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of british columbia

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Caroline Shuttle

A Profile of Caroline Shuttle

"...But a woman who works with her hands and her brain and her heart is an artist."

By Leslie McGuffin

Right now (early November), Crafthouse has a set of nested glass platters, square-ish, on display behind the big west front window. The overall surface looks fractured and uneven but the individual pieces are smooth, and glow white against the black in which they are embedded. This set has travelled a long way to get to the Crafthouse—from Bloomfield, Ontario to Granville Island is at least three thousand kilometres—a journey that parallels the figurative distance its maker, glass artist Caroline Shuttle, has travelled to create it.

Despite her now twelve-year history of working full-time with glass and despite her awards and dedicated following of collectors and patrons, Caroline still struggles with being called and with calling herself an artist. Partly because, in her formative years, she just knew she wasn't. Her Grade Two teacher had given her a "D" on a picture of the undersea world—a carefully crafted drawing that she had really enjoyed making. So, she concluded she was not an artist, and got on with exploring other things. Like geology. These days, female geologists aren't quite the rarity they were when Caroline chose this course of study at Fleming College in Lindsay, Ontario. But few occupations offered

Glass Cutting



as much opportunity for a pioneering spirit to experience the great wide natural world. As she describes it: "I searched for tungsten in the Yukon, worked geophysics in northern Manitoba, threw fish out of helicopters south of Algonquin, fought forest fires and walked miles and miles of timber." Eventually a permanent position with the Ontario Ministry of Natural Resources enabled her to settle into a home on a forested hill in Bancroft, Ontario. And then, suddenly, Ontario government cutbacks eliminated her job. "It was awful," she says. Especially having to squarely face how completely she had identified herself with her occupation: "Who was I now and how could I make a living?" It was 1996.

One year later Carol had a new home—in Bloomfield, about a two-hour drive south of Bancroft—with a carriage house studio, transformed from a garage, big enough for working space and a gallery to display her work. In her working space she had a big table made by a carpenter friend, a glass bin, and tools. She had training in glass cutting, sandblasting and glass blowing. Her vision of where she wanted to go set her up quickly, but she didn't feel like an artist. As she puts it, "I felt like an imposter. I was doing what I wanted to do, work at home and listen to the CBC all day, but I had to teach myself everything, how to be an artist and how to be a small businessperson. It took me years to feel like I was getting somewhere." She started with stained glass panels. A potter friend encouraged her to enter a local craft show and, miraculously, her panel of overlapping, fallen, autumn-coloured maple

leaves won the Ontario Craft Council design award. Caroline concluded, "Okay, so maybe I'm a designer."

This label sits well with her. "I start from the practical side," she says. "I see a frame or a chunk of glass or a piece that isn't working. I want to do something with it and this spurs my creativity." Commissioned work she approaches in much the same way. Her clients come with a purpose: they need light but want privacy; they want a certain backdrop; they want their entry hall to feel a certain way. Caroline enjoys discovering this purpose, getting to know her clients better and then finding the way to create for them the work that fits. She always strives to create a balanced design and a beautiful piece. The ultimate reward is the pleasure it brings to her clients and customers.

A kiln from a potter friend got her started on fused glass. Starting with a flat panel of glass she piled on test strips of other types of glass. Subsequent firings produced successes and accidents that led to further experimentation, including a piece in which she incorporated the Chinese symbol for "destiny". Could this have escaped becoming a seminal piece? Her molds come from potter friends, from found scrap metal, from a variety of sources. This progression from two-dimensions to more sculptural work continues. Bigger stand-alone pieces suggest themselves... but, again, the practical question of what her customers want and will use influences where she will go.

➤ continued on page 6

Upcoming

Crafthouse Gallery Exhibits at a Glance

January 15 - February 1, 2009
"Fresh Craft" CABC Student Award Winner Exhibit featuring Rick Knight, Sonya McRae, Geraldine Rinkel, and Jessica Thistlewaite.

February 5 - March 22, 2009
"Feel the Love" Valentine's Exhibit.

March 26- May 3, 2009
"Recycling Exhibit"

May 7 - June 14, 2009
Anni Hunt, "Containment" This exhibit features special vessels/containers for storing secrets and memories. Vessels are made of fibre and mixed media, some will open, others you will only be able to peer into and just make out a secret!

June 18 - July 22, 2009
Eleanor Hannan, "Small Excursions into Colour and Form". Not so much imitations of as translations from painting - works began as watercolour studies on paper and are embroidered to give brilliance, texture and momentum.

Aug 6 - Sept 6, 2009
Naoko Takenouchi, "Celestial Navigation 2". The exploration and interpretation of the artist's recent experience of walking meditation to the Santiago de Compostela in Northern Spain. The exhibit features handblown and sandblasted glass pieces.

Sept 10 - Oct 18, 2009
Charmian Nimmo, "Elements": Pots... with a twist. Clay, glass and metal come together to create vessels with something more. Pieces maintain their functionality while surprising the viewer with an unexpected aspect of humour or delight.

Oct 22 - Nov 29, 2009
Shella Morissette, "in FORMations": This ceramic exhibition features playful formations of miniatures designed to be intimate and special. The repetition of form within the display, informs the viewer by accentuating the subtleties of work that is handmade.

FD's Message



Yvonne Chui and Raine J. McKay

taxes for all levels of government in 2007.

In the upcoming year we hope our government will recognize the need to play a role in supporting and developing the cultural sector's economic impact. Sincere thanks to all who took an active role in the advocacy for arts and culture in August through October – your voices made a difference! The Canadian Crafts Federation, provincial craft councils and all other arts organizations across the country will continue the advocacy piece.

Another note of thanks to those who answered the online members' survey which confirmed and clarified what was important to the membership, affiliates, partners and funders. In the new year the CABC's first commercial will be shown on a big wide screen downtown thanks to volunteer Amanda Wong, an animation student and direction from Bettina Matzkuhn. At the AGM we will share highlights of the members' survey and the completed commercial.

Closer to home, one of the changes is my position, as I was recently offered another job for the City of Pt. Coquitlam to oversee its arts and culture programs. It has been a joy and honour to work with you as members, colleagues, friends and partners and helping to give craft a voice and making it a stronger sector. I hope my small contributions during the past 2.5 years will lay the foundation for a stronger future and provide the impetus and energy needed to grow successfully. Special thanks to my national colleagues especially Maegen Black, Tom McFall and Emma Quinn, CIBC Biennale colleagues particularly Joohee Joen and Mr. Byeun, partners, volunteers, board, staff and Jane Kenyon, an incredible President whose leadership role has been an inspiration. I am very pleased to be handing over our exciting national and international projects to Raine J. McKay. Raine comes to us with extensive experience as an Executive Director, mainly in the field of Women's Health. She has a great passion for the arts, and over the past few years has worked at acquiring an arts education and as a consultant in arts-related fields, so she is well versed in all aspects of management, funding and program development. She is very excited about this opportunity which will allow her to fully make the transition to arts management. Please help me to welcome Raine and I know she will continue on the "greenland" path we've developed as an organization. I look forward to working with you again in the future.

Yvonne Chui

Taking the Time to Make the Place Right

By Leslie McGuffin

Some people are in the right place at the right time. Others have a knack for taking the time to make the place right, and, almost invariably, those who make such a profoundly positive difference are the first to attribute their accomplishment to others. CABC has been the blessed beneficiary of this phenomenon during Yvonne Chui's just under three-year term as Executive Director.

Yvonne came to arts administration early. As a child she regularly visited Vancouver's local museums, galleries and gardens. She shared her parents' love of history but she especially loved art history. She knew what she wanted to study—she went straight to anthropology and sociology with a focus on museum studies at UBC—and she knew where she wanted to work after graduating, spending six learning-packed years as a 'jill-of-all-trades' at the Richmond Art Gallery. In 1997 she joined the Dr. Sun Yat-Sen Classical Chinese Garden as operations manager, assuming the executive directorship one and a half years later until moving on to this role with the CABC in April 2006. Her Sun Yat-Sen experience was both professionally and personally rewarding. She kept up her fluency in Cantonese and met people from around the world.

As a board member of Volunteer Vancouver, Yvonne has studied non-profit board governance and best practices. With this background, she recognized, on joining CABC, the need for a new vision embracing a more outward looking approach, a "can-do" attitude, and a clearer division of responsibilities between the board and the staff. And very soon good things started happening "out of the blue." A fax from Korea written in broken English hinted at possibilities. Yvonne responded and now Canada is the guest country at the 2009 Cheongju International Biennale. In 2007, CABC participated in the national Year of Craft celebration with Excellence within Diversity, the "largest exhibition/project to celebrate fine craft from across British Columbia." Renewal of the CABC premises at Granville Island, the VVR project, and the plan for a 2010 exhibition are other noteworthy undertakings.

Yvonne leaves CABC to become the Arts & Culture Coordinator for the City of Port Coquitlam, which involves managing the new Leigh Square Community Arts Village designed to act as a hub for arts and cultural activities in Port Coquitlam. Her tenure has energized CABC. There are concrete plans for exercising its leadership role in the craft sector. Relationships have been renewed and established: with other provincial craft councils and the Canadian Crafts Federation, with the various art education programs throughout the province, with other galleries and museums, and with donors. A strategic plan is being implemented. The board's fiduciary, strategic, and generative roles have been clarified. As for the future of fine craft, Yvonne's wish is that more academic study and published commentary will generate greater appreciation for and understanding of "the art that is in craft and the craft that is in art." Craft, she says, "is too much taken for granted in Canada."

The last words go to Jane Kenyon, CABC's president and Penny Parry, one of the board members who has worked closely with



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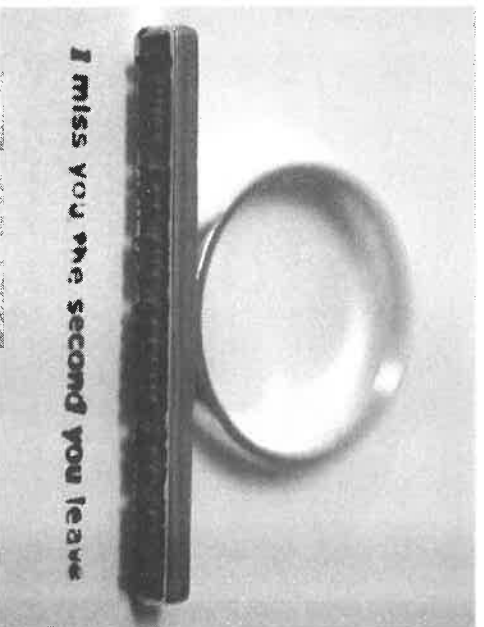
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If you are a current CABC member and are not receiving the E-News please send us an e-mail to confirm that we have a correct address on file. Opinions expressed in Craft Contacts are those of the authors, and do not necessarily represent those of the Crafts Association of British Columbia. Please send all comments and / or letters to the Editor, Calvin Taplay, info@cabc.net

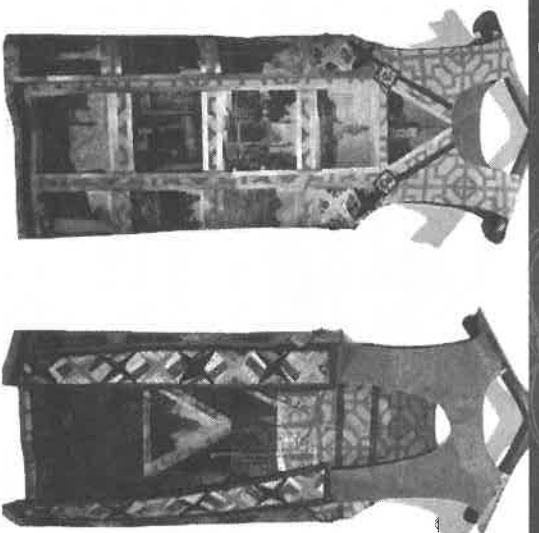
The CABC gratefully acknowledges the funding support from the Province of British Columbia, through the British Columbia Arts Council and gaming revenue, City of Vancouver and CMHC, Granville Island, members and sponsors.



Member Highlights



¹ Miss You' (2008) by Colleen Baran



J McInlyre, The Blessed Apron

KUDOS

Bettina Matzkuhn has written four essays that are featured in Surrey Art Gallery's online "Open Book" project, a collection of writings on their permanent collection. Three are about CABC members: Ruth Scheuing, Barry Goodman and Pat Cairns (who passed away in 1996). This year, there is also an essay about Bettina by Amy Gogarfy. Open Book is a wonderful resource and features a variety of artists working in different media. <http://www.surrey.ca/Living+in+Surrey/Arts/Surrey+Art+Gallery/And+More/Collection/Open+Book.htm>

Mostly Silk, owned and operated by quilter Louise Jackson, received best booth award for 1500 square feet at the 13th Annual Creative Stitches and Crafting Alive Show at Stampede Park, Calgary, September 26-27, 2008. Louise's stunning new dupioni quilts added an extra pizzazz to her ever-changing series of Indian and Chinese brocade quilts, showcasing the silks and techno fabrics she sells to fibre artists of all persuasions. Since its 2003 inception, Mostly Silk has established a province-wide presence, expanding into the Alberta market in 2006. In 2005 she was featured in the Japanese magazine Patchwork Quilt Tsushin.

In September Colleen Baran was given an Honourable Mention in the 2008 Designer of the Year Award sponsored by Western Living. In the spring she was a finalist with Framework Ring #23 in Fred Flare's 'The Next Big Thing' (NY, USA). In Sept/Oct she was also a nominee in the Cooper-Hewitt National Museum's Peoples Choice Award with 2 separate frings, 'I Miss You' and 'The Love Inside #5'. Baran is currently exhibiting in 'Putting the Band Back Together' at the Georgia Museum of Art in Georgia, US with a ring from her Cloud Series. September press features included an article in the Georgia Straight, the Vancouver Cityguide and in Western Living.

Julie McInlyre's Blessed Apron has been accepted into the international group exhibition titled "Icons", curated by Margaret Denny which is being held at Woman Made Gallery, Chicago, Illinois from November 21 - December 18, 2008. Blessed Apron is from Julie's Travel Stories series which debuted at Evergreen Cultural Centre last spring/summer. Using the full-length, bibbed "Grandma Apron" as the template, Julie hand-printed her grandmother's exquisite photographic images and sewn them by theme into uniforms her senior could have proudly and comfortably worn.

The National Academy of Needlearts is pleased to announce that Pam Godderis Dangerfield will be honoured with a "Lifetime Achievement Award" in Kansas City, Missouri March 17, 2009. This is the highest honour bestowed by the Academy, and is only given after careful consideration and deliberation by the Directors. It is awarded to the needleartist who, in the opinion of the Academy, upholds the highest ideals of the Academy.

The work of bead artist Sharmini Wirasekara is included in "MASTERS: BEADWEAVING" published by Lark Books. This publication is another in the "Masters

Series" from Lark books and showcases the work of 40 bead artists in mini portfolio format. It is a very inspirational book for all artists.

HILDE GERSON AWARD Submission Deadline Extended to January 30, 2009

Background

Established by the Crafts Association of BC in honour of Hilde Gerson, who was a long time employee of CABC, textile artist and an enthusiastic craft supporter, this new prize will be awarded biannually to a craftsperson who has demonstrated excellence, innovation and leadership in the BC craft community.

In 1998, the family of Hilde Gerson initiated a fund in her memory. In 2000, the Board of Directors chose to dedicate further monies to the fund, and establish an award. Hilde was a CABC Board member, and for 16 years was the CABC's bookkeeper. A tapestry artist, Hilde wove the seat covers for the office's Francis Lemieux chairs, adding to the CABC's permanent collection.

The recipient of this award will receive \$1,000. In addition, the Association will make every attempt to secure a venue for an exhibit of the recipient's work in the year or two following the receipt of the award. The recipient is responsible for getting the work to/from Vancouver.

Nominations Deadline

Nominations and all support documentation must be postmarked no later than January 30, 2009 (or hand-delivered by 4:30 pm on that day). For complete submission requirements please visit <http://www.cabc.nv/final2/Membership.htm#Awards>

CABC Welcomes the Following New Members

* Lisa Gray * Rick Knight * Julia Manitius * Sonya McRae * Damaris Oakley * Geraldine Rinkel * Christine Rio * Adam Russcher * Jessica Thistlethwaite * Deanna Welters

CABC thanks the following renewing members

* Art 10 Gallery * Mark Anderson * Virginia Baldwin * Heather Cairns * Donna Cochran * Brook Craig * Lundy Dale * Helen Daniels * Diane DeRoo * Frances Dickinson * Jennifer Etinger * Mary Filer R.C.A. * Nancy Gattland * Ailki Gladwin * Metal Garden Designs * Lyle Hamer * Ruth Hasman * Barbara Heller * Anne Horwood * Alison Horwood * Cathi Jefferson * Janis Dean Johnson * Karin Maria Jones * Vivian Krause * Naomi Levitin * Tamara Like * Anne Love * Cynthia Lyman * Lou Lynn * Samantha MacDonald * Jan Macleod * Linda MacNaughton * Anne Mauch * Barbara McCaffrey * Trish Moon * Janice Moorhead * Suzanne Naima * Margit Nellenmann * Diane Paterson * Teri Paul * Gillian Paynter * Joanne Peacock * Zoran Princevic * Kathleen Raven * Beverley Reid * Marty Renyard * Marty & Francine Reynard * Constance Rivers-Smith * Laurie Rolland * Mark Salusbury * Diana Sanderson * Ruth Scheuing * Shirley Searle * Judy Seeley * Peter Shaughnessy * Sharon Slusky * Brenda Stratton * Tobias Tomlinson * Yvonne Wakabayashi * Joanne Waters * Pat Webber * Jennifer Wood *

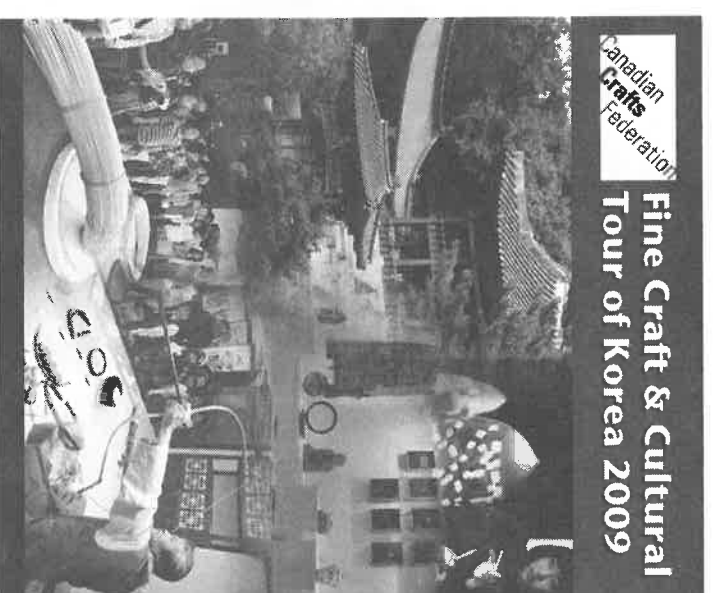
EXCITING OPPORTUNITIES Cheong Ju International Craft Biennale 2009 & 2010 Winter Olympics

Canada has been invited as the official guest country to showcase its craft artists at the prestigious Cheongju International Craft Biennale, to be held in the fall of 2009, in Cheongju, South Korea. The Canadian Crafts Federation and its partner provincial and territorial craft councils across the country are organizing this project from coast to coast.

Celebrating its 6th anniversary in 2009, the Cheongju International Craft Biennale is the largest and most extravagant fine craft-based biennale in the world. Over 1000 artists from more than 40 countries participate each year, with over half a million visitors in attendance during the month-long event. With a focus on high-quality functional and sculptural craft, the Biennale attracts attention from collectors, curators, academics, craftspeople and, of course, the public. The exhibition theme "Unity and Diversity" seeks responses from craftspeople on how they see their work in the context of the Canadian craft scene. Dr. Sandra Altkody will provide critical discourse on the definition of Canadian craft within the context of the theme. Members, affiliates and partners will have already received the call for entry for this exhibit from the CABC. Details on this national call for entry are available on our website under the "News" section and upcoming Canada-Korea Cultural Exchange webpage. Deadline for submission is March 2009 and hard copies from BC and Yukon artists must be sent to the CABC. An online submission process will be used and be available spring 2009.

The CABC has arranged an additional exhibition opportunity for BC craft artists, to be held at the Vancouver Museum and to be shown with a selection of works from Canada's submission to the Biennale in Korea, as well as a travelling exhibit of the fine craft from Korean artists. This exhibit, "2010: Unity & Diversity in British Columbia Contemporary Craft," will be held from mid-January through April 2010, and in particular, over the period of the Olympics and the Special Olympics. Artists in BC have the opportunity to submit work that addresses our regional identity in the context of the larger Canadian identity. This is an excellent opportunity to show our work to the world. The Call for Entry for the BC 2010 exhibit and details are available on our website under the "News" section. Deadline for submission is May 2009. An online submission process will be used and be available spring 2009.

Please note that B.C. artists may enter both Calls, and that the timing of the Calls allows you to submit to both with the same work, or with different pieces, as you see fit. Questions or comments please contact Raine or Calvin at the office.



Canadian
Crafts
Federation
**Fine Craft & Cultural
Tour of Korea 2009**



Jo Darts

Crafthouse
Manager

The Holiday Season arrived at Crafthouse in early November, when the shop was festooned with colours of silver and green. Busy little bees hung ornaments, made wreaths for the window and garlands for the front door.



Slip cast raku balls by Les Crimp of Nanoose Bay sell for just \$15. Les has been a potter for many years and established the Arrowsmith Potters' Guild.



This personable Santa in his pajamas is made by Laura vander Linde of sturdy stoneware. He sells for \$28.

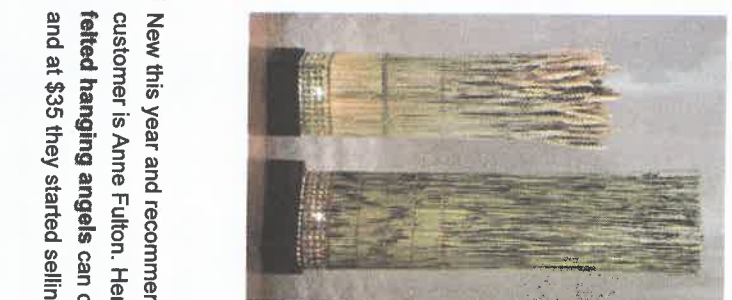
Copper enamel Scotties, Westies, angels, Christmas trees (\$18) and moose (\$22) are by Madeleine Chisholm. Enamel is made from powdered glass mixed with oil. This is painted and fired onto the copper base.



Fused glass angels, trees, apples and many other designs at \$14 and wreaths at \$48 by Darlene Kellett were some of our hottest sellers in 2007.



Don't forget Hanukkah. December 21 to December 29. This cheerful stoneware menorah is made by Laura vander Linde. \$245



These two lamps by Melanie Thompson are woven using basketry techniques out of corn, reeds and copper. The bases are steel and the whole framework slips off to facilitate changing the bulb. \$275 and \$375.

New this year and recommended to us by a customer is Anne Fulton. Her wool and mohair felted hanging angels can double as a tree topper and at \$35 they started selling well back in August!

New artists in the shop are jeweller Naomi Levitin (see image) potter Sue Griese (functional mixing and serving bowls) book artist Gwen Murray (mini-books in which to record the gifts that you have received. They also hang on the Christmas tree) and basket weaver Melanie Thompson (see image).

December hours:

December 1-23	10am to 6pm
December 24	10am to 3pm
December 25 and 26	closed
December 27-30	10.30am to 5.30pm
December 31	10.30am to 3.00pm
January 1-3	closed

We occasionally close the shop on Mondays in January, so please phone before visiting.

Our January sale runs from January 4-31. The general discount is 10% and members receive a 20% discount (please bring your membership cards)



The inspirational sayings stamped into the sterling silver earrings, necklaces and bracelets by Andra Walnes have always appealed to our customers. At \$35-\$110 it's easy to see why this jewellery remains a top seller. You can even custom order your own saying for an extra \$10. (Deadline is December 1 for this service in order receive it before Christmas).



February 19-22, 2009 marks the 4th anniversary of Granville Island's Winterruption. Crafthouse is collaborating with Capilano University ceramic students and members of the Vancouver Ikebana Association to present a window display of ikebana arranged in ceramic containers.

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Gallery Exhibits



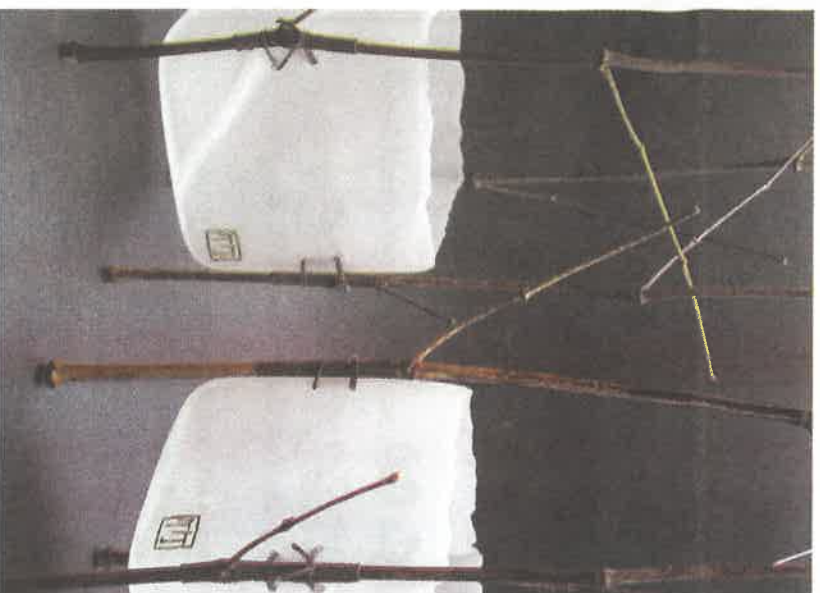
Calvin Taplay

Communications
Coordinator

Winter Light Reflections in Glass

Exhibit : December 4 - 31, 2008
Opening Reception: December 4,
6-8pm, Crafthouse Gallery

The Crafthouse Gallery is pleased to present Winter Light, an exhibition showcasing works from five of BC's leading glass artists: Jill Allan, Jeff Burnette, Julian Duertksen, Tammy Hudgeon, and Naoko Takenouchi. The exhibition features limited edition pieces, of fused and blown glass. Witness the extraordinary talent of BC's craftspeople, as they present stimulating handmade works that reflect their vision of winter. Visit the gallery to celebrate the arrival of longer days, and the transition into warmth with glass artists' luminous creations, reflecting different cultural traditions and each artist's interpretation of winter.



N. Takenouchi, Bamboo Lights

Feel the Love
Exhibit : February 5 to March 22, 2009
Crafthouse Gallery

The Crafts Association of BC is celebrating Valentine's Day, and is presenting original craft works made by hand. The Association is presenting Valentine themed pieces that evoke the season's spirit. There was a call for entry that was sent out in early October which has received numerous responses. Visit our website www.cabc.net at the end of November, 2008 to see the exhibitors for this upcoming exhibit.



Left to right : Rick Knight, Sonya McRae, Geri Rinkel, and Jessica Thistlethwaite

Fresh Craft: CABC Student Award Winner Exhibit
Exhibit : January 15 – February 1, 2009, Crafthouse Gallery

This exhibit promises to be quite exciting given the diverse background of the exhibiting artists. The exhibit includes the works of Rick Knight, Sonya McRae, Geri Rinkel, and Jessica Thistlethwaite. Sonya McRae describes herself as an "anarchistic, agitator", instigator' orphan since her mid-teens". She has studied at Langara College and is currently studying at the Nova Scotia College of Art and Design University. She is inspired by art that speaks to her. Her work is influenced by the world around her and her experiences in it. She is inspired by her friends. She is also inspired by art that is left in places that get eventually painted over or demolished.

Geri Rinkel works with stoneware

producing pottery that represents simplicity, familiarity, and comfort. She uses the female form as a source of inspiration. Her interest in textiles extends to her glazes which appear to dress the form of her work. Mother goddess archetypal imagery is found throughout her body of production. Jessica Thistlethwaite is interested in the interplay between concepts and her medium. She is interested in creating narratives within her forms and hopes that viewers draw their own narratives when viewing her pieces.

taper then soldered into the body. The wings are hammered out of a .5 mm thick sheet of Sterling to a shape that shows motion in the statue. Hammered out on a tree stump and forming mandrel, the wings proved to be challenging and rewarding. The wings are attached to the body by Silver rivets and copper washers.

New Exhibition Opportunity Joins CABC and the Vancouver Public Library

Exhibit : February 9 – March 31, 2009, Vancouver Public Library Special Collections

A recent partnership established between the Crafts Association of BC and the Vancouver Library promises to provide some exciting new opportunities for bringing fine craft into public view.

In 2007, then Executive Director of the Crafts Association, Yvonne Chui, was approached by the Vancouver Public Library with a proposal to provide exhibition space for CABC artisans in the library's downtown location. The benefits to this arrangement were immediately apparent, with the artwork enhancing the library experience for patrons, while raising the awareness of both the exhibiting artists and their work within the broader community.

Searching for an appropriate artist for the first exhibit, Yvonne recognized the perfect match for this opportunity, in the work of Sharon Reay, who held an exhibition entitled "Book Ends" at the Crafthouse Gallery, in November of 2007. The exhibition featured 6 sets of ceramic bookends, in which the story's characters appeared to be emerging from the pages of books. Each hand-sculpted piece had been created using high-fired stoneware clay, which had been extruded in "book" form by fellow

artist, Linda Doherty. Sharon then manipulated the forms, sculpted the characters and finished the pieces using clay slips, stains and decals. The result gave the impression of the literary characters, from a number of beloved children's tales, having come to life and escaped the confines of the printed page.

Intricately illustrated, some of these sculpted books featured hand-created, faithfully reproduced original illustrations from some well-known (and some forgotten) illustrators, as a tribute to the artists who had so enhanced and influenced Sharon's childhood, through the many bedtime stories read to her by her father. Others came from her own imagination, the development of which she attributes to constantly being read to as a child.

It is this passion for children's literature and the desire to promote reading to a new generation, that was really behind the exhibition. Sharon was thrilled to have the chance to partner with the Vancouver Public Library and be a part of this new enterprise with the Crafts Association of BC. Being teamed with the "Special Collections" department

of the VPL, which houses an amazing collection of first edition books collected over the past 100 years, was a dream come true. Some of the books in the collection had actually been ones which provided the inspiration for Sharon's work.

Opening February 9th and running through to the end of March, this is definitely a display worth viewing. Take the kids, or just go on your own. It is a chance to view some of the wonderful, original artwork done decades ago, by book illustrators who deserve to be remembered, as well as a chance to support a new initiative that can only be seen as a benefit to our local artists, the library, the CABC and the public.

Tips on the Jurying Process

By Amy Robertson

When the time comes for an artist or crafter to step beyond the confines of their studio and get their work out into the world, one of the first big steps is going through the jury process. The intention may be to sell at a market, take part in a show, or have your work on display at a gallery, shop, or museum. The first impression you make on the group of jurors is extremely important, and in your absence, the application must stand on its own. While the process is pretty straight forward, attention to detail is what makes or breaks your chances of acceptance. I spoke with a few experts and here is their advice.

Sally Michener came to Vancouver in 1973 after receiving her MSA in Cincinnati, Ohio. She has sat on juries for both small venues and large Provincial shows. For 25 years, she taught at Emily Carr Institute on Granville Island, focusing mainly on ceramics, but also instructed in painting, prints and sculpture. She is currently very involved in the Surrey Art Gallery and the Canadian Council for the Arts in Surrey.

According to Sally, some juries review the written material of all applicants before ever seeing the work. They are looking to see that all questions have been answered, that biographies are succinct and well written, and contact information is accurate. If you forget to include something, or ramble on about yourself, the chances of your work being seen may be over right then and there. Read the guidelines carefully, especially the timelines. Don't be late with your

submission.

Another of my sources, Sam Carter, stressed the delivery of the images as a key component. Sam has taught at Emily Carr for over 3 decades and has juried at the regional, national, and international levels. Craftsmanship of photography using neutral backgrounds and lighting, as well as proper labeling and format (jpg, tif, etc) will enable the jury to view your work with ease. In this day of technological advancements, images are more widely expected. If you can, get a professional to take the images. If this isn't possible and you are shooting them yourself, show them to your friends and colleagues whose opinions you respect. If you are sending actual pieces, ensure they arrive intact, and instructions are included should there be many parts.

This should almost go without saying. **SEND YOUR BEST!** Choose recent work that is coherent, pieces that work together, not a random selection of your best work over a long period of time. Quality of work is judged on both technical expertise and aesthetic value.

Find out as much as you can about the venue to which you are applying. Is the show portraying a theme? Are they looking for diversity, either geographically or in a certain medium? This can help you decide where to apply, and which works to send. And finally, don't be discouraged if you are not selected. Some call it rejection, but I encourage you to see it as a learning opportunity. If no explanation is provided, call them and find out what you can do to

improve. Maybe you just weren't what they were looking for at the time. They might be able to provide you with other options, either at a later date or somewhere else. Maybe there were too many similar applications. Whatever the reason, don't give up. Keep creating, keep growing, and continue to pursue the future of your work for the public eye.

Both Sam and Sally have ongoing commitments to the education and prosperity of crafters. At Emily Carr this winter, they will be offering Sam's course of Canadian Design and History of Craft online. At the CCA in Surrey, Sally is helping to promote a seminar on grant applications.

▶▶ continued from page 1

A Profile of Caroline Shuttle

Caroline is a member of the Ontario Craft Council and more recently of the CABC. For marketing purposes, for information about other glass artists and crafts people, upcoming shows and a look at what others are doing, she finds the information they provide very useful. Ranging from twenty-five dollars to thousands of dollars depending on the size and complexity of the pieces, her work is currently for sale in Ontario, British Columbia and New Brunswick. She has a website, www.elementsglass.ca—a name that "chose her, ... that had to be." There she writes, "Glass takes me to fascinating places and areas of discovery both within myself and its

own depths." So it seems that despite the dramatic turn that brought her inside, into her studio world, she has found, again, endless opportunities to explore, to problem-solve and to connect.

▶▶ continued from page 2

Taking the Time to Make the Place Right

Yvonne. Says Penny: "Amongst Yvonne's many skills and talents, what impresses me most is her ability to see a clear goal and move strategically towards it. Her approach is methodical and her thinking is organized." Says Jane: "I have learned so much from Yvonne. From the time she started her heart was embedded in a mission. She combines creativity, modesty, energy, and organizational ability. She is a visionary and a gifted communicator. People are drawn to her and she brings out the best in others." Our very best wishes go with you, Yvonne.

Errata

"Touching Hands" which appeared in the September / October / November 2008 issue of Craft Contacts was originally commissioned by the Canadian Crafts Federation. We apologize for this omission.

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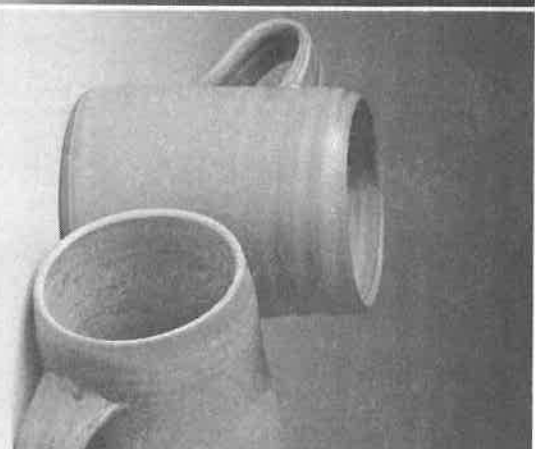
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Craft Calendar

Call for Entry

Deadline: January 1, 2009
Island Mountain Arts of Wells, BC is currently accepting submissions for the Summer 2009 & 2010 season. **Contact:** programming@imarts.com, www.imarts.com.

Deadline: February 3, 2009
The Campbell River and District Public Art Gallery invites proposals for exhibitions for the Main and/or Discovery Galleries for 2010. **Contact:** 250-287-2261, curator@craftgallery.ca.

Deadline: Ongoing
Proposals from visual artists to exhibit work in all media are invited to make submissions at anytime throughout the year. **Contact:** Kootenay Gallery of Art, History & Science, 250-365-3337, info@kootenaygallery.com, www.kootenaygallery.com.

Deadline: Ongoing
The Alternator Gallery accepts exhibition proposals from artists and curators. **Contact:** 250-868-2298, info@alternatorgallery.com

Deadline: Ongoing
The Pendulum Gallery has an on-going open call for exhibitions. **Contact:** Chris Keatley, 604-250-9682, chriskeatley@telus.net.

Deadline: Ongoing
Artists working in any medium are welcome to submit exhibition proposals to the Grand Forks Art Gallery. **Contact:** 250-442-2211, gfagchin@direct.ca.

Deadline: Ongoing

Applications to exhibit at the Dawson Creek Art Gallery are accepted year-round. **Contact:** 250-782-2601, http://www.dcartgallery.ca/submissions.htm.

Deadline: Ongoing
The Comox Valley Art Gallery seeks submissions from contemporary art and craft artists. **Contact:** 250-338-6211, contact@comoxvalleyartgallery.com.

Deadline: Ongoing
The Surrey Art Gallery welcomes proposals for exhibitions in any media and in any subject area. **Contact:** Liane Davison, 604-501-5197, artgallery@surrey.ca.

Deadline: Ongoing
Centre A invites proposals for projects. **Contact:** Makiko Hara, Curator, Centre A, 2 West Hastings Street, Vancouver, BC, 604-683-8326.

Deadline: Ongoing
The Oxygen Art Centre welcomes proposals for exhibitions on an ongoing basis in any media. **Contact:** Oxygen Art Centre, #3 -320 Vernon Street, Nelson, BC, V1L 4E4, debt@oxygenartcentre.org.

Deadline: Ongoing
The Curatorial Committee of the Art Gallery of Greater Victoria reviews all submissions on a regular basis. **Contact:** Lisa Baldissera, Art Gallery of Greater Victoria, 1040 Moss St., Victoria, BC.

Deadline: Ongoing
The Evergreen Cultural Centre accepts unsolicited proposals at any time for its art gallery. **Contact:** Ellen van Eljnsbergen, Evergreen Cultural Centre, 1205 Pinetree

Way, Coquitlam, BC.

Exhibitions

Until December 24, 2008

"The Shape of Seven-Out of the Basket." Okanagan Basketry Guild Group Exhibition. Grand Forks Art Gallery, 7340 - 5th Street, Grand Forks, BC, 250-442-2211.

Until December 24, 2008

Barbara Marchand, "Okanagan Storytelling." Vernon, BC, 250-545-3173.

Until December 31, 2008

"Art & Living." Van Dop Gallery, 421 Richmond Street, New Westminster, BC, 604-521-7887.

Until January 4, 2009

"Postmodern Porcelain". A selection of postmodern porcelain that embody the best characteristics of the genre. Gardiner Museum, 111 Queen's Park, Toronto, ON, M5S 2C7, 416-586-8080, Fax: 416-586-8085, mail@gardinemuseum.on.ca.

Until January 4, 2009

"Needles and Pins: Textiles and Tools." Rare and never-before-seen textiles and antique tools will be on display. Museum of International Folk Art, On Museum Hill, 706 Camino Lejo Santa Fe, New Mexico 87505, USA, 505-476-1200, Fax: 505-476-1300, http://www.internationalfolkart.org.

Until January 9, 2009

"Funny Glass." Espace VERRE, Centre des métiers du verre du Québec inc., 1200, rue Mill, Montréal, QC, H3K 2B3, 514-933-6849, Fax: 514-933-9830, administration@espaceverre.qc.ca, www.espaceverre.

Street North, Waterloo, ON, N2L 2Y5, 519-746-1882, Fax: 519-746-6396, info@canadianclayandglass.ca, http://www.canadianclayandglass.ca.

November 7 - December 2, 2008

Michelle Mathias--glass animals. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, shop@circlecraft.net, http://www.circlecraft.net.

November 12 - December 31, 2008

Maggie Tchir, "Prayers." Grand Forks Art Gallery, 7340 - 5th Street, Grand Forks, BC, V0H 1H0, 250-442-2211, Fax: 250-442-0099, gfagchin@direct.ca, http://www.galleries.bc.ca/grandforks/index.html.

November 13 - December 20, 2008

"Positively Petite Miniature Exhibit." Atrium Gallery. Also, Laura Murdoch, "Glow." Place des Arts, 1120 Brunette Avenue, Coquitlam, BC, V3K 1G2, 604-664-1636, Fax: 604-664-1658, info@placedesarts.ca, www.placedesarts.ca.

November 15, 2008 - January 31, 2009

"The Spirit of the Season." Van Dop Gallery, 421 Richmond Street, New Westminster, BC, V3L 4C4, 604-521-7887, info@vandopgallery.com, http://www.vandopgallery.com/.

December 5, 2008 - March 22, 2009

"Religious Arts of Asia." Art Gallery of Greater Victoria, 1040 Moss Street, Victoria, BC, V8V 4P1, 250-384-4101, Fax: 250-36-3995, http://aggv.bc.ca.



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Louise M. Jackson, had to say :

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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 Mariana 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! "

205-873 Beatty Street, Vancouver BC, V6B 2M6

Telephone: 604-662-8985 Fax: 604-662-8986

E-mail: mariana@qas.bc.ca



Call for Entries

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