

craft

ONTACTS

CRAFTS ASSOCIATION of BC

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The Crafts Association of British Columbia is a network of craft professionals dedicated to the development of excellence in crafts.
www.cabc.net

Upcoming Crafthouse Gallery Exhibitions at a Glance

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

February 1- 25, 2007. CABC Student Award Exhibit. A group show featuring the work of recent graduates from BC college and university programs. Coordinated by Elisabeth Ovre and Coralie Trance and featuring the works of Sarah Lawless, Jay Rudolph, Wendy Skjerven, Aimee Thomson, and Dawn Vachon.

March 1 - April 1, 2007. Bill Boyd April 5 - 29, 2007. Julie McIntyre, "Ending Bedtime." The final Chapter to "Bedtime Stories" is this artist's quilted book of nursery rhymes made entirely with thread, ink and paper.

May 3 - June 3, 2007. Jean Kuwabara, "Random Pattern". In this body of work based on West Coast imagery, the nature of random pattern is investigated. June 7 - July 1, 2007. Tammie Hudgeon, "Whimsical Spirit." Joyous meditations on life, love, colour and travel in fused and stumped glass.

July 5 - 29, 2007. Jill Allan, "Clear Cut." Thick glass bowls with fine, crisp, interior patterns, projecting a spray of colour and light.

August 2 - September 2, 2007. Christina Luck, "Crowd." 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 Brechaull, "The Road." 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." Each rug celebrates an ascent: women's climb from invisibility to recognition and my own struggles as a rural Prairie artist to achieve new heights.

November 1 - December 2, 2007. Sharon Reay, "Book Ends." Classic childhood bedtime stories came alive, in this exhibition of ceramic bookends, featuring favourite characters spilling forth from the pages.



From left to right: Gary Bolt, Lisa Samphire, and Morna Tudor
Photo on the right: Starfish Glassworks

MEMBER PROFILE

by Eric Allen Montgomery
Roberts Creek

The *Members Profile* section is usually a place of celebration, and while this profile is in celebration, it is written with sadness and regret, as Canada, not just British Columbia, is losing one of its premier glass galleries, **Starfish Glassworks**. With astronomical increases in rent, gas, and hydro, coupled with a serious downturn in tourism and sales, Starfish owners Gary Bolt, Lisa Samphire, and Morna Tudor announced they will be closing the doors two weeks shy of their 10 year anniversary. This is an event that will have ripples throughout the Canadian art glass community, as over forty of Canada's professional and emerging glass artists look to Starfish for the display and sale of their work, and this will likely have a noticeable effect on Victoria's Artwalk and gallery scene as well.

Each of the three founding members has an impressive resume unto themselves, with kudos and accomplishments garnered both prior to and after the opening of Starfish Glassworks. Their collective resumes as both students and teachers look like a Who's Who of the top glass schools and teaching facilities including Sheridan in Ontario, L'Espace Verre in

Montreal, Red Deer in Alberta, Pichuck in Washington, and Corning in New York. They've trained under or assisted some of the best known names in Canadian and international glass, including Laura Donefer, Daniel Crichton, and Bertil Vallien. Their work has been featured internationally in solo and group exhibitions and has earned many prestigious awards along the way. And not satisfied with their careers as glass artists, they decided to up the ante and take the leap into being gallery and hot shop owners as well, thus furthering the opportunities of many artists beyond themselves.

In 1997, while riding the wave of success of the V6 glass art marketing collective (founded in '94 in collaboration with Joanne Andrighetti, Jeff Burnette, and Naoko Takenouchi), Gary, Lisa, and Morna decided to pull up stakes in Vancouver and make the jump across the strait to the teaming tourist Mecca of Victoria. They lucked upon a vacant historic bank building in downtown Victoria just blocks from the

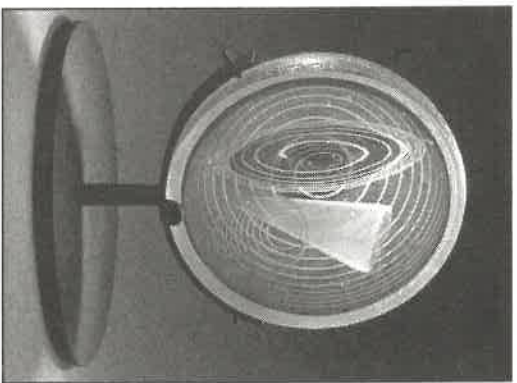
bustling market and within easy stroll of the Empress and the waterfront. With a history of failed restaurants in its belly, the building needed only minor tweaking to convert its kitchens to cold working areas, and its dining facilities into a Hot Shop, and the 1400 sq foot upper mezzanine into a gallery of finely crafted art glass that was unique in being one of the only galleries in Canada that focused exclusively on glass.

The unique layout of the building allowed tourists and locals alike to ascend to the gallery and wander amongst exquisite glasswork, while down below two glory holes roared and viewers gazed upon the dance as teams of glass blowers crafted their molten materials into stunning lambent forms. With not only the three owners blowing glass with their teams, but a further array of artists renting shop time, the studio aspect of Starfish was a day to day visual treat for all visitors, many of whom had never seen the alchemy of glass blowing in its dazzling making. The added bonus of watching from a floor

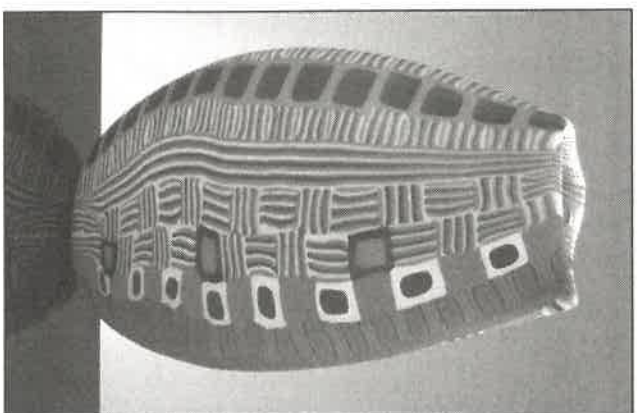
above gave an unparalleled view. Visitors on any given day might be given the opportunity to watch the creation of an array of simple perfume bottles in production, the intricate and difficult execution of a *tesarred* mosaic vase or of an *enchalmo* ("double bubble") bowl, or the fiery performance of molten glass being sand cast.

The gallery was dedicated to displaying both collections of one of a kind and production work, and featuring solo and group exhibitions of artists from across the country. Whether exquisite, elegant, and finely wrought, or clever, crazy, and over the top, all styles were served here with the overall quality and vision of the artistry being the unifying thread, along with the requisite demand that the medium of focus be glass. Although many artists within the Starfish roster included other materials like stone, metal, paints etc. into their mixed media creations, most of what you saw was glass. Beyond the creations of Gary, Lisa, and Morna could be found premier Canadian talent like Laura Donefer, Naoko Takenouchi, Jeff Burnette, and Jay Macdonnel. Joy Jubenville was one of many lampworkers, while Brock Craig and Mel Munsen displayed incredibly intricate kiln fired glass along with Waine Ryzak's hot cast glass sculptures.

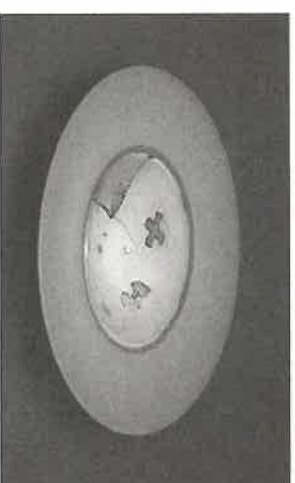
continued on page 2



Gary Bolt. *Armillary - Sphere*.



Lisa Samphire. *Fritillaries II*.



Morna Tudor. *The Unknowable*.



Contemporary Craft in BC



Textile Society of America



Submitting Images for Publication



Craft Calendar

Craft CONTACTS

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President's Message



Theresa Negreiff

Ruminations on Collaborations

Many of you have undoubtedly struggled with the benefits and challenges that collaboration brings. Whether in your personal or professional life there probably came a time when you thought "This would be just so much easier if I did this myself" or how about "Why do I have to compromise my ideas/vision/expectations?"

Speaking from experience, sometimes it can seem that the challenges outweigh the benefits when two or more partners try to combine energies, talents and viewpoints on a project.

However, over the past few months here at the CABC, I have seen multiple innovative collaborations bloom with highly promising results. The same contrasting ideas or talents that can chafe at the task of creating a singular outcome can also meld to produce an unexpectedly beautiful and often a highly effective conclusion.

For instance – Jane Kenyon's recent gorgeous exhibit "Red Listed – Handle with Care" was a first ever partnership between the CABC and a conservation organization, the Western Canada Wilderness Committee. In Jane's work, two unique concerns, artistic expression and wildlife conservation, blended superbly, enriching the dialogue around both of these issues and drawing together a partnership between diverse groups that was educational and enjoyable for everyone involved.

For several months now (and into the coming year), the CABC has also been nurturing a collaboration with the Roundhouse Community Centre as part of planning our 2007 Year of Craft celebrations. For better or worse, many of our public ventures are held on Granville Island, home of our shop and gallery, and a major art and craft centre for the Lower Mainland.

Venturing off the island for 2007 celebrations was a new and conscious step for us, as was the active pursuit of a partnership with another major community venue. We are very excited to contribute, in tandem with the Roundhouse, to the unfolding

slate of celebration activities for 2007 and recognize that moving beyond our "comfort zone" was exactly the right choice!

Innovative collaborations are also making a valuable contribution to our upcoming "Objects of Affection" Auction Fundraiser, fast approaching on November 30. Guided by the excellent collaborative approach of our Executive Director Yvonne Chui, we have forged a partnership with Simon Fraser University's Communications Program and are hosting a team of very able and creative interns who have helped craft a dynamic promotions and marketing plan for our event. The fresh ideas and new perspectives they have brought to CABC are greatly appreciated.

While I have only noted a few of the collaborative ventures being pursued by the CABC here, our work to provide services to craftspeople and promote fine craft in the province and beyond is deeply woven with varied relationships and partnerships through which our own knowledge, talents and resources are strengthened. Through the contributions of other individuals and associations, our own vision for a

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



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Granville Island



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CONTACTS are those of the authors,
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Please send all comments and/or
letters to the Editor, Calvin Toploy,
info@cabc.net.

MEMBER PROFILE REQUIEM FOR A STARFISH

continued from page 1

Flat glass saw some representation through Eric Allen Montgomery and John Nutter, and Brad Copping and Jonathan Mossop were just a couple of the masters of cold worked glass. There was even the odd bit of stained glass and neon. All were welcome at Starfish and all will be sorely missed.

The big question is of course "What comes next?" Other than the not-to-be-envied task of packing up 10 years and several thousand square feet of accumulated

life, Gary and Morna have offered that they're looking forward to simplifying their lives, reminding themselves that they're married and not just business and artistic partners, and enjoying some newly gained time together. Jay Macdonnell, who has worked with the Starfish trio as head gaffer for several years and whose own solo career has found audience through the likes of the William Traver Gallery in Seattle, is going to be opening his own Victoria based studio. Gary and

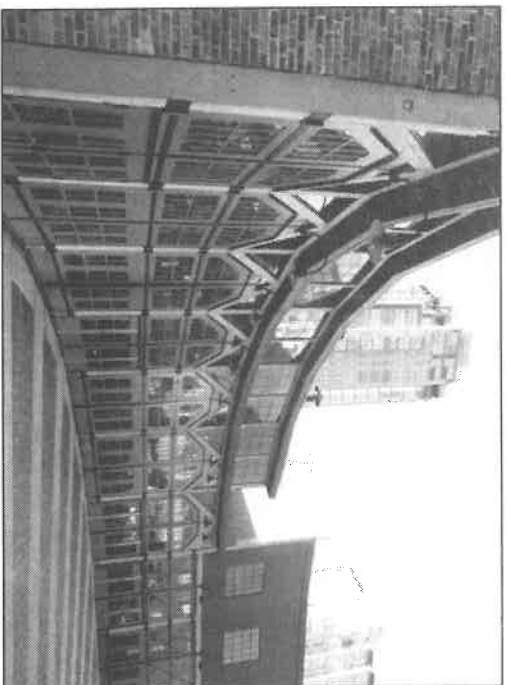
Morna both hope to reverse their roles with Jay, renting hot shop time from him while maintaining their own smaller, intimate studio for cold working and painting. At the time of this writing Lisa hadn't offered any plans as of yet, but as her career isn't about to be put on hold either, no doubt she'll continue with the same dedication and energy that she's brought to Starfish these last ten years.

Tudor will continue to create the beautiful work they are known for, their lovely gallery, studio, and home away from home this last decade is passing. From all of us who have had the pleasure to visit Starfish Glassworks, and those of us who have been honoured to have been represented there in our own careers, our thanks for your vision and dedication, and the best to you on the next stage of the journey.

A legacy is passing. While Gary Bolt, Lisa Sampshire, and Morna



craft contacts



Roundhouse Community Arts and Recreation Centre

by Kathryn O'Regan

Initial planning for the *Craft Year 2007* celebration in BC began in June of 2005. Members of the Planning Committee are actively involved in the final preparations for 2007. To each member I extend my thanks and gratitude. We have shared a common belief, and with great excitement, we enter the final stages of planning this major event. The members of the Committee are as follows:

CABC:

- Brigitte Rice, Co-Chair of Craft Year Project & Director of CABC
- Kathryn O'Regan, Co-Chair of Craft Year Project & Vice President CABC
- Deb Dunka, Director CABC
- Chi Cheng Lee, Director CABC
- Sid Samplite, Director CABC
- Celia Pickles
- Jill Weldon
- Yvonne Chui, Executive Director

The Roundhouse Community Arts & Recreation Centre:

- Elizabeth Kidd, Arts Programmer
- Nicole Riedmueller, Rental Liaison

Others Committee Members:

- Rosalind Aylmer, Fibre Essence Gallery

brating diversity including people, values, ideas and activities and a common goal to design creative ways to integrate the arts within diverse community cultures.

The Roundhouse will contribute the use of its facilities, staff and expertise to assist in the planning, design, management, research, installation, outreach and promotion of our event. We may wish to repeat a similar partnership with the Roundhouse in the following years. Ideally the events will continue to evolve and include new partners and communities. The facility is located in the centre of one of the largest urban experiences in history, transforming a few hundred acres of mostly vacant lots into one of North America's densest and most diverse urban sites. It is a unique facility dedicated to community development through arts and culture - an arts oriented community centre that would serve not only the residents of the area but all citizens of Vancouver. Its features include a black box Performance Centre, a large exhibition hall, woodworking, pottery and dance studios, music and multi-media studios and various multi-purpose spaces.

Elizabeth Kidd writes "The Roundhouse Community Arts & Recreation Centre is looking forward to partnering with the Crafts Association of British Columbia in presenting *Contemporary Craft in BC: Excellence within Diversity* from September 11-26, 2007. We are looking forward to seeing an array of beautiful objects made by artists representing a wide variety of media and cultural traditions. The Roundhouse will be developing a community-based craft project during the months leading to the exhibition. It is also working with the Vancouver Board of Parks and Recreation to encourage city-wide participation in the event and will be presenting craft workshops, lectures and demonstrations beginning in May, 2007 when we begin to celebrate our tenth anniversary."

In December of 2005 the CABC finalized a partnership with the Roundhouse Community Arts & Recreation Centre in Vancouver. This collaborative partnership is based on a shared vision of cele-



The random weave ball partway into its' life.

Craft Year 2007 Schedule of Events

- March 15**
Deadline for Submissions by mail, courier or hand to the CABC, 1386 Cartwright Street, Vancouver, BC V6H 3R8
 - April 30**
Jury results will be emailed
 - June 30**
Letter of Acceptance signed and returned to CABC
 - Sept. 6 - 8**
Delivery of work to Roundhouse Community Arts and Recreation Centre, Vancouver
 - Sept. 11 - 26**
Exhibition "Contemporary Craft in BC: Excellence Within Diversity"
 - Sept. 13**
Opening Reception at the Roundhouse 6:00 p.m. (TBC)
 - Sept. 27**
Work packed up by Craft Year 2007 Committee
 - Sept. 28**
Collection of work by Artists /Makers from the Roundhouse Community Arts and Recreation Centre 10:00 am - 9:00 pm.
- We encourage you to submit your entries for this special province-wide exhibition. Submission forms are available online at www.cabc.net or contact the office at 604 687-6511 to receive a copy by email, fax or mail. We would appreciate your assistance in letting other craftspeople know of the opportunity.

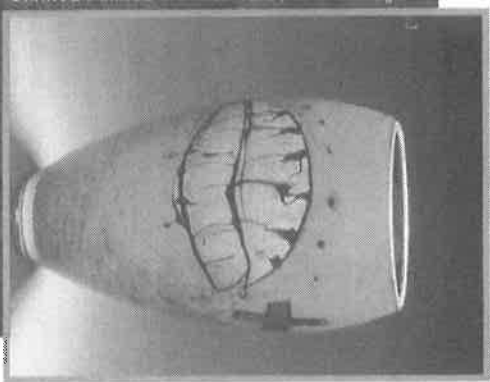
fresh, unique, handcrafted with love... today's perfect gift, tomorrow's family heirloom

Objects of Affection

The Board of Directors cordially invite you and a guest to a Silent Auction featuring outstanding, one-of-a-kind craftsmanship to benefit the **Crafts Association of BC.**

- Evening 5 M.C.
- Whisper* - *Whisper* of CBC Radio One's NORTH BY NORTHWEST
- Join us at the Opening Reception*
- Thursday - November 30, 2006 - 6:00 pm to 8:00 pm - Admission is free
- Wine - Appetizers - Chocolates - Classical guitarist Kent Hillman
- Crafthouse Shop & Gallery** 1386 Cartwright Street, Granville Island - Auction runs until December 17

Untitled Painted Vase # 28-9, Morna Tudor, glass



cabc

For more information, contact CABC at 604-687-6511 or 604-687-7270, or visit www.cabc.net to see auction items online.

Canadian Crafts Federation President's Message 2006

by Charles Lewton-Brain

Welcome to all the new members who will be joining us this year, and to our officers: Incoming President Robert Kavanagh, Vice Presidents Trudy Gallagher and Michael Maynard, Secretary Simon Wroot and Treasurer Don Cormier. I would like to officially welcome our new Administrative Director, Lisa Solaimany, whose skills at networking, volunteer management and fund raising bring new areas of expertise to the CCF/FCMA. Welcome to Maegen Black as well, our Craft Year 2007 program coordinator, whose service has been excellent, bright and far beyond her initial job description. Both deserve great thanks for their work for us this year.

The CCF/FCMA is our national voice. It is your voice, and it is the sum of its parts, you the Provincial Craft Council's EDs, board members, friends and the membership of the PCCs. This entity, born of collaboration and partnership, is an expression of our community, of the crafts-person and their needs. Whether it is pushing to shape the Fine Craft program at Canada Council for the Arts, creating surveys and data for craftspeople or taking 27 Canadian makers to the Philadelphia Museum Show, the CCF/FCMA is about service. We are about changing our culture for the benefit of our member organizations and always, always, for the individual maker, the person with their hands and mind in and of the material.

We are in new times. The political climate is cooler to culture than a few years ago, with resulant echoes in funding. There have been some gains made, as the 50 million given to Canada Council indicate. While only a third of the sum approved by the previous government it constitutes a boost to the sector, and we hope it will result in better support for us and what we do as a group. We are looking in new funding directions with the goal of building our

capacity to act as an organization. We intend to increase staffing levels and time to make us more effective.

We are in a moment of transition and opportunity in the craft sector, and with the CCF/FCMA. We are dealing with the reality that our expert, intelligent vice president Bob Kavanagh has to place his energies with his new position as leader of Dawson College for the next while due to the tragic events there recently. He will stay with us in a transition period until next year. During this time he will work with the executive, and our new vice presidents as well as myself, Lisa Solaimany and Maegen Black and others as a collaborative team to make decisions and build the next phases for the CCF/FCMA. Michael Maynard, Associate Dean at Sheridan, has agreed to be first VP and Trudy Gallagher, entrepreneur and president of the New Brunswick Crafts Council, will be second VP. One of these two will become your President upon Bob's resignation next spring. We are using a teamwork approach to the CCF/FCMA's development and success.

2007 is upon us. Craft year 2007 is fulfilling the goals identified in the past years. It is working very well, as planned, and having a coordinator has made it concrete in incredible ways. Check out the web site as it blooms with events. 2007 continues to be "a glue, a spark to weld with" for us. Encourage everyone you meet to co-opt an existing event or create something to add to Craftyear 2007.

Craft is a most human activity. Writer Bruce Metcalf states that its core craft is about caring for the other. What he means by this is that when you make a pot or mug, piece of jewelry, or a quilt, you are engaged with caring for the user, thinking of enriching

their life, warming their soul as they wrap their hands around the steaming mug. Metcalf claims that in fact Craft is Love. That the making of an object in a craft context speaks to enriching the world, nurturing a life, deeper our presence here richer, deeper and more beautiful. Craft objects are the metaphorical material that our culture is crying out for. The touch of the hand and the mind in the intimate object is valued by an increasing number of people.

We are in the last year of a three year funding cycle from the Canada Council for the Arts. We will apply for an increase to our base funding which reflects our activity and the national scope of information distribution. The new three year plan is our next construction, and all are welcome to contribute to it. To flourish as an organization, we must knit more effective networks and relationships with the membership of the PCCs, and better engage with those who benefit from what we do.

We have done well and will do better. As well as the working group information we have developed here in Gatineau, the Capacity Building study, and our previous strategic plans provide keys to where we will go in the future. I congratulate you all for your work, engagement and commitment to the field, and the betterment of life for makers and artists in the Crafts.

I am proud to have worked with intelligent, great professionals from across the country in the last two and half years as CCF/FCMA president. I appreciate the overview and people it has brought me in contact with. The experience has been rich, passionate and deep. Thank you for the opportunity.

CABC Thanks the Following Renewing Members:

- Art 10 Gallery • Two Rivers Gallery • Amanda Davis • Alexis Swanson • Jill Allan • Sylvia Allan • Mark Anderson • Ronald Bazar • Mary Bentley • Heather Cairns • Jessica De Haas • Deborah Dumka • Jennifer Eittinger • Mary Filer • John Foster • Nancy Galland • David Gilmore • Alki Gladwin • Dougal Graham • Jennifer Graham • Francine Mitchell • Veronica Graham • Eleanor Hannan • Ruth Hasman • Barbara Heller • Michael den Hertog • Alison Horwood • Gordon Hutthens • Cathi Jefferson • Janis Dean • Johnson • Emilie Kaplun • Jane Kenyon • Anne Love • Lou Lynn • Samantha MacDonald • Jan MacLeod • Anne Mauch • Barbara McCaffrey • Julie McIntyre • Fleur McLauchlan • Trish Moon • Janice Moorhead • Maria Morris • Suzanne Nairne • Margit Nellenmann • Christine Ng-Nickerson • Bruce and Laura Nyeste • Alwyn O'Brien • Leisha O'Donohue • Teri Paul • Joanne Peacock • Tanya Petterson • Zoran Prncevic • Sharon Reay • Marty & Francine Reynard • Constance Rivers-Smith • Daniel Rondeau • Brent Rourke • Mark Salsbury • Jeanne Sarich • Kazuyo Sasaki • Caroline Scagel • Ruth Scheuing • Dr. Stacey Scott • Shirley Searle • Peter Shaughnessy • Maggie Shaw • Maggie Tahir • Mary Ursuliak • Elizabeth Wallace • Carol Wang • Joanne Waters • Lyn Wiggins • Jennifer Wood • Atsuko Yoshimura •

CABC Welcomes the Following New Members:

- Suzanne Basnett • Alan Burgess • Helen Burns • Shannon Butler • Karen Chionis • Gan Chiu • Diane DeKoo • Viera Dobrikova • Shelley Easthope • Diana Farrell • John Foster • Steve Griffith • Craig Hellmond • Mita Lansdowne • Aline de Rubens • Larrondoburno • Amy Oswald Robertson • Yvonne Stowell • David Suez •

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craft contacts

Biennial Conference
Oct 11-14, 2006
at Harbourfront Centre,
Toronto.

by Bettina Matzkun

The TSA conference in Toronto was a stimulating and convivial event. Many of the presenters were academics reporting on their research, but artists who use textiles in some way—traditionally, conceptually or both—were also well represented. A cross section of ages was also present. These were notably absent from the Convergence 2002 conference I attended in Vancouver.

Ethnobotanist Wade Davis' keynote address set the tone: as the diversity of species is declining, so is the diversity of indigenous languages and cultures. Within these cultures we find myriad ways of understanding and representing the world.



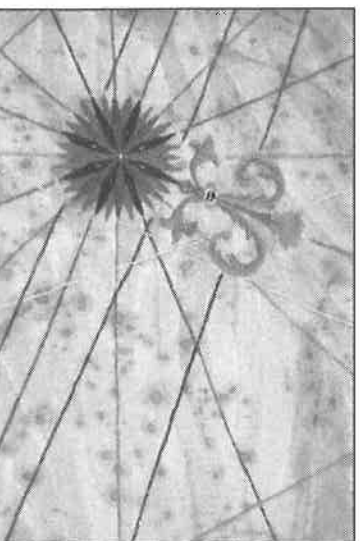
Rachael Dykeman. *Unified. Machine and hand embroidery, 92 cm x 62 cm.*

highlight for me was a three-hour guided tour of the Textile Museum of Canada. One floor featured an exhibit of nomadic textiles including trappings for their animals that were displayed on forms to show how they covered the animal. Woven hangings, carpets, and carrying bags joyously interested the gallery. The Museum also exhibits contempo-

rary art which uses textiles, their processes and metaphors in some way. These were often compelling, but I remain puzzled as to why craftspeople who work with traditional textile processes and yet contemporary themes seem to be unrepresented. The top floor, which is off limits to the public, houses the collection—some 12,000 items wrapped, labelled and sorted much like a library. Here one can find delightful oddities such as a fish-skin jacket and hat sewn for a boy in China. It was fetching, but smelled a bit funny.

One morning featured a session entitled "Textiles - math = 0, Textiles + Math = Infinity." This included Lucy Arai's hands-on mini workshop on Sashiko, a Japanese quilting technique that overlays stitched patterns with an aesthetic but also very practical outcome. Mathematician Gerda de Vries showed the various combinations of a simple quilt block—a variety so great, she finally made an equation to describe how they would be assembled. Session

chair David Masunaga enthusiastically jumped up in between speakers to comment on how they had illustrated mathematical principles.



Bettina Matzkun. *A Map of the Ocean (detail). Embroidery / fabric paint 2006. Photograph Bettina Matzkun*

Ruth Scheuing proposed and coordinated our panel of presenters which included her recent work combining GPS data with

jacquard weaving. Ingrid Bachman's

research into cutting edge industrial textiles, Leah Decker who often uses textiles and their processes in impeccably crafted installations and videos, Marylou Trinkwon reporting on her interest in

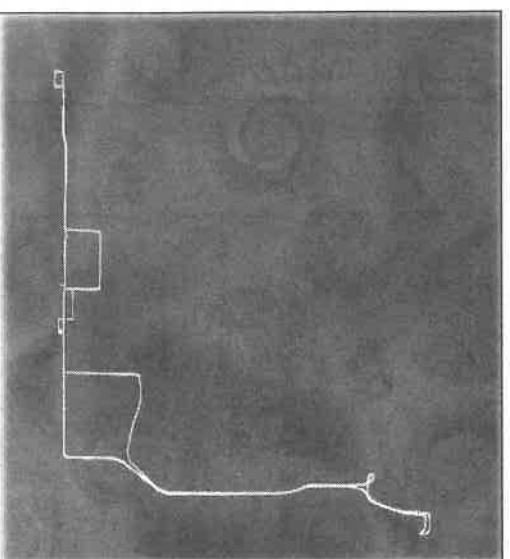
samplers through her students' work as well as how she used samplers in a community art project, and my own research and work around maps.

Anthropologist Mary Frame gave a presentation at the Gardner Museum of Ceramic Art. Her specialty is the Nazca textiles of Southern Peru and her discussion

formed into animals, various symbols of regeneration and clan identity with a keen sense of 'reading' the textiles as the Nazca had no written language.

A sampling of other sessions included: artists' books using textiles, narrative Chinese embroidery on Taoist robes, personal handmade clothing from the '60s, women's textiles under repressive regimes, an American artist who shreds old U.S. flags and crochets them into new, flag-like forms, collaborative ventures between industry and textile arts students, and a film on the making of bast fibre from banana plants in Okinawa—to name a few.

The only greater frustration than deciding which session to attend, was Harbourfront's technical crew. DVD players, digital projectors, computers, even the microphones worked but intermittently. Were they not expecting to host a conference that weekend? But none of this could dampen the sense of the rich and diverse language we all came to celebrate.



Ruth Scheuing. *GPS Track #2. Machine embroidery on fabric, 12" x 12". Photograph Michael C.F. Lawlor*

Grace Cameron Rogers Award Recipient

by Pilar Agueci

The studio where I am to complete my artist residency is just how I remember it. Large benches, a vast range of tools and equipment. The studio is buzzing with students and tutors. The Glasgow School of Art has a rich art and design history, most noted for the architectural work of Charles Renee Macintosh. However it's the arrow on the quiet studio mornings, the lively class discussions, and the gentle afternoon showers that mean the most to my experience here.

The damp autumn weather sets the mood as I begin another year of working in a school environment. I was pleased to learn another resident artist and I would be responsible for teaching second year students. On Fridays we demonstrate, lecture and assist them with their ideas, models and final pieces. I find teaching really satisfying. Explaining, listening and demonstrating techniques is exciting and challenging. It is interesting to take the work you do physically and put it into words for others to understand. Along with teaching second year classes I am an assistant tutor to the continuing education department where I teach jewellery classes on Wednesday evenings.

The studio is vast and has a lot to offer to the 45 students who occupy it this year. The first floor is home to 2nd, 3rd, and 4th year drawing and design development studios. In the third year wing there are PC computers where they perfect their computer design skills with a program called *Rhinoceros*. Also in this wing is the Seminar Room where group discussions, critiques and lectures by teachers and guests are held.

The second floor is where the production of the work takes place. Second to fourth year students and resident artists occupy the space. In the opposite room is the Silversmithing facility. This is one of the most fantastically equipped studios I have ever seen. The range of hammers, stakes and tools is endless. Adjacent to this is the laser welder, where students can fasten things of minute size. The buffing room hosts tumblers, buffers, a brand new fume hood, and a myriad of chemicals and dyes for altering the colour or surface of metal. In addition to all of this, there is a forging room, where large pieces are annealed and casting is performed.

Regarding my own work I am currently building my portfolio. Taking inspiration from my most recent body of work I have made some pieces fashioned after the wrought iron details on the facades of Sicilian architecture. Rings, earrings, large bangles and some brooches create a large

selection of work for an exhibition called "Fixx." This show is part of "Brilliantly Birmingham" showcased in Birmingham's famous Jewellery Quarter. Here I will be part of a "dynamic and ambitious" exhibition of emerging and established jewellers where we will present "challenging and diverse new work" (pg. 5, Brilliantly Birmingham 06, Seventh Festival of Contemporary Jewellery Catalogue). The exhibition will be showcased at the UCE School of Jewellery and more information can be found at www.brilliantlybirmingham.com.

At the end of November I will be meeting with a couple from England. I have been commissioned to make a 40th wedding anniversary brooch. Impressed with the department's reputation and exhibitions, they have requested to have something unique and simple designed to commemorate this special date. After sending some quick designs and ideas via email, they will be visiting Glasgow to finalize the details.

Making jewellery during the week is fantastic, but to ensure I can pay rent I hold a part time job at Mappin and Webb. This established retail jeweller and silversmith's shop has been around since the beginning of the century. Selling fine jewellery and silverware along with watches, crystal and various giftware, they are well known in the British community. Registered jeweller's and silversmith's to Queen Elizabeth II and the royal family, Mappin and Webb have a fine reputation and I love working for them. This adds to my experience as I am learning about precious stones, metals, the retail business, sales, and promotion.

Furthermore I am making a significant effort to continue promoting my work in Glasgow and the UK. I have recently applied for a weeklong course and exhibition offered by the Goldsmiths' Company called "Getting Started". It is offered to new graduates of UK programs or newly practising professionals in the industry. Professional advice is given in an intense week focusing on the sales, production and marketing of your work. How and why to approach galleries, apply for exhibitions, market yourself, and be successful are just some of the topics discussed.

I look forward to hearing the results of the application for this course and to many other opportunities in the future. I am glad to be back after my exchange in January 2005 and am pleased to have been chosen for the Grace Cameron Rogers Scholarship, which has provided me with funding for my time here.

Crafthouse Report

Crafthouse Manager

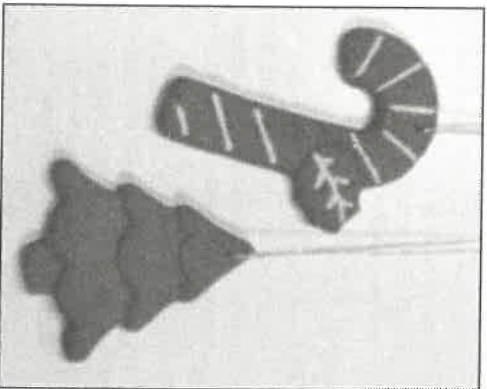


Jo Derts

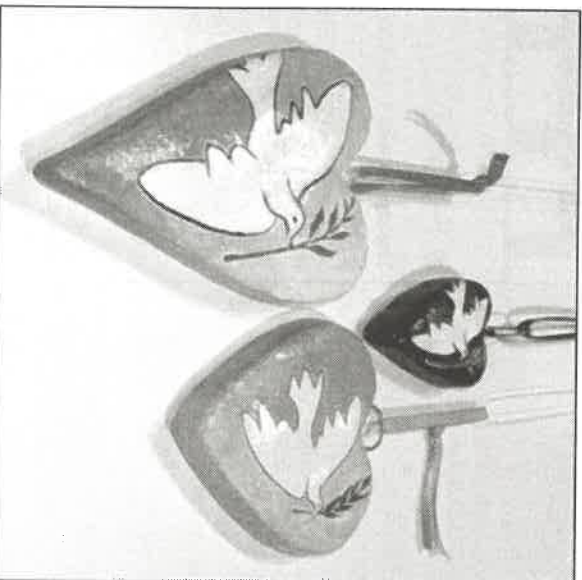
Compared to 2005, our shop sales and attendance have been excellent this year. As of the end of September, our annual sales are 7% over 2005 and attendance is up by 7000. September was our best since we opened in 1986 thanks to our 20th Anniversary event.

In many ways, it is hard not to be engulfed by the commercialism of Christmas and the inevitable January sales that now start in December. I think we all want to remember the holiday as we did when we were children and we made our own decorations and presents. It should be a special time of year when we take some time to acknowledge our friends, colleagues and those that have enhanced our year. Maybe our time no longer stretches to make our own gifts but a hand crafted gift and/ or decoration can be purchased and local craftspeople can be supported at the same time.

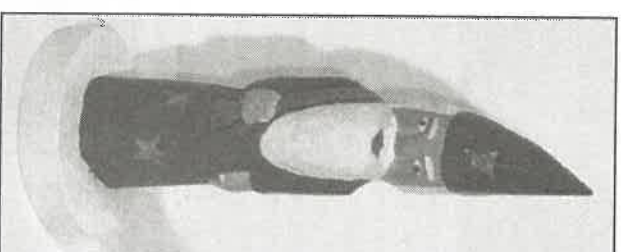
Crafthouse will showcase some of the best handmade Christmas ornaments, both for your own décor as well as for gifts for others. **Susan Ball's** embroidered apples (or pears) and our own gold-leafed metal stars (crafted by volunteers as a fundraiser for Crafthouse) are perfect for teachers. Hostesses will love **Leslie McGuffin's** salt dough, hand-painted ornaments in the style of contemporary artists. Cat and dog owners will adore **Madeleine Chisholm's** copper enamelled cat and dog ornaments. New this year are **Tammy Hudgeon's** joyful and exuberant fused glass stars and Christmas trees, **Viera Dobrikova's** gingerbread honey decorations (non-edible) made in the traditional European style and called Medovniky and **Vivian Dzuba's** fabric and beaded ornaments. **Leslie McGuffin's** variety



Viera Dobrikova, Medovniky Ornaments. \$3.



Leslie McGuffin, Dough Picasso Ornaments. \$12-\$16.



Chris Arnett, Wooden Folkart Santa. \$49.

of ornaments have been expanded for Christmas. We welcome the return of holiday themed work by **Chris Arnett, Kristen Chursinoff, Ian Johnston, Catherine Kuthie, Marnie Murdoch, and Sharon Reay**. Ornaments are priced from \$3 to \$38. Our special seasonal greeting cards complete our holiday theme.

Hannukah starts at sundown on December 15. Deep fried potato pancakes (latkas) and doughnuts

(soofganiot) are traditional foods at this time. Ceramic memorials (\$175) by **Nancy Walker** put a contemporary slant on this very traditional holiday. Nancy also makes single and double candleholders to light our way at this dark time of year.

However you spend this holiday, Coralie, Tamara, Gwen, Bonnie, Youran, Kathryn, myself and the CABC staff hope that you will have friends and family around

you and can enjoy some calmness before the start of 2007.

Our annual sale takes place in January. If you have received this newsletter in the mail, you are likely a member and will receive a 15% discount.

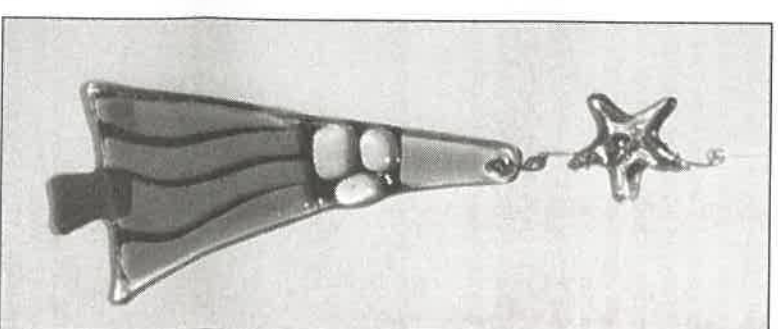
The first jury in 2007 will be on February 12. Jury guidelines are on our website, www.cabc.net or can be sent by fax or mail. Please contact Crafthouse for guidelines or to register.

December Hours:

December 1 - 23
December 24
December 25 and 26
December 27 - 29
December 30
December 31

10am - 6pm
10am - 3pm
Closed
10:30am - 5:30pm
10am - 6pm
10am - 3pm

January 1 - 3 closed;
Tuesday - Sunday 10:30am - 5:30pm.
Closed on Mondays.
February open daily
10:30am to 5:30pm.



Tammy Hudgeon, Fused Glass Christmas Tree. \$28.

Q-A-S

QUANTUM ACCOUNTING SERVICES

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Personal Income Taxes Self-Employed/Artists/Craftspeople

Here's what one of your fellow members, Louise M. Jackson, had to say: "I got in touch with Quantum Accounting as a result of their advertisement in *Craft Contacts* - and found them extremely helpful vis-à-vis doing taxes for a new business. The last accountant I saw (2002 tax year) was unhelpful to say the least regarding the start-up/product development phase. He couldn't understand why I wasn't making money immediately and left me utterly humiliated. I gave exactly the same information to Marianna Scott at Quantum. Everything made perfect sense to her. From my perspective, CABC membership was worth it last year just for Quantum's ad and finding a friendly accountant who not only understands small art/craft oriented businesses but was willing to spend time helping me streamline my bookkeeping!"

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Communications Coordinator



Calvin Taploy

- Sarah Lawless
- Jay Rudolph
- Wendy Skjerpen
- Aimee Thomson
- Dawn Vachon

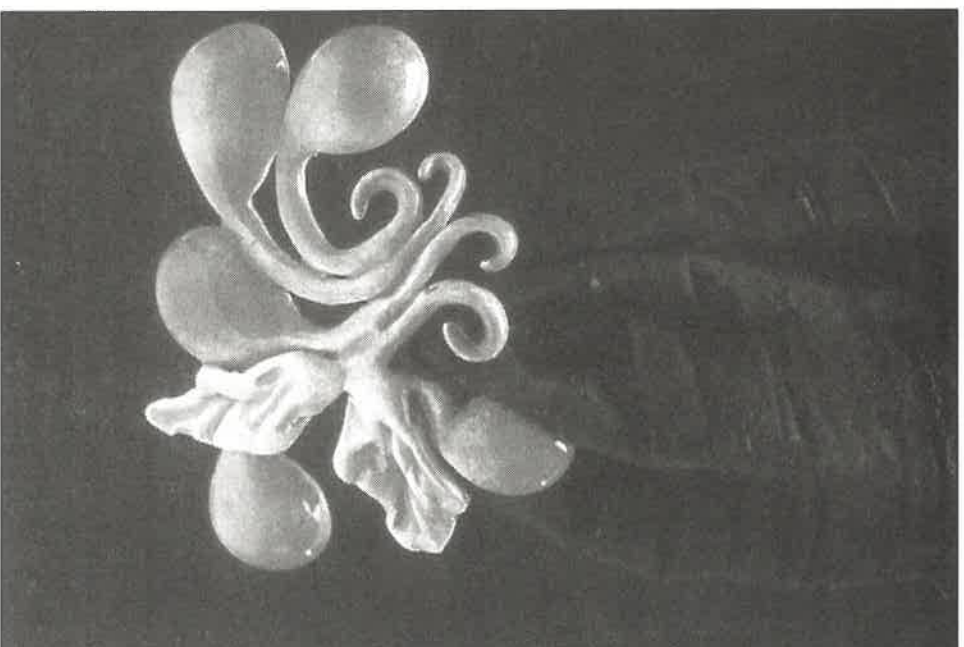
CABC Student Membership Awards Exhibit
Opening Reception: February 1, 2007
Exhibit: February 1 – 25, 2007

by Calvin Taploy and
Coralie Thiance

In 2001 it was proposed that CABC find a way to recognize students who excelled in craft-related studies in a way that would recognize their creative talent as well as making them aware of the services of CABC. It was decided that those students

who were chosen by their instructors would receive a one-year CABC membership and an opportunity to exhibit in the Crathouse Gallery. In 2006 there were five awards given to students registered in craft-related programs in various colleges throughout the province. We are pleased that we have students who have completed their two-year diploma program or are

continuing on in their studies excited about the exhibit this month. The colleges who recognized their students with awards are: **Jay Rudolph**, Capilano College; **Dawn Vachon**, Langara College; **Sarah Lawless**, Kootenay School of the Arts; **Aimee Thomson**, Vancouver Community College; and **Wendy Skjerpen**, Thompson Rivers University.



Aimee Thomson, Jewellery



Down Vachon, Planter Pot.



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Submitting Images for Publication

by Gerilee McBride

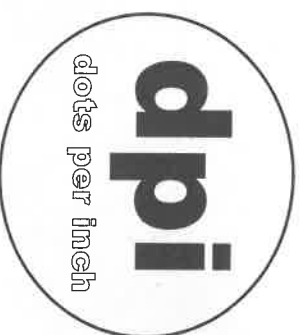
When submitting images for publication you must consider both the quality of your image and also what type of publication it is that you are submitting to. Each publication has its own format (and paper grade) which you must conform to. This article will discuss digital images in terms of resolution quality and the importance of knowing how to manipulate digital images for print and production.

While a website image may look sharp and crisp, keep in mind you are viewing it at the screen resolution of your computer monitor which is only on average (depending on the size of the screen) 72 dpi. Dots per inch, or dpi, is a measure of printing resolution, in particular the number of individual dots of ink a printer or toner can produce within a linear one-inch space. It is for this reason that images pulled from a website are of poor print quality and are not recommended for use in submitting work to a publication.

Resolution, or image quality, describes the detail an image holds. The term applies equally to digital images, film images, and other types of images. Higher resolution means more image detail. The resolution of a digital image is often described as the pixel resolution of an image. The measure of how tightly the pixels in an image are packed is called the spatial resolution. Spatial resolution is measured in pixels per inch (ppi) but is more often referred to as dpi (dots per inch). If you scan 6 inches of object at 100 dpi, you will create 6 inches x 100 dpi = 600 pixels image size. Or scanning 1 inch at 600 dpi will also create 600 pixels. Or 2 inches at 300 dpi, or 3 inches at 200 dpi, or 12 inches at 50 dpi, or 1/2 inch at 1200 dpi, all of these also create an image with a 600 pixel dimension. More resolution creates a larger image and less resolution creates a smaller image. Generally, if you scan images at a minimum of 300dpi your print quality will remain good.

Whether scanning slides/photos/original art pieces or using a digital camera to document your work, you have to take into consideration image resolution.

Most scanning beds use some kind of imaging program to scan and open image files. Adobe Photoshop is one of the most widely used image-editing software available and I will use it as an example for the purpose of this article. After opening Photoshop and scanning an image, first change the image profile from RGB (red, green, blue) to CMYK (cyan, magenta, yellow, black). CMYK, also known as 4-process colour or full colour, is an industry print standard. Save your initial scan as a psd (Photoshop document) so that you have an original copy. When you're ready to



print or you're sending something off to a publication to be printed, save your image as a TIFF file. Unlike standard JPEG, TIFF files can be edited and resaved without suffering a compression loss. Tagged Image File Format (abbreviated TIFF) is a file format used mainly for storing images, including photographs and line art. The ability to store image data in a lossless (data compression) format makes TIFF files a useful method for archiving images.

You may find that you've scanned an image at too low a resolution (dpi) but no longer have the original and must work with what you have. You can 'clean' up such a scan in a couple of different ways. The first method uses the filters available in Photoshop. Open the image file, then select 'Filter' from the tool bar, scroll down until you reach 'Noise', toggle over to its drop down-menu, and choose 'Despeckle'. This will get rid of most of the sharp edges caused by pixelation. Choose 'Filter' again, scroll down to 'Blur', toggle over to 'Blur' in the drop-down menu and click. The 'Blur' will create an overall smoothing effect.

Note: pixelation is an effect caused by displaying a bitmap (digital image) or a section of a bitmap at such a large size that individual pixels, small single-coloured square display elements that comprise the bitmap, are visible to the eye.

Another way to 'clean' a scan with a low resolution is to resample it in the Image Size dialogue box under the 'Image' selection in the tool bar. Scroll down to 'Image Size' and click to get options. Uncheck the 'Resample Image' box and change the 'Resolution' number to 300. The only drawback is that the image size will decrease depending on how high you want to change the resolution to.

The CABc newsletter requires submissions to be no more than 170 dpi and reproduced in black and white. Because we are a duotone (1 colour + black) publication, all images submitted must be comprised of halftones.

Halftoning is the transformation of a greyscale or colour image to a pattern of small dots with a limited number of colours (e.g. just black spots on white background), in order to make it printable. Halftoning makes it possible to reproduce so-called continuous tone images, which are images with different shades of grey or colour. In the basic case of grey-value halftoning, the halftone

process creates (binary) patterns of small black dots on a white background. When viewed from a sufficient distance, the viewer will be unable to see the dots themselves, because they are too small. Instead, the viewer will have the illusion of grey, whose darkness will depend on the amount of black dots on the white background.

Why is it necessary to only scan images at 170 dpi? It's because of the medium of newsprint. Newsprint has a higher absorption rate than the average paper stock and therefore the spread of one dot of ink is much wider than normal. High-resolution halftone images have more dots per inch. With more dots per inch there is less space for ink-spread, therefore the individual ink dots will merge with each other and the result will be a very dark image with little-to-no detail.

Knowing the print quality of the publication you're submitting images to is as important as knowing how to create good quality reproductions of your work.

PHOTOGRAPHING YOUR ARTWORK WORKSHOP

by Bev Knight

A good photograph of your artwork can make the difference between success and failure in getting into a juried show. It is a very important part of art marketing. Many artists take their own photos but the results often don't do justice to the artwork.

Barbara Cohen's workshop in October at Place des Arts in Coquitlam showed a varied group of craftspeople how to use their own cameras, with minimal equipment at home, to take very good shots. Barbara is not a technical photographer but a former fibre, now jewellery artist who learned how to get professional results through patience, a good eye, and the motivation to do well.

Common errors in photographing art pieces occur when details are missed: the frame isn't filled; there is a crease in the backdrop;

or the picture is crooked. An important part of the process is proper lighting. Light and shadow are needed to define artwork as three-dimensional. Barbara demonstrated how to set up a shot with direct light and by bouncing light back onto the piece. She also showed how different light bulbs, films and even differing times of day could affect a photo.

The workshop wound up with Barbara giving advice on how to set up shots for individual pieces brought in by the class. By the end everyone was beginning to "notice" in photographing artwork - that it is the details that count. With time, patience, and an artistic approach, you can produce photos worthy of getting your artwork into shows. It was a very worthwhile workshop.

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Freelance Anniversary

This article first appeared on Megan E. Jeffery's blog: [Beetlegrass](http://megalustrations.typepad.com/beetlegrass/). [http://megalustrations.com/](http://megalustrations.typepad.com/beetlegrass/)

This week marks my **Seventeenth** Year of being a self-employed freelance illustrator. I know it's 17, 'cauz that's the age my nephew Nathan (he of "Sit Floor? Play Toys?" fame) just turned, and I was doing my very first illustration (for Baby Talk Magazine) the night he was born. Coincidentally, that illustration was of babies running.

I thought I'd pass on 17 things that I've learned over the past years, listed in really no particular order of importance:

- 1 Do Not Miss Deadlines.**
Want to keep on doing what you're doing? Then do not give people a reason not to hire you again. If you feel that it's going to be a close-call, give the Art Director the head's up so s/he can make an adjustment. Doing this will accomplish two things: it will let the A.D. know that you are conscientious, and it will most likely give you more time/relief.
- 2 Keep Records.**
It doesn't take that long to jot down your beginning mileage and your ending mileage if you keep a little notebook in your car. And keeping up with your receipts and logging them at regular intervals will make your Future-Self happy with your Present-Self. And your Tax-Time-Self will be the happiest of all! If you need cute little pens and cute little stickers to make bookkeeping attractive, do it. Whatever encourages you.
- 3 Say "Thank you!"**
If you had a shop, and people came into your shop to buy something, you'd say "Thank you, please come again!" Doing this in your metaphorical 'shop' never hurts either. These people are choosing YOU out of a LEGION of other artists, it's something to be grateful for. People remember who was pleasant to work with, and will choose to work with them again.
- 4 Remember That Telephone Manners/Attitude Are Important.**
Building on the point before, keep in mind that as a freelancer, chances are most of your contacts with clients will be over the phone. Keep your tone friendly & professional, don't interrupt, and ask questions when you're confused over an art spec. Better to hash it out in the talking stage than after tons of time has been spent in drawing.
- 5 Get Health Insurance.**
I know, I know: it's expensive. But it's important. You can go through a professional organization, but what I've found to be the most expedient is to go through your local Chamber of Commerce. They can hook you up with health insurance plans that cater to 1-person businesses. If you have a spouse who is employed and has health insurance, well, then, you've hit the jackpot! :-)
- 6 Get a Retirement Plan and Contribute Regularly.**
Again, your Future-Self will thank you. Find a stockbroker that you trust and that can guide you through which stocks / mutual funds, etc. will be best for you.
- 7 Time Management.**
You know how much time the job you have will take, approximately. You know you have a deadline. You know you have to sleep, and eat, and probably mow the lawn. Designing is not just about putting little swirls on a piece of paper, it's about taking into account there only being so many hours in a given day. Giving your self some padding, timewise, is never a bad idea. Gives you a chance to do any 'tweaking' on a piece, and you never know if someone's gonna get sick, or if the car will need to be taken in and you'll have to sit and wait for it.
- 8 Motivation.**
I often hear the comment, "I could NEVER be self-employed! You must be so disciplined!" I don't think that I'm any more disciplined than the next person, and my answer is usually something along the lines of, "There's nothing more motivating than bills to pay." I think that there is a misconception that artists have to wait until there is a 'muse' who will inspire them towards creativity and industry. Nah. You work until 'it' comes, and THEN you ride the wave.
- 9 Work Schedule.**
If you're going to be a freelancer, you're gonna have to know your self pretty well. When do you work best? Are you a morning person or a night owl? Get sleepy at 2pm? Work during the times that you work best, if you can swing it. I know that there are other extenuating circumstances in a person's life that make working 9am-5pm a more likely prospect, but if you work at your best time, you work more efficiently, and get more done in a shorter amount of time. There will be days when NO time is your best time. Work anyway.
- 10 Scheduling Time Off/Vacations.**
I still have not conquered this one. I find that when I have the time, I feel as though I do not have the money. And, when I have the money, I do not have the time. As a result, I haven't had a full-on vacation since '94, but don't think that this needs to be what you do. Give me your tips on this one, as I could use them! :-)
- 11 Managing Stress.**
As a freelancer, I can pretty much guarantee that there will be stress in your life. Whether it's the stress of meeting a deadline, or the stress of finding work, or the stress of waiting for a check to come in: Count on it. But, deal with it, too. Exercise, eat right, get proper sleep: all those things that your mom told you to do when you were a kid but that you rolled your eyes at. Yeah, those things.
- 12 Dealing With People's Questions.**
You will have interesting questions posed to you as a freelancer. Some people have ideas that all freelancers are of the of fuzzy slippers and jammy pant wearing, constant soap opera watching or constant sleeping variety. There is really no solution to this line of questioning other than to answer their questions as honestly (not defensively) as possible. After awhile, they should see that you are a diligent worker who might have a slightly different schedule than most, but who still punches a "time-clock". Be patient, the comments will eventually stop.
- 13 During Times of No Work.**
Don't panic. Panic causes productivity and creativity to come to screeching halt. You have other jobs to do during times when you do not have "paying" work. Market. Create a new promotional postcard. Work on some of your own projects that you 'never have time for'. Re-do your portfolio (online or real). Do some portfolio drop-offs. Got a backlog of laundry? dishes? yardwork? Do it! I have found from personal experience that more work always comes, and if I've spent the intervening time worrying, I have wasted the opportunity to get other stuff done, or have wasted the opportunity to rest/relax.
- 14 Support System.**
Have one. :-) If you are working for yourself, by yourself, from your home, you will need human contact. Make sure you know some humans, and interface with them once in a while. If you are also fortunate enough to know other freelancers, form your own "support group".
- 15 Don't Be Under the Misguided Notion that an Agent Will Work Magic For You.**
Maybe they will, I don't know. But don't think that once you have found an agent that is willing to take you on, that this will instantaneously bring you in truckloads of work. I would also suggest that you still 'keep on top of' your business. Do not abdicate your role as CEO of your company to your agent, or to your accountant, or to whomever else has a piece of your business. Know where the numbers are coming from. As my dad says, "Trust but Verify."
- 16 Don't Be Too Proud to Call.**
Haven't heard from a client for awhile? Do not assume that they no longer like you, or your work, or that they think that your mother was a hamster that smells of elderberries. Contact them, remind them that you're still around, that you'd LOVE to work with them again, that working on the blahblah project was a blast, etc. Gentle reminders have gotten me work. Put your pride in your back pocket.
- 17 Keep Yourself Creative.**
You know that old chestnut, "All work and no play makes Jack a dull boy." Well, how can you keep putting out creatively if you're never taking in? Go to a museum... Go look in the children's section of a book store... Take your camera with you on a walk... Take a class... Take up a new hobby... Get a pile of magazines on a subject you know nothing about.... You'll be surprised what following these other creative pursuits will do for your "paying" artwork.

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2" w x 3 1/2" h (vertical)	\$50.00 + GST	\$45.00 + GST	\$40.00 + GST

The rate for advertising in the Craft Calendar of Craft Contacts is \$30.00 for 40 words or less.

The rate for inserting flyers or pamphlets in the newsletter is \$100.00 - \$300.00 (depending upon weight) per issue.

The rate for placing a classified ad on CABC's website is \$30.00 for 40 words or less for 3 months.

Contact Calvin Tapley for display ad rates & details. info@elus.net
Tel: 604-687-6511 Fax: 604-687-6711
Next Deadline: February 2, 2007

Events with grey backgrounds indicate CABC programs

Announcements

If you know of an upcoming Call for Entry, Exhibition, or Funding opportunity, contact Calvin Tapley at info@elus.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 \$30 for 40 words or less.

This calendar was researched and compiled by Wolfgang von Schlenitz

Calls for Entry

Deadline: January 1, 2007. Island Mountain Arts & Gallery are soliciting exhibition proposals for 2007. IMA's gallery is the ideal space to exhibit many types of media. Contact: Island Mountain Arts & Gallery, Box 65, Wells, BC, V0K 2R0, 250-994-3466. Toll Free: 1-800-442-2787, Fax: 250-994-3433, programming@imarts.com, www.imarts.com.

Deadline: January 12, 2007. "Draw the Line" - Influx Jewellery Gallery is calling for work that reflects the concept of drawing; either literally or perhaps the

artist's interpretation of the theme. Contact: Influx Jewellery Gallery, #201-100-7 Avenue SW, Calgary, AB, T2P 0W4, 403-266-7521, info@influxgallery.com, www.influxgallery.com.

Deadline: January 26, 2007. The Canadian Quilters' Association, holding The National Juried Show 2007 in Kamloops, BC, invites submissions in a number of quilt categories. Contact: Leslie Mills, CQA / Acc 2007 National Juried Show, 126 Old Colony Road, Kanata, ON, K2L 1M4, www.canadianquilter.com.

Deadline: January 31, 2007. The Kamloops Art Gallery is seeking submissions by all "undiscovered" artists in Kamloops and the Thompson Nicola Regional District for a juried group exhibition in the fall of 2007. All media are invited to apply. Contact: UNDISCOVERED, Kamloops Art Gallery, 101 - 465 Victoria Street, Kamloops BC, V2C 2A9, 250-377-2400, www.kag.bc.ca.

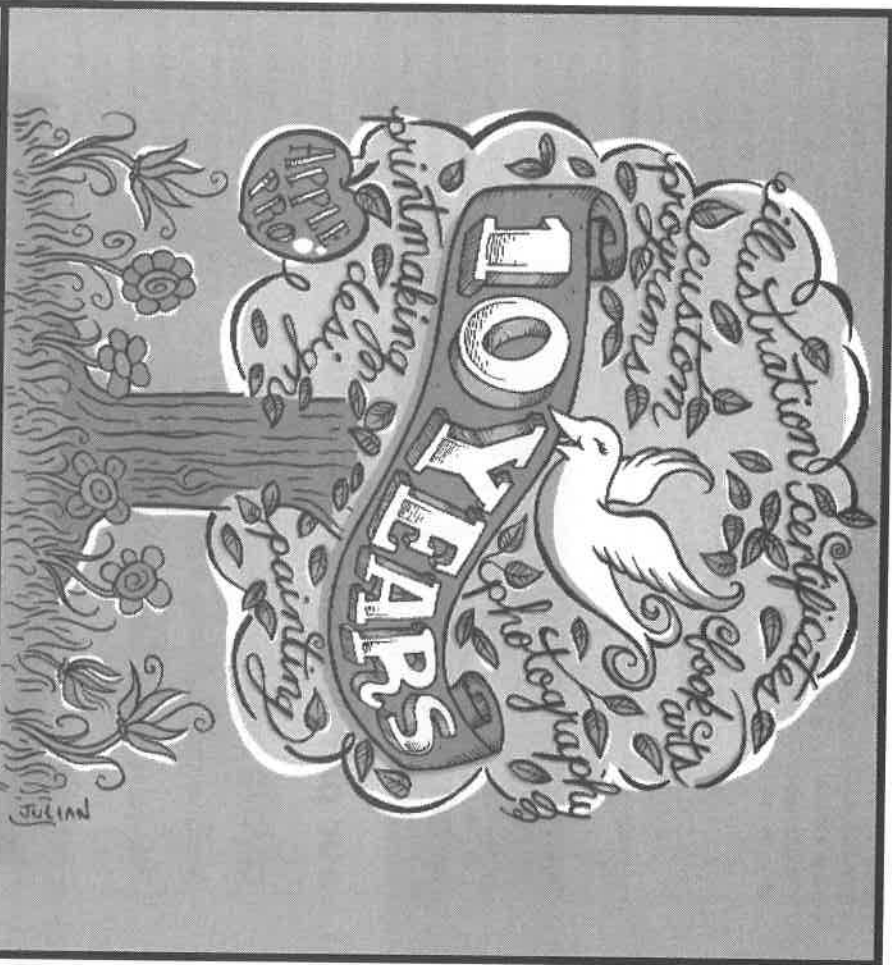
Deadline: March 9, 2007. "JUXTA-POSITION" - Zilberschnuck Art-Jewellery invites Canadian jewelers and metalsmiths to participate in Zilberschnuck's third annual national juried jewellery arts exhibition. Contact:

Zilberschnuck Art-Jewellery, #101 1852 Queen Street East, Toronto, ON, M4L 1H1, 416-693-7109, zilberschnuck@rogers.com, www.zilberschnuck.com.

Deadline: March 20, 2007. The 12th Annual Ontario Juried Quilt Show is issuing a call for entries to the Waterloo County International Quilt Festival to be held May 23 - 26, 2007 in Waterloo. Contact: Ontario Juried Quilt Show, Waterloo County Quilt Festival, PO Box 626, St. Jacobs, ON, N0B 2N0, 519-664-2728, info@waterlooqueilffestival.com, www.waterlooqueilffestival.com.

Deadline: April 20, 2007. "Archiving Beauty" - Influx Jewellery Gallery is calling for submissions for a juried exhibition of wearable art jewellery to celebrate the "2007 Year of the Craft in Canada." Contact: Influx Jewellery Gallery, #201-100-7 Avenue SW, Calgary, AB, T2P 0W4, 403-266-7527, info@influxgallery.com, www.influxgallery.com.

Deadline: May 1, 2007. "The Distill Cup 2007" - Open to Canadian artists/craftspeople/designers to interpret "cup" in any medium. Contact: Allison Skinner, 416-304-0033, info@distillgallery.com (for prospectus).



CONTINUING STUDIES

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www.distillgallery.com (to download application form).
Deadline: June 14, 2007. "The Cup and Saucer Exhibition" - Potters and ceramists around the world are invited to send in 1 cup & saucer to the biggest exhibition in the world. The cup and saucer have to be hand-made from clay. The piece need not be functional. Prizes up to 500 Pounds will be awarded to the best 3 cups and saucers in the show. Contact: Bruno&Fiona, The Shambles, Market Place, Shipston-on-Strour, Warwickshire, England, CV36 4AG, 01608 663809, info@whereisfellowgallery.com, www.whereisfellowgallery.com.

Exhibitions

Until December 5, 2006. Nancy Walker " Air Waves." Cityscapes grown the rims of earth coloured bowls; whimsical figures circumscribe the sides. Floating above; birds, planes, bugs, radio waves, and street-junk fly high-wire from every chimney like wild bouquets. Circle Craft, 1 - 1666 Johnston Street, Net Loft, Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, Fax: 604-669-8585, email:shop@circlecraft.net, www.circletcraft.net.

Until December 9, 2006. "The Opera Coat Project." The grandeur, diversity and complexity of Opera is captured in a collaborative showcase of wearable art. Alberta Craft Council Gallery, 10186 - 106 Street, Edmonton, AB, T5J 1H4, 780-488-6611, Fax: 780-488-8855, acc@albertacraft.ab.ca, www.albertacraft.ab.ca.

Until December 22, 2006. Peter Jackson, "The Light Fantastic." Metal, glass, and crystal. Place des Arts, 1120 Brunette Avenue, Coquitlam, BC, V3K 1G2, 604-664-1636, Fax: 604-664-1658, info@placedesarts.ca, www.placedesarts.ca.

Until December 23, 2006. "Community Quilts: A Patchwork of Belonging." The exhibition will highlight quilts from the collection of the Surrey Museum and other local community museums. Surrey Museum, 17710 - 56A Avenue, Surrey BC, V3S 5H8, 604-592-6956, www.surrey.ca/Living+in+Surrey/Heritage/Heritage+Services+and+Facilities/What+We+Are/WVA-Museum.htm.

Until December 31, 2006. Peggy Brackett, "Full Spectrum." An exhibition of her dichroic glass jewellery, every colour possible, every pattern, and all sizes. Morna Tudor, Starfish Glassworks, 630 Yates Street, Victoria, BC, V8W 1K9, 250-388-7827, Fax: 250-388-7828, starfish@starfishglass.bc.ca, www.starfishglass.bc.ca.

Until December 31, 2006. Sandra Lechner, Kathy McNeil, Cassandra Williams, "Three

Approaches - Northwest Illustrations in Fabric." La Connor Quilt Museum, 703 S. 2nd Street, PO Box 1270, La Conner, WA 98257, US, 360.466.4288, quiltsm@aol.com, www.laconnorquilts.com.

Until January 7, 2007. Southern Alberta Quilters, "Festival of Quilts VII - Under a Prairie Sky." 70 traditional and contemporary quilts made by the Southern Alberta Quilters. Galt Museum, 502 - 1st Street, South, Lethbridge, AB, 403-320-3898, www.galtmuseum.com.

Until January 21, 2007. Michelle Karck-Ackerman, "The Lost Boys." Using knitted sweaters and other materials, Michelle creates a poignant and heart-wrenching exhibition that explores the transition from childhood to adulthood during WWI. Two Rivers Gallery, 725 Civic Plaza, Prince George, BC, V2L 5T1, 250-614-7860, Fax: 250-563-3211, www.tworiversgallery.ca.

Until January 28, 2007. Exhibition featuring Rene Lalique glass and contemporary glass objects influenced by the French artist. Royal Ontario Museum, 100 Queen's Park, Toronto, ON, 416-586-8000, www.rom.on.ca.

Until January 28, 2007. "Fibre Expressions - Elements." Opening reception: Saturday November 4, 2-30-4:30 pm. A fibre art exhibition with the "Elements" as its theme. "Elements" to be interpreted by the artist as they wish. Mississippi Valley Textile Museum, 3 Rosamond Street East, PO. Box 784, Almonte, ON, K0A 1A0, 613-256-3754, Fax: 613-256-1307, textile@magna.ca, www.textilmuseum.mississippimills.com.

Until August 5, 2007. "Unique! 30 Years of Outstanding Crafts." This exhibition at the Canadian Museum of Civilization will draw exclusively from the Museum's collection of Canadian crafts. Canadian Museum of Civilization, 100 Laurier Street, PO. Box 3100, Station B, Gatineau, PQ, J8X 4H2, 819-776-7000, web@civilization.ca, www.civilization.ca.

December 1 - 30, 2006. Holiday Themed Exhibition. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, Fax: 604-669-5627, generalinfo@bcpotters.com, www.bcpotters.com.

December 1 - 31, 2006. Susan Norman, "Treasure Trove." Christine Whitehouse, Gallery Coordinator, Greenwood Quilters and Gallery, 275 Woolwich Street, Guelph, ON, N1H 3V8, gallery@greenwoodquilters.com, www.greenwoodquilters.com.

December 1 - 31, 2006. "Black Tie Event." A jewellery exhibition exploring the forms and functions of formal wear and the traditions of dress that accompanied these garments through the early 20th



Craft Contacts

century. Zilberschnuck Art-Jewellery, #101 1852 Queen Street East, Toronto, ON, M4L 1H1, 416-693-7109, zilberschnuck@rogers.com, www.zilberschnuck.com.

January 1 - 31, 2006. Joanne Oldridge, "For the Love of Colour." Christine Whitehouse, Gallery Co-ordinator, Greenwood Quiltery and Gallery, 275 Woolwich Street, Guelph, ON, N1H 3V8, gallery@greenwoodquilters.com, www.greenwoodquilters.com.

February 1 - 25, 2007. CABC Student Award Exhibit. A group show featuring the work of recent graduates from BC college and university programs. Coordinated by Elisabeth Owe and Coralie Thance and featuring the works of Sarah Lawless, Jay Rudolph, Wendy Skjerven, Aimee Thomson, and Dawn Vachon. Calvin Taplay, Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

February 1 - March 24, 2007. "Sacred Sensuality." This group show of Quebec City artists exudes sensuality through a jewellery project, which includes textile and ceramic media. Zilberschnuck Art-Jewellery, #101 1852 Queen Street East, Toronto, ON, M4L 1H1, 416-693-7109, zilberschnuck@rogers.com, www.zilberschnuck.com.

February 23 - March 4, 2007. "Common Thread." World of Threads Festival. Seventh juried fibre exhibition of practitioners of textile media and technique from across the country. The Gallery, Sheridan Institute, 1430 Trafalgar Road, Oakville, ON, http://www.commonthread.ca/elan.com.

February 25 - March 24, 2007. Donald A. Stuart, "History of Jewellery." An eclectic showing of Stuart's inlaid jewellery work. The pieces are inspired by a mixture of Ancient Civilizations and major Western art movements. Zilberschnuck Art-Jewellery, #101 1852 Queen Street East, Toronto, ON, M4L 1H1, 416-693-7109, zilberschnuck@rogers.com, www.zilberschnuck.com.

March 1 - April 1, 2007. Bill Boyd, Opening Reception: Thursday March 1, 6 - 8 pm. Calvin Taplay, Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

April 5 - 29, 2007. Julie McIntyre, "Ending Bedtime." Opening Reception: Thursday, April 5, 6 - 8 pm. The final chapter to "Bedtime Stories" is this artist's quilted book of nursery rhymes made entirely with thread, ink and paper. Calvin Taplay, Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.w.cabc.net.

May 3 - June 3, 2007. Jean Kawabara, "Random Pattern." Opening Reception: Thursday, May 3, 6 - 8 pm. Body of work based on West Coast imagery, the nature of random pattern is investigated. Calvin Taplay, Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

May 6 - June 1, 2007. Monique Mousseau, "Sixteen Pieces Inspired By Four Elements."

Cloisome enamel works by the Vancouver artist Zilberschnuck Art-Jewellery, #101 1852 Queen Street East, Toronto, ON, M4L 1H1, 416-693-7109, zilberschnuck@rogers.com, www.zilberschnuck.com.

June 7 - July 1, 2007. Tammy Hudgeon, "Glass Explosion." Opening Reception: Thursday, June 7, 6 - 8 pm. Calvin Taplay, Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

July 5 - 29, 2007. Jill Allan, "Clear Cut." Opening Reception: Thursday July 5, 6 - 8 pm. Thick glass bowls. Calvin Taplay, Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

August 2 - September 2, 2007. Christina Luck, "Crowd." Opening Reception: August 2, 6 - 8 pm. A crowd of people carved in wood. Calvin Taplay, Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

September 6 - 30, 2007. Dominique Brechtault, "The Road." Opening Reception: Thursday, September 6, 6 - 8 pm. Jewellery. An exploration on the theme of "The Road." Calvin Taplay, Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

October 4 - 28, 2007. Nancy Hall, "The Climb." Opening Reception: Thursday, October 4, 6 - 8 pm. Each rug celebrates an ascent: women's climb from invisibility to recognition; my own struggles as a rural Prairie artist to achieve new heights and to take craft up the steep incline to fine art. Calvin Taplay, Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

November 1 - December 2, 2007. Sharon Reay, "Book Ends." Opening Reception: November 1, 6 - 8 pm. Classic childhood bedtime stories come alive, in this exhibition. Calvin Taplay, Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

Funding

Deadline: December 1, ongoing. Piltchuck Glass School - John H. Hauberg Fellowship Spring Residency. This residency was established specifically to offer opportunities for collaboration, experimentation, and innovation to established professional artists. Artists should propose a group idea or theme that makes creative and innovative use of Piltchuck's resources and environment. This residency is limited to one group composed of three to six artists, and takes place May 8-19, 2007. Amount: room, board, studio space and limited supplies are provided. Contact: Piltchuck Glass School, 430 Yale Ave. N., Seattle, WA 98109, 206-621-8422, registrar@piltchuck.com, www.piltchuck.com.

Deadline: December 1, ongoing. First People's Cultural Foundation - Aboriginal Arts Development Award. Assists emerging Aboriginal artists or arts organizations with projects that contribute to their professional and creative development. Amount: individuals - up to \$5,000; organ-

izations - up to \$10,000. Contact: First People's Cultural Foundation, Lower Main, 31 Bastion Square, Victoria, BC, V8W 1J1, 250-361-3456, cathi@pfcf.ca, www.pfcf.bc.ca.

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. Preference may be given to projects which will bring researchers to Corning to study the Museum's collections or to use its Library. 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.

Deadline: February 1, ongoing. The Handweavers Guild of America - Meard K. Gable II Memorial Grant. Provides funds for study in non-accredited programs for any skill level. Recipients must be HGA members. The grant may be used for research and studies connected with the fibre arts. Amount: varies. Contact: The Handweavers Guild of America, #211-1255 Buford Highway, Suwanee, GA 30024, 678-730-0010, hga@weaverspindy.org, www.weaverspindy.org.

Deadline: February 1, ongoing. Archie Bray Foundation for the Ceramic Arts - One-Year Fellowship Residencies. Awarded to a ceramic artist who demonstrates merit and exceptional promise, to provide the opportunity to focus their attention to

produce and exhibit a significant body of work. Amount: US\$5,000. Contact: Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., Helena, MT 59602, 406-443-3502, archiebray@archiebray.org, www.archiebray.org.

Deadline: February 1, ongoing. The Handweavers Guild of America - Silvio and Eugenia Petri Grant. For study in non-accredited fibre art programs at any skill level. Recipients must be HGA members. Amount: up to US\$300. Contact: The Handweavers Guild of America, #211-1255 Buford Highway, Suwanee, GA 30024, 678-730-0010, hga@weaverspindy.org, www.weaverspindy.org.

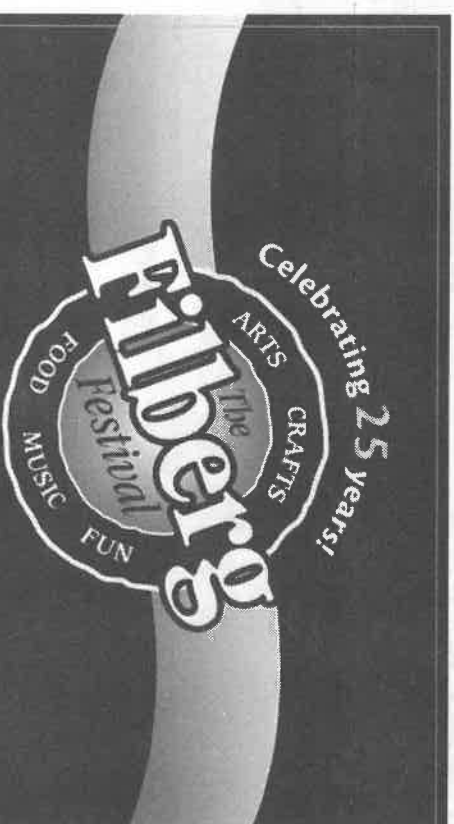
Deadline: February 1, ongoing. The Handweavers Guild of America - HGA/Interweave PressTeach-It Forward Grant. Awarded to an individual for his/her effort in making the crafts of weaving and spinning accessible to beginners. This grant is available to any individual who teaches spinning and/or weaving 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@weaverspindy.org, www.weaverspindy.org.

Deadline: March 1, ongoing. Canada Council for the Arts - Assistance to Contemporary Fine Craft Artists and Curators: Long-Term Grants. Grants provide support

over a one-year or two-year period to professional fine craft artists who have made a significant contribution to contemporary fine craft. Amount: \$40,000 per year; two-year grant to a total of \$80,000. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON, K1P 5V8, 1-800-263-5588, www.canadacouncil.ca.

Deadline: March 1, ongoing. Archie Bray Foundation for the Ceramic Arts - Three-Month Summer Residencies. Awarded to a ceramic artist between the ages of 18-35 who demonstrates merit and exceptional promise. Amount: US\$800. Contact: Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., Helena, MT 59602, 406-443-3502, archiebray@archiebray.org, www.archiebray.org.

Deadline: March 15, ongoing. The Handweavers Guild of America - HGA and Dendel Scholarships. Students enrolled in accredited undergraduate or graduate programs in fibre arts in the U.S., its possessions, and Canada are eligible. Scholarships are awarded based on artistic and technical merit rather than on financial need. Amount: varies but restricted to tuition. Contact: The Handweavers Guild of America, #211-1255 Buford Highway, Suwanee, GA 30024, 678-730-0010, weaverspindy@compuserve.com, www.weaverspindy.org.



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Deadline: March 15, September 15, ongoing. BC Arts Council - Professional Development Project Assistance for Visual Arts. For professional visual artists for the creation of new works. Amount: 50% of expenses, up to \$5,000 during one fiscal year. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC, V8W 9W3, 250-356-1718, www.bartsocouncil.ca.

Deadline: March 15, ongoing. Canadian-Scandinavian Foundation - Study Grants. Grant to help defray travel expenses incurred during longer-term study or research visits to a Scandinavian country. Amount: up to \$2,000. Contact: Canadian-Scandinavian Foundation, CP 5150, succ. Maison de La Poste, Montreal, QC, H3B 4B5, 514-398-4304, www.canada-scandinavia.ca.

Deadline: March 21, ongoing. The Sheila Hugh Mackay Foundation, Inc. - Nel Oudemans Award. Candidates must be recent graduates of the NBCCD (having graduated within the last five years) who are currently working in or pursuing further study in the fields of fine craft, design, or visual arts. Amount: \$2,000. Contact: The Sheila Hugh Mackay

Foundation, Inc., P.O. Box 416, Saint John, NB, E2L 4L9, 506-693-5647.

Deadline: March 28, ongoing. Hand Weavers, Spinners, Dyers of Alberta. Offers financial assistance, scholarships (open only to HWSDA members). Amount: Up to \$600 is disbursed per year. Contact: Hand Weavers, Spinners, Dyers of Alberta, Frances Schultz, Box 87, Monarch, AB, T0L 1M0, www.hwsda.org.

Deadline: March 31, ongoing. Pildnuck Glass School - The Emerging Artist-in-Residence (EAIR) program. An eight-week program designed to provide artists at an early stage in their careers with a place and the time to develop a particular idea or work on a project with glass. Amount: studio & US\$1,000. Contact: Pildnuck Glass School, 430 Yale Ave. N., Seattle, WA 98109, 206-621-8422, registrat@pildnuck.com, www.pildnuck.com.

Deadline: March 31 of odd numbered years. Commonwealth Foundation - Commonwealth Arts and Crafts Awards. For artists between the ages of 22 and 35 to travel and study in another Commonwealth country. Amount: about \$12,000.

Contact: Commonwealth Foundation, Marlborough House, Pall Mall, London, UK SW1Y 5HY, 0207-930-3783, geninfo@commonwealth.int, www.commonwealthfoundation.corn.

Deadline: April 1, ongoing. Canada Council for the Arts - International Residencies Program. Residencies in Paris, Trinidad&Tobago, Berlin, London, and New York for professional artists working in the visual arts and fine craft. Amount: Paris - \$21,000; Trinidad&Tobago - \$15,500; Berlin - \$35,000; London - \$23,500; New York - \$19,500. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON, K1P 5V8, 1-800-263-5588 ext 4030, melinda.mollineaux@canadacouncil.ca, www.canadacouncil.ca.

Deadline: April 15, September 15, ongoing. Canada Council for the Arts - Project Assistance to Visual Arts and Fine Craft Organizations. Project assistance grants are available to Canadian, non-profit organizations and collectives with a mandate in the contemporary visual arts. Grants provide a contribution towards projects that advance knowledge

and promote the public enjoyment of the visual arts. Amount: Up to about \$15,000. Contact: 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.5266, 613-566-4332, www.canadacouncil.ca.

Deadline: April 30 (for 2007). BC Arts Council - Scholarship Awards (Junior and Senior categories). For post-secondary education of outstanding BC students of the arts. Amount: Junior Awards: up to \$2,000 for full-time winter study; Senior Awards: up to \$3,500. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC, V8W 9W3, 250-356-1718, www.bartsocouncil.ca.

Deadline: May 15, ongoing. Canada Council for the Arts, Aboriginal Peoples Secretariat - Aboriginal Peoples Collaborative Exchange. To encourage artistic exchanges in traditional or contemporary knowledge among Aboriginal artists. Grants are for national and international travel for study or work with respected Aboriginal artists or groups. Amount: up to \$10,000 (if travel outside of Canada is involved). Contact: Canada Council for the Arts, Aboriginal Peoples Secretariat, 350 Albert St., PO Box 1047, Ottawa, ON, K1P 5V8, 1-800-263-5588 or 613-566-4414, ext. 4222, louise.profeit-leblanc@canadacouncil.ca, www.canadacouncil.ca.

Deadline: May 25, ongoing. Vancouver Foundation - Visual Arts Development Award (VADA). For emerging or mid-career visual artists working in any medium, to develop new skills or explore new techniques or processes. 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, vada@contemporaryartgallery.ca, www.vada-awards.org.

Deadline: May 31, 2008. Crafts Association of British Columbia - Grace Cameron Rogers Scholarship. Awarded to a practicing or emerging craftsperson to attend a recognized school or course to upgrade technical or design skills, or to seek stimulus for greater creativity and inspiration. Amount: Approximately \$1,000. Contact: Crafts Association of British Columbia, 1386 Cartwright St., Vancouver, BC, V6H 3R8, 604-687-6511 or toll free 1-888-687-6511, 604-687-6711, cabc@telus.net, www.cabc.net.

Deadline: Ongoing. Pollack-Krasner Foundation - Individual Grants. Awards financial assistance to artists of recognized merit working paint, sculpture, craft or mixed media. Amount: Depending on need. Contact: Pollack-Krasner Foundation, 863 Park Ave., New York, NY 10021, 212-517-5400, 212-288-2836, grants@pkf.org, www.pkf.org.

Deadline: Ongoing. Vancity (Community Business Solutions) - Vancity Peer Lending Program. Provides access to credit for micro-business owners to acquire assets, establish a credit rating and grow their businesses. Amount: \$1,000 to \$5,000. Contact: Vancity (Community Business Solutions), 604-709-6930 or 1-888-Vancity, www.vancity.ca.

Deadline: Ongoing. Women's Enterprise Society of BC - Loans to Small Businesses. Loans at competitive market rate to businesses controlled and owned by women. Amount: Up to \$100,000. Contact: Women's Enterprise Society of BC, #201-1726 Dolphin Avenue, Kelowna, BC, V1Y 9R9, 250-898-3454 or toll-free 1-800-643-7014, 250-868-2709, info@womensenterprise.ca, www.womensenterprise.ca.

Deadline: Ongoing. Community Futures Development Corporations - Loans. Community Futures Development Corporations gives loans to support the start-up of small businesses. Amount: Up to \$125,000. Contact: Community Futures Development Corporations, #1056-409 Granville Street, Vancouver, BC, V6C 1T2, 604-685-2332, 604-681-6575, info@communityfutures.ca, www.communityfutures.ca/provincial/.

Deadline: Ongoing. The Craft Studio at Harbourfront Centre - Artist-in-Residence Program. Openings for recent graduates in hot glass, metal, ceramics, and textiles. Amount: n/a. Contact: The Craft Studio at Harbourfront Centre, 235 Queens Quay W., Toronto, ON, 416-973-4963, rmegan@harbourfront.on.ca, www.harbourfront.on.ca.

Deadline: Ongoing. Gulf Islands Community Arts Council - Grant in Aid. Grants are given to Gulf Islands residents to attend courses or workshops, or to promote the arts in the community. Amount: Varies. Contact: Gulf Islands Community Arts Council, 114 Rainbow Road, Salt Spring Island, BC, V8K 2V5, gicac@saltspring.com, www.gulfislands.com/artsocouncil.

Deadline: Ongoing. Gulf Islands Cultural Development Initiative. Provides a short-term interest-free loan to Gulf Islands artisans wishing to market their talents. Amount: up to \$1,500. Contact: Gulf Islands Community Arts Council, 114 Rainbow Road, Salt Spring Island, BC, V8K 2V5, gicac@saltspring.com, www.gulfislands.com/artsocouncil.

Craft Shows

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