

Craft

CONTACTS

CRAFTS ASSOCIATION of BC

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MEMBER PROFILE Cindy Anderson

Cindy Anderson can throw a pot with one hand, make a five star potato salad with another, entertain her grandchild with a third and answer the phone with a fourth. Of course, she only has two hands, but she certainly can multi-task when the occasion arises. By contrast, her understated porcelain bowls give no evidence of an eventful life; their inverted, conical shapes are calm made visible.

Anderson says she threw her first wobbly pot in 1978 and found herself instantly in love. Between 1978 and 1987 she cranked out mugs, casseroles and bowls to support herself and her four daughters. Working in her rented Roberts Creek house, she refereed the kids and saved pennies towards one kiln, then another. She supplied a number of retail stores along the coast. Times were good when she could take her pots to a craft fair and sell them all. When times were bad, she turned to welfare.

In trying to get off this roller coaster, Anderson took a job in the office of a tree planting company. But a longing for change finally made her migrate to the city, wanting to see if she could cope with academic life as a 40 year old. Cope she did, attending Langara College and UBC from 1989-96 working toward a degree in psychology. Yet dissatisfied with all of the options for specialization. In deciding on a direction, she was glad she hadn't parted with her pottery equipment, despite several offers, and in 1997 her hands were back in the clay.

This time around, Anderson decided she wanted to focus on one-of-a-kind works. She chose porcelain for how it takes glazes and especially for its capacity to allow fine

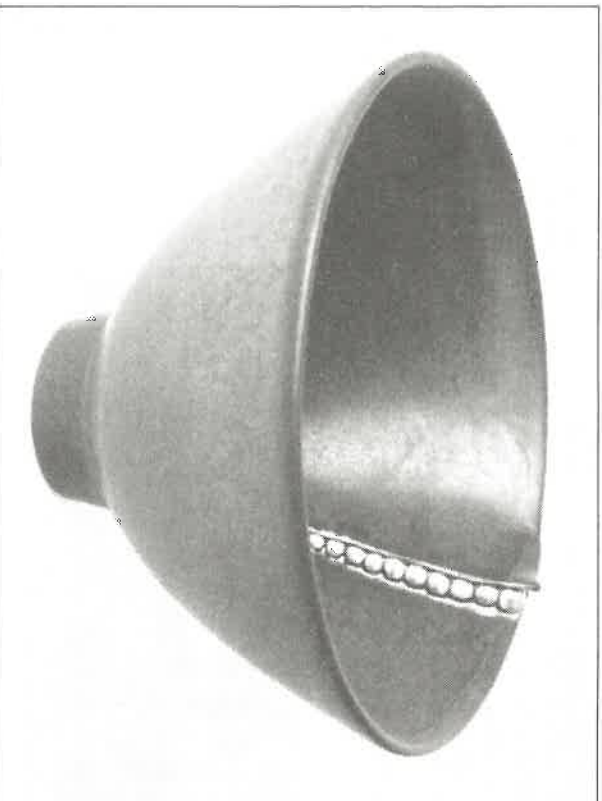


Cindy Anderson

sculptural details. She has experimented with carving ornate pedestals to counterbalance her simple bowls. More recently, she adds some sculpted comment to the edge of the vessels: a curled ripple that turns into a hole or the illusion of beads strung across a ribbon. Anderson often uses a dark 'eggplant' glaze on the outside to contrast insides which can be like melted raspberry ice cream or the neon turquoise of a glacier-fed lake. Some bowls she elects to leave simply white, the form and sparing use of detail standing alone.

A series currently in progress features references to sewing notions - all in trompe l'oeil porcelain: black bowls with buttons up the side like Victorian era boots, others with hooks and eyes, a toothy silver zipper, or crisscrossed lacing. The nod to textiles is there in "patchwork" mosaics Anderson has made from broken shards and test tiles

which she saves, just as she once saved pieces of cloth to sew clothes for her daughters. Painted-on glaze mimics the embroidery that punctuates a crazy quilt. A series of porcelain masks let the clay edges wrinkle and gather, like cloth stretched over a sleeping face.

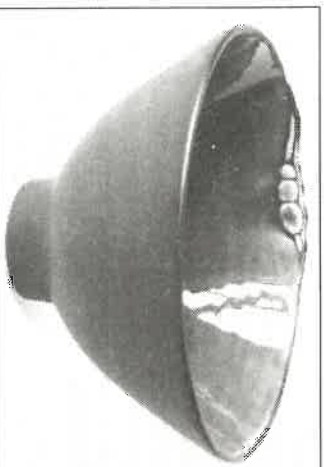


Cindy Anderson, Black Bowl with Lenils

Anderson works 4 days a week at her day job as secretary for the BC Public Interest Advocacy Centre, a small, not-for-profit law office that represents groups that, on their own, would not have the means to set forward their interests on issues of public concern. Their anti-poverty stance sits well with Anderson's own experience. Sometimes she will work in her studio in the evening, but usually she looks forward to three days off to have uninterrupted time. She says the job allows her the luxury of a dental plan and of pursuing her own vision. Her creative process is a "problem solving mode", where one thing leads to another until the entire weekend is absorbed.

In 1995, she and her husband King Anderson, also an artist, bought a live/work studio on East Hastings Street. He has built her a Plexiglas enclosure in the corner, where she has her electric kiln, a fan to exhaust fumes, shelves, buckets, potter's wheel and works in various stages of completion. Only half-joking, he says the only way to coax her out of the studio is with food.

As her parents and brother were all teachers, Anderson was well aware of the commitment of energy and time required to teach. Beyond giving a few community courses in ceramics, she says she has avoided teaching as a way to supplement her income. She currently sells work in Craithouse and Handworks, a gallery in Oliver, B.C. Annually, she holds a studio sale which she promotes to customers through her email list. She finds this is enough for her current output and adds that she would not approach a gallery unless she could commit to keeping them supplied. Eventually, she and her husband hope to move to Hornby Island. Well aware of the calibre and variety of potters already there, she doesn't see them (or herself) as competition. She feels every crafts person has a different statement to make. Despite many interruptions and demands, hers is made through an ongoing commitment.



Cindy Anderson, Black Bowl with Rose

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

Upcoming Craithouse Gallery Exhibitions in 2005

June 2 - 26. Erin Dolman -
"Beyond Adornment"
Opening Reception: Thurs, June 2, 6-8 pm
Erin Dolman explores the idea of the talisman in her "Under Glass" series of wearable jewellery. Through the use of non-traditional materials, such as moth wings, prayer cards and skeletal leaves, Dolman challenges the notion of what is precious.

July 1 - 31. "Maple: Our Nation's Tree"
Opening Reception: Friday, July 1, 6-8 pm
To celebrate Canada Day, this group exhibition will feature Bruce Campbell, Neno Catania, Ron David, Ludger Paus, Larry Stevenson, and Bryan Tyson, presenting bowls, furniture, boxes and sculpture made from maple.

Aug 4 - 28. Alwyn O'Brien -
"Wandering Arcadia:
New Works in Clay"
Opening Reception: Thursday,
Aug 4, 6-8 pm

O'Brien's work references the impact of mining and industry on the mythical Northern landscape, as well as the cultural overlay between First Nations People, European settlers and tourism. Through her ceramic pots, O'Brien examines the ways in which the concept "Arcadia" has been embraced and invoked by various groups as an idealized landscape and a historically dominant motif in ceramics.

Sept 1 - Oct 2. Exhibition
"To Be Announced"
Opening Reception: Thursday,
Sept 1, 6-8 pm
This exhibit will transform Craithouse Gallery into a beautifully crafted domestic space, featuring hand-made fine craft items, specifically designed for the home.

Oct 6 - 30. Eleanor Hannan -
"She Breaks Down: the Nature of
Cloth and the Body"
Opening Reception: Thursday,
Oct 6, 6-8 pm
Textile artist, Eleanor Hannan, creates figurative embroideries on linen and silk to reflect the break-down process and to penetrate to a deeper, unexpected beauty.

Nov 3 - 27. "Teapot Stories"
Opening Reception: Thursday,
Nov 3, 6-8 pm
A teapot is more than a vessel that holds hot liquid. Throughout numerous cultures and countless years, the teapot has been the catalyst for friendship and communication. It has brought people together in times of mourning and crisis while bonding others in friendship. This invitational group exhibition highlights the ubiquitous teapot and what it means to people.

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President's Message



Theresa Negreiff
Bullock

Happy Spring Everyone! This is the season for fresh starts and here at the CABC it is no different. After our successful April Annual General Meeting, we are very pleased to be launching a new phase in our organization with a revitalized and expanded board of directors. Elsewhere in this newsletter we will introduce you to these talented individuals who are committing their time and skills to guiding CABC into the future.

Exciting days lie ahead for the rest of 2005. At the end of April, we received word that our funding application to AP0D was successful, allowing us to undertake a fundraising strategic planning session with a professional fundraising consultant. This process will allow us to focus on how we can build capacity as an organization to effectively fundraise in order to meet our mandate and program objectives and also to broaden our array of fundraising activities. (We always welcome new members to our Fundraising Committee, it's not as scary as it sounds - remember, it's FUN-raising!)

We are also actively planning for the 2007 Year of Craft in partnership with our members and other organizations as well - your ideas and energy also very welcome here.

To learn more about the many projects we have planned for the months ahead - there are too many to list here - I hope you will join us for our first annual open house coming up on June 16th. Bring a friend and hear about what we hope to accomplish, and tell us what you hope to see in 2005. For out of town members, there will also be a virtual open house so that you can participate from a distance. We'll look forward to seeing you there!

COME VISIT US!

CABC Open House
Thursday June 16, 7 pm
1386 Cartwright Street,
Granville Island, Vancouver
604-687-6511 to RSVP

Meet other members, the Board,
volunteers and staff, and learn
all about our many programs!

Executive Director's Message



Heather O'Hagan

Good news to report: BC Arts Council funding for 2005 was approved and continues to be a stable source of income for the CABC. This is especially important this year since we are experiencing slower than expected sales in the Shop. Gallery sales are on target, however, with some great shows by Leslie Richmond, Ruth Scheuing, Jeff Burnette, and the many talented artists who participated in "Celebration of Ceramics" and "Emergence". The exceptional work exhibited so far this year has covered all the bases - cutting edge, inspirational, and the "best of".

Last Spring, the CABC received funding from Arts Partners in Organizational Development to conduct an organizational assessment. This review confirmed that our greatest need was fundraising and to that end, we applied for additional funding to hire a consultant to guide us through the development of a 3-year fundraising plan to ensure long-term stability for the Association. We were successful in this latest application and have just contracted a consultant to lead us through the process. With an expanded board and a firm fundraising plan in place, we should be able to carry the organization through the years ahead.

We're awaiting word on another application for funding assistance: HRDC's Summer Career Placement positions will be confirmed once we receive notification that we were successful in our funding bid for a Fundraising Assistant and Gallery/Communications Assistant.

Our 2004 Members Survey indicated that members would be more interested in attending the CABC's Annual General Meeting if an educational program was offered. In April, we presented "Success Stories" along with the AGM and as a result, many more members attended. There will be another chance for members to gather when the CABC holds its first-ever Open House on Thursday, June 16th. Please bring a friend or associate and drop by for this informal get together.

We'll be hosting a Canada Day event of Granville Island again this year. The entire Ocean Artworks Pavilion will come alive with wool-related demonstrations and a fundraising workshop activity. If you're able to volunteer on that day, please call and let us know, since this annual event requires many helping hands.

CABC members were kept busy with community-related activities earlier this year. Eight members from the Lower Mainland, Sunshine Coast and Vancouver Island spent a day in Comox jurying for the 2005 Filiberg Festival. Erin Dolman, Eric Allan Montgomery, Dianne Young, Les Crimp, Sandra Ramos, Bruce Campbell, Dominique Bréhaul, Jane Kenyon, and I formed the jury this year. Our Regional Representative from Prince George, Cheryl Parker, attended Assembly of BC Arts Councils meetings held in that City, and Chi Cheng Lee and Candace-Thayer Coe staffed a booth at the 2005 Arts Symposium and Suppliers Market in North Vancouver so that we could present our benefits and services to a new market.

Our Membership Committee has expanded on an initiative to offer CABC Membership Awards to selected graduate students from craft-related programs throughout the Province. New this year is an opportunity for students to participate in a 2006 juried show of selected award winners. To date, we have presented awards to students from Capilano College, Langara College, and Vancouver Community College and will be doing the same for Kootenay School of the Arts at Selkirk College and Thompson Rivers University.

The Craft Year 2007 Committee continues to plan for that year's big splash across the country. We're still working out the details but if sufficient resources are in place, it is likely that we will hold an off-site exhibit, a one-day symposium, and possibly create an informational brochure. The CABC will play a major role in coordinating and disseminating information regarding craft-related initiatives held throughout the Province in 2007. Once again, please contact us with any exciting plans you may have for that year.

Congratulations go to jeweller, Erin Dolman, who is a proud recipient of a new annual Provincial award. Board members Linda Tang, Barbara Cohen, and I were honoured to be able to join Erin in celebration of the first BC Achievement Awards presentation held on April 12th at the new Shaw Studios in Vancouver.

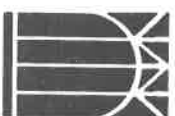
Our Volunteer Party in April was lots of fun with guests enjoying yummy French pastries, coffee, tea and conversation. Many, many thanks go to all our wonderful volunteers who gave so much to the CABC over the last year and to BC Gaming for funding the event. We welcomed several new and talented volunteers this Spring: Laura Murphy, who is serving on the Communications and Fundraising Committees; Candace Thayer-Coe, who has joined the Gallery Committee; Rebecca Pasch, who is assisting on the Education Committee; Corrine Norbraten, who is helping with Surprise Packages, and Celia Pickles, who has returned after a short absence to assist in the Shop. I also want to extend a warm welcome a new staff member: Kirsten Chursinoff accepted the position of Assistant Shop Manager and began her job on April 1st.

We have a few special projects in the works right now. Through ArtsNow, we are researching the possibility of introducing a Mark of Quality for BC craftspeople. Another project at the pre-planning stage is the possibility of working with community partners to create a new, sustainable building for the CABC. There is lots of interest in the project but many details, including financial considerations, need to be worked out before we proceed. Another initiative is a proposed craft fair on Granville Island for BC Day, 2006. Our landlord, CMHC, has approached us with the offer and will provide a modest administration fee for the project. We'll keep you posted on all these initiatives as they develop.

One last item to report is that our Market Intelligence Report for the Buyers Market of American Craft has been posted on the Canadian Crafts Federation website at www.canadiancraftsfederation.ca. If you'll remember, the CABC was contracted by the Dept. of Canadian Heritage/Dept. of Foreign Affairs and International Trade to report on this major American wholesale craft trade show. We will soon have the Report available for viewing on our own website.

Hope to see you at the Open House!

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



Granville Island



BRITISH
COLUMBIA
ARTS COUNCIL
Supported by the Province of British Columbia

craft CONTACTS

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Bryan Fair, Treasurer
Jane Kenyon, Secretary
Barbara Cohen
Deb Dumka
Chi Cheng Lee
Kathryn O'Regan
Brigitte Rice
Sid Sampshire
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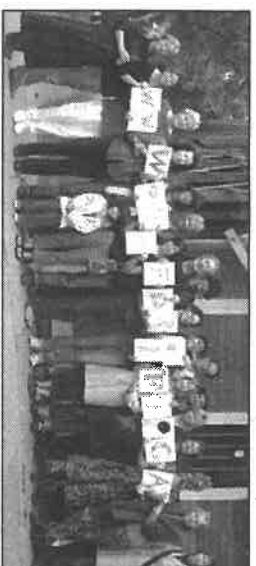
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- Calvin Taplay, Communications Coordinator
- P/T Crafthouse Assistants:
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Aitsuko Yoshimura & Qasira Farooqi
- Sandra Ramos, Newsletter Designer

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

Please send all comments and/or letters to the Editor, Calvin Taplay, calvin.taplay@cabc.net.



Members of "The Drift", started by CABC member, Jennifer Etinger.
www.the.drift.ca

CABC - Board of Directors for 2005 / 2006



From left to right: Theresa Negreiff Bullock, Barbara Cohen, Lee Kathryn O'Regan, Deb Dunka, Sid Samphire, Sharon Slusky, Jane Kenyon, Brigitte Rice. Missing: Bryan Fair, Linda Tang

Barbara Cohen
After attending Sheridan College, Barbara worked as a textile artist for 18 years. She taught fiber techniques through Continuing Education artists' portfolios. It was a 'chance' meeting with a prehistoric tooth 6 years ago that led her into the field of jewellery. Her fossil jewellery then acted as a springboard for using other non-traditional materials. Barbara contributes to various CABC fundraising initiatives.

Theresa Negreiff Bullock - President
Theresa first became involved in the arts in her Kootenay hometown where she enjoyed promoting art and crafts as a writer, graphic designer and communications coordinator. Over the past 12 years, she has worked and volunteered extensively with non-profit organizations in the arts, environment and social justice fields, and is currently employed as the Director of Funding for Friends of Clayoquot Sound. In her free time she enjoys making beaded jewelry and felt puppets. Theresa joined the Board in after learning about the CABC through Volunteer Vancouver's Boardmatch program.

Deb Dunka

Deb Dunka is a practising craftsperson living on an island in the Strait of Georgia. Her textile work, grown from a life long love of functional fabric things, is shaped by her distant background in electrical engineering, and more current Textile Studies at the Anna Templeton Centre, St. John's, Newfoundland. She has been part of community boards for many years, primarily dealing with local issues in public education.

Bryan Fair - Treasurer

Bryan works as BCIT's Technical Advisor for online learning and teaches faculty throughout the province to effectively use the Internet for education. Bryan's other careers

member kudos

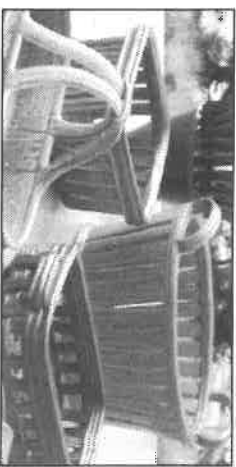
Congratulations to Erin Dolman of Holy Cross Designers, Winner of the 1st Annual British Columbia Creative Achievement Award. This award was launched in 2004,

and given to five recipients, to recognize outstanding work in applied art and design in BC. The British Columbia Achievement Foundation is an independent foundation established with an initial foundation of \$6 million from the Province of BC. The Creative Achievement Awards are one of three initiatives of the foundation. The others are the BC Community Achievement Awards recognizing those who have made a significant contribution to their community, and the BC Award for Canadian Non-Fiction recognizing excellence in literary non-fiction. For more information about the recipients, please visit www.bcachievement.com. The Call for entries to the 2006 BC Creative Achievement Awards will be made in the Fall of 2005.

"Contemporary Icons": juried on-line exhibition includes 3 tapestries by Barbara Heller
www.caladargallery.com

"For this exhibition we have received the most provocative work yet. It was extremely difficult to make our choices, due to the amount of amazing entries! We followed a formula that tended toward both the obvious statement and the most subtle realizations of the modern icon. The result is a moving collection of work dedicated to exposing our deep realities and objects of reverence. There is also a humorous note to the exhibition, with irony being a running theme throughout the works! The dates for the on-line posting of the exhibition will be May 1 - May 31, 2005. After that, the exhibition will be available for viewing as an archive."

Linda Doherty recently received a British Columbia Arts Council grant for the creation of new works. Her exhibition titled "a ticket: a tasket" was on display at the Gallery of BC Ceramics from May 5th to 30th.



Linda Doherty, Ceramic Baskets

Debra Sloan received her BFA from Emily Carr Institute of Art and Design in May 2005. She started her degree in 1971 at UBC in the Arts One program, attended Emily Carr from 1979-1982, returned in 2003/04, and finally

have been in the areas of accounting and retail merchandising. He is an avid collector and has a passion for glass.

Jane Kenyon - Secretary
Jane Kenyon is a West Vancouver textile artist who has been working full-time at her craft for the past 15 years. Her past board experience includes serving on the Bowen Island Arts Council and the Association of Northwest Weavers. She has served as a juror for the CABC in the capacity of textile specialist.

Chi Cheng Lee

After attending Parsons School of Design, Chi worked as a studio jewellery artist, creating one-of-a-kind and limited addition art jewellery for over 20 years while living in New York, Hong Kong and now in North Vancouver. Chi's past careers have been in commercial jewellery design and production manufacturing, marketing, event planning, and retail merchandising and sales of educational toys. Chi has been involved with various non-profit groups and sits on the CABC Education Committee.

Kathryn O'Regan

Kathryn has worked as a ceramic artist and painter for the last 25 years. In 2003, she was invited to deliver workshops in Australia and New Zealand at venues such as the Sydney College of Art and Australian National University. Her 5-month stay culminated in an artist-in-residency at the University of Tasmania. Kathryn has an interest in fundraising, exhibition coordination and assisting in the planning of 2007 Year of Craft.

Brigitte Rice

Brigitte is textile artist who graduated from the Textile Design Program at Capilano College. Since graduation, she has been the regional representative for the Surface Design Association, an international non-profit organization based in Kansas City, and acted as president of the Vancouver Guild of Fabric Arts for several years. Currently, she is creating one of a kind wearables, using the knitting machine, machine embroidery, dyeing, screen printing and piecing.

Sid Samphire

Sid received his art education in England. Initially, Sid trained as a painter but developed an interest in clay after his wife had obtained clay mural commissions in the early seventies. Sid has shown his work at various fairs and group exhibitions in B.C. Since retiring from teaching he is now able to focus more attention on working with clay.

Sharon Slusky

Sharon brings to the CABC her skills in the field of finance and experience working with boards of directors and various non-profit associations. An avid quilter, Sharon serves on the Fundraising and Shop Committees.

CABC Thanks the Following Renewing Members:

- Gibsons Landing Fibre Arts Festival
- Starfish Glassworks
- Judy Alexander
- Cindy Anderson
- Ronald Appleton
- Appleton Galleries
- Virginia Baldwin
- Kate Barber
- Sheila Beech
- Sharon Brumpton
- Jeff Burnette
- Sharlene Christopherson
- Anna Clark
- Joanne Copp
- Pam Dangerfield
- Elizabeth de Balasi
- Rhys del Valle
- Katie Droho
- Nina Dunka
- Joan Duquette
- Judi Dyerle
- Jennifer Fedorink
- Matthew Freed
- Kirsten Fritz
- Elaine Futterman
- Lorne Gray
- Moira Greaven
- Jean François Guimond
- Janet Helm
- Jen Heibert
- Mariana Holbrook
- Vera Horsman
- Brian Hoyano
- Shirley Inouye
- Ian Johnston
- Nigel Jones
- Jannie Kealy
- Kimiyo Kitamura
- Keiko Kiyota
- Alison Kobayhnyk
- Ellen Kocher
- Jean Kuwabara
- Mikel Lefler
- Margaret Logan-Leong
- Liach Lotan
- Jennifer Love
- Judi Macleod
- Joseph McCaig
- David Milligan
- Wendy Murphy
- Yoriko Oki
- Heide Otto
- Gillian Paynter
- Anne Rayer-Gould
- Andrea Maria Roberts
- Adele Samphire
- Sid Samphire
- Debra Sloan
- Linda Spence
- Ioan Taylor
- Melanie Thompson
- Jessie Turner
- Brian Tyson
- Svea Vatch
- Andrea Waines
- Janet Wallace
- John Werle
- Lori Wilson
- Susan Wood
- Ikuyo Yamamaka

Linda Tang
Linda is an entrepreneur in natural and organic home textiles, furnishings, and decor. She is currently the President of Dream Designs on Commercial Drive, which retails, manufactures, and wholesales sleep, spa, meditation, and décor products. She is passionate about arts and crafts, and hopes to meet like-minded people. She brings to the Board her knowledge and experience in business and management. Linda joined the Board after learning about the CABC through Boardmatch.

CABC's Donors and Supporters in 2005

We are extremely grateful to the following donors and supporters:

Annual Operating Assistance

- The Province of British Columbia through the British Columbia Arts Council
- The Vancouver Foundation, Matching Endowment Grants Program
- CMHC Granville Island

Program Assistance

- For Publications, the Resource Centre & Website:
- The Province of British Columbia through Gaming revenue

for Crafthouse Gallery:

- The Province of British Columbia through Gaming revenue
- Human Resources Development Canada - Summer Career Placement Program

for Education:

- The Province of British Columbia through Gaming revenue

Scholarships/Awards Assistance

- Grace Cameron Rogers Award - family of Gail Rogers
- Hilde Gerson Award - family of Hilde Gerson
- The Filberg Festival Award (details on the Filberg Heritage Lodge & Park Association)

Fundraising Assistance

- ArtsPOD/V.A.S.T.

Financial Support from the Community

- Anonymous
- Elizabeth de Balasi
- Pam Goddards
- Dangerfield
- Fancy Glass Creations
- Joachim Ludwig
- Dawn Russell
- Candace Thayer-Coe

Donations In-Kind from the Community

- Dream Designs Co. Ltd.
- Eddie's Hangups
- Nina Kiss
- Mioara Original Silk
- Pacific Institute of Culinary Arts
- Slightly Bent
- Sunshine Coast Natural Gift Company
- Trudy Van Dop
- Arts & Cultural Guide to British Columbia

This list was prepared on May 10th. We sincerely apologize if we missed your name anywhere in these listings.

CABC Welcomes the Following New Members:

- Amanda Davis
- Alexis Swanson
- Lawrence Allen
- Susan Andrews
- Grace Karen Bagayawa
- Colleen Baran
- Dan Bergeron
- Jane Butler
- Li Chuan Chang
- Sid Dickens
- Linda Doherty
- Sylvia Escobedo
- Jack Ford
- Nancy Gattland
- Connie Glover
- Marie Heath
- Gordon Hutchens
- Meg Ida
- Jennie Johnston
- Jenny Judge
- Danny Linelham
- Joane Love
- Judy McCaffrey
- Katherine McVannus
- Judy McQueen
- Caroline Miller
- Lou Milner
- Anna Milton
- Valerie Morris
- Carrie Ng
- Rachel Nicol-Smith
- Louise Phillips
- Leon Popik
- Manuel Queiroz
- Frederike Rahm
- Jenny Ross
- Gayle Schmidt
- Bonnie Scott
- Wakako Sekimoto
- Linda Spence
- George Stephenson
- Gail Szolosi
- Bei Linda Tang
- Chikako Tsurasaki
- Ellen Walde
- Juliet Zacks

Craft Fair Talkback Session

A panel presentation was held on March 16th, 2005 at the Alliance for Arts & Culture in Vancouver. The panel included:

Mark Anderson (silk scarves); Erin Dolman (jewellery and metal art); Suzanne Nairne (jewellery); Graham Eagle (architectural wood pieces); Louise Jackson (products for art quilters); Moderator - Chi Cheng Lee (jewellery), Chair of the CABCs' Education Committee.

Following is a brief summary of the key points:

How to Select a Show

- many local shows are held in November - pick a couple to start out
- start with the smaller shows and work out the details before moving on to the larger ones
- it's good to practice at small school sales
- go to several shows; see what's there and what people are selling
- summer craft shows are better for a few big sales
- with summer shows, there is more freedom to make the work you want to make
- out-of-town shows are expensive - it takes 4 days to do a 2-day show
- several craftspeople on the panel are doing bigger shows and fewer shows
- check online for juried shows
- ask other craftspeople how well a show is organized
- "walk" the shows; talk to crafters

What Makes a Good / Bad Show in Terms of Sales?

- what is the "best show" varies with the individual craftspeople
- sales depend on who attends and what mood they are in
- to boost sales, keep trying new things with your shows
- repetition of product offering at shows hurts your sales
- you can never really tell how you're going to do
- people don't purchase the higher priced items at Christmas

Applying for Shows

- some craft show organizers want to see photos of your booth to see what your design sense is
- it's best to send slides - a dot on the bottom left hand side is the standard
- it's important to read the application thoroughly
- the Filberg Festival application is long, but it shows that they are very well-organized
- even when you are putting something in for jurying, have a nice presentation
- send a complete application
- don't leave the application until the last minute
- call organizers if you don't understand details on an application form
- when applying for a juried show, send the best in each series and include photos that show the series
- one panel member makes pieces just for juries
- sometimes you can't tell why you didn't get into a show

Tips to Help Booth Sales

- you need to have good lighting since the light is usually flat
- have pools of light with some items high-lit
- some shows limit the wattage you can use; check for this in the application
- a stool is good to use because you are eye-to-eye with the customer
- use a credit card machine; 85% of purchases are made with a credit card; join the CABC to get a good rate
- engage your customers; don't just sit and read the newspaper
- "steal ideas" but be honest about looking at others' booths; don't take photos of others' booths
- look at others' work
- don't alter your price from what you sell it for in galleries
- make pieces for a particular market

Comments About Particular Shows

- FabFair (Vancouver) is a good, new show; everybody who sold there did well
- West Vancouver Secondary School is a good show
- the East Vancouver Farmer's Market is recommended

Craft Year 2007 Année des métiers d'art

"Craft Year 2007" Planning News from the Canadian Crafts Federation

The Planning Committee for "Craft Year 2007" has been meeting on a weekly basis via teleconference and uses a message board supplied by the Alberta Craft Council as a working communication tool. The Committee has been successful in establishing the Guiding Principles for all events under the Craft Year 2007/Année des métiers d'art banner. The provincial and territorial councils have been asked to use these guidelines as a basis upon which to develop their own terms of reference for projects.

The committee has sent out letters to museums and galleries, encouraging their participation and support throughout 2007. We have also requested that her Excellency the Right Honourable Adrienne Clarkson endorse or officially proclaim 2007 as the Craft Year/Année des métiers d'art. An introductory website page will be up and a full media campaign is being developed alongside a pro-bono design competition for the logo and graphics which will accompany it.

The provincial and territorial craft councils are asked to identify special events which will be taking place under the 2007 umbrella for posting to the website. We are very excited to see the NSCAD Conference and the CODA Conference among the list of confirmed events!

Betty Gornley, Administrative Director,
CCF/CMAA April 1st, 2005

- doing the Filberg Festival is great; it's like going on a holiday
- Best of the Northwest (US) in April and November are big shows
- the Bellevue Art Museum (US) shows are of high quality
- all Heritage Hall (Vancouver) shows are good
- Granville Island Public Market is good because it attracts tourists and people who wouldn't normally look at craft
- you can build up your client base by selling at the Granville Island Public Market

Promoting Your Work Through Craft Shows

- travelling to do outside shows expands your market
- people check your web-site after a show
- when you do smaller, local shows, you are showing that you are interested in the community and, therefore, you build your customer base
- gallery reps come to shows, as well
- sell an aesthetic

Selling in the US

- you must have a broker if you are taking \$2,000 or more in product over the border
- UPS Chain Solutions are good brokers
- you can expect to pay 15% over and above your product for brokerage services
- don't take a canopy with you; US Customs won't let it in because it is considered textile
- one craftspeople had to flame-proof her tent fabric at Best of Northwest show
- list what products you have and their value (somewhere between retail and wholesale)
- find out from the broker what details you have to know about your product
- you'll need a Certificate of Destruction as proof that you are bringing your items back into Canada
- it's good to have photos of your more expensive pieces
- you, personally, are not allowed to sell your work in the US, so you need a letter from an American citizen (with his/her social service number) stating that he/she is selling for you
- you can go to the US, do the selling, but you are not actually allowed to collect money from the sales because you don't have work-in-progress papers

GUIDING PRINCIPLES

1. Craft Year 2007 is designed to enchant, engage and educate all Canadians about craft (as a unique cultural activity; one that combines science, art, technology, tactility, an ancient, trans-cultural history, and a dynamic, contemporary, professional practice).
2. "Inclusivity" All aspects of craft and making, in all cultural groups, traditions, contemporary or experimental are to be celebrated.
3. "Excellence" The focus is about Excellence. Does the event or piece being shown demonstrate the "excellence" of that particular craft.
4. "Legacy" It is important that actions leave legacy, as documents or lasting changes in community, education, culture and museum practice.
5. "Creativity" The creative act, the making and the object all have the spotlight turned on them. The innovative ideas and passion found in the intimate object are examined.

Further points:

The focus is about Excellence. It is about Virtuosity. It is about what's Canadian, what's current, what is Craft. It is about the recognition of Craft as a practice and profession. It is about Craft as a living, flourishing, spiritual, romantic field.

"Exhibition" Individual crafts people and organizations are called on to create exhibits and shows in 2007 that bring the focus onto Craft and the maker. Existing planned

- when you come back through Canada Customs, show your Certification of Destruction and you are usually just "stamped" through
- it's good to have a Visa account in the US so that you can process sales
- Scotia bank will help you set up a US account
- you can take work down and leave it on consignment
- US shows are a lot of work
- one craftspeople stated that she found it unaffordable to wholesale in the US

Selling in Canada

- you must charge PST for your sales; increasingly, Revenue Canada is checking on this
- if you sell \$30,000/year you must charge GST
- don't collect GST if you are not registered
- you should expect to be able to handle shipping to the US (for the tourist market)
- you have to charge tax even if it's going to the US

Finally - some thought-provoking comments from the evening's presentation:

"There are too many shows and this is killing sales."

"There are not many summer shows in Canada (compared to the US), but there are lots of tourists".

"There is more craft education needed in Canada."

"Amateurs are happy just to cover the cost of their table and this makes it hard for professional craftspeople."

"You're not just a salesperson sitting there. People want a piece of you."

notes taken by Heather O'Hagan

exhibitions that have parts that relate to the issues of craft and the maker are added to the mixture. Museums and Galleries are encouraged to address questions that interest them in regard to craft objects and practice, technology, psychology etc.

"Festival" Festival actions are encouraged, both increasing the focus on craft and its practice and specifically about craft. These are encouraged to occur in concert with municipalities and community groups.

"Inclusivity" All aspects of craft and making, in all cultural groups, traditions, contemporary or experimental are to be celebrated.

"Youth" There is a focus on youth, emerging craftspeople, youth and child education through craft.

"Technology" Crafts and the future are a focus.

"Legacy" It is important that actions leave legacy, as documents or lasting changes in education, culture and museum practice.

WYNE-SILLS & ASSOCIATES

artists management & sales

Bonita Wadhwa, Carve
The Sun



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representing, marketing, promoting & selling arts & contemporary crafts for BC artists

"Actions" This is a year for innovative actions of all kinds that bring the focus onto craft, its practice, its place in society, its metaphors and meaning for Canadian culture.

WORK BENCH

We asked: Craftspeople tend to be monogamous with their chosen materials. Have you ever flirted or gotten into bed with another medium?

I spent 10 years as a jeweller, but my jewellery bedropped through leather, plexiglass, brass, copper, aluminum, silver, gold, titanium, niobium, and slate; often bedazzled by paints and rhinestones; emphasis on the leather (masks and body sculptures... yummm), but hold the whipped cream.

It was a brief affair. It lasted only a couple of weeks one December when the long-term love of my life had been satiated in the usual pre-holiday rituals. With not even the slightest misgiving about my infidelity, I purposefully sought out and entered a new involvement. My twenty-five year relationship, although sometimes messy, unpredictable and requiring much patience, had always been of such a heated intensity that I had scarcely ever thought of straying, but now, as I bedded new sensual pleasures, I gave no thought to my unfaithfulness. In the beginning, of course, there were the inevitable fumbings and misunderstandings but the needs and desires of this new love soon revealed themselves. It was a busy and happy time. The excitement of the soft look, the light touch and the instant gratification entered the very fabric of my being and for that short time five years ago I was totally enthralled. It ended as quickly as it began. My first love and I are together again. As I'd known all along, clay is a forgiving medium and I often enjoy seeing and handling again the quilts I made for my grandchildren.

During those years I also had flings with porcelain and raku fired earthenware, loving the silky wetness and rich mud musk, coupled with the fiery climax of spark and smoke. I have exulted in satins and leathers and bled over needlepoint embroidery and textile alterations while experimenting with creating my own wardrobes. I have caressed the grain and inhaled the sultry perfumes of exotic woods while carving and box making. For the last 16 years glass has been my focus, and while primarily a "cold glass" artist (sandblasting, with its inherently kinky donning of rubber gloves and masks), I've rubbed up against stained glass, fusing, both kiln and hot casting, and even singed eyebrows on the torch. And over the last 10 years of making mixed media assemblage Memory Boxes I've become a virtual Craft Caligula, finger tips a-tingle and eyes and mind blazing as I reveal in techniques and materials that cross boundaries, disciplines, and time. William Morris in Bettie Page drag... Bring it on!

Chi Cheng Lee, North Vancouver

Years ago I took a week long handmade paper workshop at Lake Placid, NY. I made lot and lots of paper with all sorts of materials. When I got home, I started to use these papers in my jewellery, flirting with the handmade paper, incorporating silver wires, gold foil and brush of watercolors, creating very interesting "paper" earrings and pins with anodized titanium. Other materials I've worked with are... rubber washers, road-kill animal bones for jewellery. Mediums I've gotten in bed with are: porcelain, clay, glass, watercolor on silk, etc...

Colleen Baran, Surrey

I am a jeweller, and am most drawn to and excited by jewellery. My main love though is of 'making', of having and executing ideas, and not all my ideas are jewellery compatible. When I was younger (under and around 20) I was very multidisciplinary, I was interested in and experimenting with: jewellery, bookbinding and making, sewing, crocheting, painting, sculpture, stained glass, writing and photography. Then, for some reason (probably lack of time), I narrowed my focus to jewellery with some photography. I have recently rediscovered my enthusiasm for diverse mediums and am super pleased to have done so. I am rediscovering bookbinding, sewing, and am going to do some basic wood working. I find that the differing mediums feed and eventually bleed into one another. Many of my projects seem to cross over into other disciplines - though much less so than before. Projects in development include: booklets with photography and text, machine and hand sewn clothes and crocheted shoes. Also I like to bring other materials in - jewellery made from 'non-jewellery' materials or incorporating fabric, resin, text, handmade felt, photographs, plastics, Astro turf, etc. Somehow, incorporating other mediums seems to reinvigorate me, when what you love is also your work it is nice to take little vacations into other areas to keep it all as exciting as it should be.

Eric Allen Montgomery, Roberts Creek

Well if you're going to word it that way, I'm the original Craft Slut... Outside of my various dabblings over the years in "fine art" mediums (fey brushes with watercolour and acrylics, and more recently the macho fire and noise of bronze), my explorations into craft mediums over the last 26 years has been a veritable orgy.

Bruce Campbell, Coquitlam

I am not really the kiss-and-tell kind but I must confess - I mix media. My primary media is wood but I really enjoy working other materials into my turnings. Thus far, I have used metals (aluminum, copper, brass), clay, and gold leaf. I am currently planning works with resins and found-stuff gadgets and also have an open invitation to do some merging with a local glass artist (I must get to that soon). I just took a two-day class on casting and the possibilities with that are really interesting. So many possibilities - so little time.

Les Crimp, NanOOSE Bay

I think I am somewhat monogamous now with my clay but that had all changed. While living in Calgary during the 60's and 70's, I decided I would be a painter.

My painting experience was in oils. A friend suggested I take some courses at a school in Calgary. This, I really enjoyed and was going along famously until meeting a professional portrait painter from Portugal.

He asked me to bring in some of my pieces for him to see, which I did rather reluctantly. After looking them over his critique was, "You are just great with colour, but you can't draw worth a s__t. You better go and take some drawing lessons." I did this and it was very soon after that we were transferred back to Vancouver. When we got here, I started my drawing lessons again at the old VCC on Beatty Street.

Every time I went for my lessons, I had to go by the Pottery Studio. I always stopped at the door to see what was going on. While standing there, one day, a Chinese man asked me if I wanted to come in to see the Studio as he had seen me there several times before. The man was Wayne Ngan. It was a prophetic visit because I immediately changed my courses and started taking pottery lessons from Wayne. I am still getting the same feelings from doing my work now as I did then when I just began and will probably "throw pots" till I can't lift a bag of clay.

WHAT'S NEW AT RESOURCE CENTRE

Video Loans are now free!

We have many great titles representing all craft media and more on art and business as well. Stop by to borrow one (or more!) for a two week period. For out of town loans, borrowers are responsible for any mailing costs.

New Books!!

We have had some wonderful books generously donated to our Resource Centre in the last 3 months. These are all available for loan, please see our website or stop by CABC to see what other fabulous titles we have available!

2004 Paperback 140 pages
Colour photos
ISBN 1-57498-201-X

The Potter's Professional Handbook: The complete guide to defining, identifying and establishing yourself in the craft community.
By Steve Branman
Krause Publications 1999
Paperback 236 pages B&W photos
ISBN 0-87341-678-3

Glazes: Materials, Recipes and Techniques
A Collection of Articles from *Ceramics Monthly*
Anderson Turner, editor.
The American Ceramics Society, 2004
Paperback 138 pages
Colour photos
ISBN 1-57498-174-9

Studio Practices, Techniques and Tips
Ceramics Monthly handbook
Anderson Turner, editor.
The American Ceramics Society, 2004
Paperback 138 pages Colour photos
ISBN 1-57498-200-1

The Mud Pie Dilemma: A Master Potter's Struggle to make and ends meet (2nd Ed.)
By John Nance
The American Ceramic Society 2004
Hard Cover 217 pages Colour Photos
ISBN 1-57498-169-2

The following books were anonymously donated:

Matters
By Max Wyman
Dornglas & McIntyre 2004
Paperback 243 pages
ISBN 1-55365-007-7
2 copies donated by Charles Coe

A Modern Life: Art and Design in British Columbia, 1945 - 1960
Alan C. Elder and Ian M. Thom, editors.
Vancouver Art Gallery / Arsenal Pulp Press 2004

Paperback 176 pages Colour photos
ISBN 1-55152-171-7

Pottery Making Techniques
The American Ceramics Society,

MEMBER SERVICES

Are you enjoying all the benefits available?

In addition to the many widely known benefits of CABC membership, here are a couple of programs you may not know about! Contact CABC at 604-687-6511 or (toll-free) 1-877-687-6511, or cabc@telus.net for information on these programs.

Discounted Rates for Merchant Credit Card Access

CABC members can access a Visa and Mastercard merchant discount through Paymentech Canada.

Call CABC for all the details on how to apply!

Visa discount rate - 1.92% (manual) 2.27% (IVR)

Mastercard discount rate - 1.96% (manual) 2.31% (IVR)

Business Insurance

CABC members can access specialized business insurance packages through Whillis-Harding Insurance. Three packages are available, which can be amended to suit your business needs. Call CABC for more info!

Personal Benefit Plan for Self Employed & Small Business

CABC members can access a Group Benefit Plan through the Alliance for Arts & Culture. Extended Health, Dental, Life Insurance, Accidental Death & Dismemberment, and Long Term Disability are included in the plan. Call CABC for more information on this great plan!

Tell us what's happening in your region!

Contact your Regional Rep with reviews of shows or events in your area. Be concise 500 words max.

Write in the 3rd person

Images welcome! Include a caption telling us what's going on. Mail slides or pictures to CABC where they can be scanned, or email a TIFF or JPG at 170 dpi.

Please call your Regional Rep or Calvin Taplay at CABC for more information. Articles will be included, space permitting, and may be edited for length.

Crafthouse Report

Crafthouse Manager



Jo Doris
continued weakness of the US dollar.

By the time you read this, all queries regarding inventory should have been made. From this point on, any inventory with a zero quantity and with no activity in 2005 (i.e. sold or withdrawn) will be deleted from the computer. This number may then be re-used.

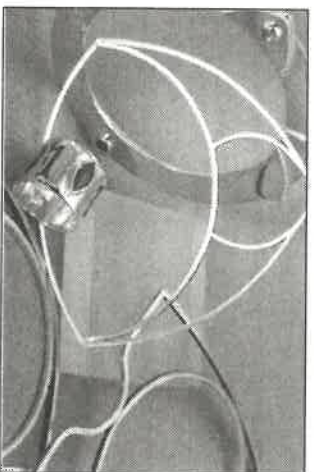
At the April 18 jury, the work of two new craftspeople was accepted. **Keiko Kiyota** makes osai-ku-mono. Osai-ku-mono is a traditional craft, handed down from the Edo period (1603-1867) where the craftsperson makes flowers, dolls, animals and so on, from kimono material. Each was originally designed as a koto pick bag or as an incense bag. Keiko acquired her kimono-making skill in Japan during a four-year apprenticeship to a master kimono maker. Each piece is carefully hand sewn, stitch by stitch, making good use of the textures, patterns, and colours of Japanese fabrics, including those from kimono and obi. In addition to creating her own work, she actively teaches classes and workshops.



Anna Milton, "Sardine Sandwiches"

The images on the greeting cards of **Anna Milton** represent her collaged teacosies and

her love of quilting. The image has been scanned directly from a teacosy and then manipulated in the computer. Each card is put together by hand. Anna was born in Swansea, Wales and received her BA from Cardiff College of Art. She has lived in Canada since 1977 and has been exhibiting and selling her work internationally since her college years. She facilitates workshops in the creative process; she has worked as an artist therapist for many years and is interested in symbols and metaphor that are present in



Dominique Bréchant

visual art. Anna's influences are many, and her love of materials causes her to seek out different methods of working. Her own work is generally representational, which incorporates a love of drawing, and a love of colour.

Fresh and new work is arriving daily as we herald the beginning of another busy summer: new jewellery from **Andrea Russell** incorporates a rare gem called kyanite. The name derives from the Greek word kyanos which means "blue". It is shiny blue or blue-green and is perfectly paired with labradorite, as Andrea has done in her necklaces. Kyanite is associated with loyalty, serenity, calmness, innovation and dreams. **Kathleen Murphy** has brought in more of her popular high gloss black vases.

We give a warm welcome to new staff member **Kirsten Chirshoff**. Kirsten has a wealth of knowledge in the craft field, both as a creator, and on the retail side. You will see Kirsten on Fridays and Saturdays to begin with, and full-time in August. We also welcome new volunteer, **Celia Pickles**, who has been a frequent visitor to the shop and a past Board member.

Sadly, we say a temporary farewell to Shop Committee member, **Kimcha Rajkumar**, as she concentrates more on her full-time job,

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

1386 Cartwright Street
 Granville Island
 Vancouver, BC V6H 3R8
 tel: 604-687-270
 fax: 604-687-6711
 crafthouse@cabc.net

HOURS:
 Open Daily
 10:30am - 5:30pm



but welcome Board Member, **Linda Tang**. Linda owns Dream Designs on Commercial Drive and brings a wealth of retail knowledge to the Committee. A semi-farewell and many thanks go to **Qasira Farooq**. Qasira started in Crafthouse as a volunteer over a year ago and later was hired to help a few days a week. It is not a total good-bye as she will step in when an emergency strikes.

In June, we profile jeweller **Dominique Bréchant**. Dominique teaches jewellery techniques for the Vancouver School Board's night classes. Her profile, titled "The Road", will feature brooches, pendants, bracelets,



Anat Basanta

rings and lockets inspired by her recent hike on The Gannu Frances, an 800 kilometre walk culminating in Santiago, Spain. Romanesque and Gothic art and architecture, and reliquaries were all influences for this work. July's featured jeweller will be **Anat Basanta**. Anat is fond of using familiar ornamented "retro" patterns, almost kitschy wallpaper-like designs, which typically appear in fabrics, ribbons and laces. It reminds her of her childhood and these elements are used not as a decoration, but as a texture. The patterns link her feminine artistic vision and the self expression of the women who wear the jewellery. She tends to work with simple



Andrea Woines

Applying for a Show at Crafthouse Gallery

A panel presentation was held on February 23rd, 2005 at the Alliance for Arts & Culture in

Vancouver. The panel

included: **Coralie Trance** and **Elisabeth Oure**, Gallery Committee members and jurors; **Jane Kenyon**, textile artist and Crafthouse Gallery exhibitor in 2004; and **Moderator, Jen Hiebert**, CABC Communications Coordinator and former juror. Following is a brief summary of the key points:

Introduction

- there are 10 shows planned for 2006
- the jury is held in June each year
- you must have a cohesive idea behind your show
- all applications must be complete; in the past, even nationally known craftspeople who didn't complete the entire application were rejected from having a show
- be creative with your information
- in the end, it's always the quality of the work that counts
- we're looking for "the best out there"
- we have developed a professional application - it's meant to be a learning tool for applying to other shows and galleries

The Application Process

- Images of your work**
- don't submit CDs; we don't have the technology to view them
 - slides are best, not photos
 - slides are enlarged so that we can see details of your work

- slides generally show past work and prototypes of new work

A sample of your work

- submit one piece of your work - "the best" - not necessarily a piece that is going into the exhibit

The written portion of your application

- we're not looking for "artspeak"; we need to clearly understand what you want to do
- include dimensions and medium of your pieces
- a sketch of the layout helps you think about how your show might look; some changes can be made after
- your CV should show your most recent shows first and include publications and workshops
- your bio is a story of your life related to your craft
- the artist statement tells why you do the work you do and it should relate to the show
- have someone read your application through first - even someone who does not know about craft
- keep your writing simple; ask people about your work; write down their thoughts

Educational component of your show

- the educational component is important; you can show samples of works in progress
- take photos during the process so that you have them as a record
- knowing how your work is made helps sales; the public likes to know the process - they feel closer to the maker if they can see the work that has gone into the piece

forms and strives to reach the meeting point of beauty and intrigue. In August, jewellery designer **Andrea Woines** will be featuring her latest collection of sterling silver halos. Both divine and inspirational, this series includes circular shaped halos letterpressed with striking messages. Included will be necklaces, bracelets, and earrings adorned with poetic phrases that emphasize the content rather than the form of the jewellery.

Pared down and simplified, Andrea's designs are more than an attractive piece of jewellery, but a whisper of wisdom that enters the soul again and again.

Watch out for slides from Crafthouse artists at the 5th Avenue Cinema. Work from fourteen craftspeople will be on display until the end of July.

Check out the work of **Eleanor Hannan** on www.lifitourgourskirts.com. This is a very creative website.

■ we collect email addresses from customers and will send them a PDF invitation

■ you are paid for your sales on the 15th of the month following the closing of the show

The Opening

- some refreshments are provided; you're encouraged to bring more food
- you can provide live music or CDs

Setting Up / Taking Down Your Show

- each craftspeople is responsible for setting up and taking down his/her show
- you may request 2 hours of the Communication Coordinator's assistance if you need it
- all shows get set up on Tuesday; all Openings are on Thursday (some flexibility here); all shows come down on Monday
- you may paint the Gallery walls as long as you re-paint them before the next show

An Artist Talk to Complement Your Show

- talks take place in the Shop and are open to members and the public
- artist talks are strongly encouraged; "they're not so intimidating if you can stand behind the projector and show slides of your work"

Final words

- you don't need a lot of exhibit experience to get a show; it's the work and the concept that is important
- we show emerging and established artists
- if you are interested in a group show, you must organize it yourselves
- if desired, we will meet with you to discuss why you didn't get a show

notes taken by *Heather O'Hagan*

Gallery Report

Communications Coordinator



Jen Hiebert

Objects from nature and objects from culture hold a fascination for jeweller, Erin Dolman. Whether discovered on a walk in the woods near her Roberts Creek home, or by a search through the dusty remnants of other people's

Beyond Adornment
By Erin Dolman
Exhibition:
 June 2 - 26, 2005
Opening Reception:
 Thursday, June 2nd, 6 - 8 pm

lives found in flea markets and thrift stores, each object that she admires, collects, and preserves has an individual story to tell. But it is how these objects come together



Erin Dolman

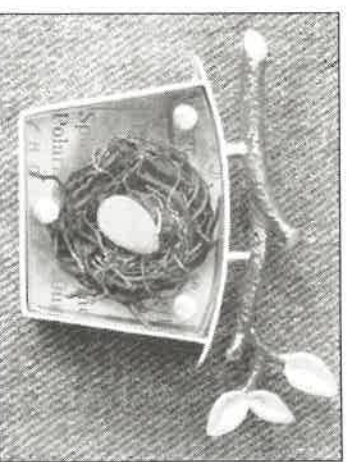
to imbue meaning into our lives that Dolman explores in "Beyond Adornment", her new exhibit of jewellery and mixed media sculpture on display at Crafthouse Gallery from June 2 - 26.

"I am interested in exploring the concept of the talisman or Mojo and strive to create a sense of ritual for the wearer of my work. My objective goes beyond simply adorning the body. With each piece I try to create a narrative, to play upon the ability of jewellery to stimulate discussion and to challenge the

notion of what is precious," says Dolman.

A further exploration into her "Under Glass" series, "Beyond Adornment" features small scale mixed media sculptures with one-of-a-kind jewellery pieces. These pieces incorporate three or more layers of found objects, sterling silver, copper, Plexiglas and hand-carved, cast elements. The layers are meticulously hand-cut with a jeweller's saw, filed to fit and held together with tiny rivets. The metals and acrylic enshrine the delicate objects, ensuring they are preserved and carefully placed like specimens under glass. Each piece, with its collage like effect, holds a tiny world full of memory, story and meaning.

Since graduating from the Jewellery Art and Design program at Vancouver Community College in 1995, Dolman has spent the last ten years exhibiting extensively, challenging herself creatively and in business with her company, Holy Crow Designs. Her jewellery has taken her to Sun Valley Arts Festival in Idaho, and has been exhibited widely in Vancouver as well as at the Bellevue Art Museum in Washington. Last year Dolman had the opportunity to study at the Haysstack Mountain School of Crafts in Deer Isle, Maine. The intensive experience has been



Erin Dolman, Nest Brooch

described by many as a unique opportunity to develop and discover skills, to nurture creativity, to ask questions, to reassess one's work, and to push into the unknown, as well to seriously explore craft, ideas and imagination.

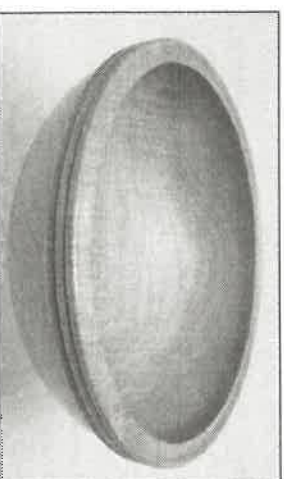
Dolman has been formally recognized several times for her achievements, including a Niche Award, silver category, in 2002, and most recently as a recipient of the first Annual BC Creative Achievement Award in Applied Art/Design - Jewellery.

tacular figuring which is highly prized for craftwood.

The Sugar Maple gives us maple syrup. It is not very often used for its lumber. When trees die or are pruned, the wood usually goes for firewood.

Western Maple is often called Big-Leaf Maple because the leaves are, well, big; often two or three times the size of Eastern Maple. The wonderful thing about Western Maple is that nearly every tree has some kind of figuring. It also creates burls (wart-like growths), more often than other maples. The colour of the wood is also more varied which makes it an interesting wood to use in woodworking.

The other maple tree that grows in the west is the Vine Maple. This is a wonderful hard,



Bruce Campbell, Fiddleback Mopple Bowl

Larry Stevenson

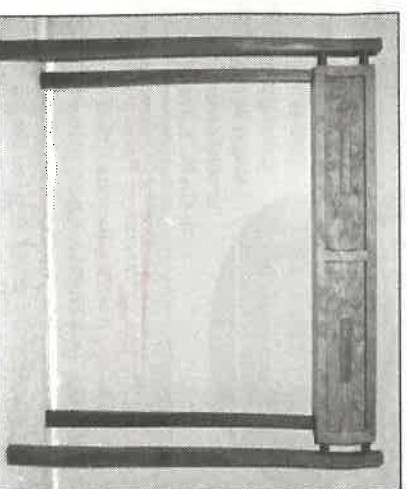
Larry's involvement in woodturning began in the 70's as part of a project to make a bedroom suite. He purchased a used lathe and a basic box of tools and naively set out to turn a set of posts for his waterbed. He taught himself through books and basic instruction manuals. After joining the Greater Vancouver Woodturners' Guild, he attended every demonstration and symposium that he could in order to broaden his horizons.

Brian Tyson

Brian, a resident of Chilliwack, BC has been a woodturner for the past decade. Each piece that he turns is inspired by his belief that "A turned piece of wood must be able to stand on the merits of design evident to the observer, apart from the utilitarian consideration or inherent beauty of the wood". Brian works mostly from salvaged wood and finds much joy in being able to turn an unwanted piece of wood into a fine artform.

A Word or Two on Maple's from **Bruce Campbell**

The "Canadian" Maple is the Eastern maple which grows predominately in Ontario and Québec. It is the one that gives us those spectacular fall colours. Eastern Maple has a long history as a wonderful wood for furniture, flooring, and craftwood. It has recently become the wood of choice for bats for professional baseball players. It is quite hard and straight-grained but sometimes throws spec-



Ludger Paus

straight-grained wood but since it does not grow very large (usually under 6" in diameter) it is rarely used in woodworking.

Finally, we are blessed with terrific weather on the West Coast that supports many maples that are native to other countries. Japanese Red and Green Maples are especially common. However, since they are almost always growing in someone's garden we hardly ever use the wood in woodwork.

Wandering Arcadia
 - New Works in Clay
By Alwyn O'Brien
Exhibition:
 August 4 - 28, 2005
Opening Reception:
 Thursday, Aug. 4th, 6 - 8 pm

Thoughts, memories and the passage of time are all integral elements in Alwyn O'Brien's subtle and ephemeral ceramic work. Using layers of surface imagery to draw upon the shared 'memory traces' inherent in our visual

culture, and the more personal 'memory traces' that we each carry with us, O'Brien urges the viewer to connect in a deeply personal way to the work she creates.

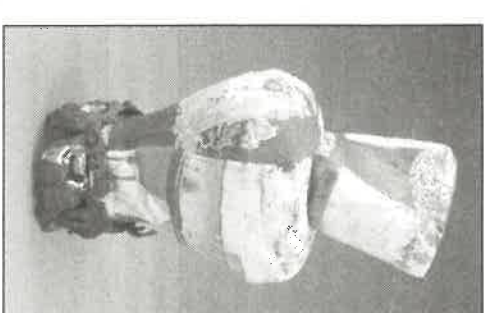


Alwyn O'Brien

She states that "each vessel, with its own peculiar virtues and imperfections, has its own being as complex, fragile and exposed as we are - a metaphor for the contrast within ourselves, between our surfaces and our secrets."

of Art and

Design, Sheridan College, and Capilano College. She has won many awards for her work, which has been exhibited in British Columbia and in Ontario.



Alwyn O'Brien, Vessel

Book Review

Flint Faience Tiles A to Z
By Margaret Carney and Ken Galvas
Schiffer Publishing Ltd. 2004
Hard Cover 272 pages Colour photos
ISBN 0-7643-2040-8

by Rachelle Chinnery

Ceramic historian Dr. Margaret Carney met ceramic collector, Ken Galvas, in 2002, resulting in a publication about the Flint Faience & Tile Company in Flint, Michigan entitled "Flint Faience Tiles A to Z." "While tile use began in ancient times, at least as early as the 14th century B.C. in Egypt, it was during the 1920s and '30s that there was a resurgence of interest in art tile in the United States. It is exactly during this time period that Flint Faience Tile Company came into existence and then vanished."¹ This book is a comprehensive study of the company, the revival of tile production in early 20th century American ceramic culture, and a collectors' guide to tile identification.

This handsome publication, a hardcover coffee table book, is filled with fascinating historical information about one particular company, while offering a look into the once thriving market for ceramic tiles. Photographs of tile installations in places like the swimming deck of the S.S. Manhattan (a luxury ship launched in 1931), stately New York apartment foyers and the Rockefeller Playhouse swimming pool show just how the use of tiles contributed to the opulent architecture of the period.

Stock design sample pages of Flint Faience Tile Company catalogues, together with glossy colour photos of tiles show the range of styles produced. The book runs an 'A to Z' look at the breadth of design, beginning with 'Agriculture, Animals, Art Deco, Botanicals,

Clowns' through to 'Waves, Winter and Zodiac'. Divided thematically, the book also

includes categories such as 'Churches, Foyers, Restaurants and Cafeterias, Schools, and Theatres'. Each of these sections includes documentation of design samples from Company catalogues and photographs of the tile installations as they are today. Some photographs are archival as some of the buildings are private residences, no longer exist, or have become dilapidated.

The section on the 'History of Flint Faience Tiles: The Automotive Connection' is a brief and concise history of the company, which is followed by a section on 'Identification and Marks' that is designed for the tile collector. At the back of the book are sections on 'Pricing', which is addressed to collectors, 'Installations or Public Collections' listed alphabetically by location, an extensive bibliography, and an index.

Anyone interested in tiles would be interested in this book if only for the colour images on virtually every page. The authors claim "Antique tiles have become one of the fastest growing areas of interest in the field of pottery collecting. No more are they to be considered the poor cousin to the traditional forms of collecting."² While the book is written with the collector in mind, it examines an important segment of the ceramic history in North America.

¹ Introduction p 7
² Pricing p 265

"Success Stories" a Success

A "Success Stories" panel presentation was held

in conjunction with CABC's Annual General Meeting on April 6th, 2005 at Carousal Theatre in Vancouver. Panel participants included: Jeweller, Barbara Cohen, textile artist, Deb Dumka; agent, Mariana Holbrook; and panel moderator, Heather O'Hagan. We are most grateful to the panel for sharing their stories with us.

notes from the presentation were recorded by volunteer, Elizabeth de Belasi. Heather O'Hagan summarized the highlights here:

Barbara Cohen

On luck and opportunity

- Barbara attributes her success to having unique work that caught on quickly
- a chance meeting with an historic tooth led her from textile work to making jewellery
- she also credits Craftthouse for sharing information and promoting artists

On good choices and smart moves

- Barbara had to learn quickly because her work "caught on" right away
- Barbara does every aspect of her business well and pays attention to all the details;
- is very selective about where her work is shown
- requests that galleries display her work in a certain way
- makes her own displays and pays for them
- wore one of her necklaces at S.O.F.A. and this attracted attention
- received pricing advice from US buyers while at S.O.F.A.

Seven months ago, as a freshly minted visual arts graduate, I sat in front of the computer contemplating my navel, a practice I thought would prepare me for life as a freelance artist and writer.

Reality is a bit tougher.

During my most intensive week of job searching, the CABC offered a much needed breath of fresh air—a chance to curate Asian Heritage Month. Since its inaugural celebration in Toronto in 1993, cities throughout Canada have held festivities in May to recognize Asian contributions to the community. As one of the main ports in the Pacific Rim, Vancouver has received hundreds of thousands of immigrants from many Asian countries.

Poetically, in 2003 when I worked as the summer gallery assistant at the CABC, one of my first duties was to take down the Asian Heritage Month exhibit. My first task

this year was to meet with the Gallery Coordinator, then Calvin Taplay, to go over goals and deadlines. This involves working out content for the broadcast emails, themes, and related newsletter articles, as well as more organizational objectives such as application deadlines and invitation designs. "Emergence" aimed to introduce new ideas to the CABC and provide professional experience for emerging artisans. Thus, the applicants should undergo a jurying process in the same way professional artists would for any other art gallery. I sent a proposal to the Gallery Committee chair, Celia Pickles, along with a request to hold a jury.

¹ Introduction p 7
² Pricing p 265

Advice for other craftspeople

- keep really good records because many galleries don't
- be very business-like and well-organized
- take orders only for what you can do
- periodically ask for an inventory from galleries
- code your work to help keep track of it and check back with galleries every 6 months
- include 2 copies of the receipt when sending your work to a gallery and ask that one be signed and returned to you

Mariana Holbrook

Why would a craftsperson work with an agent?

- artists are not necessarily business people
- galleries can be "bullies" to work with
- friends and relatives may be looking for deals; it's difficult for a craftsperson to say no
- an agent knows the import/export rules
- Mariana (for example) is "pushy" - she goes to all the galleries

How do agents get paid?

- in Canada, agents are paid about 15% of their sales
- most agents need to work without about 10-12 artists to make enough money

Some good advice from agent to craftsperson

- galleries: know your galleries - some are better suited to your work (or get an agent who knows)
- if a gallery goes bankrupt, you could lose your consignment items; you have no recourse as an artist
- it's important to know if a gallery is in financial trouble
- have a contract drawn up with all your galleries
- galleries want to know where else you've sold or are selling your work

Emergence - Asian Heritage Exhibition

By KC Solano

Seven months ago, as a freshly minted visual arts graduate, I sat in front of the computer contemplating my navel, a practice I thought would prepare me for life as a freelance artist and writer.

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During my most intensive week of job searching, the CABC offered a much needed breath of fresh air—a chance to curate Asian Heritage Month. Since its inaugural celebration in Toronto in 1993, cities throughout Canada have held festivities in May to recognize Asian contributions to the community. As one of the main ports in the Pacific Rim, Vancouver has received hundreds of thousands of immigrants from many Asian countries.

Poetically, in 2003 when I worked as the summer gallery assistant at the CABC, one of my first duties was to take down the Asian Heritage Month exhibit. My first task this year was to meet with the Gallery Coordinator, then Calvin Taplay, to go over goals and deadlines. This involves working out content for the broadcast emails, themes, and related newsletter articles, as well as more organizational objectives such as application deadlines and invitation designs. "Emergence" aimed to introduce new ideas to the CABC and provide professional experience for emerging artisans. Thus, the applicants should undergo a jurying process in the same way professional artists would for any other art gallery. I sent a proposal to the Gallery Committee chair, Celia Pickles, along with a request to hold a jury.

Three different audiences required three types of broadcast emails. Members received one version with application instructions and an overview of the proposed exhibition. Another form was sent out to colleges and universities with a bit more information about the CABC itself. The general media received a third version of the broadcast email, similar to the one sent to schools, but formatted for publication.

The best part about working with the Gallery is receiving applications. For a week, it's like Christmas every day. Parcels arrive meticulously sealed in packing tape, bubble wrap, towels, newspaper or all of the above. Samples take over all available surfaces and everyone walks with a lot more care for fear of accidentally nudging a sample over (or maybe that's just me). And for a few brief

days, you can pretend that you bought all these lovely pieces and they're just waiting to go home.

One evening or weekend after the application deadline, the Gallery Committee meets to begin the difficult job of choosing artists. A gallery is like a job interview; first impressions are very important. A neatly labeled folder with a CV in readable type tucked in clear plastic sheathes along with an artist statement and slides will wow the committee. Loose sheets with five different fonts and unlabeled slides or pictures aren't automatically discarded but it does beg the question, "How good can the work be if the artist can't even put together a CV?" Samples help the Committee gauge the applicant's technical skill. Slides and photographs can be deceiving, portraying works in a better or worse light depending on the photographer's skill.

The worst part of the process is rejecting applicants. In this situation, rejected applications came under two headings: those that didn't quite meet the standards of the Gallery and those that didn't fit the show's theme. After the Committee decision, the Gallery Coordinator, Jan Hiebert, and I composed a rough draft of the critique to be given to those artists. These critiques are meant to encourage them by providing pointers to tighten their skills and guidance on future applications to the CABC or elsewhere in their career. Fortunately for me, Jan had the difficult task of contacting the artists whose works couldn't go in the show.

Accepted artists are also contacted to receive the happy news and relay the next steps; how many pieces they can put in the show; when we need the pieces to arrive; the set-up and take-down date; and, of course, opening night. Invitations are designed for promotion and as a keepsake for all those involved. After that, all that's left to do is wait until all the pieces come in. In a group show, the curator composes the space but should certain pieces need to be display in a particular manner.

Opening night was fabulous; from meeting the artists face to face for the first time, to tasting Jo's excellent punch. Brendan Tang, Karen Beggayawa, Meg Ida, and Amy Chang offered innovative techniques and unique themes, surpassing all my hopes. My only regret is missing both breakfast and lunch earlier that day; I was starving by 6:30 PM and had to run for dinner before I expired on the spot. Here's to these artists and all future Asian Heritage Show exhibitors.

On good choices and smart moves

- Deb gained confidence during her training period
- acquiring a studio added to this confidence
- this type of business has helped her maintain her family-oriented rural lifestyle
- she hires assistants because it frees her to do other things while providing rural work opportunities for others
- after 9/11, Deb's wholesale orders slowed down as she went from 10 to 3 buyers, so she switched to mostly consignment sales

Business details and pricing advice for other craftspeople

- you need to be careful when you are selling outright because you have no control over the retail price
- when selling in more than one outlet in the same city, ask each gallery/shop to maintain a consistent price structure in order to be fair to all your retailers

By Cheryl Parker
Prince George Regional Rep.

What a treat to be attending a conference with over a hundred delegates all focused on enabling and promoting the arts. They came from Fort Nelson, Fort St. John, Dawson Creek, the Central Interior, Prince Rupert, the Queen Charlotte Islands, Vancouver Island, the Gulf Islands, the Okanagan, and many points in-between, some of which I had to look up on a map to know where they were. It felt truly representative of the province. The conference was well organized by the host, Community Arts Council of Prince George, and District and the food was great.

The first forum I attended on Friday morning was called "Community Connections: Creating Cultural Policy". It was a panel of municipal and arts council representatives

talking about how they worked together to develop and implement cultural policies for their communities. Examples of cultural policies from the cities of Prince George, Kamloops, North Vancouver, Coquitlam and

"New Wearables" by Ana Lisa Hedstrom and Kerr Grabowski Exhibition at Foxglove Fibre Arts Studio/Gallery

by Mariana Holbrook

An innovative textile art exhibition is coming to the Vancouver area featuring two international and highly acclaimed "wearable art" artists, Ana Lisa Hedstrom and Kerr Grabowski. The exhibition, *New Wearables*, will run from Friday June 17th until Sunday July 31st, with the opening reception on Sunday June 19th from 1 - 4 pm at Foxglove Fibre Arts Studio/Gallery, 589 Prometheus Place, Artists Square, Bowen Island. Foxglove is open Wednesday through Sunday noon to 5 pm.

Both artists have won renown through their innovative approaches to surface design. Hedstrom has become famous for her work with contemporary applications of the Japanese shibori technique which uses pressure in various forms to create a resist in the dyeing process. Grabowski has developed a process called "deconstructed screen printing," which is a printing or mono-printing technique which allows for a freer, more painterly approach to screen printing on textiles. These artists produce wonderful, one-of-a-kind garments that are functional, sometimes whimsical and always exceptional. Their beautiful garments will be for sale to the public.

Ana Lisa Hedstrom started out as a ceramicist but after traveling in Southeast Asia she became interested in textiles and started experimenting with natural dyes. In the early 70s, she took a six-week workshop from the famous Japanese textile authority, Yoshiko Wada, and became hooked on shibori.

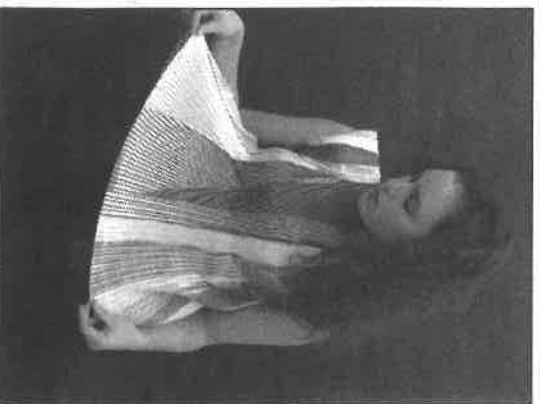
As Hedstrom experimented with shibori, she took great pleasure in the textural results created by folding, stitching and clamping shapes to fabric. These methods affect how dye moves through and on the surface of the fabric and create an infinite variety of pattern, colour and texture. Hedstrom says that she "often refers to shibori as a language. The patterns, whether they result from stitching, folding, clamping, or wrapping on a tube, keep the imprint of this physical action. I think there is cerebral pleasure for the viewer to follow a changing pattern. Perhaps this the key to the enduring appeal of compression-resist dyed fabric...through time, cultures, gender and age."

In the late 90s, Hedstrom started to use computer generated shibori images which she finds "liberating". Always experimenting with new ideas and applications, her approach to her work demonstrates how she

Port Moody were presented. Cultural policies provide an important framework that allows elected municipal governments to justify support for arts and culture and to budget appropriately in an organized and sustainable way. With cultural policies in place, support, or the lack of it, is less likely to be based on the whims of various elected officials and their constituents.

After a wonderful buffet lunch with keynote speaker, Sheryl Mackay of CBC Radio's "North by Northwest", I attended the "Funders' Forum" with representatives from the Vancouver Foundation, the Provincial Gaming Branch, 2010 ArtsNow and the B.C. Arts Council. The panelists talked about new and existing funding programs, eligibility criteria, and application procedures. Ursula Cowland from the Provincial Gaming Branch was particularly funny and used her sense of humour to make a dry subject more interesting. She urged arts organizations to maintain an ongoing relationship with their funders in order to stay current with changing funding criteria and suggested they avoid faxing funding applications to her at the last minute. She then answered questions regarding the confusing and somewhat silly rules and regulations around raffles, 50/50 draws, door prizes, auctions, and bingo.

The most exciting part about this forum was the amount of money that is currently



Ana Lisa Hedstrom

is so open to new possibilities and innovative approaches.

Like Hedstrom, Kerr Grabowski's 20-year history as a fiber artist has been marked by her constant experimentation with and innovative approaches to dyeing and screening processes. Her "deconstructed screen printing" technique has made her work unique and greatly in demand. She has successfully integrated her love of colour, mark-making, and spontaneity with the challenge of creating whimsically elegant contemporary hand painted and screened silk fabrics and wearables.

She says that "marks - textures, lines, images and symbols, have always been my way of relating to, and interpreting the world. My work in textiles and clothing stems from an interest in cultures where art is an integral part of daily life - where mark making is a natural activity, a part of the celebration of being."

One of the challenges of creating wearable pieces is that of leaving aesthetic space for the future wearer, allowing them to bring the work to completion, to give it life. It's a thrill to see the owners of my clothing - to know who helped complete the idea. I attempt to make pieces strong enough to stand on their own but subtle enough to enhance, not overpower, the wearer."

Formerly Artist in Residence at Peters Valley Craft Center in NJ, Grabowski now maintains a studio in Sussex, NJ. In addition to her studio work, Kerr is a successful costume designer for the Tri State Actors Theatre and has just been the opening artist for the Elizabeth Kerr Gallery. Grabowski is also an instructor at Montclair State University in NJ and teaches workshops in all aspects of surface design.

available. 2010 ArtsNow is a short-term, project based funding source that arts organizations can access to support arts and culture projects in their communities. They have just leading up to the Olympics. They have just awarded funding to the first round of successful applicants who were organized enough to get an application in by the first deadline. Application criteria and deadlines can be found on their website. In this election year, the provincial government has finally seen fit to honour their promise to increase funding for the arts. They have announced a one-time investment of \$25 million to establish the B.C. Renaissance Fund, an endowment and development fund managed by the Vancouver Foundation to support the arts in all regions of the Province and to enable smaller organizations to access new opportunities for growth. The budget also announced an additional \$3 million in annual funding for the B.C. Arts Council, an increase of 25% and the first significant increase in over 10 years.

The day wrapped up with an opening reception hosted by the Community Arts Council of Prince George and District at the architecturally striking Two Rivers Art Gallery. This was coincidentally juxtaposed with an art exhibit opening by some local high-school students. Imagine a group of delegates, most over 50 and dressed in corporate attire, at a wine and cheese reception with symphony musicians providing background music mingling with students, 15-18 years old dressed in black with piercings and pink hair, consuming pizza and pop and listening to a live dj. It was quite something to see.

Saturday morning I attended a session called "Grassroots Events with Imagination". It was intended to teach delegates how to produce small, participatory events on a budget and how to animate communities by presenting fun and innovative ways to create engaging art events. The presenter, Dan Vie, after training in the theatre, spent many years as a busker and has been involved with the Fools Society, Public Dreams, Burning Man Festival in Arizona, and various political marches and demonstrations. He showed how to bring

people together to create props and costumes from the simple and cheap to the complex and expensive to create an artists spectacle to get a message across or celebrate an event. This session was followed by the Assembly of B.C. Arts Council's AGM which was short and smooth like all AGMs should be and it wrapped up with a moderated discussion on whether to allow associate members (like the CABCO) to be voting members. This controversial suggestion elicited much heated discussion and appeared to find little support amongst most Community Arts Councils while the Assembly Board appeared to be championing the idea as necessary for future growth. They decided to continue researching and discussing the idea for future AGMs.

The afternoon session was titled "Bettering Your Practice" and was an interactive workshop designed to discover ways an arts organization can be more effective by asking questions about our roles in the community. We were divided into groups and were asked to come up with three positive things and three negative things about our organizations. It became quickly evident how much our various organizations had in common. This session was the most dynamic and fun session of the weekend and quickly went off topic as it became obvious that the delegates were bursting to network and share challenges and solutions with other arts organizations. It was the only session where delegates could talk and share with each other rather than listening to a panel and it could have gone on much longer.

The conference wrapped up with a Gala dinner at Exploration Place, Prince George's science centre. Delegates were treated to a tour of the facility and a wonderful buffet dinner. The special guest for the evening was Her Honour Iona Campagnolo, Lieutenant Governor of British Columbia accompanied by a Mountie escort in Red Surge. She gave a lovely speech and after dinner walked around to greet each delegate personally. Entertainment was provided by the Prince George Conservatory of Music. The display of diverse talents in voice, piano, and fiddle, especially from the kids, was a real treat.

Book Review

Objects & Meaning: New Perspectives on Art and Craft
Edited by M. Anna Fariello and Paula Owen
Pub Scarecrow Press, Inc. 2004
Hard Cover 235pg B&W photos
ISBN 0-8108-4844-9

Book Review
By Rachelle Chinnery

The size of a paperback novel, this 235 page, hardcover book is worth carrying around and worth a cover-to-cover read. Divided into three parts: 'Historical Contexts', 'Cultural Systems', and 'Theoretical Frames', this book is a collection of essays written mostly by craft practitioners who are also academics. In a footnote to the introductory essay, co-editor M. Anna Fariello explains the title of the book by stating "I prefer to use the word 'object' precisely because it lies outside value-laden classification systems (at least for now). Other terms - "craft", "sculpture", "artifact", "art work" - are loaded with connotative meaning. In using the term "object," I include any human-made artifact that carries with it a creative element." This small book is packed with analysis of what craft has come to mean in the current world, where it may be going, and why makers continue to make. Each essayist has made a thoughtful contribution to the state of craft in the age of technology.

In his essay 'Crafts Is Art: Tampering With Power', writer and contributing editor to N.Y. Arts Magazine, John Perreault says "Experiencing craft art that retains and celebrates utilitarian forms requires the ability to receive, perceive, and process more than one constellation of sense data at a time. By extension this means that one must also be able to think more than one thought at a time. If we can simultaneously manage seeing and touching and using, we have accomplished something quite miraculous. Only

craft art allows us this: "1 The footnote to this statement says, "Design can do this also. The best design involves seeing, touching, and, obviously, using. Nevertheless, craft offers something that design does not: the imprint of the maker's hand, the aura of the eye-to-hand transfer, the suggestion of sweat. So, there is really a fourth factor that operates simultaneously for craft. For some this will forever remain, a bit too intimate, a bit too unsanitary, even a bit too sexual." 2

Other essays such as 'Labels, Lingo, and Legacy: Crafts at a Crossroads', by Paula Owen (director of the Southwest School of Art and Craft in San Antonio, Texas), and 'Evolutionary Biology and Its Implications for Craft', by Bruce Metcalf (goldsmith and writer) offer insights into the social and cultural realms of craft today. While frequently speaking from an American perspective (most of the writers are American), the theory and commentary cover universal themes: media bias, art vs. craft, history and the crafts, and the feminist perspective. Thirteen writers contributed 13 copiously footnoted essays to this publication, each looking through a different colour lens at this topic. The writing is provocative, eloquent, lyrical and sometimes even humorous. It is a collection of reaffirming, validating, and intelligent discussions of a field that eludes definition - even by its practitioners.

1 p. 77
2 p. 85

craft calendar

#15, 1551 Johnston Street, Granville Island, Vancouver. Open daily 10 - 5. For more information tel. 604-687-7455, silk@silkweavingstudio.com
www.silkweavingstudio.com

Community Trust Tel: 604-268-6649 or
www.UniverCity.ca

June 6 - 19, 2005. Two Trees: A celebration of Art, Ecology and Community. Pendulum Gallery, 885 West Georgia, Vancouver. For more information contact: Rachel Forbes, SFU Community Trust 604-268-6649 or
www.UniverCity.ca

July 22 - 24, 2005. The Richmond Outdoor Art Exhibition. The ROAE is a juried national and international event for students and artists working in contemporary fine arts and crafts. The event will take place in the beautiful treed grounds of Minouuru Plaza in Richmond, BC. For more details please contact Suzanne Greening, Arts Coordinator. Tel 604-231-6433 or email sgreening@richmond.ca

May 18 - June 20, 2005. "Vibrant" Fabric art by Kirsten Chursinoff. Opening reception May 20 @ 7 - 9 pm InFuze 870 West Cordova St. Vancouver, BC. www.infuzeartehouse.com For more information: 604-874-1827 or threads@telus.net

June 9 - July 24, 2005. FibreSsence Gallery presents "Gilt Ridden". Stitched and surface designed fibre artwork and pyrotextiles by Sally Cassidy and Amanda JS Jones. Exhibit Opening Sunday June 12, 1 - 4 pm. fibreSsence Gallery, 3210 Dunbar Str (@16th) Gallery open: Thurs - Sun, 11 - 5:30 pm
Tel 604-738-1282

May 8 - June 26, 2005. The Grand National Invitational Quilt Exhibition at Kitchener-Waterloo Art Gallery. Features works from Canadian Quilt artists on the theme of the majesty of the sky and all that finds a home there. For more info email Kathleen Bissett at airborne@kathleenbissett.com, www.kwag.on.ca

June 2 - 26, 2005. Erin Dolman, "Beyond Adornment" Opening reception Thursday June 2, 6 - 8 PM. Artist Talk Tuesday June 14, 7 - 8 PM. Exploring the idea of the talisman, this exhibition features jewellery and small sculptural works that challenge the notion of what is precious and create a sense of ritual in the everyday act of adorning oneself. For more information contact Calvin Taplay, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511 www.cabc.net

July 1 - 31, 2005. "MAPLE: Our Nation's Tree" Opening Reception Friday July 1, 6 - 8 PM. In Celebration of Canada Day, this group show featuring Bruce Campbell, Nemo Catania, Ron David, Ludger Paus, Larry Stevenson, and Brian Tyson, presents bowls, furniture, boxes and sculpture made from maple. For more information contact Calvin Taplay, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511
www.cabc.net

June 23 - 26, 2005. Sailing Ships in the Victorian Era. Quilt Show at the heritage garden of Point Ellic House 2616 Pleasant Street. Theme is Celebration of Maritime life in VICTORIA and is being held to coincide with the tall ships visit to Victoria and being hosted by the Capital Mental Health Association. For more information contact Rosemary: 250-385-2545

June 1 - June 26, 2005. Molten Motion, solo show by Jonathan Mossop, June 1 - 26 Vertri Gallery, 1404 First Avenue, Seattle, WA, USA
Tel: 206-667-9608

June 2 - 28, 2005. "Ceramiccycle" Jim Stamper. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver. For more information, contact Brenda 604-669-3606

May 26 - June 28, 2005. The Glass Ocean, May 26 - June 28, Solo Show of new work by Rafael Navarro-Leiton. New Small and Sterling Studio Glass, 1440 Old Bridge St., Granville Island, Vancouver. 604-681-6790

June 3 - July 3, 2005. DETAILS Mark Roth. This is the first solo show of emerging artist Mark Roth held at STARFISH GLASSWORKS, a Canadian Glass Gallery and Studio 630 Yates Street Victoria BC V8W 1K9 contact: Morna Tudor tel 250-388-7827 fax 250-388-7828 starfish@starfishglass.bc.ca

June 3 - July 5, 2005. GO BIG, GO BLUE OR GO HOME. Cary Bolt, Lisa Samphire & Morna Tudor. Frustrated glassblowers say, "If you can't make it good make it BIG, and if you can't make it big, make it blue." So this show will either be small red pieces or large blue ones or something else to register dismay at the current trend to demand glass which is ever more decorative (blue is best) and ever more HUGE. Circle Craft Gallery, 1-1666 Johnson St., Granville Island, Vancouver, BC info@circleart.net

June 22 - July 9, 2005. THE CORNERSTONE: 8960 University High St, Burnaby. A collaborative initiative of twentyseven artists to celebrate the creation of UniverCity. For more information contact: Rachel Forbes, SFU

Display Ad Rates	(1-2 issues):	(2-3 issues):	(4 issues):
7 3/4" x 8 1/2"	\$205.00 + GST	\$175.00 + GST	\$165.00 + GST
5" x 6"	\$105.00 + GST	\$90.00 + GST	\$85.00 + GST
3 5/8" x 4 1/2"	\$60.00 + GST	\$55.00 + GST	\$50.00 + GST
2 1/2" x 3 1/2"	\$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 Taplay for display ad rates & details.

cabc@telus.net
Tel: 604-687-6511 Fax: 604-687-6711
Next Deadline: August 5, 2005

Events with grey backgrounds indicate CABC programs

Announcement

If you know of an upcoming Call for Entry, Exhibition, or Funding opportunity, contact Calvin Taplay at 604-687-6511, toll free 1-888-687-6511, fax 604-687-6711, or cabc@telus.net. Call for Entry, Exhibition, and Funding announcements are free.

Craft Shows and Lectures/Workshops are considered classified ads, and the rate is \$30 for 40 words or less.

Calls for Entry

Deadline: June 8, 2005. West Coast Textures, presented by fibreSsence Gallery in August 2005. Works must be in fibre or fibre techniques. Submissions in slide or CD format, overview and detail of each piece. Jury fee of \$15 for up to 3 pieces. Include CV and artist statement to fibreSsence, Exhibit Committee, 3210 Dunbar St, Vancouver V6S 2B7. For further information contact Pam Godderts - pangudderts@shaw.ca or call the gallery at 604-738-1282

Deadline: June 30, 2005. The Langley Centennial Museum and National Exhibition Centre invites artists to submit slides or photographs of recent artwork, in any medium, for consideration. The program is intended to provide new artists the opportunity to exhibit their artwork. Space is available at the Museum and Municipal table.
www.langleymuseum.org

Deadline: July 1, 2005. The Regina & Area Potter's Guild. R.A.P.G exhibition "Celebrating Saskatchewan" held at the Joe Moran Gallery in Regina. Current or past members are invited to submit entries by July 1, 2005. Date: September 10 - October 26. Info: Sonia 306-546-2955 or Miriam, 306-924-0507

Deadline: July 31, 2005. FibreSsence Gallery invites proposals for exhibits in 2006 from artists working in fibre or fibre techniques. Contact Pam Godderts, pangudderts@shaw.ca or call the gallery at 604-738-1282 for more information

Deadline: Ongoing. Christmas at the Forum, November 3-6, 2005. You are cordially invited to participate in the 28th Annual Festival of Crafts, Antiques, Art & Foods at the Halifax Forum Complex. With over 450 craftspeople, artists, antique dealers and foods exhibitors from across Canada, it is a Halifax tradition! Always welcoming new exhibitors. Contact: Michael, Donna & Jason Susnick P.O. Box 34, Annapolis Royal, NS, B0S 1A0 Toll Free 866-995-SHOW (7469) www.forumcrafts.com

Deadline: Ongoing. Influx Jewellery Gallery is calling for Artists. Located in Art Central, the heart of Calgary's Arts District, we represent a diverse selection of Canadian and international artists and designers specializing in art jewellery and wearable art. For more information please call 403-266-7527 or email info@influxgallery.com

Deadline: Ongoing. An online Art and Craft Show featuring artists, crafters, and hobbyists as well as craft suppliers and retailers from Alberta, Saskatchewan and Manitoba. Link exchanges are welcome. Location: www.prairiecraftshow.com Contact: 306-978-1388 email: mail@prairiecraftshow.com

Deadline: Ongoing. Kamloops Art Gallery accepts submissions in all media on an ongoing basis. The gallery supports emerging and

Deadline: Ongoing. Visual Artists - Glass. The Melting Point Gallery is looking for a different Visual Artist every 2 - 4 weeks, whose art will enhance the qualities of the space as well as inspire the viewer. An appropriate commission, and publicity will be a cooperative effort. Send information about who you are and some images of your work to Bhak@meltingpoint.ca.

Deadline: Ongoing. Contemporary Crafts Museum & Gallery, Portland, OR. Craftspeople are invited to submit proposals for solo exhibitions to the Exhibition Planning Committee, which meets twice a year to review portfolios. Deadlines are ongoing, however, most planning occurs in the spring. Please forward applications to Contemporary Crafts Museum & Gallery, 3934 SW Corbett Ave Portland, OR 97239, USA.
www.contemporarycrafts.org

Deadline: Ongoing. The Foyer Gallery in the Squamish Public Library is inviting artists to submit all media for 2006. Photographs and slides of recent work, CV and artist statement may be sent to Squamish Public Library, P.O. Box 1039, Squamish, BC, V0N 3G0. Contact Fran Solar at 604-898-4377 or email fsolar@telus.net

Exhibitions

June 4 - 5, 2005. Artists Studio Tour on Quadra Island, situated between Vancouver Island and the BC Mainland. A number of artists have their studios open all summer and/or year round. There are 3 galleries on the island. For more information
www.quadraislandarts.com

April 14 - June 5, 2005. "Landscapes through the Seasons" fibreSsence presents the work of Betty Lu Brydges and Prilla McBown - art quilters par excellence! The opening reception will take place April 17 from 1 - 4 pm, fibreSsence Gallery, 3210 Dunbar St. Vancouver Tel: 604-738-1282

June 10, 2005. OUT OF THIS WORLD. Take this opportunity to travel around the world when a wide selection of fine international arts and craft will be on exhibit and for sale at Celia Pickles 1911 28th West Vancouver. For more information contact Celia Pickles at pickles-celia@shaw.ca 604-922-3192

May 12 - June 12, 2005. Island Fire. In Celebration of the BC Pottery Guild 50th Anniversary, this exhibition of sculptural works from nine esteemed regional island artists demonstrates the artistry and creative possibility of working in clay. Opening Reception Thursday, May 12, City Scape Community Space 335 Lonsdale Avenue, North Vancouver, BC V7M 2G3 11, 2005 7 - 9 pm. Contact: Lynn Feasey, Exhibition & Special Projects Coordinator. Phone 604-988-6844 Email: nrvartscouncil@telus.net

May 31 - June 12, 2005. "Torch Light" ceramic masks, High School Grads, Opening reception: Tuesday, May 31, 2005, 6 - 8 pm. Silk Purse Arts Centre, 1570 Argyll Avenue, West Vancouver, B.C. tel 604-925-7292, e-mail: wvcarts@axton.net

May 5 - June 15, 2005. Natural Textiles of Akhiko Izakura, renowned Japanese Fabric Artist. Silk Weaving Studio

information, fees, registration please visit www.members.shaw.ca/okpanews/clayfes05/hhtml or email kelowndayfestival@hotmail.com

July 22 - August 26, 2005. "Cover Ups and Revelations" tapestries by Barbara Heller Opening reception July 22, 2005 Kootenay Gallery of Art, 120 Heritage Way, Castlegar BC, V1N 4M5. Telephone 250 365 3822. www.kootenaygallery.com

August 4 - 29, 2005. Alwyn O'Brien, "Wandering Arcadia: New Works in Clay." Ceramic works exploring idealized landscapes through the context of cultures, histories, myths and contradictions of the Canadian North. For more information contact Calvin Tapley, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

August 4 - 29, 2005. "Beauty of Form Enhanced" Mary Fox, Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver. For more information, contact Brenda 604-669-3606

August 5 - 30, 2005. ARCHITECTURAL DETAILS by Marilyn Lee. Felted wallhangings with designs inspired by architectural details, such as cast iron grate patterns, carved doorways, arches and various salvaged pieces from times past. Circle Craft Gallery, 1 - 1666 Johnson St, Granville Island, Vancouver, BC info@circlecraft.net

August 2005. Jonathan Mossop, New Small and Sterling Studio Glass, 1440 Old Bridge St Granville Island, Vancouver. 604-681-6730

Funding

Deadline: April 30, August 31, December 31. Central Okanagan Foundation - Individual Awards. Awards to applicants within the central Okanagan area for projects contributing to the mental, moral, cultural and physical improvement of the people of the central Okanagan. Amount: \$200 to \$5,000. Contact: Central Okanagan Foundation, PO Box 1233, Station A, Kelowna, BC V1Y 7V8, 250-861-6160, 861-6156

Deadline: varies. BC Arts Council - Offers a variety of awards, grants and scholarships for visual artists, including professional development, project assistance, and scholarships. Contact: BC Arts Council, Box 9819, Shn Prov Govt, Victoria, BC V8W 9W3, 250-356-1718, www.bcartsouncil.ca

Deadline: TBA. Shastri Indo-Canadian Institute - Arts Fellowships. For artists who are (1) practitioners of an Indian art form and wish to train in India, or (2) not practitioners of an Indian art form, but wish to train in India to develop their own work. Amount: airfare, living allowance. Contact: Shastri Indo-Canadian Institute, Room 1402, Education Tower, 2500 University Dr. NW, Calgary, AB T2N 1N4, 403-220-7467, sici@ucalgary.ca, www.acs.ucalgary.ca/~sici/

Deadline: Ongoing. Canada Council for the Arts - Travel Grants to Professional Artists. Contributes toward expenses incurred to travel to an event important to the artist's career. Amount: up to \$2,500. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588 ext 4088, joanne.destroches@canadacouncil.ca, www.canadacouncil.ca

Deadline: Ongoing. Association of Universities & Colleges of Canada - Association of Universities & Colleges of Canada. Awards overseas scholarships to Canadian citizens for undergraduate or post-graduate studies including crafts. Contact: Association of Universities & Colleges of Canada, Awards Division, AUCC, 151 Slater St., Ottawa, ON K1P 5N1, 613 563 1236 www.aucc.ca

Deadline: Ongoing. Handweaves, Spinners, And Dyers of Alberta. Offers financial assistance, scholarships. Also: newsletters, library weaving certificate programs, annual conferences, and juried exhibitions. Contact: Hand Weavers, Spinners, Dyers of Alberta, Frances Schultz, Box 87, Monarch, AB T0L 1M0 <http://www.hwsda.org>

Deadline: Ongoing. Gulf Islands Community Arts Council - 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/artscouncil

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/artscouncil

Deadline: Ongoing. North-West Ceramics Foundation - Maureen Wright Scholarship. Scholarship for BC potters, ceramists, and clay artists to attend workshops or conferences. Amount: up to \$200. Contact: North-West Ceramics Foundation, 1359 Cartwright St., Vancouver, BC V6H 3R7, www.bcpotters.com/scholarships.html

Deadline: Ongoing. 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, (604) 709-6930 peerlending@vancity.com www.vancity.ca

Deadline: Ongoing. Community Futures Development Corporations - Loans. Community Futures Development Corporations gives loans to support the start-

up of small businesses. Amount: varies. Contact: Community Futures Development Corporations. There are over 30 offices throughout BC, contact your local office: www.communityfutures.ca/provincial/

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: . Contact: Women's Enterprise Society of BC, 14-2070 Harvey Ave., Kelowna, BC V1Y 8B8, 250-898-3454 or toll-free 1-800-643-7014, 250-868-2709, www.wes.bc.ca

Deadline: Ongoing. The Houston Center for Contemporary Craft - Studio Residency Program. Three to twelve-month residencies to support emerging, mid-career, and established artists working in craft media, including but not limited to wood, glass, metal, fibre, and clay. Amount: Studio, \$400/month stipend. Contact: The Houston Center for Contemporary Craft, 4848 Main St., Houston, TX 77002, 713-529-4848, www.craftouston.org

Deadline: Ongoing. The Craft Studio at Harbourfront Centre - Artist-in-Residence Program. Openings for recent graduates in hot glass, metal, ceramics, and textiles. Amount: . 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. Arts and Cultural Industries Promotion Division, Dept. of Foreign Affairs - International Career Development Grant. Airfare, accommodation, and per diem grant to help upcoming artists

launch international careers and develop market potential by exhibiting in a foreign commercial gallery. Amount: up to \$3,500. Contact: Arts and Cultural Industries Promotion Division, Dept. of Foreign Affairs, 125 Promenade Sussex, Ottawa, ON K1A 0G2, 613-992-5359, yves.pepin@dfait-maect.gc.ca, www.dfait-maect.gc.ca

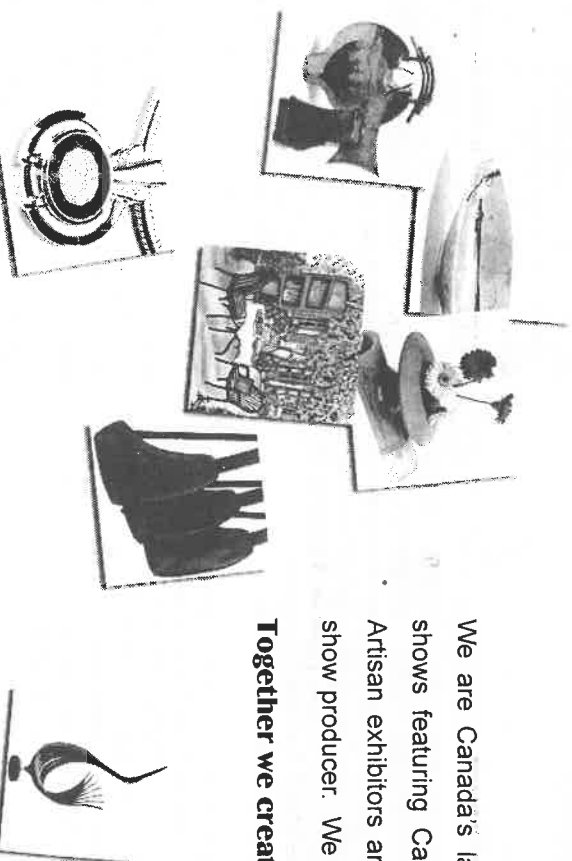
Craft Shows

CALL FOR ENTRY - CRAFT SALE, ART MARKET - ART & CRAFT SALE, Nov. 17-20, 2005, Telus Convention Centre (City Centre) Calgary, AB, 200 artisans, 19th Annual, Juried High Quality Event. Processing will start April 1st. Apply early!, Call: Toll Free: 1-877-929-9933 or 250-672-2411, Fax: 250-672-9517 E-mail: info@artmarketcraftsale.com, Applications also at: www.artmarketcraftsale.com, Marlene Loney, Art Market Productions Inc., P.O. Box 190, Barriere, B.C. V0E 1E0.

Lectures / Workshops

Champ-leve Enamel Jewellery Koolenay School of the Arts in Nelson, July 4-8, 2005. Instructor: Karin Maria Jones. This week-long intensive course covers basic silver techniques such as piercing and soldering, as well as torch enamelling. For more info, please go to www.kscac.bc.ca. For examples of Karin's work, please see www.karinmariajones.com

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BUTTERDOME, EDMONTON, December 8 - 11
ORIGINALS OTTAWA, December 8 - 18



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BY HAND MONTREAL, August 28 - 31, 2005
BY HAND VANCOUVER, September 11 - 13, 2005



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Bookkeeping and Accounting for the Self-Employed 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-d-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!"

205-873 Beatty Street, Vancouver BC, V6B 2M6
Telephone: 604-662-8985 Fax: 604-662-8986
E-mail: marianna@qas.bc.ca

Out of Hand Craft Fairs 2005 EVENTS SCHEDULE

Victoria Tall Ships Festival

June 23th - 26th
On Victoria's beautiful Inner Harbour - Projected attendance 250,000
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32nd Annual ICA FolkFest July 1st - 10th

On Victoria's beautiful Inner Harbour, this is a highly visible and popular outdoor festival with exotic music, dance, art and family fun. Mainstage, celebrity chef stage, beer garden, and much more. Over 100 shows feature everything from Cuban jazz to hip-hop. Only 50 spaces available. 125,000 tourists and locals attend. Do all ten days or choose one of two five day sessions

17th Annual Out of Hand Christmas Fair November 24th - 27th

Held at the Victoria Conference Centre (attached to the Empress Hotel), this extremely popular juried fair is a Victoria Christmas tradition. 130 booths, hotel discounts, Exhibitor lounge, booth relief, free bags, extensive advertising campaign in all media, and more.

For more information contact: Ramona Froehle-Schacht
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ramona@outofhand.ca or visit www.outofhand.ca

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