtown Edmonton.

- 50 DISPLAY BOOTHS INSIDE  
SPECIALLY DESIGNED TENTS
- 3 TIME PERIODS: June 23 to July 5  
June 23 to June 29  
June 30 to July 5

### ■ BOOTH FEES:

- 8' x 8' tent - \$60.00/day
- 8' x 8' corner tent - \$70.00/day
- 12' x 8' tent - \$85.00/day
- shared tent/exhibitor 6' x 8' tent - \$40.00/day

- NO COMMISSION ON SALES
- NO ADMISSION CHARGED TO  
THE 100,000 VISITORS

- APPLY NOW! Application deadline  
is January 31, 1989

### ■ CONTACT: The WORKS

Attn: Kay Burns  
616, 10136 - 100 Street  
Edmonton, Alberta T5J 0P1  
(403) 426-2122

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

TYPE OF MEMBERSHIP REQUIRED (please indicate )

**REGULAR  
NEW**

**RENEWAL**

**STUDENT**

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

for registered full-time students. \$20.00

**FAMILY** \$52.00

**AFFILIATE**

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

**SUSTAINING**

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

Name \_\_\_\_\_ Craft \_\_\_\_\_

Address \_\_\_\_\_ Postal Code \_\_\_\_\_

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

PLEASE COMPLETE AND MAIL WITH YOUR CHECK TO CRAFTS ASSOCIATION OF B.C.  
1386 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R8