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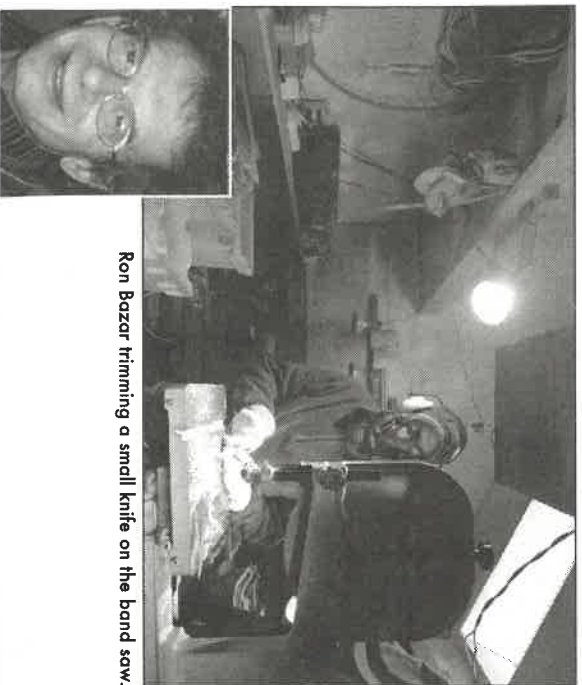
CRAFTS ASSOCIATION of BC

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Member Profile



Ron Bazar trimming a small knife on the band saw.

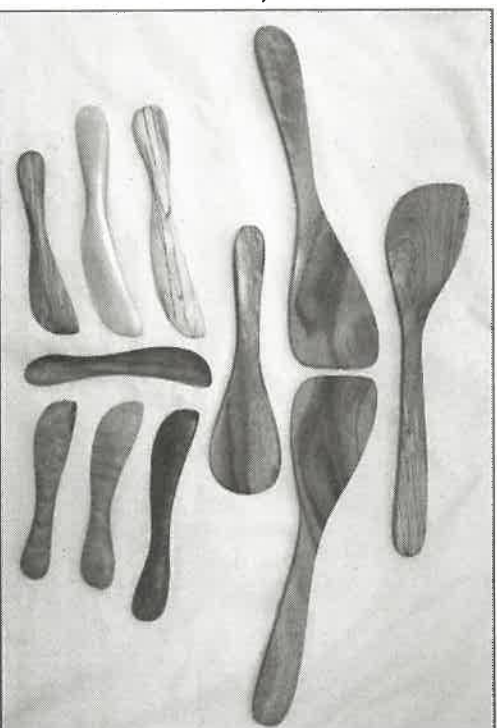
By Laura Bucci

"It's a very sweet thing," says Ron Bazar of the driver that waves at you driving down the road. A pleasure experienced only in small places. Nestled in the Northern Gulf Islands, lies his house at Tiber Bay, on the south east coast of Cortes Island, island population 950. Set on a mossy covered bluff, he has a view of the ocean and islands of Desolation Sound, with majestic Mount Denman in the background. To reach one of his closest neighbours, he walks on a trail up a bluff for a quarter mile. Sounds travel easily in this quiet part of the world. A neighbour chatting outside or chopping wood are some of the sounds indicating human presence.

Bazar's communally-owned forest backyard (130 acres), provides the starting point for his craft – a culinary and kitchen collection of silky smooth, gently contoured kitchen utensils, from butter knives to salad sets. The forest is abundant with arbutus trees, Bazar's favourite and sole material. In keeping with his sensitivity to the environment, Bazar doesn't cut down live trees. He manually collects forest fall down or dead branches all year round, slowly creating piles that he moves closer and closer to the road side that he then takes to this workshop.

Bazar stores the wood outside his compact eight by ten foot shop. Arbutus is hardly ever used in furniture as it is a difficult wood to work with. It is very dense and cracks, twists, and bends as it dries, but to slow down this process, Bazar seals the ends with log seal.

Ron Bazar. Arbutus Art Culinary Collection.



Ron Bazar

Few tools are employed in producing these culinary and kitchen utensils. After careful scrutiny to determine quality and artistic potential, Bazar works with a chainsaw to cut down branches to one to two feet long. Next, he trims the wood to flat, rectangular pieces with a bandsaw. This is also where the utensils begin to

Bazar is truly in love with the arbutus tree as he openly declares on his website, "my favourite tree in the whole wide world."

Arbutus, also known as madrona, is a truly rugged tree. It twists and turns in search of sunlight and can often be seen clinging to rocky bluffs overlooking the ocean. It generally offers tones of creamy white, browns, pinks to reddish browns, but purples and deep dark red can also be found.



Arbutus trees overlooking the sea.

take shape. He then spends a lot of time sanding during which he removes half of the wood to finalize the shapes and contours of the utensils. "As I'm sanding, I'm deciding what grade this particular product is," says Bazar.

Unique wood grain and rare colouring, quality a piece into the Supreme Selection, the top of five quality grades. Finally, he uses a variety of natural finishes to further enhance the beauty of the pieces. More sanding might ensue, followed by more finishing.

How did Bazar come to woodworking? (His backyard is mainly in business as his Bachelor of Commerce and MBA will attest.) He doesn't remember clearly, but says his interest perhaps started in high school in his native Montreal. He was really interested in the lathe, so to buy one, he saved up his money from shovelling snow and selling Pepsi and chocolate covered snacks. Years later, he is still very proud of his first turning project — a walnut and birch lamp.

But his first utensil type project, a letter opener for his mother, was created back in 2000. It all came about as he was pre-shaping a piece of wood for a turning project. The excess pieces that were going into the kindling box, actually looked quite gorgeous.

Encouraged by his mom's reaction, he began to work on a batch of letter openers and butter knives. Nine months later, he got into his kayak with his stash and paddled an hour and a half to Refuge Cove, a supply stop for boaters. The owner of the gift

store there bought a \$500 order and the rest is history.

Since then Bazar has refined his technique. Previously, he used an axe to shape the wood, but a bloody accident led a friend to introduce him to the bandsaw. This not only gave him more control over the contours he was trying to achieve but also increased his productivity. An improvement that appealed to Bazar's business sense.

He admits he likes the way things are now: simple and streamlined. He could make spoons, but that would mean getting more equipment. Sanding is a lot of work and the repetitive action is troublesome. He could hire someone to help him produce the utensils but that would mean getting Worker's Compensation at the very least. "Things are working well now," he says. "Woodworking keeps me busy on a part-time to full-time basis."

Woodworking is only one part of Ron Bazar's life. His education and background in business allow him to offer consulting services, and he is also developing an online world-wide business directory. His love and commitment to the land have gotten him involved in a 150 acre eco-forestry land project on Cortes Island. And thanks to his business knowledge he is quite comfortable running his craft endeavour.

The key to his success seems to lie in simplicity. Simplicity in the range of product offered, simplicity in its production, and the ability to do it all in a tranquil and stunning setting overlooking Desolation Sound.

Upcoming Crafthouse Gallery Exhibitions at a Glance

Openings take place 6 - 8 pm on the first day of exhibits. Contact 604-687-7270 for further information.

Until June 3, 2007. Jean Kuwabara, "Random Pattern." In this body of work based on West Coast imagery, the nature of random pattern is investigated. Random pattern is both the subject of these works, and the method by which they are produced.

June 7 - July 1, 2007. Tannay Hudgson, "Whimsical Spirit" Opening Reception: Thursday, June 7, 6 - 8 pm. Joyous meditations on life, love, colour and travel in fused and slumped glass.

July 5 - 29, 2007. Jill Allan, "Clear Cut." Opening Reception: Thursday July 5, 6 - 8 pm. Thick glass bowls with fine, crisp, interior patterns, projecting a spray of colour and light.

August 2 - September 2, 2007. Christina Luck, "Crowd." Opening Reception: August 2, 6 - 8 pm. A crowd of people one might encounter anywhere - some strangers, some friends, some lovers, imagined in carved and painted wood.

September 6 - 30, 2007. Dominique Brechtall, "The Road." Opening Reception: Thursday, September 6, 6 - 8 pm. Jewellery. An exploration on the theme of "The Road," based on a recent personal journey - an 800 kilometre walk to Santiago, Spain, following the Camino Frances.

October 4 - 28, 2007. Nancy Hall, "The Climb." Opening Reception: Thursday, October 4, 6 - 8 pm. Each ring celebrates an ascent: women's climb from invisibility to recognition, Hall's own struggles as a rural Prairie artist to achieve new heights and to take craft up the steep incline to fine art.

November 1 - December 2, 2007. Sharon Ray, "Book Ends." Opening Reception: November 1, 6 - 8 pm. Classic childhood bedtime stories come alive, in this exhibition of ceramic bookends, featuring favourite characters spilling forth from the pages.

March 1 - April 1, 2008. Eliza Au, "Circumference." Opening Reception: Thursday March 1, 6 - 8 pm. Circumference is a series of ceramic wreaths that investigate the use of the wreath as a ritual object for life and death.

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President's Message



Jane Kenyon



Board members - past and current of the AGM.

2007 Year of Craft in Canada, what an exciting time to be President of the Crafts Association of BC! The Year of Craft organizing committee has been working hard for over 2 years to create a successful celebration in the fall. We have an enthusiastic Board of Directors, with a wide range of skills and interests. Yvonne Chui, our Executive Director, has been with us for one year now and has worked hard to develop partnerships with other organizations and interest groups. She has been instrumental in helping us expand our audience for fine craft. A dynamic planning session last fall resulted in a long and enthusiastic list of ideas for moving the CABCC forward. The Board is working hard to create a 5-year Strategic/Financial Plan to help achieve our goals. So watch for significant changes/improvements, to better serve our membership!

Year of Craft began at our March AGM held at the Roundhouse. Special programming included a guest presentation by business coach, Fiona Walsh. We had an excellent turn out for both the

AGM & Fiona's informative and entertaining talk. CABCC is fortunate to have Fiona working with the Board and staff over the next few months to build our visibility and sales.

The Fundraising Committee is planning *ExtraOrdinary - a Gala Celebration of Fine Craft* at the Roundhouse Community Arts and Recreation Centre on September 15. This annual fundraising event celebrates the opening of *Contemporary Craft in BC: Excellence within Diversity* and other Craft Year 2007 projects. The event includes a silent auction of fine craft, entertainment, a preview of a wearable art fashion show, celebrity MC, raffles, and refreshments. We are also planning a Goblet Grab raffle, featuring one-of-a-kind goblets created and donated by artists/makers in the community (please see Goblet Grab Challenge info. on page 3). It promises to be a memorable evening with good friends, food and inspired craft. Tickets will be \$50 per person with a tax deductible portion. Further information will be posted on the website along with the ticket order form.

AGM WELCOMES NEW BOARD MEMBERS

Spring is here and with it some fresh faces on the CABCC's Board elected at our AGM held on March 18 at the Roundhouse Community Arts and Recreation Centre. Following are the election results:

New Members (welcome):
Leslie McGuffin, Lorrie Patterson, Penny Parry and Celia Pickles

Continuing Members:
Deb Dunka, Jane Kenyon, Chi Cheng Lee, Ron Mackenzie, Brigitte Rice, Sid Samphire and David Steiner.

President: Jane Kenyon
Vice President: Ron Mackenzie
Treasurer: Lorrie Patterson
Secretary: Deb Dunka

During the year we will scope out and appoint one more Board member to make up the 12 member Board of Directors. We thank Theresa Negreff (Immediate Past President), Kathryn O'Regan and Jacqui Kerr for their involvement. Fortunately, they are stepping off the Board but not out of the organization as Kathryn will continue to be Co-Chair of the Craft Year 2007 project, Jacqui will remain as a Committee member for the Shop and Theresa may provide some guidance with Nominations and strategic directions.

We invite all of you to celebrate the *Year of Craft* with us by donating a goblet, volunteering to help in a variety of tasks, attending our Gala Celebration, or taking advantage of many other opportunities to introduce & demonstrate your work to the public. Watch the E-news bulletins, call or email for more information.

Some other major initiatives in 2007 include the following:

With our LegaciesNow project, branding and marketing BC's fine craft to an international audience and including craft as value added attraction to draw more audiences to Vancouver and BC. Phase I of this project will be completed by the end of this year.

A policy to recognize professional artists who exhibit at our gallery with the reinstatement of artist fees to complement retail sales

revenue from the shows. These fees are honorariums with the aim to achieve CARFAC rates in the future. The challenge is to find the funds to build the infrastructure needed to support artists and arts organizations through earned revenue and new revenue sources outside of government and grants.

Development of feasible methods to deliver cost effective programming to the regions via E-learning and/or in partnership with local arts councils or museums/galleries. Tell us if this is helpful.

Many hands make light work so we'll need all the help we can get to achieve all the great things envisioned for the organization and for the crafts community.

Your suggestions and comments are always welcome so drop us a line. Commitment = action = future.

CELEBRATING FINE CRAFT IN CANADA ON JULY 1 - Our Home and Creative Land Sunday, July 1 from 10am - 6pm. Everyone welcome.



Broden Hammond working with glass.



Candace Thoyer-Coe painting on water.

This year's Canada Day will feature craft demonstrations and the opportunity for the public to enjoy and learn about the pleasures of making objects by hand. Get inspired and be inspired by these talented craftspeople as they demonstrate and share their skills. Get close and personal with "hot" glass blower Broden Hammond; dazzling paper marbling by Candace Thayer-Coe; creative textiles arts by the various local guilds. Participate in making

"random weave balls" which forms the "Weaving Communities Together" component in the Craft Year 2007. Join us for a creative day of fun on Granville Island!

We are also in the process of filling our BC Day (Mon, Aug. 6) roster of artists/makers so call us if you have an interest in sharing your passion for craft with the public and gain some exposure for yourself and your work.

We acknowledge the assistance of the Province of British Columbia, through the British Columbia Arts Council and through gaming revenue.

BRITISH COLUMBIA ARTS COUNCIL
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Granville Island

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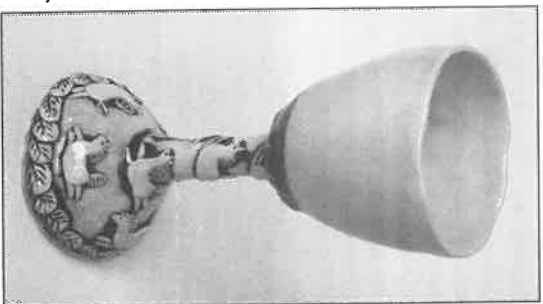
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Calvin Toplay, Communications Coordinator
Gwen Murray, Coralie Triance, Yvonne Kwon, & Bonnie-Jean Gale P/T Craithouse Assistants
Sandra Ramos, Newsletter Designer

Opinions expressed in *Craft Contacts* are those of the authors, and do not necessarily represent those of the Crafts Association of British Columbia.

Please send all comments and/or letters to the Editor, Calvin Toplay, info@cabc.net.

Nancy Walker. Hand-built Porcelain Goblet (5.5"x2.75").



unique hand-made goblet at the end of the night. Create your goblet from scratch, or embellish or fill a pre-existing wine, champagne, martini or other drinking vessel with handmade soap, lotions, chocolates etc. Be creative and have FUN!

Deadline

We will be looking for **delivery of the goblets before August 15**, so we can display them in restaurants and shops around town to promote the event and for marketing purposes.

Donation form

The donation confirmation form is available on our website at www.cabc.net (under "What's New" and "Craft Year 2007") or directly at <http://www.cabc.net/news/newsl.htm>.

Or, call the office and we can fax, mail or email you a copy. You are eligible for a tax receipt on the fair market value of the goblet.

Material available for Goblet Challenge - Clay

Through a generous donation of clay (medium fired M370 pugged clay) from Greenbarn Pottery Supply Ltd., we are able to provide the clay to potters to make the goblets for this fundraiser. Please contact us by phone, email or fax and pick up the clay. Alternatively, make the goblets and when you drop them off to us, pick up the clay to replace what you've used.

The call for entry for *Contemporary Craft in BC: Excellence within Diversity* exhibition, which will take place in September at the Roundhouse Community Arts and Recreation Centre, resulted in an overwhelming number and variety of entries from across the province. The 12 jurors completed a difficult task of selecting works for the show. The selection reflects excellence in craftsmanship, individual expression, innovation and aesthetics from the entries received. We are pleased that artists are well represented from the regions, as well as the Lower Mainland.

Our thanks to distinguished jurors for their time and expertise:
 Elbge - Eleanor Hannan and Barbara Heller
 Ceramics - Carol Mayer and Liane Davison
 Wood - Peter Pterobon and Enrico Koneig
 Metal - Susan Rennant and Barbara Cohen
 Glass - Lisa Samphire and Gary Bolt

Mixed Media - Peter Kiss and Sally Michener

The catalogue introduction will be written by Sam Carter, a well-known and respected author and Associate Professor at Emily Carr Institute of Art and Design. Juror's remarks will also be included. We are honoured to have Gail Rogers contribute an article on the history of BC craft to the catalogue. Both a printed and a web version will accompany the show. Check for new

developments on our website in the next few months.

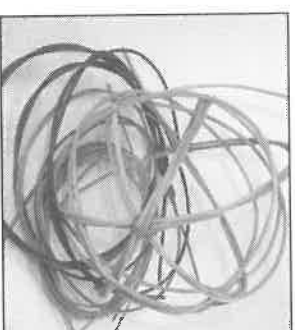
We wish to thank the Province of BC's "Spirit of BC" grant and the City of Vancouver for recent funding of this project. Mounting a province-wide project is a huge endeavour and we wish to thank all the artists who submitted work. The Vancouver Guild of Fabric Arts, Kaatza Foundation and organizing Committee mem-



Random weave ball in action.

bers whose energy, hands-on work and enthusiasm helps to carry the project forward.

There is a role for everyone in the project - help us spread the word and invite all your friends, family, neighbours and colleagues to the show, participate in the demonstrations and other programming scheduled for the duration of the show, assist as a volunteer, donate a goblet to our Goblet Grab Challenge or come as a guest to



the annual fundraising event in celebration of the opening of the exhibit and Craft Year 2007. We welcome and look forward to your involvement.

"Weaving Communities Together" Project:

Inspired by Joan Carrigan, a weaver on Salt Spring Island, the community interactive component of the Craft Year project allow community members and patrons to engage in craft and in the community.

Balls woven in random weave will be created using local materials. Each community is asked to "weave" pieces of their story into the ball. When completed these balls will be exhibited in the various regional communities and photos/images will be gathered and presented online. Any museum/gallery/arts council interested should contact us. A basic form with reeds will be sent out to start your community's randomly woven ball(s).

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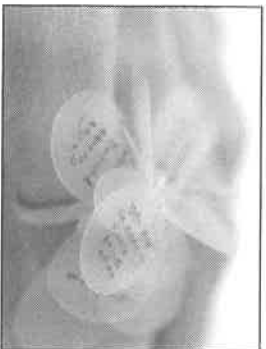
Contact Info:
 Ramona Froehle-Schacht or Stephen Schacht
 Phone/fax - (250)-592-4969
 Write us at - Out of Hand Craft Fair, Box 35028, Victoria, B.C., V8T 5G2
 E-mail at - ramona@outofhand.ca

NEW MEMBER BENEFIT - OPUS FRAMING & ART SUPPLIES LTD. ON GRANVILLE ISLAND GIVES CABC MEMBERS 10% DISCOUNT STARTING NOW

Thanks to the generous support of Opus Framing & Art Supplies Ltd., CABC members will now be eligible for a special preferred customer discount of 10% at their Granville Island location. How does this work? Just show your CABC membership card and you will automatically receive the discount on anything you purchase at their store (some exclusion may apply, specifically on already discounted merchandise. For further info, contact Opus at 604-736-7028). This benefit will be ongoing henceforth until further notice.

SUMMER PROGRAMMING OPPORTUNITIES FOR CRAFTSPEOPLE - July & August.

Back by popular demand, in July and August, we are continuing with a series of craft demonstrations outside our building under the tents. Tentative dates are Fridays, July 6 and 20 and August 10 and 24. In addition, we have been invited by the Yaletown Business Improvement Association to include our members in a large open house public event on Sunday, July 21. In September and October we will also roll out the first of many craft demonstrations at Opus Framing and Art Supplies Ltd. on Granville Island. Those interested in participating are encouraged to contact Yvonne by email or phone at yvonne@cabc.net or 604-678-6511.



Colleen Baron, *Unified Ring 3* from the *Like Wearing Love Letter* series.

Fibre artist **Kaija Rautainen** has been chosen from 500 applicants from all over North America to be one of the artists represented by The Gallery at the Museum of Contemporary Craft in Portland. The Museum is located in The Pearl District and is a neighbour of some of the city's most important contemporary galleries. The marriage of digital and hand weaving in Kaija's tapestries makes them particularly suitable to be featured by a gallery with the goal of becoming a primary destination in the Pacific Northwest for those who appreciate and seek out the best in contemporary craft.

Colleen Baran had 10 pieces from her new "Like Wearing Love Letter" Series in "The Object(s) of Longing" which ran from January to March at the Harbourfront Centre in Toronto. "Love Letter" rings from this series were featured widely online in dozens of websites, blogs and magazines internationally including Notcot, Dextinger and Luxist. This flurry of coverage garnered a new record of over 10,000 site visits in one month and led to a first international magazine feature in the Austrian magazine 'Brand New's March Issue. Baran also had her 'Cloud Bracelet 3' in the Metal Arts Guild's juried exhibition "60 Years of MAGC and The Year of Craft" at the Ontario College of Art and Design, which ran from March to April. In addition to its showing in Toronto, this traveling exhibition will show in jewelry design schools and galleries across Canada from 2007 to 2008.

Eliza Au is one of the recipients of a five-week residency with Greenwich House Pottery in New York, NY. This residency includes use of a studio and access to ceramic materials. She has also been accepted to the MFA program in Ceramic Art at Alfred University in Alfred, New York.

Lesley Richmond and Sang-jae, a Korean university professor and textile artist, had an exhibition called "Pacific Rim Connections" at the Central Museum of Textiles in Lodz, Poland from December 1st, 2006 to January 14th, 2007. The museum acquired one of Lesley's pieces for its permanent collection. Lesley also has a piece in the "12th International Triennial of Tapestry" at the same museum in May 2007. Telos Art Publishing, a UK publisher, is producing a book about Lesley's textile work in their "Portfolio



Kaija Rautainen, *Golden Ropes*.

Collection." The book should be available in the fall of 2007.

For the month of March 2007, a textile piece entitled "Flame" by **Pauline Dutkowski** was selected to participate in Women in the Arts 2007 at the Museum of the Americas in Doral (Miami), Florida. The same piece has also been selected, along with others of hers, to be part of the 10th Anniversary Exhibition of Women in Textile Arts in Coral Gables, Florida, this coming November.

Karin Marita Jones has been accepted for an artist residency in Fiskars, Finland. Karin will be spending the month of May there working on a technique called Damascene inlay, a technique for inlaying gold and silver on steel. She learned this technique at a week-long workshop in California several years ago, on a Grace Cameron Rogers scholarship provided by CABC.



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CABC Welcomes the Following New Members:

● Jacque Aird ● Enneke Allan ● Gary Bolt ● Bill Boyd ● Laura Buccia ● Martha Burton ● Gem Chang-Kue ● Dr. Joyce Connolly ● Pat Crucil ● Kay Darb ● Jean Ellis ● Laurie Embree ● Roberto Fioravanti ● Jacinda Haines ● Patricia Kenyon ● Nikolas Loukas ● Andrea McCarthy ● Anne Myszok ● Maria Palotas ● Penny Parry ● Lorne Patterson ● Diana Pederson ● Leslie Rowe-Israelson ● Heather Specken ● Julie Sperber ● Lee Stevens ● Brenda Stratton ● Judy Taylor ● Heather Thomson-Jackson ● Morna Tudor ● Margriet Van Goolen ● Tineke Veenhoven ● Karen Ward ● Sharon Wickstrom ● Catherine Youngren ●

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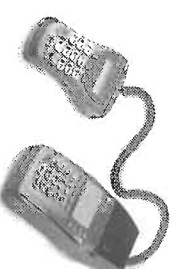
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By Judy Goldschmidt & Sylvia Allan

The Comox Valley has been named a Cultural Capital of Canada for 2007 – and the annual Filberg Festival is a key reason why! As the largest juried outdoor arts and crafts festival in Western Canada, the Filberg Festival is also part of Craft Year 2007 – the Canadian Craft Federation's nationwide celebration of the identity, ethnicity, artistic creativity and skill found in Canadian fine craft.

In honour of Craft Year 2007 and Filberg Festival's 25th year, we will be featuring invited guest artists/makers from the CABC's membership in the Filberg Heritage Lodge during the festival. Invited artists are:

Jeff Burnette, a glass blower, has developed his own unique line of work including a stunning line of stemware. A student at the

Sheridan College of Art and Design, he has worked with some of the top hot glass artists in the world. Jeff has mastered some of the most difficult aspects of glass blowing and sculpture, and become one of the leading goblet makers in Canada, winning numerous awards.

Deb Dumka, from Texada Island, is a felter of colourful boiled wool bags. A student of Textile Studies at the Anna Templeton Centre, College of the North Atlantic, she initially explored designs printed with dye onto felted fabric. She moved on to exploring knitting and other textile techniques. She is interested in distinct elements of landscape and creating an emotional response with colour and pattern.

Jennifer Graham's attention to detail and integrity of design characterizes her jewellery. A BC native, Jennifer studied Fine Arts

and Art History at UBC before completing the Jewellery Art and Design program at VCC. Traditional metal working techniques are used to create innovative, yet timeless one of a kind and limited edition pieces in sterling silver and 18k gold.



Wayne Ngon

niques are used to create innovative, yet timeless one of a kind and limited edition pieces in sterling silver and 18k gold.

Kaija Rantainen's tapestry and linen weavings creations have been featured in major exhibitions and are included in public and private collections. Her work is published in *Fibre Art Design Books* and in *B.C. Tapestry Book*. Though Kaija considers herself a tapestry artist, she creates other woven and sculpted "organic boxes" from twigs and other natural flora.

Wayne Ngon is one of Canada's most distinguished potters. Born in China in 1937, the award-winning artist graduated from the Vancouver School of Art in 1962, where he also studied painting, sculpture and drawing. Over the years he has returned many times to China, Taiwan and Japan, to teach, conduct research and exhibit his work. In 1983 he received the prestigious Saidye Bronfman Award as an outstanding Canadian craftsman. The first living potter to have a piece in Taiwan's National Palace

Museum, he also has work on permanent display in the Canadian Museum of Civilization in Ottawa. Wayne was the first Guest Artist at the first Filberg Festival in 1983.

Other distinguished Guest Artists returning to the Filberg Festival this year are: Meg Burgess, Cathi Jefferson, Gordon Hutthers, and Kinichi Shigeno – ceramists; Jason Marlow – wood turner; Wendy Pierson – glass jeweller; and David Popham – enameller.

One hundred and thirty artisans and crafters from all across Canada will be present to delight the over 20,000 visitors expected BC Day holiday weekend of August 3-6. The family friendly festival will also feature an eclectic mix of highly talented and entertaining Canadian musicians and more. For ticket outlets, photos, and more information: www.filbergfestival.com.

Grace Cameron Rogers Award Winner at the Glasgow School of Art

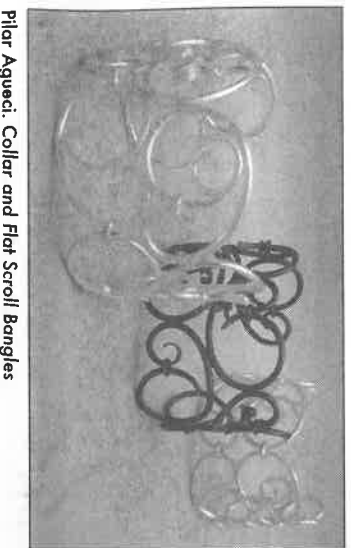
By Pilar Agueci

Working at the Glasgow School of Art has been a great experience. I was allowed full use of the studio space in exchange for teaching one day a week. The financial assistance from the Crafts Association of British Columbia through the Grace Cameron Rogers Scholarship has given me the opportunity to purchase new and interesting materials and assisted with maintenance fees for the duration of my residency.

When I arrived, I did not know what kinds of opportunities I would gain from my time here, but as I approach the beginning of the end, I am satisfied with the experience, its progress and its results.

This residency has had an unexpected effect on the development of my work. My goals throughout have been to enjoy free use of the studio and to take advantage of any opportunities presented to me. Working without the restriction of an academic curriculum has allowed me time to explore and develop as a designer and maker. This combined with the opportunity to participate in sales and exhibitions made it straight forward for me to decide what kind of work I wanted to produce. The work I have done in the department has the potential to carry me forward in new directions.

Using themes from my thesis work in 2006, I incorporated basic design motifs and production techniques to create a wearable, commercial body of work to exhibit throughout the year. My inspiration was architecture and its decorative elements. Most of the initial inspiration came from an exploration I did in Italy. I combined this with observational drawing and documentation of architecture in Glasgow to make a series of earrings, rings, necklaces,



Pilar Agueci: Collar and Flat Scroll Bangles

and bangles. To make the production of these items efficient and plentiful, I formed master samples, produced a mould and had the moulds injected with wax. The wax pieces were then sent to a company in Birmingham, England to be cast in sterling silver. Casting was an unfamiliar process to me before starting this residency, but has proved to be a great benefit to the manufacturing of multiple pieces. I introduced pearls, beads, tiles and colour to add dimension and to allow the pieces to develop a personal style.

Part of the Artists in Residence program was to produce a body of work to be exhibited at the end of our term. The organization and location of the exhibition was important to its success. The event was held at the Atrium Gallery, between the 16th and the 28th of April. Suzanne Smith, Jacqui Toher and I had very different work, but in order to keep it unified we focused on our collective use of colour and a complimentary method of display.

The experience I have gained while working at the college has provided me with a range of necessary teaching skills. Between September and December, I worked with the second year students on various assignments. After the delivery of the brief, the demonstrations were carried out by myself and a colleague who was also participating in the Artist in Residence program. The experience was exciting and at

times exhausting. When assisting with projects you are constantly asked questions, demonstrating, and conversing. Learning to

verbalize the skills I had was a test to my ability and knowledge. Being an assistant tutor is one of the most interesting experiences. Students have the potential and the ability to make important statements and being included in the development of these ideas was inspiring. Furthermore, having a colleague to work alongside was positive as we discussed teaching techniques and challenges we encountered while working with students.

One of my goals while in Glasgow was to take advantage of as many opportunities as possible. In November, I participated in Brilliantly Birmingham. This exhibition was held at the UCE School of Jewellery and was a show of Britain's latest jewellery talent. In December, I exhibited at the annual Glasgow School of Art Christmas Sale. Each year students and staff in the department take a week out and produce £200,000 (\$420,000) worth of jewellery. This is an exercise in production, time management and fundraising. It proved to be very successful as we made over £7,000 (\$14,700) for the graduate exhibition in London. In January, I was a class assistant for GOALS.

Greater Opportunities for Access and Learning with Schools, is a program designed to expose high school students to institutes of higher education. The two day seminar is a practice developed program lead by a professional tutor and an assistant. The out-



Pilar Agueci: Flared End Studs

come is to inspire these students to pursue a post secondary education. Along with these events throughout the year, I assisted the Evening Jewellery Class with a colleague. This presented another chance to work with people who shared the same interests as myself as well as introducing me to another possible teaching opportunity.

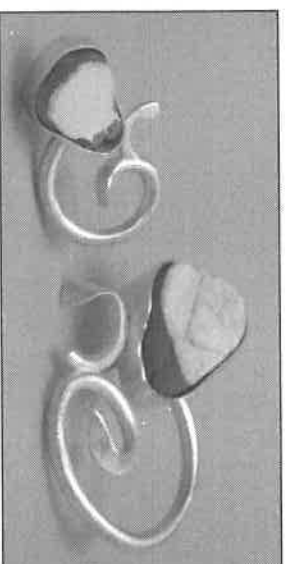
The following months hold many exciting plans. As a result of assisting the Evening Jewellery Class I will be teaching the summer intensive course in July. For five days I will introduce international and local students to the process of jewellery design and making. Using basic jewellery skills, I hope each student will go home with a piece by the end of the week. As a result of my position at Mappin and Webb, a retail jewellery store, I will be working as a Repairs Administrator. Here I will work directly with clients and their specific needs regarding jewellery and watch repairs.

In August I will be going to "Fly Now 2007". This is a contempo-

rary jewellery course taught by jeweller and artist Ruardt Peters. It is a week long camp situated in the countryside of the Netherlands where we will review our way of working, "like a helicopter above your head" (Peters, 2006). I have also applied for two postgraduate courses at The Glasgow School of Art and Konstfack - University College of Arts Crafts and Design in Stockholm.

Being an Artist in Residence at The Glasgow School of Art has been rewarding. Not only have I gained valuable teaching experience, but I have also been given the opportunity to continue my practice in jewellery design and making. The last year has enforced my choice to pursue my craft and given me confidence to carry throughout my career. I look forward to the future and all of its interesting prospects.

Thank you to the Crafts Association of British Columbia for their support.



Pilar Agueci: White and Casita Brooches

Crafthouse Report

Crafthouse Manager



Jo Darts

The first quarter in the shop was encouraging, as sales were a little better than budgeted and a wee bit better than 2006. However the number of people coming into the shop was slightly lower than last year.

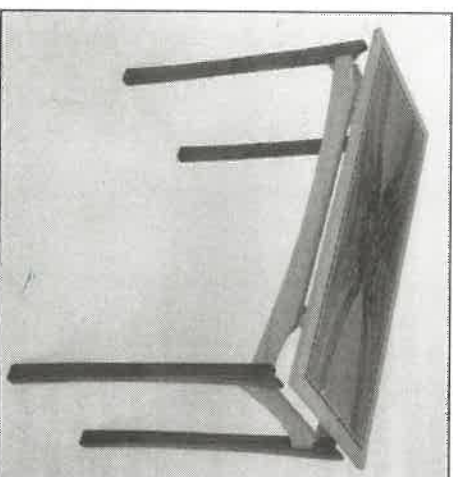
Cruise ship season has begun as has the volume of tour buses coming to Granville Island. Shop hours will be extended to 10am - 6pm daily starting May 14. Tourism from the USA and Asia/Pacific is down but European tourism is up significantly and Canadian tourism is marginally better than the same period in 2006.

Crafthouse welcomes the return of fine furniture maker **Philip Smith**. A graduate of the Fine Furniture Program at Victoria's

Camosun College, Philip received the 1989 Board of Governor's

Award for Outstanding Achievement. The program included woodworking, furniture design and construction, finishing and restoration. He then operated a woodworking studio in Victoria, producing custom items to client specifications as well as small production runs of furniture and jewellery boxes. Over the years, his work has been recognized with a number of awards for both design and craftsmanship, and he has become known for his innovative use of B.C. woods. In

"Beyond Boards" - an open value-added wood products competition in 1996, sponsored by Forest Renewal British Columbia - the judging panel awarded first place in the Home Products category to Philip's jewellery boxes at both regional and provincial levels. His boxes have been commissioned as presentation pieces by the Government of British Columbia for occasions such as the APPEC Conference (November 1997) and the initialing of the Nisga'a Treaty (July 1998). In the 1998 juried exhibition of fine woodworking presented by the Vancouver Island Woodworkers' Guild, a sideboard designed by Philip and built from British Columbia woods received the "Peer Recognition" first place award. The piece was also voted



Philip Smith. *Belvedere Table.*

the "People's Choice" as Best in Show. In 1999, he was commissioned to create the *British Columbia 2000 Millennium Book* which toured all communities in B.C. throughout the year 2000 prior to its placement on permanent display at the Royal British Columbia Museum in Victoria. The book cover was made entirely from native B.C. woods. At the "Explorations in Wood 2000" juried exhibition in Victoria, a china cabinet that he designed and built received the "Peers' Choice" award for best piece using B.C. native woods, and was selected as the "People's Choice" second place. After taking a few years out for travel, Philip relocat-

ed in Shawnigan Lake, B.C. where he is now working on new designs for his furniture pieces.

Philip is a member of the Crafts Association of B.C., the Vancouver Island Woodworkers' Guild, and the Furniture Society. Some of Philip's work will be displayed in an exhibition of society members at this year's Furniture Society annual conference, to be held at the University of Victoria in June. Crafthouse has received two of Phil's hall tables: The Belvedere and the Cheltenham.

We also welcome new artist, **Bill Boyd**. Bill had an extremely successful gallery exhibition in March and the shop is delighted to be promoting his work on an ongoing basis. Bill has been working in clay for 30 years after his initial lessons in Sweden.

As well, we are very happy to have more of **Charles O'Neil's** wire sculptures. Chuck is known for his human figures and animals. With a background in drawing and painting, about six years ago he was introduced to wire and began forming creatures from steel rods and wire, using only simple hand tools. We have also

Crafthouse:
 ▲ provides an outlet for the display and sale of contemporary, and leading edge fine craft where tradition may have provided inspiration.
 ▲ provides craft-related information and education to the CABC membership, general public, professionals in the visual arts community, and craftspeople.
 ▲ aims to be self-supporting in its promotion of craft.
 Crafthouse is a non-profit gallery/shop and is a program of the Crafts Association of British Columbia (CABC).

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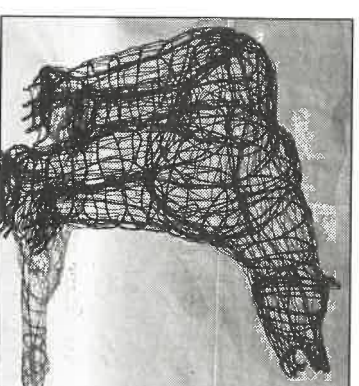
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Bill Boyd. *Plate, Crystalline Glaze.*



Charles O'Neil. *Bear, Wire.*

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**Tommy Hudgeon,
"Whimsical Spirit"**
Exhibit: June 7 - July 1
Opening Reception:
June 7, 6 - 8pm

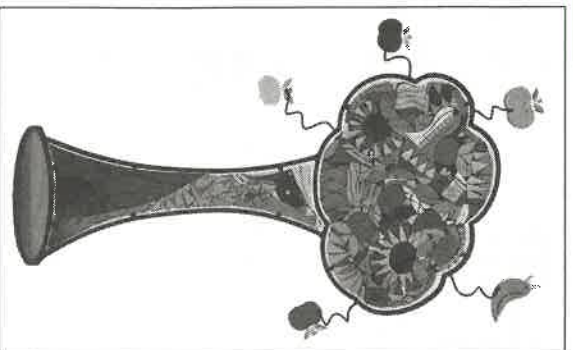
"Whimsical Spirit" is an ongoing exploration of fused glass work drawing on the influences of love, colour, culture and the divine.

I seek to express joy, exuberance, playfulness and spirit through my art.

The beauty, colours and shapes in our West Coast forest and seashore, and in nature in general, have been a great source of inspiration for me. All creatures are essential in the fragile web of life. I make this point by including even the tiniest of them in my art.

Everything is Sacred.

My glasswork has also been influenced by my travels. The vibrant use of colour and ornamentation by traditional cultures from Guatemala to Vietnam and India finds its way into my bowls, windows, jewellery, sculptural pieces and shrines. I've now begun to fuse sacred images into my work as a result of visits to Buddhist and Hindu countries.



Tommy Hudgeon. Glass Sculpture

This show will focus on my most current work and will also include some pieces that highlight the evolution of my art over the past several years. Pieces as large as a tree and as small as glass beads on a bracelet will be shown. Some of the work is supported by steel frames and some is accented by wood.

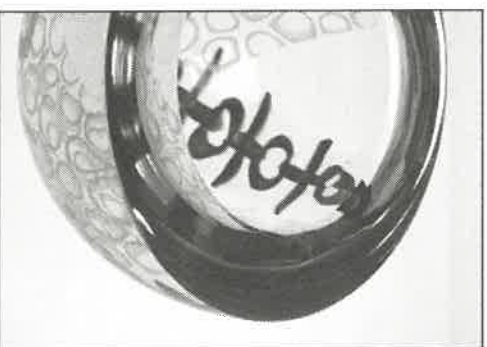
I love creating with coloured glass and I feel grateful to be able to express myself in this way.

May we all be infused with Spirit.

Namaste

Tommy Hudgeon

Jill Allan, "Clear Cut"
Exhibit: July 3 - 29
Opening Reception:
July 3, 6 - 8pm



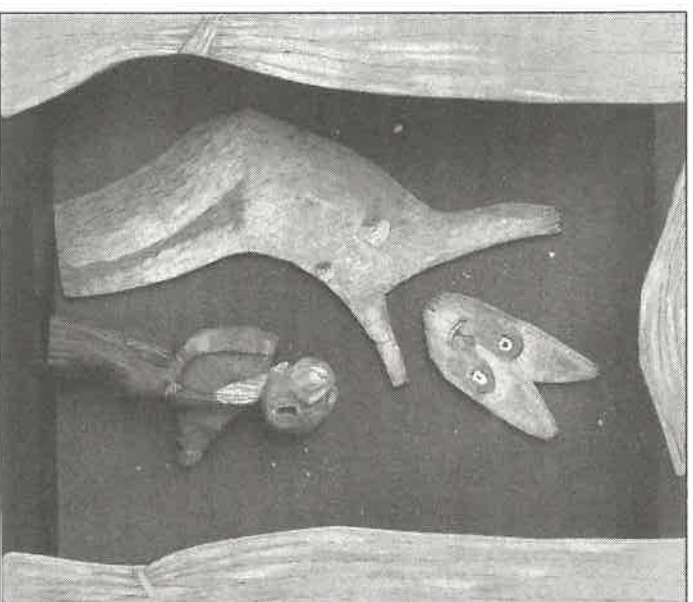
Jill Allan. Corning Bowl 2006. Yellow and Black.

Much of my glasswork is not ground on the bottom to sit flat and stationary. It rolls around and rocks back and forth, and while this work is not overtly conceptual I believe that this subtle but significant characteristic abstracts the form and certainly the function. Almost all of my glasswork undergoes surface treatment. I think glass is most beautiful when it is translucent. I use equipment such as a diamond carving lathe, a sand blaster and a belt sander to achieve this obscured transparency. Most of the vessels that I make have a cut and polished lip, I enjoy this sharpness of form and the cross-section of the wall that it affords the viewer. I hope that both their surface texture which is surprisingly smooth and soft, and their rocking activity entice the viewer to interact with my art works.

Repetition of form and colour are other key elements of my work. Shapes and colours found in nature and in the urban setting, rings on the water made by rain, the shadow of the fire escape across the street, a stand of bare tree trunks, an unfolding flower, and alleys inspire me.

Jill Allan

Christina Luck, "Crowd"
Exhibit:
August 2 - September 2
Opening Reception:
August 2, 6 - 8pm



Christina Luck. The Bat. Acrylic on Wood and Doorskin.

Christina Luck describes her work as "a crowd of people one might encounter anywhere - some strangers, some friends, some lovers, imagined in carved and painted wood." This exhibit is a departure for Christina in that she is known for making solitary figures. Her figures are usually carved out of pine with pastel shades of acrylic paint applied to the surface. The work is very distinctive in that she spends a great deal of time giving the faces of her forms very unique expressions. Her technique produces very chunky forms and gives an appearance of folk art. It is her sophisticated use of facial forms and subtle use of colour that gives her work a cutting edge look.

In this exhibit, Christina is featuring a show of wood figures in groups and couples. Visually, she conceives of them as individuals but she likes how they relate to each other. In this body of work, they are engaged with each other in various ways. The visitor sees an animated conversation, a joke shared, or a kiss.

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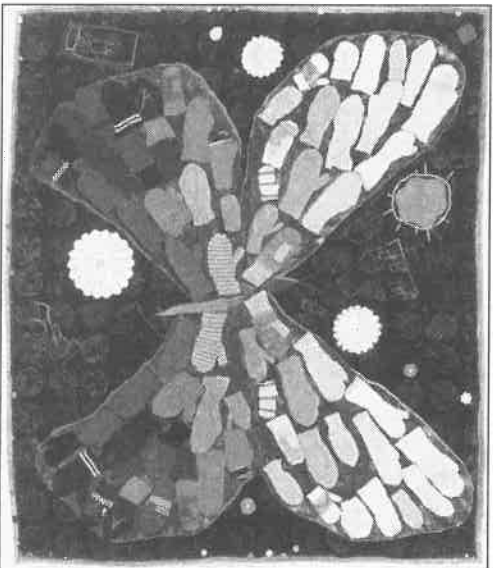


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Stitched: Bettina Matzkuhn + Vivienne Pearson

January 19 - February 10, 2007
Curated by Angelika Werth, Susan Andrews Grace
Oxygen Art Centre, Nelson BC

(Note: This is an adaptation of the curatorial essay, Cloth Works)



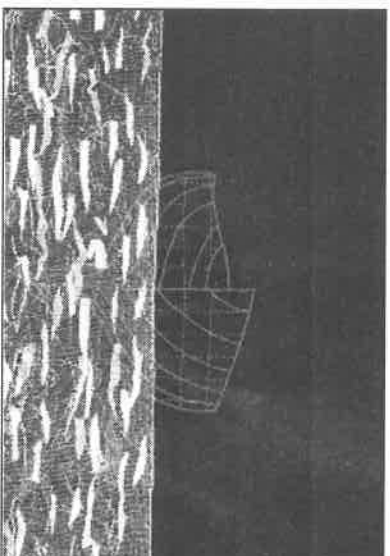
Vivienne Pearson. *One Day Everything Went Flying*.

Stitched, an exhibition of works by Vivienne Pearson and Bettina Matzkuhn at Oxygen Art Centre allows for a conversation between two textile artists who might not otherwise have this opportunity to exhibit together. Matzkuhn lives on British Columbia's urban south coast and Pearson lives in the more remote Kootenays.

Angelika Werth chose Matzkuhn and Pearson because both use an ancient medium, cloth, and techniques such as embroidery, collage, piecing, felting, cross stitch, inlay and incorporation of other

pieces and painting to express contemporary issues. Pearson uses unusual presentation of a political message and Matzkuhn employs intellectual inquiry via cloth and metaphor. There are still expectations (often of the "homey" kind) on the part of viewers dash such expectations smashing, with deconstructions and reconstruction of materials and ideas.

Pearson and Matzkuhn manipulate medium and message in a way less possible with fine art



Bettina Matzkuhn. *The River Syc*. Detail.

materials. Pearson was a painter but rejected it as too static although her works and especially "David and The Missing Women" have painterly qualities. It's true, painting an image of a doily has not the same significance as incorporation of the thing itself. Matzkuhn uses fabric paint in a subtle and elegant manner to suggest the liquidity that her works depend upon - their ground. Matzkuhn and Pearson produce work that addresses what Rozsika Parker, in *The Subversive Stitch*, refers to as the creation of femininity, an archetyping of the privileged woman doing needlework in seductive silence.

In the twenty-first century, when a woman artist is concerned about the world the visual vocabulary she chooses makes all the difference to how the viewer reads the work. Pearson's work expresses a rage about the politics of the world she lives in: there is big energy here. Matzkuhn thinks in visual language about philosophical issues such as navigation

through water and the world of relationships. Her thought is as careful as her stitchery. The woman artist has to consider her heritage, her syntax, and whether or not she wants to use it in her expression, as Pearson and Matzkuhn have, claiming allegiance with the women who have gone before in the use of familiar methods and traditional articles of women who have gone before. Whether intentional or not, the fact that both artists in **Stitched** employ handwork can be read as a political act.

Matzkuhn is as subtle in execution and presentation as Pearson is muscular with colour and texture. Matzkuhn's presentation is traditional, using sleeves and dowels which allow works to float on the wall. Her two maps are pinned to the wall which would be appropriate for real maps of vellum. These presentations invite the viewer to come closer. Pearson has chosen to show larger works which force the viewer to step back. Pearson staples two of her pieces to the wall. It seems aesthetically brutal but Pearson is adamant that these works be displayed in this manner, insisting upon her statement of a decommmodification of art works. In an art world that

demands financial return as a sign of success this is either a brave or foolish move. It does cleverly solve a mechanical problem of presentation of the works, in the short run. It is important to think about works on cloth as commodity. Cloth so easily becomes what we take for granted. From birth to death we have a close relationship to cloth and that is the power both artists claim and use. While Pearson starts in her courageous presentation Matzkuhn bravely lets the viewer see her works in a time-honoured way.

Both Pearson and Matzkuhn claim narrative as one of their aims in their works. Pearson's

narrative is an exuberant one in the piece named "One Day Everything Went Flying," which was spurred by the Tsunami of 2005 and incorporates buttons, knitted, felted and woven work of anonymous others: a flood of small, hand-knitted and mass-produced mittens and other things made out of love, work of the private sphere, are dominant in the piece.

Matzkuhn has not used narrative as much as metaphor in her exhibited body of work,

"Navigating." The syntax is sailing, real and metaphorical. The dominant metaphor is the ghostly hull of a ship to represent the female. These works express "a particular uncertainty," as she writes in her statement, in the navigation through life. The works are executed truly with hand embroidery on cottons and linens: meticulous chain stitching, some collage and beading. There are two medieval-type maps, one of which is a map of the ocean and the other is an ironic map of "The Romantic Archipelago" with place names such as Isle of Unrequited Sigh, Heartache Rock, Shore of Casual Encounters, and Alimony Point. Both maps suggest bewilderment, that maybe the world is flat after all and together make a humorous statement with a nod to the past. Matzkuhn's choice of a smaller format for the other works requires the viewer to examine exquisite detail to consider this hull of a vessel, the female, exploring real and ethereal waters. Her majestic piece, "River Syc," with its shimmer and black beads on black velvet hints at the subconscious glide of femininity and suggests that the outcome of our mortality may be a comfort.

The use of embroidery and textile works by women artists comes out of stubborn faithfulness and courage as well as a certain confidence in one's thought. Matzkuhn and Pearson continue in what is thought of as "women's work," which is as likely to be ignored or dismissed as any other works produced by women. After a few centuries of mass-produced objects, a hundred years of craft trying to ascend the hierarchical ladder, and thirty plus years of textile work as political eco-feminist statements there is still more to say with textiles. **Stitched** is a new strand: two artists using ancient methods in a universal language to express their own interpretations of the world they each and commonly occupy.



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Building Structure: Pushing Boundaries as the 40th Halvorsen Artist-in-Residence

By Eliza Au

My obsession with moulds stems from the urge to know how common objects are made. On the street, in the workplace or in your home, the mould-made object is ubiquitous. My curiosity and experiences in and out of art school have yielded interesting outcomes which are reflected in my work.

Always a Vancouverite, I began art school at the Emily Carr Institute of Art and Design. I began doing ceramics seriously as an exchange student at the Rhode Island School of Design and later transferred to the Nova Scotia College of Art and Design where I received my BFA. After my undergraduate degree, I was an intern with the Kohler Arts/Industry Program for ten weeks, which influenced my work as well as my view on mold making and mass production.

In 2006, I was fortunate to be accepted as the Halvorsen Artist-in-Residence with the Contemporary Crafts Museum and Gallery in Portland, Oregon. The organization was constructed with funds from the Works Progress Administration in 1937 and, after 70 years at its original site, will soon relocate from their residential site to downtown Portland. Since the late 1970's, they have hosted a ceramic residency that has existed at a small studio next to the main gallery. This is a six-month residency which includes use of the studio, a stipend from Georgie's Clay Supply and a solo show at the museum.

My proposal was to create a large c-shaped ceramic structure made from translucent high-fired ceramic bricks which were lit from the inside. The piece is large enough for the viewer to walk into the enclosure and have the environment tower over them. This piece, titled "Hymn to Calamity" was based on the eye of the storm, the centre of the storm being the centre of balance and a place of safety.

I previously had worked at a large scale with plates that had

the wall or the floor as a support, but creating a large free-standing structure proved to be a challenge. I cast all my plaster moulds in Vancouver before arriving in Portland, where I discovered quickly that my form was prone to cracking and slumping. I spent more than a month trying to correct this problem, which was eventually solved by firing each brick with an interior support.

Another dilemma was firing all the bricks, which were eventually once-fired to cone six or higher at the Oregon College of Art and Craft (OCCAC) and at the Pacific Northwest College of Art (PNCA). The period of casting and firing all the bricks was about three and a half months in total.

During this time, I enlisted the help of Guruhans Singh Kroson, a local metal artist, who made a steel frame for my project. The frame has a top and bottom c-shaped plate that are both in three sections. There are steel pipes which the bricks are inserted over like meatballs on a skewer. The structure is made up of brick columns which sit side by side and are secured at the top plate. For illumination, Christmas lights are strung horizontally through triangular holes on either side of the brick. Other problems surfaced during the installation: irregularities of the bricks caused the structure to lean at the top, which needed to be corrected by wooden shims. The finished piece is eleven and a half feet in diameter and close to seven feet tall, and consists of two hundred and thirty-one bricks. The piece is displayed at the museum from January 13 to March 11, 2007.

Through the challenges during my residency, I have had the privilege of working with the people at the Contemporary Crafts Museum and Gallery who have proved to be more than hospitable with their assistance, knowledge, concern and patience. I am grateful for their support and encouragement and have benefited greatly from both the challenges and enjoyment of my experience.

Something New & Exciting for the Comox Valley

By Les Crimp,
Vancouver Island (Oceanside District)
Regional Representative

On March 16th, 2007 the members of The Potters Place in Downtown Courtenay opened their new pottery gallery.

The gallery is in the same building as before but the new space gives it an entry door and display windows opening directly onto the Terrace at the Artisan's Courtyard. The gallery now occupies approximately 60% of the floor space of the building and with the newly renovated restaurant, The Rose Tea Room, where Mini Marsili is now serving dinners with wine and beers available to compliment the meals, it gives our customers that extra incentive to visit.

The big move was precipitated by the moving out of a group called the Artisans' Studio. This group was made up of many crafts from wood furniture to fine art paintings to fibre products and much more.

The potters move was made as of 1st January 2007. Sales in the new space started at 15th January 2007 and have been brisk every week since. All the work to make the change was done by the members of the Potters Place group. Everyone donned their carpentry and painting attire and with a remarkable sense of agreement

everything came together to create what could be the nicest looking and largest pottery gallery on Vancouver Island (dare we say even including the Lower Mainland).

The Potters Place members are a very industrious and interesting group of potters. The group was initiated in 1992 in Cumberland and when they needed more space they moved to Courtenay in a small building which was "home" till 1996.

The move to the present location in Downtown Courtenay gives the store a venue at the main cross-street corner of the city. Again, with the front door and display windows facing the main street, the access for customers has increased in value somewhat beyond reckoning. It is now possible to put major art pieces on display and highlight them with flood lights which are visible to possible customers from some distance away.

The group has also had display advice from a professional consultant which has resulted in some very beautiful displays and display ideas for the store. It is well to point out that the actual displays, etc. are created by the members after several internal meetings to weigh the ideas that would maximize their effect.

The pottery itself can only be described as exquisite, beautiful or other similar adjectives. The works range from wood fired, electric fired, gas fired to raku, pit fired and smoked pottery.


The styles of work are as varied as the methods of firing.

The Potters Place group has built a reputation for excellence of quality and artistry that continues to grow with each succeeding year. The customers, besides the local residents, come from all points in Canada, the U.S.A. and abroad.

A new Potters Place computer web-site has also been launched and may be viewed at www.pottersplace.ca. The web-site is also backed up by an in-store database of customers that are advised of all Special Sales and Events. There is always a "Potter of the Month", too, that goes out to all the e-mail contacts.

Needless to say, the Potters Place members are excited about the new adventure they have embarked on. They look forward to seeing more of those folks that are looking for that "special, one-of-a-kind, hand made" gift for their friends or possibly themselves.

The future looks bright, indeed!!!!!!




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Tel: 604-687-6511
Fax: 604-687-6711
Next Deadline: July 27, 2007

Events with grey backgrounds indicate CABCC programs

Announcements

If you know of an upcoming Call for Entry, Exhibition, or Funding opportunity, contact Calvin Taplay at info@cabcc.net. Call for Entry, Exhibition, and Funding announcements are free, space permitting.

Craft Shows and Lectures/Workshops are considered classified ads, and the rate is \$35 for 40 words or less.

Craft Calendar entries researched by Wulfling von Schleinitz.

Calls For Entry

Deadline: June 14, 2007. "The Cup and Saucer Exhibition." Contact: Bruno & Fiona, The Shambles, Market Place, Shipston-no-Stour, Warwickshire, England, CV36 4AG, 01608 663809, www.wherethehellinlovegallery.com.

Deadline: June 15, 2007. INFLUX Jewellery Gallery (Calgary) invites artists to interpret the theme of "Souvenirs". Exhibition runs July 5 - August 11, 2007. Contact: Shona Rae, 403-266-7527, www.influxgallery.com

Deadline: June 15, 2007. The BC Museum of Mining is calling for proposals from visual artists for the 5th annual Copper and Fire event. Contact: Carol Watts, Project Manager, 1-800-896-4044, ext. 225. Fax: 604-896-2260

Deadline: June 30, 2007. The Canadian Bookbinders and Book Artists Guild is accepting entries for its 5th juried exhibit. The Art of the Book '08. Contact: Shelagh Smith, 905-851-1554

Deadline: July 23, 2007. Entries are requested for the Port Moody Arts Centre Wearable Art Awards. Contact: The Port Moody Arts Centre, 2425 St Johns St, Port Moody, BC, V3H 2B2, 604-931-2008, Fax: 604-931-4214

Deadline: July 31, 2007. The Kootenay Gallery is calling for proposals to exhibit work in 2008. Contact: The Kootenay Gallery of Art, History and Science, 120 Heritage Way, Castlegar, BC, V1N 4M5, 250-365-3337, www.kootenaygallery.com

Deadline: August 15, 2007. Talisman Fibre Arts Studio Inc. invites submissions from Textile/Fibre Artists to participate in a juried art exhibition. Show Dates: October 9-24, 2007. www.circletcraft.net

Contact: Mary Kroetsch, 416-466-6043, Talisman-Beadworks@sympatico.ca.

Deadline: August 31, 2007. Artists wishing to exhibit in the Kariton Gallery in 2008 are invited to apply. Contact: Kariton Gallery, 2387 Ware Street, Abbotsford, BC, 604-852-9358, Fax: 604-870-1862, www.abootsfordartscouncil.org.

Deadline: October 1, 2007. The Wearable Art Gala is a fundraiser that invites artists to explore art and fashion by creating wearables. Contact: Alternator Gallery Rotary Centre for the Arts, 421 Cawston Ave, Unit 103, Kelowna, BC, V1Y 6Z1, 250-868-2298

Deadline: November 30, 2007. The American Tapestry Alliance announces the seventh American Tapestry Biennial (ATB7) and requests submissions. Contact: Alex Friedman, 415-310-2460, www.americantapestryalliance.org

Deadline: December 31, 2007. Circle Craft Gallery Program is accepting applications for 2009 shows. Contact: Gallery Committee, c/o Circle Craft, #1-1666 Johnston Street, Vancouver, BC, V6H 3S2, www.circletcraft.net

craft calendar

Deadline: January 30, 2008. The American Tapestry Alliance small format tapestry Exhibit called "Woven Gems" is calling for submissions. Contact: Katzy Luhring, 1447 Deer Run Road, Havanna, FL, 32333, www.american-tapestryalliance.org.

Deadline: March 1, 2008. "Crafting A Better Planet" Quilt Competition. Contact: Mountain Mist, 2551 Crescentville Road, Cincinnati, OH, 45241, 1-800-345-7150, www.mountaintapestry.com/competition.htm.

Exhibitions

Until June 3, 2007. "Miracle of Glass: 3,500 Years of Creative Work." Canadian Clay & Glass Gallery, 25 Caroline St. N., Waterloo, ON, N2L 2Y5, 519-746-1882, Fax: 519-746-6396, www.canadianclayandglass.ca.

Until June 3, 2007. Miyuki Shinkai, "Kokoro." Canadian Clay & Glass Gallery, 25 Caroline St. N., Waterloo, ON, N2L 2Y5, 519-746-1882, Fax: 519-746-6396, www.canadianclayandglass.ca.

Until June 5, 2007. Gillian McMillan, "Rara Avis." An aviary of unusual clay birds. Circle Craft, 1-1666 Johnston Street, Net Loft, Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, www.circletcraft.net.

Until June 10, 2007. "The Art of the Sari." An exhibition celebrating the sari as a form of living art. Chachy Dwyer, Publicist, Surrey Art Gallery, 13750 - 88 Avenue, Surrey, BC, V3W 3L1, 604-501-5566, Fax: 604-501-5581

Until June 24, 2007. "Power of 10." Saskatchewan Craft Council Gallery, 813 Broadway Avenue, Saskatoon, SK, S7N 1B5, 306-653-3616, Fax: 306-244-2711, www.saskcraftcouncil.org.

Until June 25, 2007. Sheila Morissette, contemporary home décor (vases). Opening Reception: Thursday, May 31, 6-8 pm. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606

Until July 1, 2007. "The Grand National 2007: Fantasy." An exhibition of quilts. Kitchener-Waterloo Art Gallery, 101 Queen Street North, Kitchener, ON, N2H 6P7, 519-579-5860, Fax: 519-578-0740, www.kwag.on.ca.

Until July 8, 2007. "Colour & Light: Embroidery from India and Pakistan." Textile Museum of Canada, 55 Centre Avenue, Toronto, ON, M5G 2H5, 416-599-5321, Fax: 416-599-2911, www.textilemuseum.ca.

Until July 16, 2007. Eva Henneberry, "Stand Up and Be Counted." Art quilts by the artist.

La Conner Quilt Museum, 703 S. 2nd Street, PO Box 1270, La Conner, WA, 98257, 360-466-4288, www.laconnerquilts.com.

Until June 17, 2007. Mid-Island Surface Design Group, "Something To Crow About." fibreEssence Gallery, 3210 Dunbar St, Vancouver, BC, V6S 2B7, 604-738-1282, www.fibreessence.ca.

Until July 21, 2007. Barbara Heller, "Cover Ups and Further Revelations." Comox Valley Art Gallery, 580 Duncan Avenue, Courtenay, BC, V9N 2M7, 250-338-6211, Fax: 250-338-6287, www.comoxvalleyartgallery.com.

Until August 5, 2007. "Unique! 30 Years of Outstanding Crafts." Canadian Museum of Civilization, 100 Laurier Street, P.O. Box 3100, Station B, Gatineau, PQ, J8X 4H2, 819-776-7000, www.civilization.ca.

Until September 3, 2007. "The Village is Tilting: Dancing AIDS in Malawi." A series of powerful masks, and other items to document the cultural response to the AIDS pandemic. Jennifer Webb, Museum of Anthropology, 6393 NW Marine Drive, Vancouver, BC, V6T 1Z2, 604-822-5950, Fax: 604-822-2974, www.moa.ubc.ca.

Until September 3, 2007. "In the Spirit of the Ancestors." Northwest Coast Native art. Burke Museum, University of Washington campus at 17th Avenue NE and NE 45th Street, Seattle, WA, 98195-3010, 206-543-5590.

June 7 - July 1, 2007. Tammy Hudgeon, "Whimsical Spirit." Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511.

June 8 - July 3, 2007. Jo Ludwig's works of glass. Circle Craft, 1-1666 Johnston Street, Net Loft, Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, www.circletcraft.net.

June 8 - July 13, 2007. Sam Dickie, "Evasive Containment." Sam Dickie's sculptural installations. Kootenay Gallery, 120 Heritage Way, Castlegar, BC, V1N 4M5, 250-365-3337, info@kootenaygallery.com, www.kootenaygallery.com.

June 10 - September 2, 2007. Lou Lynn, "Implements & Objects." Opening Reception: Sunday, June 10, 1-5 pm. Bronze and glass sculpture. Canadian Clay & Glass Gallery, 25 Caroline Street North, Waterloo, ON, 519-746-1882 ext. 230.

June 21 - July 22, 2007. Vickie Newington, "Falling Down In Western Canada." fibreEssence Gallery, 3210 Dunbar St, Vancouver, BC, V6S 2B7, 604-738-1282, www.fibreessence.ca.

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June 28 - July 30, 2007. Laurie Rolland. Sculptural works & wall relief art works. Opening Reception: Thursday, June 28, 6-8 pm. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, www.bcpotters.com.

June 29 - August 19, 2007. Paul Lapointe and Zane Wilcox, "Verticality." Saskatchewan Craft Council Gallery, 813 Broadway Avenue, Saskatoon, SK, S7N 1B5, 306-653-3616, Fax: 306-244-2711, www.saskcraftcouncil.org.

July 5 - 31, 2007. Chisako Hisanatsu and Kate Barber, "Chi Ka: Fusion Clothing." Silk Weaving Studio, #15 - 1531 Johnston Street, Granville Island, Vancouver, BC, www.silkweavingstudio.com.

July 5 - 29, 2007. Jill Allan, "Clear Cut." Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

July 6 - 31, 2007. Rachelle Chinnery, "Aqua." Works in clay. Circle Craft, 1 - 1666 Johnston Street, Net Loft, Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8855, shop@circlecraft.net, www.circlecraft.net.

July 9 - September 11, 2007. Barbara Heller, Jane Kidd, Line Dufour, Marcel Marois, and Sondra Macleod, "Canadian Tapestry." Burlington Art Centre, 1333 Lakeshore Road at Brock, Burlington, ON, L7S 1A9, 905-632-7796.

July 13 - September 9, 2007. Janmy Judge, "Shift." Opening Reception: Thursday, July 12, 6:30-8:30 pm. Richmond Art Gallery, 7700 Minoru Gate, Richmond, BC, V6Y 1R9, 604-247-8312, www.richmondartgallery.org.

July 26 - August 26, 2007. "Woolworks - Twigs." An exhibition by the Tapestry Weavers Interest Group. FibreEssence Gallery, 3210 Dunbar St., Vancouver, BC, V6S 2B7, 604-738-1282.

August 2 - September 2, 2007. Christina Luck, "Crowd." Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

August 2 - September 3, 2007. Lynne Johnson, Kohiki inspired functional tableware & garden. Opening Reception: Thursday Aug 2, 6-8 pm. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606.

August 3 - September 4, 2007. Sean Godard's metal and glass sculpture works: Circle Craft, 1 - 1666 Johnston Street, Net Loft, Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8855, www.circlecraft.net.

August 6 - 25, 2007. "Circle Craft Surface." Ceramics, textiles, wood, glass & metal made by BC artisans. Pendulum Gallery, HSBC Building, 885 West Georgia, Vancouver, BC, V6C 3E8, 604-250-9682.

August 24 - October 14, 2007. "Transforming Light: The Power of Glass." Saskatchewan Craft Council Gallery, 813 Broadway Avenue, Saskatoon, SK, S7N 1B5, 306-653-3616, Fax: 306-244-2711, www.saskcraftcouncil.org.

August 30 - September 30, 2007.

Hanna Haapasalo & Kaija Rauhainen Exhibit. FibreEssence Gallery, 3210 Dunbar St., Vancouver, BC, V6S 2B7, 604-738-1282, www.fibreessence.ca.

September 1 - 30, 2007. The Silk Weaving Studio's group show this year will be "Indigo," Silk Weaving Studio, #15-1531 Johnston Street, Vancouver, BC, V6X 2X2, 604-687-7455, Fax: 604-263-7581, www.silkweavingstudio.com.

September 6 - 27, 2007. "Moving Beyond." An exhibition dedicated to the memory of Peggy Schofield. On at five venues or near Granville Island. Contact: Jennifer Love, 604-883-2743, jenniferlove@hotmail.com

September 6 - 30, 2007. Dominique Bretteau, "The Road." Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604 687-6511, www.cabc.net.

September 7 - October 2, 2007. Yvonne Wakabayashi's & Leslie Richmond's textile works: Circle Craft, 1 - 1666 Johnston Street, Net Loft, Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8855, www.circlecraft.net.

October 1 - 31, 2007. Brigitte Rice and Anne Marie Andrichak. Silk Weaving Studio, #15-1531 Johnston Street, Vancouver, BC, V6X 2X2, 604-687-7455, Fax: 604-263-7581, www.silkweavingstudio.com.

October 4 - 28, 2007. Nancy Hall, "The Climb." Contact: Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604 687-6511, www.cabc.net.

October 4 - 29, 2007. Sandra Dolp, sculptural home décor and relief art works in shadow boxes. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606.

October 4 - November 11, 2007. Anne Hunt, "Fossils & Feathers." FibreEssence Gallery, 3210 Dunbar St., Vancouver, BC, V6S 2B7, 604-738-1282, www.fibreessence.ca.

October 5 - 30, 2007. Christmas Market Preview. Circle Craft, 1 - 1666 Johnston Street, Net Loft, Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8855, www.circlecraft.net.

October 5 - November 9, 2007. Joanne Circle, "Forms Re-Membered, Re-Membered Forms." Fibre Sculptures. Kootenay Gallery, 120 Heritage Way, Castlegar, BC, V1N 4M5, 250-365-3337.

October 29 - November 10, 2007. "Masters of Origami." International exhibitors from over 12 countries. Pendulum Gallery, HSBC Building, 885 West Georgia, Vancouver, BC, V6C 3E8, 604-250-9682.

November 1 - December 2, 2007. Sharon Reay, "Book Ends." Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

November 2 - December 4, 2007. Alice Phillips—works of sculpted felt ware. Circle Craft, 1 - 1666

Johnston Street, Net Loft, Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8855, www.circlecraft.net.

November 15 - December 23, 2007. "Gift of Art." FibreEssence's annual Christmas sale and exhibition. FibreEssence Gallery, 3210 Dunbar St., Vancouver, BC, V6S 2B7, 604-738-1282, www.fibreessence.ca.

March 1 - April 1, 2008. Eliza Au, "Circumference." Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

Funding

Deadline: June 29, 2007. Governor General's Award in Visual Arts & Media 2008. Nominations being accepted now for crafters. Amount: \$25,000. Contact: Janet Riedel Pigott, Acting Director-Endowments & Prizes, Canada Council for the Arts, 350 Albert Street, P.O. Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588, ext. 5041, 613-566-4390, www.canadacouncil.ca/prizes/ggavma.

Deadline: June 29, ongoing. Vancouver Foundation - Visual Arts Development Award (VADA). For emerging or mid-career visual artists working in any medium. Amount: \$3,000 to \$5,000. Contact: Vancouver Foundation, c/o Contemporary Art Gallery, 555 Nelson St., Vancouver, BC, V6B 6R5, 604-681-2700, 604-683-2710, www.vada-awards.org.

Deadline: August 10, ongoing. Winifred Shantz Award for Ceramists. Award is presented annually to an emerging potter or clay sculptor to allow the recipient to travel for career development or study. Amount: \$10,000. Contact: Robert Achtmiuchuk, Director, Canadian Clay and Glass Gallery, 25 Caroline St. N., Waterloo, ON, N2L 2Y5, 519-746-1882, Ex. 231, 519-746-6396, www.canadianclayandglass.ca.

Deadline: September 15, ongoing. Aboriginal Traditional Art Forms Program. This program supports Aboriginal artists that contribute to the development of Aboriginal traditional art forms. Amount: up to \$20,000. Contact: Jim Logan, Visual Arts Section Officer, Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON, K1P 5V8, 1-800-263-5588 or 613-566-4414, ext. 4222, louise.profeil-leblanc@canadacouncil.ca, www.canadacouncil.ca.

Deadline: October 1, ongoing. Travel Grants to Professional Artists in Visual Arts. Amount: up to \$2,500. Contact: Shayla Morreau, Visual Arts Section, Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON, K1P 5V8 1-800-263-5588, ext. 4204, or (613) 566-4414, ext. 4204, 613-566-4409, www.canadacouncil.ca.

Deadline: October 31, ongoing. The Studio, The Corning Museum of Glass - Artist-in-Residence and Researcher-in-Residence Programs. Amount: Transportation, room and board, and basic supplies. Contact: Residency Program, The Corning Museum of Glass, One Museum

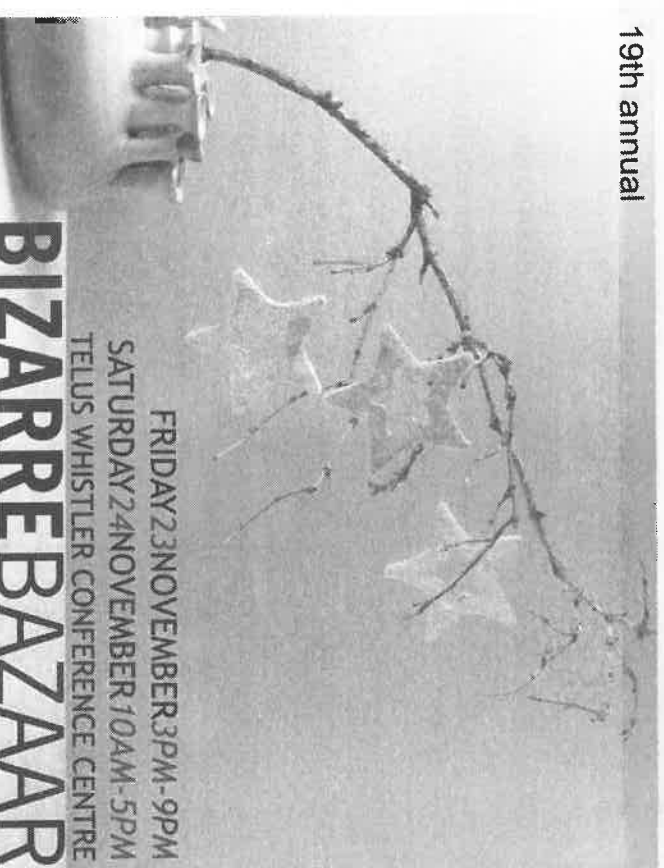
Way, Corning, NY 14830-2253, 607-974-6467, www.cmog.org.

Deadline: November 1, ongoing. The Professional Artist-in-Residence (PAIR) program. Amount: studio & facilities. Contact: Tricia Watson, Pitchuck Glass School, 1201 - 316th Street NW, Stanwood, WA 98292-9600, 360-445-3111 ext. 29, 360-445-5515, www.pitchuck.com.

Deadline: December 1, 2007. Assistance to Visual Artists: Project Grants. Amount: Up to \$20,000. Contact: Michel Gaboury, Visual Arts Section Officer, Canada Council for the Arts, P.O. Box 1047, 350 Albert Street, Ottawa, ON, K1P 5V8, 1-800-263-5588 or 613-566-4414, ext.5268, 613-566-4332, www.canadacouncil.ca.

Deadline: January 15, ongoing. John H. Hauberg Fellowship Spring Residency. This residency is limited to one group composed of three to six artists, and takes place in May 2008. Amount: room, board, studio space and limited supplies are provided. Contact: Tricia Watson, Pitchuck Glass School, 1201 - 316th Street NW, Stanwood, WA 98292-9600, 360-445-3111 ext. 29, 360-445-5515, www.pitchuck.com.

Deadline: February 1, ongoing. The Corning Museum of Glass - Rakow Grant for Glass Research. To foster scholarly research in the history of glass and glassmaking. Amount: up to US\$10,000. Contact: The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253, 607-974-6467, info@cmog.org, www.cmog.org.



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Deadline: February 1, ongoing. The Handweavers Guild of America - HGA/Interweave Press Teach-It-Forward Grant. This grant is available to any individual who teaches spinning and/or weaving and who has an innovative plan for bringing new people to the craft. Amount: up to US\$500. Contact: The Handweavers Guild

of America, #211-1255 Buford Highway, Suwanee, GA 30024, 678-730-0010, hga@weavespindye.org, www.weavespindye.org.

Deadline: February 1, ongoing. The Handweavers Guild of America - Silvio and Eugenia Petriani Grant. For study in non-accredited fibre art programs at any skill level. Amount: up to US\$300. Contact:

The Handweavers Guild of America, #211-1255 Buford Highway, Suwanee, GA 30024, 678-730-0010, hga@weavespindye.org, www.weavespindye.org.

Deadline: February 1, ongoing. Archie Bray Foundation for the Ceramic Arts - Bill and Stirling Sage Scholarship. An \$800 scholarship to a ceramic artist between

the ages of 18-35. Amount: US\$800. Contact: Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., Helena, MT 59602, 406-443-3502, www.archiebray.org.

—Q-A-S—

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Craft Shows

CALL FOR ENTRY - CRAFT SALE, ART MARKET - ART & CRAFT SALE, Nov. 15-18, 2007, Telus Convention Centre (City Centre) Calgary, AB, 200 artisans, 21st Annual, Juried, High Quality Event. Processing will start April 1st. Apply early! Applications at: www.artmarketcraftsale.com, Call: Toll Free: 1-877-929-9933 or 250-672-2411, Fax: 250-672-9517, E-mail info@artmarketcraftsale.com, Marlene Loney, Art Market Productions Inc., P.O. Box 190, Barriere, B.C. V0E 1E0

Attention Crafters: now is the time to register for the 18th annual Nanaimo Professional Craft Fair, November 2, 3, 4, 2007 for more information call: Linda Knecht 250-758-6545 or email: lindaknecht@shaw.ca

Market Place

Artisans' Studio, Nanaimo, invites local craftspeople (Vancouver Island and Gulf Islands included) to apply for membership. Please contact 250-758-4444 for further information and jurying schedule. Comox Valley Art Gallery is accepting submissions for the Gallery Shop in handmade, high-quality pottery, wood, glass, jewelry, etc. from Vancouver/Vancouver Island artisans. Sales are on a commission basis. FMI: visit 580 Duncan Ave., Courtenay, 250-338-6211, shop@comoxvalleyartgallery.com.

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