

Craft

CONTACTS

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Celebrating
30 Years
Fine Craft

The Crafts Association of

British Columbia is a network

of craft professionals

dedicated to the development

of excellence in crafts.

MEMBER PROFILE

Jeff Burnette

by Bettina Matzkuhn

How many craftspeople can really wow a teenaged boy? When I showed my son the blown-glass ray gun on Jeff Burnette's web-site, his jaw dropped in mute admiration. Burnette, once an impressionable teenager himself, says he knew he wanted to work with glass after seeing a short film on glass blowing in high school. When he announced this to his teachers, they brushed him off. Had he wanted to attend university, channels would have been found and doors opened, but craft was, and still is, regarded by many as a hobby - not as the combination of creative vision and small business savvy Burnette has gone on to master.

After tolerating two months at the Chrysler plant in his hometown of Windsor, Ontario,



Jeff hard at work.

Photo by Marcus Sabathil

Burnette began doing stained glass and flameworking, followed by a 4-year apprenticeship with a glass blower in Calgary. He returned to Ontario, entering Sheridan College at the second year level to complete the three-year program. After working in various studios, including another four years for his former employer, this time in Vancouver, Burnette realized he was on a financial and artistic treadmill. He struck out on his own.

Playing with fire was initially the big draw for Burnette, but over the years, he has come to cherish the importance of timing as a factor in glassblowing. He points out that when the glass gets too cold it cracks, and if it is too hot, it becomes uncontrollable. The ray guns are but part of his practice; he also produces plates, vases, lamps, and an extensive array of goblets. They are vertical and full of infinite variety, like people. They often belong to families with shared genes that include delicate blushes of colour or spots that seem to have migrated from the backs of cowrie shells. Burnette learned to make goblets 14 years ago from Dante



Jeff Burnette, "Ray Gunz": Hot Formed Glass with Found Objects

Photo by Kenji Nagai

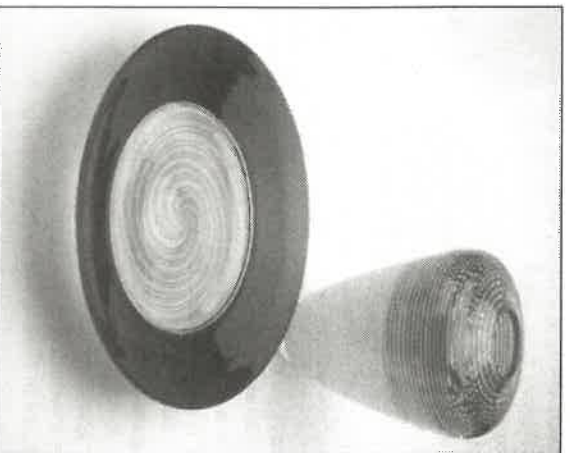
Marioni and has continued to perfect this specific skill. When ignorant customers whine over paying Burnette's prices, saying "We could buy this at K-Mart for \$12!", he reminds them that a goblet that takes him 15 minutes to make has taken him 24 years to learn to make. Mastery is only evident when it seems effortless.

Burnette's ray guns demand a collaborative performance from the viewer, even if only in imagination. They are not the sort of thing you really want kids to hold, racing around the living room in their pyjamas, yet they call up the shouting, scrappy kid in all of us. Burnette says he watched far too many B-movies as a boy, but the combination of drama, fantasy and hilarity is embedded in these objects. He has a collection of toy ray guns (including a Buck Rogers Disintegrator) and, years ago, made a prototype glass one with another glass artist visiting from California. He lost touch with the artist, but kept working on the guns. They range in colour from lurid to antique (one for your

teenager, and one for your mother) and are adorned with viscous squiggles of glass, shiny knobs, melted bits that look like oozing plasma, metal gears, and visually textured grips. A sellout show at the Canadian Craft Museum in 1994 made him realize how much they appealed to a wide audience. Burnette was floored when a person once asked him if they really worked.

After 10 years on his own, buying blowing time at another glass blower's studio, Burnette moved to realize his dream of having his own studio. He got help with a business plan from his accountant, raised a considerable lump of start-up money, got a loan from the bank, considered advice from other artists, and found a location. Burnette says that part seemed easy next to the next 3 months - a nightmare of jumping through various hoops at City Hall while waiting for building permits and inspections. Joe Blow Glassworks opened in June 2000, but within a few months, the price of natural gas (the next biggest expense after the rent) doubled. Fortunately, Burnette's persistence is well-fueled. His faith in the venture was reinforced by years of polished skill.

Three days a week, Burnette blows glass. The other two he spends finishing work, maintaining equipment, ordering "colour"-more glass, and keeping in touch with galleries and shops with whom he has built a reputation over many years. He has a person do paperwork one day a week and an accountant one day per month. He also stresses the importance of a good banker for the small businessperson as well as a lawyer. His lawyer has negotiated exclusive contracts for Burnette and convinced galleries that wouldn't pay to put the cheque in the mail. Burnette looks forward to working with designers on new ideas that will feature his glass. When asked what his favourite part of his work is, Burnette looks around the studio and says "this is my space, I like all of it."



Jeff Burnette, "Incalmo Series": Blown Glass

Photo by Kenji Nagai

Upcoming Crafthouse Gallery Exhibitions at a Glance

February 7 - March 3, 2003. Opening reception: Thursday, February 6, 2003, 6-8pm. Deborah Loxam-Kohl's "Cell Division"

March 7-31, 2003. Opening reception: Thursday, March 6, 2003, 6-8pm. Jordan Van Sewell, "A Year". Twelve ceramic sculptures (one for each month) using symbols, allegories and iconography to record our meaning in life and passage of our times.

April 4-28, 2003. Opening reception: Thursday, April 3, 2003, 6-8pm. Sandra Ramos, "San-An" (Sale Birth). One-of-a-kind cups, each with its own personality.

May 2, June 2, 2003. Opening reception: Thursday, May 1, 2003, 6-8pm. Naoko Takenouchi, Kimich Shigeno, Calian Ngan, Yvonne Wakabayashi and others. Asian Heritage Month Exhibit.

June 6-29, 2003. Opening reception: Thursday, June 5, 2003, 6-8pm. Eleanor Hannan, "Who'd have known?". Two- and three-dimensional embroidered dolls and doll structures.

July 4-August 4, 2003. Opening reception: Thursday, July 3, 2003, 6-8pm. Ian Johnston, "Leflover and Under".

August 8-September 1, 2003. Opening reception: Thursday, August 7, 2003, 6-8pm. CABC 30th Anniversary Exhibit.

September 5-29, 2003. Opening reception: Thursday, September 4, 2003, 6-8pm. Keith Skelton, "Chess in the Iron Age". Large scale chess set of welded metal sculpture.

October 3-November 3, 2003. Opening reception: Thursday, October 2, 2003, 6-8pm. Barry Goodman, "Not Just Another Pretty Face". An exhibit of stitched portraits of women authors, philosophers and intellectuals. Held in conjunction with the Writer's Festival.

November 7-December 1, 2003. Opening reception: Thursday, November 6, 2003, 6-8pm. Andrea Russell, "Salvage: Solo". A series of wearable jewellery objects that integrate found materials.

December 2003. "Packages". An annual CABC Fundraiser.

For further information on any of these exhibits, please contact Calvin Tappley, CABC Communications Coordinator at 604-687-6511.

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President's Message

With a new year full of possibility stretching before us, the Board and I are very excited with what we have planned for the coming year. 2003 marks the 30th Anniversary of the CABC, and we look forward to sharing this celebration of 30 years of fine craft and a strong craft community with all those who have contributed to this great milestone: you, our members, volunteers and staff. Thank you and congratulations to everyone involved in the CABC over the last 30 years. All of your dedication and hard work has built a strong organization, grounded in the present and looking forward to the next 30 years.

With an eye on the next couple of years, the Board will be finalizing our most recent Long Term Planning Initiative with the approval of the CABC's Strategic Plan for 2002-2004 at our February 3rd Board meeting. The first stages of this plan have been set into play with the plans and programs outlined in our 2003 Budget which was approved at November's Board meeting. Thank you to all those who contributed to this significant process. If anyone would like to see a copy of the Plan, please contact Heather O'Hagan at the CABC office and she will send you a copy.

With part of our strategic plan focusing on Board Development, I had the opportunity to attend Board Bootcamp back in November. This intensive one-day workshop, offered by



Jen Hiebert

Volunteer Vancouver, brought together people from a variety of not-for-profit and board-based organizations to learn about the inner workings and structures of different types of Boards of Directors. The workshop provided much valuable insight into our own organization, which will contribute to the ongoing development of our Board and the whole organization. We are always looking for new people with great ideas and a variety of skills and experiences within, and beyond, the craft community to join our Board of Directors. If this might be of interest to you, please don't hesitate to contact us. We would be more than happy to answer any questions you may have about our Board.

I'd like to take a moment to thank, and recognize, two Board members stepping down from their respective positions who have been a strong part of our organization, and to welcome a new Board member to our Board of Trustees. Mary Lou Trinklwon

Executive Director's Message

Working around an editorial schedule means that you have one foot in the present while you mind-step into the future. What seems newsworthy today just might be "old hat" by the time you read this. So, I apologize if that is the case - here goes, and welcome to 2003!

The CABC Board of Trustees and I are very excited about the opportunity to travel to Nelson for our AGM this year. It will be a reunion of sorts; the CABC last held its AGM in Nelson in 1984. We look forward to joining many of you for the "Beyond Borders" conference and ask that you kindly set aside some time on Saturday, March 29th at 5 pm to let your important vote be counted at the AGM. And if you are interested in joining the Board, it's not too late. Please contact me at 604-687-6511 (or toll-free 1-888-687-6511 in BC) if this challenge appeals to you.

As well, we'd like to facilitate transportation to Nelson. If you are driving and have extra room in your car, let us know. If you need a ride, call or e-mail us, and we will (hopefully) be able to give you the phone numbers of drivers so you can arrange a ride with someone. Please keep in mind, though, the CABC cannot be responsible for anything beyond facilitating driving arrangements.

Back in November, Festive Hands brought Granville Island studios and artists together to offer a night of shopping in an "open house" atmosphere. Crafthouse recorded over \$3,000 in sales, even after the shopping discounts. The Festive Hands Committee will meet some time in the new year to evaluate the success of this potentially annual event and make recommendations for next year.

We are in the process of forming several juries for upcoming craft shows. We've been asked to jury the Filberg Festival in Comox and the craft section of the Van Dusen



Heather O'Hagan

Flower & Garden Show, so jury lists are now being finalized. We look for a mix of jurors who are highly knowledgeable and /or skilled in various craft media and who are able to volunteer some time for the selection process. Speaking of juries, it was interesting to read in the most recent Manitoba Crafts Council newsletter that, "The Board passed a resolution instructing the Craftspace jury to follow the guidelines set out by the Crafts Association of British Columbia".

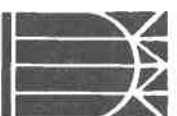
Volunteer Charlene Lalonde has been working with Calvin Taplay these past few months producing our 5th annual Craft Shows Guide. Charlene has put countless hours into this publication: gathering information, inputting data, meeting with craftspeople, and designing the booklet itself. She has done a wonderful job, both in the professional production of the Guide, and in assisting Calvin at an especially busy time of the year. Thanks so much, Charlene. And to our members - if we have missed any craft shows that you are aware of, please let us know so that we can include them in next year's edition.

The Education Committee is planning a spring programme for CABC members which includes a free income tax presentation in late February to help you prepare your 2002 tax return (see insert for details). We're also organizing a bus trip to Tacoma, Washington, in early June to see the new Glass Museum.

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



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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, calvintaplay@cabc.net.

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President's Message

The year 2002 has been a very positive and strengthening year for the Crafts Association of BC. We are very pleased with the varied programs and initiatives the organization has undertaken, which are outlined in the Executive Director's Report. The past year has also presented the Board with the opportunity to look both inwardly at the structure of the Board and organization as well as outwardly to the programs we have implemented for 2002 and the future. The changes in personnel, Jan Hiebert replacing Anne Mauch after a 3-year term as President of the Board of Directors, and Heather O'Hagan replacing Jane Matthews during her maternity leave, as well as the variety of new faces on the Board, committees, and volunteers offer new perspectives on the organization and what we do and where we are going.

The strategic planning initiative that was started at the end of 2001 became a focus for the Board this past year. We presented the first draft of our 3 Year Plan to our committees and the membership and received very positive and constructive feedback. Particularly responsive were the members at the AGM in March 2002, where the two focus groups came back with nearly identical feedback for the Strategic Plan. Thank you to all who assisted the board with this process. We really appreciate your input. Revisiting and creating a strong Strategic Plan allows our organization to remain focused on the road ahead, ensuring we are meeting our mandate by providing the best and most appropriate services to our membership.

At the Board and committee levels, we also renewed our focus, and 2002 saw us revisit our committee Terms of Reference and how they relate to our long term plan. Terms of Reference documents were established for the Communications, Human Resources, Marketing and Fund Development.

Executive Director's Message

2002 has signaled many changes for the CABC. Jen Hiebert took over the role of Board President from Anne Mauch, who left the position after a three-year term, and Executive Director Jane Matthews, left in early August to begin a one-year maternity leave. I have been holding down the fort in the meantime, attempting to keep both the status quo and to introduce some new initiatives. With the unfortunate demise this year of the Canadian Craft & Design Museum, it seems our work here has even more significance for BC's craft community.

The Crafthouse Gallery programme was extremely active in 2002, producing 10 exhibits over a 12-month period. In August, CABC featured "20/20 Vision: Regional Reflections", an exhibit which coincided with Convergence 2002. The show was juried by Jane Kenyon and involved The Cowichan Valley Community Arts Council, the Columbia Valley Arts Council, the Summerland Community Arts Centre, the Sunshine Coast Arts Council and the Prince George Arts Council. On opening night, we had over 500 visitors in three hours and saw record spending in Crafthouse. We have both the Leon and Thea Koerner and the Hamber Foundations to thank for making this regional project possible. As well as overseeing these exhibits and planning for December's "Surprise Packages", the Gallery Committee approved a new Gallery Exhibition Proposal Form which was used in preparation for the 2003 shows.

Our quarterly newsletter, *Craft Contacts*, increased in size by 50%, resulting in an enhanced Craft Calendar section and savings on postage through Canada Post's publication mail programme. Communications Committee member, Bettina Matzkuhn, wrote four feature articles in 2002, profiling CABC members Nancy Walker (ceramics), Janet Cameron (textiles), Barbara Cohen (jewellery) and Michael Babier (wood). Popular sections such as "Kudos" and "The Workbench" were introduced so that members could share both the joys and sorrows of craft making.

The Communications Committee focused its energies on our newsletter in 2002, but will be carefully reviewing another programme - the CABC's website, early in 2003. This entire site now contains about 100 pages of information and is updated on a regular basis. One area of the website, the members' portfolio section, became a free benefit of membership in 2002. The website has been seeing increased monthly traffic with 672,605 hits and 44,985 visitors to our site this past year. We are doing our best to keep the craft community informed and to this end, we're sending out email broadcasts to our members when we have relevant craft news to pass on.

In 2002, we were involved in two Granville Island partnered events - the 4th annual Canada Day Craft Crawl with other studios and galleries, which included demonstrations by CABC members in the Ocean Art Works demonstration area and in Crafthouse. The other event was the 2nd annual Festive Hands gallery and studio evening open house, which coincided with Granville Island's "Spirit of the Season". The Granville Island Business and Community Association kindly sponsored this initiative. By becoming involved in these types of events, it is our wish to educate the general public about craft while encouraging sales for our member craftspeople.

Other community events in which we were involved included the Canadian Clay Symposium in Burnaby. This was seen as a great opportunity to market our association to potential members. We also juried the Craft Zone for the Van Dusen Flower & Garden Show in 2002 and have been asked to jury this Show again in 2003. The CABC has also been approached by the organizers of August's Fibreg Festival in Comox to jury that upcoming craft show.

The Grace Cameron Rogers Award is presented annually to a practicing and/or emerging craftsperson to attend a recognized school, upgrade design skills, or to seek a stimulus for greater creativity and stimulation. Cheryl Parker, a glass bead maker from Prince George, was granted the \$1,000 award this year to help defray the cost of a two-year Jewellery Art and Design programme at Vancouver Community College. In 2002, we were pleased to announce a new award - The Hilde Gerson Award for a craftsperson who has demonstrated "excellence, innovation and leadership in the BC craft community". The first recipient of this \$1,000 award will be announced in February. We are extremely grateful to Gail Rogers and to the family of Hilde Gerson for making these awards possible.

Financial Report

Although revenues were higher in 2002, expenses were, too. We anticipate a slight deficit when the final financial statements are prepared following year-end on an overall anticipated budget of approximately \$382,000.

The revenues were approximately 9% higher than last year. The increase is due mainly to increased sales in Crafthouse, which account for 75% of our organization's revenue. Other major sources of income are provincial grants from BC Gaming and the BC Arts Council, Gallery sales, membership fees, fundraising (Surprise Packages) and foundations.

Our expenses were approximately 11% higher than last year. This increase was due mainly to the incremental increase in cost of sales for Crafthouse, wage increases for staff and an unforeseen, unbudgeted temporary staff replacement due to a maternity leave. Crafthouse, including wages,

and Renovation Committees to ensure these committees are meeting our needs as efficiently as possible. Two new committees were established this past year, Education and Board Development, to fulfill the needs of the membership and the organization in direct response to the feedback from our Strategic Planning sessions. An ad-hoc 30th Anniversary committee was also struck to plan and organize the celebration scheduled for August 2003. With a focus on Strategic Planning and Board development in mind, the organization sent Jen Hiebert, the president of the Board of Directors to "Board Bootcamp," a one-day intensive seminar presented by Volunteer Vancouver. This very informative seminar drew people from a variety of not-for-profit board backgrounds and provided much insight into board and committee process and structure.

Some of the exciting developments in our committees in 2002 included the Renovation Committee moving forward on Phase One of the Renovations to Crafthouse Shop and Gallery. Phase One will provide us with drawings and a plan needed to initiate a fundraising campaign to finance the exciting renovation. Part of the funds for the renovation to the gallery come from Surprise Packages 2002, the Gallery Committee's annual fundraiser. Again a great success this year, the surprise raffle was held at Crafthouse on December 5, 2002, with the silent auction concluding on December 22, 2002. As always, this event is an excellent cap to the year, providing an opportunity for our members, staff, and volunteers to gather and celebrate the festive season while showing their wonderful support to our organization.

Thank you to everyone who has been involved in the Crafts Association of BC this past year; our organization depends so strongly on our dedicated volunteers and staff. You have all brought so much to your time with us, and we are a stronger organization for all of you!

Jen Hiebert, President

Presentations this past year included those given by: Debbie Abma of Accent Consulting, who spoke to our members at the March AGM on the subject of selling their work; Wendy Rosen, producer of the Buyers Market of American Craft, who spoke to us about selling to the U.S. market; Marianne Heggfveit, who talked about Canada Council programmes for crafts; and Crafthouse Manager, Jo Darts, who talked to Capilano College students about selling their work.

Due to a number of factors, including Jane Matthew's leave, slumping U.S. sales, and the potential shortage of staff at Crafthouse during August, our busiest month, it was decided that CABC would not participate in the San Francisco International Gift Fair in the summer of 2002. The focus has now turned towards participation in the Buyers Market in Philadelphia in February of 2004 and, to this end, an application for funding through Trade Routes has been sent to the Dept. of Canadian Heritage. This prestigious marketplace is only open to wholesalers of fine craft.

In the spring, we assisted the Canadian Crafts Federation, of which we are a provincial crafts council member, in a direct mail project. An economic impact survey, a new information brochure and a promotional piece about CCF's new web-site was sent out to CABC members. We are linked to this web-site, thus increasing our chances of being seen in the worldwide marketplace. Another opportunity for involvement in the larger artistic community came in the spring when we were asked to participate in the Cultural Sector Symposium in Victoria. The focus of this ongoing forum is on professionalism in the cultural sector.

Also in Victoria this past year was the formation of the Island Artisans Association. Dianne Young, who was instrumental in forming this group, has agreed to become our new Regional Representative for the Victoria region. Jane Matthews travelled to Victoria in January of 2002 to talk to this new association, and I have had phone and e-mail contact with Dianne since then.

In the Fall of 2002, we joined Volunteer Vancouver. With all that we want to do at CABC, many hands and minds are needed to produce our membership programmes and services. New volunteers (as well as those already in place) have been helping with the production of *Crafts Shows Guide 2003*, bookkeeping and general office work, displays and sales in Crafthouse, the Resource Centre, and with special event fundraising. With the extra personnel at the Association, we have set up an extra computer workstation in the Resource Centre. Our loyal volunteers are critical to the health of the CABC. They were doubly thanked in 2002 with a wine & cheese get-together in Crafthouse which was held during volunteer week in April and, for the third year running, a volunteer party at Board member Nancy Ryder's home in August.

Despite the attractive programmes offered to our CABC members, we are finding that our membership numbers are going down. Most members have been with the CABC for a very long time and are loyal supporters of the Association, but we are struggling to gain new members. A few years ago, our membership categories were eliminated and one broad membership category was implemented. It was felt at the time that equal services should mean equal membership fees. The Board was instructed to monitor the change and to re-visit the membership levels at a later date. At this November's Board meeting, it was decided that a student/senior category would be re-introduced if approved at the 2003 AGM in Nelson.

We are thrilled to be able to hold our AGM in Nelson during the "Beyond Borders" conference, which is being coordinated by the Kootenay School of the Arts and a former CABC president, Lou Lynn. We hope to see many of you there.

In closing, a special thanks to our funders - the BC Arts Council, the BC Gaming Commission, and the CMHC Granville Island for making our programmes and services possible. And lastly, a special thanks to the many volunteers, Board and committee members, and staff who have contributed hours of time and boundless energy to the CABC over this past year.

Heather O'Hagan, Executive Director

commissions to artists and rent, accounts for approximately 75% of our expenses. Other CABC expenses are: administration, including salaries, rent, and office; and programs, including the newsletter, Resource Centre, the Gallery and the web-site.

CABC's positive financial picture is attributable in part to a responsible and responsive budgeting process and sound financial management, a joint effort of the Board of Directors and the staff. As well, volunteers play a large role in ensuring we deliver our services in a cost-effective manner.

A complete set of reviewed and detailed financial statements for 2002 will be available at the Annual General Meeting in March. If you are unable to attend and would like to receive a copy, please contact the CABC office.

Judith Fitzgerald, Treasurer

Crafthouse Shop Report

2002 was the best year for sales since opening in 1986. Five specific months also broke all previous records. This has been most reassuring after the figures of 2001. We operated with extended hours during the summer and in December, and were open until 9 pm on Sat., August 3 to welcome delegates to Convergence, an international fibre conference. This evening, in particular, helped to generate August sales that were 29% higher than the previous "best" August. Our customer appreciation evening was held on November 28 as part of *Festive Hands*, when galleries and studios remained open late in conjunction with Spirit of the Season, a Granville Island tradition.

Gallery Report

Ten successful exhibitions were held during 2002 (see details below), and plans are presently underway to showcase new works in 2003. The Gallery Committee also produced CABC's annual Surprise Packages event.

Crafthouse Gallery Exhibits in 2002

February 8 - March 4, "Heart and Soul" exhibit. A group multimedia exhibit which featured Anut Basanta, Sally Cassidy, Kirsten Churnisoff, Maggi Kneer, Art Liesman, Metal Gardens, Brigitte Rice, Keith Rice-Jones, and Peter Shaughnessy.

March 8 - April 1, "55+" Marilyn Folsom. A doll exhibit that explored the aging process through the physical changes that become evident as we age.

April 5 - 29, "Once Upon a Millennium..." Shona Rae. A multimedia exhibit that featured narrative, fairy tale sculptures.

May 3 - June 3, "The Skin of this Planet" Marlene Bowman. An exhibit of ceramic vessels. Current explorations of texture impressed from both the natural world and the world of high technology on animated two and a half dimensional vessel forms and on wall tablets.

June 8 - July 1, "Beyond Function" Peter Shaughnessy. A wood exhibit which combined abstract sculpture and functional boxes.

July 5 - 29, "EnWhaptured by Landscape: City of Gardens" Alice Phillips. A collection of felted

the shop. Ten members had their work profiled in this area. This proved to be a successful method of spotlighting one member on a monthly basis, and in 2003, our aim is to focus more on our regional members. Concurrent with this was our continuing "Jeweller Profile" section.

Thirty-four galleries and retail shops enquired about craftspeople selling in the shop and 66 customers enquired about commissioning work from our members. Sixty people's work was juried for sale in the shop and 22 people were accepted.

Many thanks to the volunteers, Shop Committee and staff who have propelled the shop to its new height.

Jo Darts, Crafthouse Manager
On behalf of the Crafthouse Shop Committee

wearable landscapes consisting of large ceremonial kimonos, long kimono vests and short vests and accessories.

August 2 - September 2, "20/02: Regional Reflections" A fibre exhibit organized in conjunction with Convergence 2002, a biennial conference of the Handweavers Guild of America, Inc. The show featured the work of Maya Brouwer, Carla Leinweber, Elizabeth Hodgkinson, Sheila Johnson, Kara Kenno, K. Joan Marr, Shirley Nilsson, Betty Weaver, Lin Graham, Hilary Rice, Pat Crudi, Deborah Dumka, Patricia MacKay, Muriel Prior, Pauline Weber, Barbara Birke, Joanne Circle, and Jean Weller.

September 6 - 30, "Knick Knack Paddywack" Nancy Walker. A ceramic exhibit of hand built clay pieces that explored no-nonsense nonsense.

October 4 - November 4, "Much Depends on This Quilt" Daphne Harwood. An installation of quilts and artifacts that looked at historical developments leading to the production of a quilt.

November 8 - December 2, "Into the Blue" Michelle Mathias. A sculptural/mosaic exhibition which explored the theme of "sky".

December 5 - 22, "Surprise Packages" An annual raffle/silent auction fundraiser for CABC.

Sharon Slutsky, Gallery Committee Chair
Caitlin Taplay, Communications Coordinator

Marketing / Fund Development Committee

Marketing was a newly formed committee in 2002, and just a few months later was combined with the existing Fund Development Committee to pool our talents. Watch for a marketing brochure coming early in the new year, which will highlight the work of the CABC and showcase a sample of some of the unique items that are available at Crafthouse.

2002 Donors

Annual Operating Assistance
■ The Province of British Columbia, through the British Columbia Arts Council
■ The Vancouver Foundation, Matching Endowment Grants program
■ CMHC Granville Island

Programme Assistance
Newsletter, Gallery, Membership, Resource Centre, Education and Website:

■ We acknowledge the financial support of the Province of British Columbia, through gaming revenue.

"20/20 - A Regional Reflection:"

■ Leon & Thea Koerner Foundation
■ Hamber Foundation

Individuals

Nancy Ryder and Francis Ouellette

In-Kind Donations
Adobe Systems Inc.
Neno Catania

Jo and Tony Darts
Jane Matthews

Nancy Ryder and Francis Ouellette
NISA Online Services

Fundraising - Events

Surprise Packages

■ Cindy Anderson ■ Mark Anderson ■ Anne Marie Andristak ■ Ros Aymer ■ Michael Babier ■ Kate Barber ■ Catherine Barr ■ Anat

Communications Committee Report

Craft Contacts Newsletter

The Communications Committee tried a new approach in 2002 by including the Annual Report directly in the newsletter. The newsletter was expanded from 8 to 12 pages to give members additional information. The committee also decided that it would be nice to include greater numbers of pictures of people so members could relate names that they saw in with actual people. The committee spent a great deal of time developing a new feature section called "The Workbench" which asked members questions about the environments that influenced their craft production. CABC members responded to these questions with astounding amounts, and diversity, of replies. The committee also started another section called Kudos to recognize members who had been acknowledged in some way by the larger community. One of the feature articles which appeared in the newsletter focused on the 20/02 Regional Textiles exhibit held in August 2002 at the Crafthouse Gallery.

Craft Shows 2002 Guide

Vanessa Radunz, a CABC volunteer, put tremendous amounts of time and energy into compiling information for the Craft Shows 2002 guide. She entered data submitted from craft shows organizers; she also called organizers to attempt to gain larger numbers of organizers from underrepresented areas outside of the Lower Mainland. The resulting guide was larger in size compared to the previous year's edition.

Board of Directors

Jen Hiebert, President
Cindy Anderson, Vice-President
Judith Fitzgerald, Treasurer
Sharon Slutsky, Secretary

Kassandra Bonn (from September)

Barbara Cohen

Judi Moscovitch (until April)

Dawn Russell (until May)

Nancy Ryder

Mary Lou Thinkwon (until October)

Earl Zimmer (until February)

Regional Representatives

Les Crimp, Oceanside District
Peter Flanagan, Okanagan Boundary
Ian Johnston, Central Kootenay
Diane Young, Victoria

Committee Members

Awards Committee

Anne Mauch, Jane Matthews (until August),
Heather O'Hagan (from August)

Communications Committee

Mary Lou Thinkwon (until October), Judith Fitzgerald (from November), Sarah Chilvers (from February), Bettina Matzkuhn, Judi Moscovitch, Calvin Taplay, Jane Matthews (until August), Heather O'Hagan (from August)

Crafthouse Shop Committee

Cindy Anderson, Nancy Ryder, Janet Helm, Margaret Klajner, Jo Darts, Jane Matthews (until August), Heather O'Hagan (from August)

Marketing/Fund Development Committee

Nancy Ryder, Barbara Cohen, Silvia Dotto (until October), Dawn Russell (until May), Sharon Slutsky (from April), Jane Matthews (until August), Heather O'Hagan (from August)

Gallery Committee

Sharon Slutsky (from April), Jen Hiebert, Erin Dolman (until August), Suzanne Summersgill (until November), Anat Basanta (from April), Coralie Triance (from April), Lela Houghton (from October), Calvin Taplay, Jo Darts, Jane Matthews (until August), Heather O'Hagan (from August)

Education Committee

(created November 2002)
Kassandra Bonn (from November), Jean Francois Guimond (from December), Heather O'Hagan

Board Development Committee

(created September 2002)
Jen Hiebert, Sharon Slutsky, Heather O'Hagan

Human Resource Committee

Jen Hiebert, Judith Fitzgerald, Earl Zimmer (until February), Jane Matthews (until August), Heather O'Hagan (from August)

A feature article by Richard Carswell focused on selling work at craft shows. Sales of the guide were very strong throughout 2002, especially with craftspeople from the general public. Each year, the guide is becoming more widely known as a source of information for craftspeople planning to participate in craft shows. Also, each year, larger numbers of new craft shows organizers are approaching the association to get their shows listed in the publication.

CABC Web Site

CABC started the year with a new section of the web site which showcases members' work on his/her very own page. Each web page includes contact information where the craftsperson can be reached. It also includes a process statement explaining how the craftsperson produces his/her work. The page features an artist's statement explaining the ideas which inform the work. Finally, it includes images of crafts that were produced. By the end of 2002, there were 22 online portfolio pages.

Resource Centre

During 2002, the resource centre expanded its collection. Vanessa Radunz continued to organize the centre through filing incoming announcements and making them available to CABC members and the general public.

Caitlin Taplay, Communications Coordinator
On behalf of the Communications Committee

Renovation Committee

Cindy Anderson, Jen Hiebert, Earl Zimmer (until February), Jo Darts, Jane Matthews (until August), Heather O'Hagan (from August)

30th Anniversary Committee

(created July 2002)
Jen Hiebert, Sharon Slutsky, Coralie Triance

Volunteers

Crafthouse

Yoon Ahn, Anat Basanta, John Bese, Neno Catania, Barbara Cohen, Tony Darts, Erin Dolman, Jia Ke Durg, Elsie Jang, Megan Lee, Vivian Lin, Sandrine Raballe, Vanessa Radunz, Lucy Rice, John R. Scott

Newsletter/Craft Shows Guide

Richard Carswell, Helen Cheung, Sarah Chilvers, Barbara Cohen, Les Crimp, Tony Darts, Emu Goto, Art Liesman, Charlene Lalonde, Deborah Loxam-Kohl, Michelle Mathias, Bettina Matzkuhn, Vanessa Radunz, Jo Anne Ryeburn, Joanne Salem, Suzanne Summersgill, Candace Thayer-Coe, Sayaka Yamada, Dianne Young

Resource Centre

Wakana Misono, Vanessa Radunz

Office

Neno Catania, Tony Darts, Kathy Hu, Jay Jie Niu, Phuong Tran

Special Events

Canada Day: John Bese, Neno Catania, Jo Darts, Anne Mauch, Wakana Misono, Mioara Stibu Festive Hands: Judith Fitzgerald, Anne Mauch Gallery: Dave Consolati, Ting-Ting Pai Surprise Packages: Bridget Fogarty, Emu Goto, Lela Houghton, Vanessa Radunz, Kaiji Rautanen

Staff

Full-time

Jane Matthews, Executive Director (until August)
Heather O'Hagan (from August)
Jo Darts, Crafthouse Manager
Calvin Taplay, Communications Coordinator

Part-time

Sandra Ramos, Crafthouse

Casual Assistance

Lisa Chernoff, Crafthouse
Kirsten Churnisoff, Crafthouse
Gaye Hammond, Crafthouse
Vanessa Radunz, Crafthouse
Atsuko Yoshimura, Crafthouse

Contract Assistance

Nigel Jones, Quantum Accounting
Sandra Ramos, newsletter design & layout

Executive Director's Message

continued from page 2

Surprise Packages

by Sharon Slutsky

next year. Four craftspeople will have the opportunity to join us in presenting their fine craft to a major U.S. Market. At this time, we expect that the fee per attending craftsperson will be about \$1,000 each, but airfare, accommodation and booth fees will be covered. We won't hear back from the funders until at least June, but we wanted to let you know now so that you could start dreaming about this amazing opportunity.

Responses resulting from broadcast e-mails to members have been in the areas of our strategic plan, the Saideye Bronfman Award, customs troubles at the U.S. border, and the Hilde Gerson Award. Thanks for giving us this feedback and letting us know about your concerns. We really do want to hear from you.

A special thanks to our guest contributors in this edition of Craft Contacts - Photographer Ken Mayer and fibre artist and teacher, Maggie Tahir. And finally, a huge thank you to all the staff and volunteers who worked so hard for the CABC in 2002.

The 4th annual fundraiser, Surprise Packages, was held on December 5th at Crafthouse.

One hundred and fifty people attended and enjoyed food, wine, music, door prizes, the wonderful shopping opportunities at Crafthouse and the ambience of Granville Island. Our member artisans from across Canada generously donated over 100 items that were either raffled off or placed in the silent auction. The talented master of ceremonies, Patrick Oswald, read off the winning tickets, and those in attendance were directed to choose a ribbon-tied box from the display case. Only then did they learn of their prize. Inside each box was a description of the winning item and a short bio of the craftsperson. Our fortunate winners went home that evening with jewellery, pottery, silk scarves, puppets, wall hangings, handmade paper boxes, wooden objects, and numerous other unique items. The silent auction continued until December 22nd, and successful bidders were able to pick up their treasures just in time for Christmas.

Thanks to the staff and our dedicated volunteers for making this such a memorable event. Proceeds far exceeded expectations: sale of raffle tickets engendered \$3,435 and the silent auction, \$6,255. These funds will be used towards much needed Crafthouse renovations, allowing for expansion of the gallery to showcase more of our members' works.

Book Review

Exploring Contemporary Craft: History Theory and Critical Writing

edited by Jean Johnson
published by Coach House Books and Harbourfront Centre 2002
\$18.95

by Betina Matzkuhn

Exploring Contemporary Craft is a collection of essays which were presented at a symposium held in Toronto in 1999. It was hosted and organized by the Craft Studio at Harbourfront Centre and represents a significant gathering of people who have perspectives on craft from their roles as makers, teachers, researchers and advocates. The book records and disseminates the ideas and discussions that took place.

I imagine craft theory as a great, amorphous ball of short threads knotted together with loose ends and twiddly bits poking out. Amongst the threads are craft philosophy, context, relationships to other disciplines including 'fine arts' and the virtual world, economics, politics and the continuum of who, what, when, where, why and how craft is made and received. Ingrid Bachman describes her vision of craft theory as a free-floating octopus with tentacles in unlikely places. Theory also includes definitions of craft. Barry Metcalf discusses how contemporary craft has evolved and sees it as "a collective attempt to relocate personal meaning in a largely indifferent world". He goes on to tackle a definition, but also acknowledges that there are hybrids and hybridated versions. Ultimately, he sees craft and art as related but philosophically different and emphasizes the importance of asserting its difference.

Craft history is addressed by Dr. Sandra Flood and Alan Elder. Flood discusses the difficulty of researching craft through her experience in writing her PhD thesis. The lack of academic support for craft history gives her cause for concern as does the dearth of writing about craft in Canada. She points out how these shortcomings contribute to a lowered profile and sense of devaluation for craft. Elder describes how the Massey Commission only addressed "handicrafts" after being deluged with presentations from various craft groups. The commission tackled a brief addition to their report and felt craft needed no special support beyond a pat on the back and a condescending smile. He argues that craft has a role to play in national identity through the diversity it represents.

Janet Koplos' powerful essay advocates that critical writing on craft should be original and inspired, not a rehashing of the jargon and convolutions of contemporary art theory. She wants to see an "intense concentration on the work". Koplos decries the "niceness factor" in which the writing is bland and descriptive rather than assertive and analytical.

Throughout this book there is a cautionary note warning of the consequences of letting others write our history for us. Craftspeople are 'makers' and the works we produce have lives of their own, but the discourse around craft is also a 'making' project. Implicit here is the proposition that craftspeople polish and practice their writing skills. And why not? We've already learned the skills and demands of our respective disciplines as well as marketing, salesmanship, bookkeeping, budgeting, wrangling with international customs procedures and so forth. Many people represented in this book are celebrated craftspeople and eloquent writers, such as Barry Metcalf, Peter Flenning, and Walter Oustron - who says he has "never written a paragraph of theory".

My only complaint about this book is that it cuts off many essays with the line "article continued on page..." and the reader is left to rifle through the pages, often just to finish four sentences. It makes a serious book feel like a tabloid. With all the emphasis on the quality of writing and thinking that should be as well-crafted as the subjects it addresses, it seems ironic that the book design should undermine the project in this way.

In Memory of Ayako Kuroki

It is with sadness that we announce the passing of long-time member and jeweller **Ayako Kuroki**. Ms. Kuroki was married to a Japanese diplomat and until she settled in Vancouver, she had lived in India, Africa and the Middle East. This theme echoed throughout her 1999 Crafthouse exhibition "From the Equator to the Arctic" - an exhibition that showcased her technical virtuosity. Our condolences go to her daughter, artist Rika Kuroki.

New in the Resource Centre

We've added the following publications and a video to the Resource Centre in recent months. Remember, CABC members are welcome to drop in any time during office business hours to peruse the shelves and borrow materials. Check our web-site at www.cabc.net for an up-to-date listing of the Resource Centre holdings.

Marketing Guide for Fine Contemporary Craft in the United States
Lou Lynn for the Dept. of Foreign Affairs & International Trade, 2002

Craft Perception and Practice: A Canadian Discourse
edited by Paula Gustafson
Ronsdale Press, 2002

CABC welcomes the following new members:

- Mark Anderson ■ Mary Bentley ■ Peter Cavaece ■ Gabrielle Cordella-Chew ■ Frances Dickinson ■ Brigitte Eckart ■ Ingrid Enns ■ Judith Fitzgerald ■ Dougal Graham ■ Corina Hanson ■ Janeen Hartley ■ Beryl Hickinbottom ■ Larraine Lamb ■ Jean Paul ■ Joer Schader ■ Kaarina Talvila ■ Brenda Taylor ■ Joyce Yost ■

CABC thanks the following members for their continuing support:

- Burnaby Artists' Guild ■ Filberg Festival ■ Two Rivers Gallery ■ Vancouver Guild of Fabric Arts ■ Esquimalt Arts and Crafts Society ■ Greater Victoria Public Library ■ Andrei Alikov ■ Joanne Andriughetti ■ Ellen Aubrey ■ Rosalind Aylmer ■ Michael Babier ■ Catherine Barr ■ Ronald M. Bazar ■ Michelle Bell ■ Dolores Bender-Graves ■ John Beese ■ Kasandra Bonn ■ Jennifer Broeska ■ Harry Butterfield ■ Heather Cairns ■ Susan Cairns ■ Lorna Cannmaert ■ Brenda Chapman ■ Jennifer Chard ■ Gary Cherneff ■ Madeleine Chisholm ■ Barbara Cohen ■ Peggy Collins ■ Tam Crawford ■ Katherine Davies ■ Asherah Wood ■ Nicole Dextras ■ Carolyn Dipaquale ■ Silvia Dotto ■ Deborah Dumka ■ Stuart and Bronwen Duncan ■ Joan Duquette ■ Hermann Adler ■ Helen Edwards ■ Ann Eggleton ■ Rene Evans ■ Marilyn Folsom ■ Patricia Fortin ■ Aiki Gladwin ■ Tania Gleave ■ Elizabeth Gordon ■ Glen Gordon ■ Jennifer Graham ■ Francine Mitchell ■ Jeff Greenup ■ Eleanor Hannan ■ Daphne Harwood ■ Barbara Heller ■ Janet Helm ■ Michael den Hertog ■ Chisako Hisamatsu ■ Phyllis Hodges ■ Mariana Holbrook ■ Alison Horwood ■ Bonny Houston ■ Brad Hudson ■ Denys James ■ Janis Dean Johnson ■ Charmian Johnson ■

Exploring Contemporary Craft History, Theory and Critical Writing
edited by Jean Johnson
Coach House Books, Toronto, 1999

The Trials of Jurying
A Guide for Exhibition Organizers and Jurors
Susan Eckenwalder
Ontario Crafts Council, Toronto, 1989

The Art and Craft of Paper
Faith Shannon
Chronicle Books, San Francisco, 1997
(kindly donated by Candace Thayer-Coe)

Beyond Function
The Sculptural Boxes of Peter Shaughnessy
King Anderson - Blue Pony Video
June 2002 - 11 minutes
(kindly donated by King Anderson)

- Lewis Kenneth ■ Jane Kenyon ■ Catherine Kluthe ■ Alison Kobylnyk ■ Kathryn Kristmanson ■ Ayako Kuroki ■ Annourntia Louisa Leibman ■ Lesley Lloyd ■ Jennifer Love ■ Anne Love ■ Lou Lynn ■ Malcolm MacFadyen ■ Jan MacLeod ■ Marilyn Magid ■ Julia Maika ■ Sandy Martin ■ Jill Mathews ■ Betina Matzkuhn ■ Anne Mauch ■ Barbara McCaffrey ■ Shirley McGrew ■ Bob McKay ■ Fleur McLaughlan ■ Gillian McWilliam ■ Catharine McPherson ■ Terry Miller ■ David Milligan ■ Susan Minchin ■ Janice Moorhead ■ Sheila Morrissette ■ Maria Morris ■ Karen Morrow ■ Diane Mortensen ■ Judi Moscovitch ■ Fritz Munttan ■ Mamie Murdoch ■ Kathleen Murphy ■ Margiti Nellenmann ■ Daniel Nemeht ■ H. Henry Nishine ■ Bruce and Laura Nyeste ■ Akko Odagawa ■ Yoriko Oki ■ Cheryl Parker ■ Mariko Paterson ■ Diane Paterson ■ Krista Patterson ■ Connie Paul ■ Joanne Peacock ■ John Phillips ■ Celia Pickles ■ James Pinto ■ Zoran Princevic ■ Robyn Pusinen ■ Dominik Rechner ■ Susan Redmond ■ Heather Reid ■ Mary Lou and David Reside ■ Marty & Francine Reynard ■ Lesley Richmond ■ Jacqueline Robins ■ Hans Rodseth ■ Brent Rourke ■ Sylvie Roussel-Janssens ■ Janny Ruecker ■ Heather Rupert ■ Marcus Sabathil ■ Mark Salusbury ■ Carolyn Sams ■ Kazuyo Sasaki ■ Ruth Scheuring ■ Dai Scott ■ Gera Scott Chandler ■ Shirley Searle ■ Diane Sherlaw ■ Kinichi Shigeno ■ Ruriko Shinomae ■ Elana Sigal ■ Mike Sinclair ■ Carol Skulmoski ■ Gillian Smith ■ Frances Solar ■ Charles St. John ■ Laurie Steffler ■ Lorel Sternig ■ Errol Stewart ■ Kathryn Taylor ■ Ingeborg Thor-Larsen ■ Martin Thorne ■ Clive Tucker ■ Mary Ursuliak ■ Laura Van der Linde ■ Trudy Van Dop ■ Jordan Van Sewell ■ Inpaili Vellmer ■ Laurel Wade Yates ■ Yvonne Wakabayashi ■ Nancy Walker ■ Charlotte Wall ■ Cedar Denyse Wallace ■ Ernest Watkins ■ Judy Weeden ■ Deanna Welters ■ John Werle ■ Veronique (Jenny) Whitehead ■ Marn Williams ■ Heather Jane Wilson ■ Atsuko Yoshimura ■ Ellen Young ■

Exhibit

Review

Exhibit by Charmian Johnson & Ron David
The Pendulum Gallery, Vancouver
October 21 - November 29, 2002

by Sarah Chilvers

The Pendulum Gallery in Vancouver is the location of a recent show of work by CABC members Ron David and Charmian Johnson - both masters of their respective crafts of wood and clay. The open airiness of the urban space is a perfect, unpretentious backdrop for their combined exhibition.

There is a bustle about the place: people come and go, spilling from offices onto the sidewalk beyond. Yet in the midst of the commotion is a collection of pieces, quietly and solidly present, offering forth pure beauty for those who stop to look. The work of both artists could be viewed

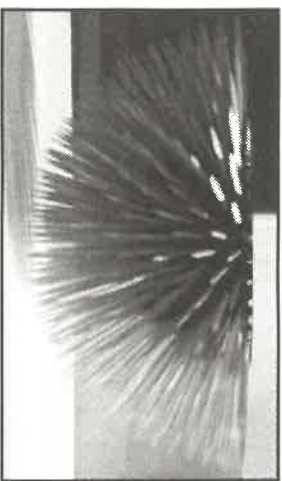
separately, although there are shared qualities rationalizing exhibiting them together. Their pure, simple forms, refined over years of practice, come across as the dominant "note".

In Ron David's hand - and on his lathe - the true nature of the wood

transforms pieces of maple and tulip wood, ebony and birch into wide open bowls and tight-necked containers. With each there is a palpable tension - a sense of wood bursting forth to fill the space, exerting its own material presence. These

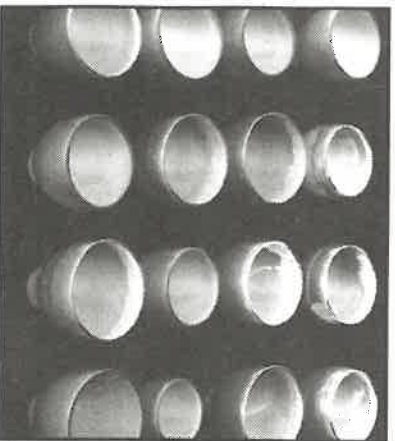
are complicated forms, incorporating burrs and other natural features, as an inherent part of the perfection. Coupled with Johnson's wheel-thrown bowls, containment, and the balance between inside and outside is fully explored.

For many years - and hundreds of kiln firings - Johnson has concentrated on the form of the bowl. This repetition has a musical quality: endless variations on a



Ron David, "Ceylon Ebony with Japanese Toothpicks"

theme, no two alike, yet always aspiring for balance. The variations are limitless, be it the shape, the flow of the glaze, or the play of the flames in the kiln. In her hands, it never grows dull. Johnson's bowls and lidded vessels range from a pure dark temmoku glaze to milky celadons. Poured, dipped and brushed, ultimately fired in a 33-year-old electric kiln, they are sublime.



Charmian Johnson, "Peace Drinking Bowls", Stoneware & Porcelain, 4.5 x 2.2 x 2.2 inches

Photo by Ken Mayer

Wu Wei, a tiny white bowl with a thick, crazed white glaze, resting next to a Japanese wood box (unfortunately not David's), holds the show, marrying wood and clay. Scholar's Table, a pair of two, low squared-off forms, is lustered with an iron oxide bearing porcelain glaze (high in clay content), reduction fired and smoked at the end of the firing. Other single pieces and groupings use a combination of pear creek clay and slip, wax resist and wood ash to explore many different moods and feelings.

Yanagi, the Japanese potter, writes that the potter makes his best work when both he, and his honour, are absorbed in the making. The result is something that enhances the practical beauty of goods, rather than only making goods of practical use beautiful. He goes on to say that if the work created is just for appreciation it would be unsound. What comes across in this exhibition of Ron David's and Charmian Johnson's work is an overall feeling of "soundness" - and beauty too.

Crafthouse:
▲ provides an outlet for the display and sale of traditional, contemporary, and leading edge fine craft.
▲ 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.

1386 Cartwright Street
Granville Island
Vancouver, BC V6H 3R8
Tel: 604-6872720
Fax: 604-687-6711
crafthouse@cabc.net

HOURS:
Open Daily
10:30am - 5:30pm
Open on Statutory Holidays
10:30am - 5:30pm

Crafthouse Report

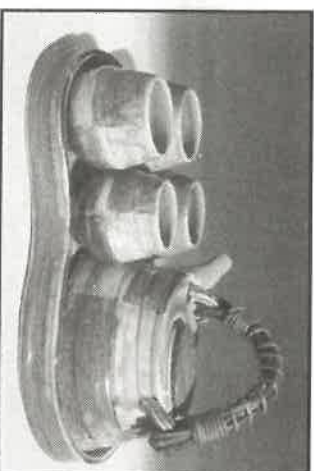
Crafthouse Manager

Welcome to 2003! It seems just like yesterday that we were worrying about the Millennium. I am happy to report that 2002 was our best year EVER! Crafthouse had five different months that broke all previous records - so we are all looking forward to an even more successful 2003.

Our Customer Appreciation night in conjunction with Festive Hands was a great success. Having the "Surprise Packages" raffle draw on a separate evening this year made everything more manageable, with line-ups kept to a minimum. It was good to see familiar faces who respond annually to our mailout.

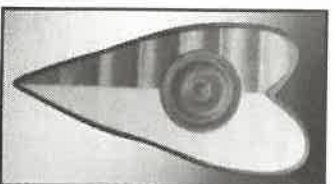
Since October 2002 we have the following new craftspeople:

Atsuko Yoshimura has studied ceramics extensively in Japan (Two years in Saitama and Tokyo) and Canada. Upon arrival in Vancouver, she enrolled in the Fine Arts Program at Langara College and studied ceramics with Sarah Coote. Presently, she is studying ceramics part-time at Emily Carr



Atsuko Yoshimura, Ceramic Tea Set

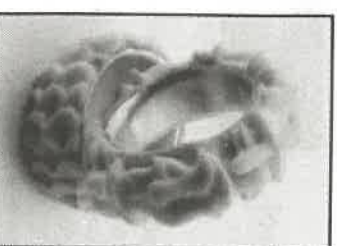
Institute of Art & Design. **Mark Anderson** is a silkpainter who grew up in Europe where he was greatly influenced by art and architecture, particularly of the Art Nouveau and Art Deco styles. Mark is also an accomplished scenic painter and set designer, and his work for the theatre has been exhibited twice internationally at the Prague Quadrenniale. **Joen Schader** learned his craft via a three year apprenticeship with Master Coppersmith Adam Musto in Sonoma County, California. His copper wall vases are meant to hold water. The patina is achieved with either an acid, or by soaking in a mixture of vinegar and sawdust. **Brenda Taylor** is a glassblower who attended the Alberta College of Art in 1988 and was a teacher's assistant to Jim Norton, Norm Faulker and Marty Kaufman. Since 1996, she has worked both as a studio technician and a teacher at Red Deer College, Alberta.



Dan Cormier, Heart Pin

Kathleen Murphy makes her pottery in her home studio with high fire stoneware and porcelain clay. Her creations are based on a belief that her work must be functional as well as beautiful in form, colour and texture. Her designs are influenced by the traditions of Greek pottery. We also welcome the return of jeweller, **Dougal Graham** who recently returned from Italy.

The jeweller profiled in February will be Riot Designs. Jennifer Broeska's inspiration comes



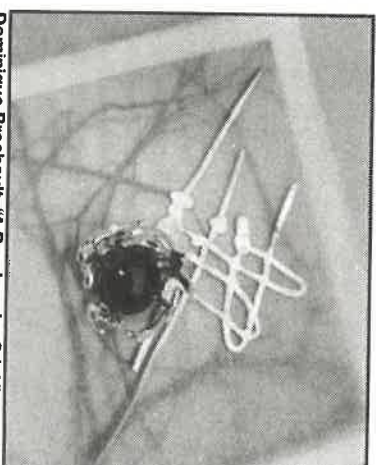
Dougal Graham, Elk Antler Rings

In March, we will see the work of **Dan Cormier** who works magic with polymer clay. Dan is a self-taught, full-time artist in polymer clay; his focus includes *mille fiori* beadmaking and jewellery, vessel design and construction, die-forming, and metallic clay mica manipulation and veneer work.

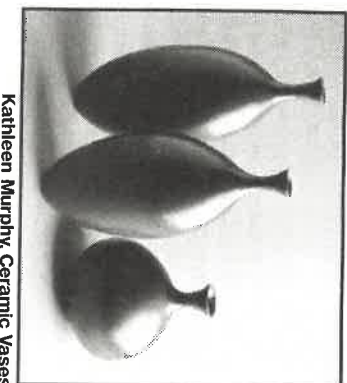
Dominique Brechault's jewellery will be featured in April. Her exhibition is part of an ongoing exploration of the idea of "home" and of "belonging". The main narrative elements of this series are the "nest" and the "fence". Several metal techniques are used to explore this theme. The juxtaposition of rough, jagged lines with a plain, smooth metallic surface is both appealing and intriguing to Dominique. Techniques of fusing and reticulation* allows her to be more in tune with the intrinsic qualities of metal. Dominique has been teaching jewellery classes with the North Shore and Vancouver School Boards. She finds it extremely enjoyable to share her interest in this medium with her students.

Crafthouse continues the monthly Member Profile featuring **Charmian Johnson** in February, **Jeff Burnette** in March and **Stephanie Fischer** and **Ian Johnston** in April.

* Reticulation is a process by which metal is made to draw itself into ridges and valleys, creating a unique texture. Many alloys can be made to reticulate, but a formulation of 82% silver and 18% copper yields the most dramatic results.



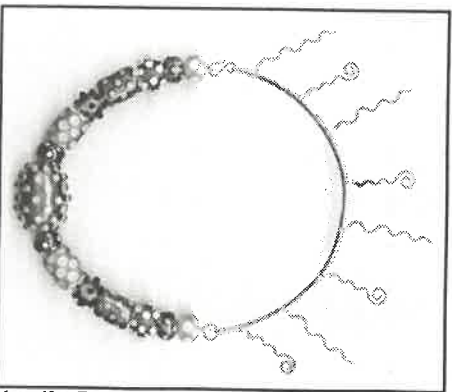
Dominique Brechault, "A Bowl and a Stick", Silver & Garnet



Kathleen Murphy, Ceramic Vases



Brenda Taylor, Glass Bowl



Jennifer Broeska, "Green Scream", Necklace

Gallery Report

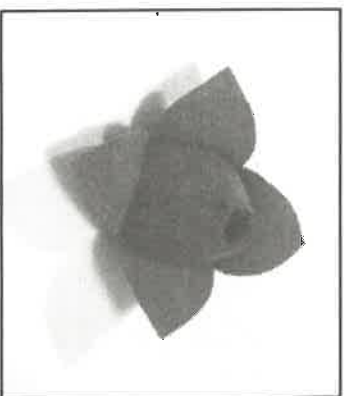
Communications Coordinator

"Call Division: Felted Explorations

by Deborah Loxam-Kohl"

Exhibit: February 7 - March 3, 2003

Opening Reception: Thursday, February 6
6 - 8pm



Deborah Loxam-Kohl, Felted Work

Delve into the mysterious works of **Deborah Loxam-Kohl**, a Grace Cameron Rogers Award Recipient, whose work is showcased in the exhibit, "Call Division" at the Craithouse Gallery this month. This exhibit explores the manipulation of form through the process of felting. Deborah wraps objects in wool batting which is felted. From here, the original form is removed. The remaining felted work explores both the internal and external qualities of the resulting form. Deborah makes tremendous explorations using the process of felting. She produces multiples that give a feeling of mass production while at the same time having a sense of individuality by the unique characteristics of felting. Her multiples also create a sense of dialogue amongst the duplicated forms, especially when arranged adjacent to each other. She sometimes arranges these objects in uniform or staggered ways and at other times overlaps the forms. By doing this, they sometimes reference the human body or the relations amongst people.

Deborah is often concerned with space through the organization of internal and

Photographing 3-Dimensional Objects.

by Ken Mayer

I am often approached by artists who want to know how to produce 35mm slides of their works for grant applications, portfolios, publications or their own records. The following is a simple approach that, with practice, will enable the amateur photographer to produce images that accurately depict their art works.

Materials

- A simple 35mm single reflex camera with through-the-lens metering and a 50mm lens.
- A roll of good quality 35mm color transparency film ASA 100 (film speed)
- A light gray background (NOT white) - approximately 4' x 5' - paper is best and this is usually available at better camera stores.
- Two pieces of white cardboard
- A roll of 1" masking tape (wider is ok).
- A small table about 3' x 4'

Location

- You will need a clean dry location with lots of natural light, preferably North light!

Procedure

- Push your table against a wall
- Tape one edge of the gray paper to the wall about 18" above the top of the table, allowing the other end of the paper to rest on the table top forming a soft corner - this covers any horizontal line. Tape down the edges to the table top
- Hold your art piece up to your eye level and revolve the piece until you find a view you think shows the piece off to its best, the best glaze run or the best shape-you choose!



Calvin Taplay

external space and how that lends to the sculptural quality of her felted pieces. Deborah's work has a very strong orientation in sculpture. For example, many of her works can be viewed from multiple positions and have an equally strong sense of line, movement, and symmetry. Regarding her process, Deborah states, "The [felted] form is . . . cut open to release the object contained within. The resulting vessel-like form often bears no resemblance to the original object, whose external form was the primary means of recognition. Rather, attention is drawn to the internal space and the compressed, polished surfaces that redefine the finished characteristics of felted wool."

There is a sense of cocooning to her work as many of her pieces look like they are cushioning or surrounding internal objects. Metamorphosis also plays a strong role within Deborah's work. One of her felted works looks like a blossoming flower with petals which curve outwards. Other works appear as if something is about to break out of the centre and come to life. All of her works have an enigmatic quality to them. She is very inventive in showing how the process of felting can create form. Finally, with her frequent use of multiples, she calls attention to mass production. She has devised a machine that helps her to create her felted forms and to reduce the physical strain which is a component of the felting process. Come and enjoy this fascinating exploration!

"A Year: A Ceramic Exhibit
by Jordan Van Sewell"
Exhibit: March 7 - 31, 2003
Opening Reception: Thursday, March 6
6 - 8pm

Enjoy various stories revolving around months of the year in an exhibit entitled "A Year", by ceramic artist from Manitoba, **Jordan Van Sewell**. This show takes place from March 7 to 31 at the Craithouse Gallery. Jordan describes his exhibit as a series of



Jordan Van Sewell, "Gazing into the New West"

twelve ceramic sculptures (one for each month) using symbols, allegories, and iconography to record our meaning in life and our passage of time. Jordan often creates a number of scenarios in his ceramic works, which feature creatures enacting human activities. They appear as if they are figures in an animated children's show, yet, with a certain edge to them. What is spectacular about his work is the time and energy he has put into the tiniest details of these scenarios.

"San An (Safe Birth): A Ceramic Exhibit

by Sandra Ramos"

Exhibit: April 4 - 28, 2003

Opening reception: Thursday, April 3
6 - 8pm



Sandra Ramos, Wood/Salt/Soda Fired Cups

Explore a journey through ceramic vessels by ceramic artist **Sandra Ramos**, in the show "San An". Sandra explores many formal issues in her work. She explains that "[the concept of this exhibition came to [her] during a wood firing, when [she] peered into the spy hole of the kiln and saw the flames dancing." She was enraptured by the movement of the flames around and through the various parts of her ceramic vessels. Sandra explores the idea of merging in her work. She does this through the process of integrating her body and mind and her shaping of the clay with her hands. There is a very organic sense in how Sandra approaches her pieces in that she explores the benefits and limitations of the material she uses and the various firing methods she employs.

Sandra looks at her work as a journey from the original lump of clay through her transformation of this material into a final

Narrative elements play a large part in Jordan's work and the viewer is often encouraged to decipher the story, based on small details located throughout his art. It is amazing to see what Jordan can construct out of clay. In one piece, he has crafted a bicycle completely from clay. The glaze on the ceramic composition highlights the chrome that one would see on an actual bike. The dialogue takes place amongst a man holding up the bicycle, and three lizard-like figures. It seems as if this narrative is based on the man engaging in storytelling to these lizards. His work has a narrative and humorous edge which is similar, in some respects, to another craftsman which the Craithouse Gallery showcased recently. Like Jordan, Marilyn Folsom, another clay artist from Manitoba, creates a strong sense of storytelling in her polymer clay figures. Jordan's work differs, though, in that he is not attempting to present a resemblance of an actual person.

Jordan's oeuvre also involves great levels of distorted perspective and foreshortening which adds to the comic element of his stories. This is the fun of his meter in that he does not need to stick with the laws of visual perception. Instead of presenting spaces representing two- or three-point perspective, he creates multiple perspectives. This exercise greatly adds to the absurdity of his narratives because of their physical impossibility of spatial construction. For example, in another work, Jordan shows a man sitting in a bathtub staring out his bathroom window. Nothing within this scenario complies with the rules of two-point perspective. The window is askew. The man looks far too large to fit into the small bathtub. The space, because of its distortion, also creates a slightly claustrophobic feel. Come in to the Gallery and witness what is bound to be a really exciting and amusing show.

form. There is an element of chance in her clay production in that she equates herself and the clay on an equal status. She describes her process by stating, "I fill each piece with my thoughts and feelings

of the moment. I am drawn to every aspect of creating a pot from start to finish. I want to be part of its journey." Her description is intriguing because she implies that the clay itself has an agency within her process and she is exploring this transformation on an equal footing. There is also an interesting integration of thought and material. The transformation of the material is directly related to human intervention in an unique process that can never be replicated exactly the same way each time. In an era of mass production, symmetry, and uniformity, it is refreshing to see such sincere expressions.

Sandra draws many analogies between her ceramic production and dancing, comparing each in terms of its movement and gravity. Much of this analogy relates back to the idea of flames and their movement within a kiln mentioned earlier. Given the abstract references to the human body within Sandra's work, there can also be a corresponding relation to human dancers. Dancers can move in very dramatic ways that often appear to defy gravity. Sandra explores this sensation by creating asymmetry in her works which also explore movement and drama. Visit this collection of ceramic cups and participate in this moving exploration.

Ken Mayer
(www.kennayerstudios.com)

Crafts in the West Kootenays of BC

by Maggie Tchir

"Craft has always operated not only on the macro level of society - it is the most socialized of the arts - but on the micro level of idiosyncratic individuals and small dynamic communities"

Made by Hand silver edition 1998

Indeed, the West Kootenay region of the province is one of these dynamic communities with a long tradition of hand made everyday objects and alternate lifestyles. The historical settling of the area in the 20th century, with the Quakers, followed by the Russian Doukhobors, both played an important role in establishing the area as an alternate lifestyle region. These folks brought their hand made skills in everyday object making from fine textiles, tool making to house construction. Again in the Sixties, during the Vietnam war, many Americans took refuge from the draft and came to the area, settling in communes along the shores of Kootenay Lake and throughout the Slocan Valley.

Many 'hippies' also came, in pursuit of a peaceful lifestyle, a return to nature and consequently taking pleasure in making things by hand - from gardening to natural dyeing, wood turning, pottery and weaving, communal living and other labour intensive activities thrived, all reminiscent of the British Arts and Crafts movement. As it was in William Morris's time, so it was in the Sixties, a reaction to the post WWII landscape of a modern industrial age.

If by 1967, Kitsilano in Vancouver had become Canada's 'Haight-Ashbury', the West Kootenay had become a rural utopia of communes of craftspeople, artists, poets, musicians and intellectuals. During the winter, people worked in their studios establishing networks. In the summer, many worked as tree planters or worked in their gardens growing food for another time-honoured winter cycle.

Through these networks, craftspeople were sharing ideas on marketing and improving standards in their work, getting excited about the new craft fairs which were spreading throughout the province. In the mid-seventies the long standing Kootenay Christmas Craft Fair was born.

In 1973 the Crafts Association of BC was incorporated. The 1974 president's report stated "CABC must prove itself able to understand regional problems." From a study conducted by CABC, it was demonstrated the majority of craftspeople lived outside the lower mainland and in the West Kootenay region there were more craftspeople living per capita than any other region. In 1979, bylaw changes reflected CABC's commitment to the regions: "to regularize full participation of regional representatives in CABC decision making". Two of the first regional representatives from the area were Maggie Tchir and David Lawson.

In 1979, an auspicious meeting between Tchir and Richard and Beverly Reid of Christina Lake brought forward the idea of an exhibition and conference. Newly transplanted from the Lower Mainland, these energetic artists/mentors were impressed with the high number, as well as the high caliber of craftspeople, living within the area. They curated an exhibition of regional work, KOOTENAY CRAFTS, to be shown locally, that would also tour the province. As CABC representative, Tchir, initiated and coordinated the 1981 Rubbing Shoulders Conference which was the first regional gathering on the crafts in the province. The conference coincided with the opening of the exhibition. So began an extensive friendship with the craftspeople of the area.

Out of this conference and exhibition, the formation of 2 Kootenay organizations evolved; the Kootenay Boundary Artisans

Alliance (KBAA) (1982-1988) and the Craft Connection Cooperative (1982- present). KBAA was concerned with promotion of contemporary fine craft outside the area, with emphasis on standards and exhibitions, while the Craft Connection Cooperative was concerned with local marketing opportunities. The Coop developed a successful retail outlet in Nelson.

In its very busy 6-year life span, KBAA organized other exhibitions of regional crafts, one being the very successful, A SHOW OF HANDS, which toured BC in 1984. It also organized a committee to research standards and to develop marketing strategies. Lyod Herman, founder of the Smithsonian Renwick Gallery and Canadian Broomfan Award recipient, Carole Sabiston, were invited to speak and critique work of local craftspeople. Receiving a grant from the regional district in 1983, KBAA published a book, ARTISAN, on local artists and craftspeople. In 1984, KBAA hosted a very successful CABC annual general meeting.

The marketing of local crafts and art, coupled with strong tourism in the Kootenays have been elemental in the appeal of visitors to the area. In Nelson, the ever present Craft Connection Cooperative is a success story. Throughout the region there are many venues which sell local contemporary crafts, from retail outlets to gallery and studio shops. Artisans in Crawford Bay on the east shore of Kootenay Lake have also been successful in marketing on a collective level. Building a joint gallery and shop, they opened their studios to the public.

Two educational institutions in the area, Selkirk College and the Kootenay School of the Arts, Centre of Craft and Design (KSA), have long influenced the crafts in and out of the region. Selkirk College brought Michael Grace from Toronto to direct the celebrated two year Wood program which graduates fine woodworkers. The program has a two year waiting list.

The Kootenay School of the Arts (KSA) is another long established arts institution which has its roots in the Fifties. It grew to become the David Thompson University Centre. In 1986, the Vander Zarn government closed its doors.

In 1991 KSA rose from the ashes. Community members who did not wish to lose the area's long standing art school helped to organize it as a cooperative. David Lawson was the inaugural director in the school's reincarnation. First set up as studio workshops, it became Canada's first recognized post-secondary non-profit cooperative with studios in writing, painting/mixed media, fibre, clay, jewellery, metal and wood.

Again in January 2002, the 10-year-old KSA, Centre of Craft and Design had to survive provincial cutbacks. Restructuring, the school is now firmly rooted in the arena of fine contemporary craft, with an emphasis in marketing and making a living.

The West Kootenay Economic Development Commission is presently conducting a study on the economic impact of crafts and the cultural arts on the community.

The tenacity and commitment of community in the West Kootenay is legendary. Having a long and venerable history of the cultural arts and of survival through government ideologies and shifts in power in Victoria, the West Kootenay region continues to work together to survive. Like many rural communities, the challenges lie in how to connect to the marketplace and how to make a good living.

In March, the West Kootenay will be hosting an international craft marketing conference, BEYOND BORDERS. Award-winning artist and marketing expert, Lou Lynn, initiated and is coordinating the efforts, along with Helen Sebelius. Join with us in celebrating the long history of craft in the Kootenays and partake in this exciting international conference.

Beyond Borders: A Craft Marketing Conference

by Lou Lynn

"Beyond Borders: A Craft Marketing Conference" promises to be Canada's premier craft marketing event of the year! Hosted by Kootenay School of the Arts (KSA) March 28-30, 2003 in Nelson, British Columbia, momentum for the conference has been steadily building since plans were announced last fall.

According to conference co-coordinator Helen Sebelius, "We have had an overwhelming response from Canada's craft community and expect conference delegates to attend from across the country. Clearly, such positive response underlines the need for this type of "industry specific" business information to circulate within the art & craft sector and is a testament to the caliber of speakers that we are bringing together. It is very satisfying to see such an enthusiastic response".

The goal of the conference is to enhance the marketing knowledge of the Canadian fine-craft community by offering presentations from established Canadian and US artists, gallery owners, curators, historians, publishers, retail and wholesale show organizers; and industry & government specialists - all of whom are familiar with the contemporary craft market.

The keynote address will be delivered by Alan Elder - Curator of Canadian Crafts, Decorative Arts and Design, at the Canadian Museum of Civilization in Ottawa. Five established Canadian and US artists will give slide presentations and discuss the evolution of both their work and their business acumen: Irene Frolie - Glass; Thomas Mann - Metal/Jewellery; Jonathan Simons - Wood; Joanna Stanszakis - Fibre; Diane Sullivan - Clay.

A range of panel discussions and workshops will focus on topics such as: Pricing; Working with Galleries; Internet; Wholesale vs. Retail Shows; Developing A Profile;

Photography and Exporting to the US. These topics will be discussed by a group of experts that include...

- Sandra Alfoldy: PhD, Craft History, Instructor - Nova Scotia College of Art and Design.
- Dana Boyle: Business Development Officer, Canadian Consulate General.
- Janet Dwyer: Professional Photographer.
- Paula Gustafson: Author and Editor, Artichoke Magazine.
- Reed MacMillian: Vice President of GUID.com & GUID Sourcebooks.
- Bill Murphy: Service Representative - Border Brokerage.
- Carol Sedstrom Ross: Director Craft Marketing - George Little Management.
- Sandy Sardella: Owner/Director - Pismo Gallery, Denver, Colorado.
- Shirely Spiteri: Prime Gallery, Toronto, Ontario.
- Paul Yardi: Retail Show Organizer - Circle Craft Coop.

Representatives from the BC Arts Council, Canada Council, Department of Foreign Affairs & International Trade; and Trade Routes have been invited to participate, in what is sure to be a well attended panel "Finding Funding"!

Conference information and a registration form is available on the KSA / conference web-site www.ksac.bc.ca/conference.htm. For more information or to add your name to the conference mailing list, e-mail conference@ksac.bc.ca or call 250-352-2914 Extension 49 and leave a message.

You can't afford to miss this conference!

Contact: Conference Co-coordinators:
 Lou Lynn
 Helen Sebelius
 Ph. 250-355-2555
 Ph. 250-354-1906
 E-mail: russlynn@netida.com
 E-mail: hsebelius@shaw.ca

< BEYOND BORDERS >

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WORK BENCH

**We asked:
Who is / was your
mentor and how
has this person
inspired you?**



Jane Mackenzie
The first artist/craftsperson to inspire me to pursue an early interest in woven textiles was Marion Campbell, a weaver living on the Outer Hebrides of Scotland. After graduating from art school I embarked on a cycling trip which took me around the perimeter of Scotland and beyond to many of the small islands along the coastline. I stumbled upon her weaving studio, actually a corrugated metal shack on the rugged coastline off an old country road. She was probably in her 70's at the time and using a large old wooden loom, unlike many of the other local weavers who used small automated metal looms that ran without a weaver sitting at them. Locals collected natural dye materials for her and she used yarns from the local sheep. Her finished yardage was washed in the ocean and hung to dry in the fresh sea air, resulting in a fluffy and full cloth. Designers from New York and beyond ordered her fabric for its subtlety in color and design. I spent the afternoon with her and watched her work, marvelling at the drive and vision she maintained on this small isolated island. I dreamed that one day I would be manifesting my vision with the same conviction as Marion.

Nicole Riedmueller

As a potter, Walter Ostrom had the most developmental impact on my initial understanding of the potential of pots. I received a basis of understanding to work from. Roots, so to speak and lots of skills. Seeing, interpreting and understanding pots.

Barb Kowalik

My mentor was/is Dr. Seuss and the artist Red Grooms. Both have an incredible sense of humor. Both loved building their own universes. I find a lot of inspiration in their work.

Beril Hickinbottom

Beatrice Sworder, a weaver from Winnipeg. A traditional person, but I learned good basic skills from her.

Eric Roberts

As a late developing "potter" mentors have been many and varied but none stand out more than a wild Texas teacher named Randy

Brodnax. From his fantastic Louisiana gumbo to his gigantic alligator decorated pots this man inspires potters to really stretch their imagination every summer at Pearson College for Metchosis International Summer School of the Arts.

Jane Kenyon

I've had two main mentors: -Jane Evans, a weaver from Saskatoon, who has inspired me with her dedication, encouragement and instruction. She's innovative, works very hard, has been hugely supportive of my work, and a great friend. -Gail Harker, who was my instructor in the City & Guilds Art & Design for Embroidery. Gail is extremely knowledgeable, also VERY hard working and dedicated to the art of teaching. She has an amazing ability to bring out the best in her students without producing clones of herself, so each of her graduating students is completely individual and the best that they can be.

Les Crimé

My first teacher and mentor was Wayne Nigan. He was teaching at Vancouver Community College in the early 70's. Wayne's love of clay and his animated expression of it was revealed in his work and his speech. By just meeting him drew me away from my pursuit of drawing and painting. I had a lapse of several years as my "real job", which included a lot of travelling, had me put my love of making pots aside for a time. On retirement and moving to Nanoose Bay (Mid-Vancouver Island - Oceanside) I met Algis Bubnyis. Al has become my mentor, teacher and best friend. Al's work is beautifully crafted, finely finished and in great demand wherever he displays his art. I now strive, in some measure, to emulate his standards for perfection in design, finish and glazing. These two great artists have had a most profound affect on my life and my hope to be a potter.

Ruth Scheuing

Nicole Jolicœur, who spoke about her work and how she kept working on a single idea that evolved over several years and acquired tremendous depth and developed into areas and forms that were quite unexpected. I also worked on the same idea over a lengthy

period when I pulled out pinstripes out of men's suits (among other things) and people after a few years asked if I was still doing this; but it took me into directions that surprised me, Penelope, Greek Myths, writings, sound and performance pieces etc.

Suzanne Summersgill

Charlotte Kwon owner of Maiwa Handprints. I worked there for a number of years and she inspired such a passion for cloth in me, she has taught me that the textile journey is one not only of cloth but of peoples and other cultures.

Suzy Birstein

I was very fortunate to have 2 wonderful mentor/teachers at ECLAD - Sally Michener and Geoff Rees. To this day, I am inspired by both of them.

Sally Michener taught Ceramic Handbuilding. I would say that she was an artist first and she taught by her example of being a practicing artist. Her art has always been uniquely hers. She has never followed contemporary paths but made us aware of contemporary styles as well as ancient and contemporary world cultures. Her slide shows were always extremely inspiring. She had a great way of analyzing the images from an artistic and cultural standpoint. Because she was and is so true to her own creative path, she was able to individually put her student in touch with their own creative paths. If you look at the students of Sally Michener who have continued to work, we do not have similar styles or techniques. ie: Jeannie Mah, Bill Rennie, Debra Sloan, Laura Wee Lay Laq, Elaine Brewer-

White... There were also some useful life lessons. Sally always said that "she wanted it all." She was an artist, teacher, mother, wife, friend, traveller etc. As a young woman wanting to be a practicing artist she had a very important influence when weighing issues like the time and money and energy it takes to combine being an artist and raising a family. Now 20 years later I can honestly say that I feel I have it all — I can create art from my studio in my own home, I have 2 wonderful sons with my same husband of ECLAD years and I supplement my income with teaching, which I totally love.

Karen Reiss

Kathy Venter was a mentor. She inspired our weekly figurative clay sculpture group by gently telling us stories of past artists, the meaning of art, and being true to yourself. She demonstrates her beliefs in her own work, always getting better.

Laura Fry

There have been a number of people who have acted as mentor. The first was my first weaving instructor, Elaine Ganser, who was really a fibre artist. The most important gift she gave me was to blast me out of my 'pattern' mentality and encourage me to draw on my own creativity.

Editor: Thank you to all of those who took the time to respond to the broadcast email. We were thrilled with the responses and will continue to bring you new Workbench questions in upcoming issues. If you have any questions that you would like to pose to the CABc community please contact cabc@telus.net.

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craft calendar

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The rate for advertising in the Craft Calendar of Craft Contacts is \$25.00 for 40 words or less.
The rate for inserting flyers or pamphlets in the newsletter is \$100.00 - \$300.00 per issue. The rate for placing a classified ad on CABC's website is \$25.00 for 40 words or less for 3 months.
Contact Calvin Taplay for display ad rates & details.
Tel: 604-687-6511 Fax: 604-687-6711
Next Deadline: April 4, 2003

Events with grey backgrounds indicate CABC programs

Announcements

Calls for Entry

Deadline: April 1, 2003. "Beyond Crossing Borders" juried fashion show. Theme is the definition of crossing borders. Application due April 1, 2003; item due June 1, 2003. Contact Celeste Pryde at CelestePryde@hotmail.com for more info.

Deadline: April 15, 2003. ANGW Conference: "Off The Beaten Grid" - a juried exhibit of innovative and original fibre art. Contact Celeste Pryde at CelestePryde@hotmail.com for more info.

Deadline: Aug. 25, 2003. "Fibreart International" Biennial Exhibition of Contemporary Fibre Arts. The Fibre Arts Guild of Pittsburgh, Inc. Call Laura at 412-781-5519.

Exhibitions

Nov-22-Feb-9, 2003. "Figuient" - works by Alison Norlen, Minh Nguyen and Tania Mitchell. At the Two Rivers Gallery, 725 Civic Plaza, Prince George.
www.tworiversartgallery.com

Dec. 20-Feb. 2, 2003. "An Exhibition Selected From The Saskatchewan Arts Board Collection." Craft Council Gallery, 813 Broadway Ave., Saskatoon, SK S7N 1B5 306-653-3616. www.saskcraftcouncil.org

January 10-February 15, 2003. Navigations: A Juried Exhibition of Stitched Textiles by Members of the Ontario Network of Needleworkers at Mary E. Black Gallery Halifax, NS.

February 6-March 2, 2003. Thomas Aitken's hand-produced porcelain celebrates the functional object, its history and its associations at The Guild Shop, 118 Cumberland Street, Yorkville, Toronto, Contact: Sarah Mulholland, 416-921-1721, smulholland@craft.on.ca

Feb. 6-Mar 16, 2003. "CLAY 2003," at the Langley Centennial Museum & National Exhibition Centre. Corner of King and Mavis, 9135 King St. Fort Langley. 604 888 3922.

February 7- March 3, 2003. Deborah Loxam-Kohl's "Grace Cameron Rogers Exhibit" at Craithouse Gallery, 1386 Cartwright Street, Vancouver BC, Contact: Calvin Taplay, 604-687-6511

Feb. 7-Mar 30, 2003. "From Fire, For Fire" - works by James Gerlinsky, blacksmith. Craft Council Gallery, 813 Broadway Ave., Saskatoon, SK S7N 1B5 306 653 3616 www.saskcraftcouncil.org

Feb. 7-Mar 30, 2003. "New Faces in Clay," Barb Goretzky, ceramic wall sculpture. At the Craft Council Gallery, 813 Broadway Ave, Saskatoon, SK S7N 1B5 306-653-3616 www.saskcraftcouncil.org.

March 6-31, 2003. "Flores" - an exhibition of porcelain and bronze by Rachelle Chimney at Gallery of BC Ceramics, 1359 Cartwright Street, Contact: Rachelle Chimney, rachellechimney@shaw.ca

March 6-30, 2003. Ryan Legassick's sculptural furniture challenges the idea of function! His creative philosophy allows inherent characteristics of the material to determine the object's final shape at The

CABC's website is \$25.00 for 40 words or less for 3 months.
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Next Deadline: April 4, 2003

Guild Shop, 118 Cumberland Street, Yorkville, Toronto, Contact: Sarah Mulholland, 413-921-1721, smulholland@craft.on.ca

Until Sept. 1, 2003. "Through the Eye of A Needle: Stories From an Indian Desert," a collection of embroidery from the Kutich Desert. At the Vancouver Museum until Sept. 1, 2003.

March 7-31, 2003. Jordan Van Sewell, "A Year". Twelve ceramic sculptures (one for the each month) using symbols, allegories and iconography to record our meaning in life and passage of our times, at Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, Contact: Calvin Taplay, 604-687-6511

April 3-27, 2003. Rejoice in the arrival of spring with marvelous pottery by Marc Egan and delicate embroidery by Peggy Menseeun at The Guild Shop, 118 Cumberland Street, Yorkville, Toronto, Contact: Sarah Mulholland, 413-921-1721, smulholland@craft.on.ca

April 4-28, 2003. Sandra Ramos, "San-An (Safe Birth)" One-of-a-kind cups, each with its own personality at Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, Contact: Calvin Taplay, 604-687-6511

May 2-June 2, 2003. Naoko Takenouchi, Kinichi Shigeno, Gailan Ngan, Yvonne Wakabayashi, and others. Asian Heritage Month Exhibit at Craithouse Gallery, 1386 Cartwright Street, Vancouver BC, Contact: Calvin Taplay, 604-687-6511

June 6-29, 2003. Eleanor Hannan, "Who'd Have Known?" Two and three dimensional embrodered dolls and doll structures at Craithouse Gallery, 1386 Cartwright Street, Vancouver BC, Contact: Calvin Taplay, 604-687-6511

July 4-August 4, 2003. Ian Johnston, "Liftover and Under" at Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, Contact: Calvin Taplay, 604-687-6511
August 8-September 1, 2003. CABC 30th Anniversary Exhibit at Craithouse Gallery, 1386 Cartwright Street, Vancouver BC, Contact: Calvin Taplay, 604-687-6511

September 5-29, 2003. Keith Skelton, "Chess in the Iron Age" Large scale chess set of welded metal sculptures, at Craithouse Gallery, 1386 Cartwright Street, Vancouver BC, Contact: Calvin Taplay, 604-687-6511

October 3-November 3, 2003. Barry Goodman, "Not Just Another Pretty Face", an exhibit of stitched portraits of women authors, philosophers and intellectuals. Held in conjunction with the Writer's Festival at Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, Contact: Calvin Taplay, 604-687-6511

November -December 1, 2003. Andrea Russell, "Salvage: Solo". A small series of wearable jewellery objects that integrate found materials at Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, Contact: Calvin Taplay, 604-687-6511

Apr. 12- May 18, 2003. "Dimensions 2002," at the Art Gallery of Swift Current, SK. Contact the Saskatchewan Craft Council for more info at saskcraftcouncil@shaw.ca, or 306-653-3616

December 4-31, 2003. "Packages". An annual CABC Fundraiser at Craithouse Gallery, 1386 Cartwright Street, Vancouver, BC, Contact: Calvin Taplay, 604-687-6511

Funding

Deadline: March. Canada Council for the Arts - Creation/Production Grants to Professional Artists (Craft). Grants for emerging, mid-career and established artists to contribute to subsistence, production and travel costs relating to research, or the creation or presentation of work. Amount: Established Artists - \$34,000 or \$5,000. Mid-career - \$15,000 or \$5,000. Emerging Artists \$5,000. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, tel: 613-566-4414 ext. 4267 or toll free 1-800-263-5588 ext. 4267, fax: 613-566-4332, email: marianne.heggtveit@canadacouncil.ca.

Deadline: September. March. BC Arts Council - Professional Development Assistance. Subsidizes tuition and course-related costs to assist practicing professional artists or arts administrators. Amount: 50% of costs up to \$1,500. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC V8W 1N3, tel: 250-356-1718

Deadline: May. Vancouver Foundation - Visual Arts Development Award (VADA). For professional artists working in any medium looking to develop their skills or explore new techniques or processes. Amount: \$3,000 to \$5,000. Contact: Vancouver Foundation, c/o Contemporary Art Gallery, 555 Hamilton St., Vancouver, BC V6B 2R1, tel: 604-681-2700, fax: 604-683-2710, email: cag@axionet.com.

Deadline: May 31. Crafts Association of British Columbia - Grace Cameron Rogers Scholarship. Awarded to a practicing or emerging craftsperson to attend a recognized school or course to upgrade technical or design skills, or to seek stimulus for greater creativity and inspiration. Amount: approximately \$1,000 - \$1,500. Contact: Crafts Association of British Columbia, 1386 Cartwright St., Vancouver, BC V6H 3K8, tel: 604-687-6511 or toll free 1-888-687-6511, fax: 604-687-6711, email: cabcc@telus.net

Deadline: May 31. BC Arts Council - Scholarship Awards (Junior and Senior categories). Assistance with post-secondary education for outstanding BC students of the arts. Amount: up to \$2,000 - \$3,000. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC V8W 9W3, tel: 250-356-1718

Deadline: June 1. Sheila Hugh Mackay Foundation - Individual Grants. To provide "seed" money to visual artists and craftspeople for projects which increase knowledge of, participation in, and appreciation of, Canadian arts and craft and their importance in the cultural heritage of Canada. Amount: up to \$500. Contact: Sheila Hugh Mackay Foundation, 3107 Rothersey Rd., Rothersey, NB E2E 5V3, tel: 506-847-5322, fax: 506-849-1881

Deadline: November. BC Arts Council - Project Assistance for Visual Arts. Assistance for professional visual artists for specific creative projects. Amount: up to \$5,000 during one fiscal year. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC V8W 9W3, tel: 250-356-1718

Deadline: Ongoing. Canada Council for the Arts - Travel Grants to Professional Artists (Craft). Amount: \$2,000; \$1,500; \$1,000 or \$500. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, tel: 613-566-4414 ext. 4267 or toll free 1-800-263-5588, fax: 613-566-4332

Deadline: Ongoing. City of Vancouver, Office of Cultural Affairs - The Public Art Program for Civic and Private Development. Amount: Varies. Contact: City of Vancouver, Office of Cultural Affairs, City Hall, 453 West 12th Ave., Vancouver, BC V5Y 1V4, tel: 604-873-7487, fax: 604-871-6048

Deadline: Not provided. Association of Universities and Colleges of Canada - Study Craft Overseas. The Association of Universities and Colleges of Canada awards overseas scholarships to Canadian citizens for undergraduate or post-graduate studies including crafts. Send 20 slides of 20 original works. Contact: Association of Universities and Colleges of Canada, Contact Awards Division, AUCC, 151 Slater St., Ottawa, ON K1P 5N1, tel: 613-563-1236

Deadline: Ongoing. The Banff Centre for the Arts - Banff Residencies. The Ceramic and Sculpture Studios at the Banff Centre for the Arts are accepting proposals from professional artists for self-directed creative residencies. Artistic merit is the basis of selection. Contact: The Banff Centre for the Arts, Box 1020, Station 40, 107 Tunnel Mountain Drive, Banff, AB T0L 0C0, tel: 403-762-6180

Craft Shows

Deadline: Ongoing. Our newly re-opened high-end furniture store is featuring Canadian artists and craftspeople. We are looking for superior quality art work, accessories, pottery and collectibles to accent our Stuckley furniture. Please call for an appointment. Thomson and Page Home Furnishings and Collector's Gallery, 2021 West 41st Ave., Vancouver, BC V6M 1Y7, tel: 604-738-5144, toll-free: 1-888-609-8710, fax: 604-738-4364.

Deadline: February 14, 2003. Fibberg Festival Call for Entry. Download 2003 Artisans' Jury Criteria/Form from www.fibbergfestival.com early December. No applications mailed after Feb. 14, 2003. Leave name, phone number & mailing info at 250-334-9242 or info@fibbergfestival.com Event dates: August 1, 2, 3, 4, 2003 Comox Valley.

March 14, 2003 The **Vandusen Flower & Garden Show** is accepting Garden Craft exhibitor applications for the 2003 show. The dates of this year's show are June 12 - 15, 2003. **Submission deadline is March 14, 2003.** For more information call 604-257-8671.

16th Annual Christmas Craft & Gift Market November 8 - 9, 2003. Vandusen Botanical Garden, 37th & Oak St, Vancouver. Contact: Lyn Hainstock (604) 739-9002, fax: (604) 739-9004, email: markets@vancouver-bc.com, Vancouver, BC. Hours: 10am to 5pm. Juried. Application Deadline: By appointment. Rates: Call for information Exhibitors: 50 to 60

16th Annual Christmas Craft & Gift Market November 15 - 16, 2003. Vandusen Botanical Garden, 37th & Oak St, Vancouver. Contact: Lyn Hainstock (604) 739-9002, fax: (604) 739-9004, email: markets@vancouver-bc.com, Vancouver, BC. Hours: 10am to 5 pm. Juried. Application Deadline: By appointment Rates: Call for information. Exhibitors: 50 to 60

CALL FOR ENTRY - CRAFT SALE, ART MARKET - ART & CRAFT SALE, Nov. 20-23, 2003, Telus Convention Centre (City Centre) Calgary, AB, 210 artisans, 17th 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@artmarketonline.com,

Applications at: www.artmarketonline.com,
 Marlene Loney, Art Market Productions Inc.,
 P.O. Box 190, Barrriere, B.C. V0E 1E0. Also see
www.artmarketonline.com for an Internet
 Marketing Opportunity

16th Annual Christmas Craft & Gift Market
 December 6 - 7, 2003, VanDusen Botanical
 Garden, 37th & Oak St, Vancouver
 Contact: Lyn Hainstock (604) 739-9002, ext: 0,
 fax: (604) 739-9004, email: markets@vanconu-
ver-bc.com, Vancouver, BC. Hours: 10am to
 5pm. Juried. Application Deadline: By
 appointment. Rates: Call for information
 Exhibitors: 60 to 70

Lectures / Workshop

Ongoing: Feltnaking, surface design,
 stitching and applique. Workshops and
 private classes in a natural westcoast setting.
 From her waterfront studio, watch eagles and
 others as you create fabric art on Salt Spring
 Island, B.C. Ulrike Benner, 250-537-1723,
ulrikee@saltspring.com for spring brochure.

Foxglove Fibre Arts Co-op on Bowen Island
 (just a 20-min. ferryride from Horseshoe Bay)
 offers a range of workshops in the fibre arts -
 weaving, quilting, felting, surface design and
 more. For information contact Mary Bentley:
 604-947-2464 or bentleym@uctv.bc.ca.

Volunteer Profile

Erin Dolman & Eric A. Montgomery

by Sarah Chilvers

"Hi, you must be Sarah" were the first words
 I heard as I walked up the stairs to
 Craithouse almost seven years ago. I turned
 to be greeted by an open, quixotic face peer-
 ing out from a Cat-in-the-Hat top hat and a
 leather jacket encrusted with pins and but-
 tons. The day was an anxious one for me: it
 was my interview for a position as the
 Administrator of the CABC, but I was quick-
 ly put at ease. The voice-my first introduction
 to the CABC-belonged to Eric Montgomery,
 one of the Board members, and a craftsper-
 son. Many of the pins, I later learned, were
 the work of Erin Dolman, Eric's girlfriend at
 that point and now his wife.

Both Erin and Eric have been dedicated vol-
 unteers of the CABC and to Craithouse-the
 shop and gallery that are run as a program of
 the Association. Eric was contacted while
 travelling in Asia eight years ago with a
 request that he sit on the Board. There was
 transition at foot: more craftspeople were once
 again being asked to take on positions of
 leadership. Not sure what he was in for, he
 agreed. This was a segue to his involvement
 on the shop planning committee and later the
 gallery committee. Both were a natural fit
 given his involvement with the Ontario
 Crafts Council and a number of fine craft
 galleries in Ontario.

Erin began volunteering some time later after
 graduating from Vancouver Community
 College's jewellery program and beginning



Eric A. Montgomery & Erin Dolman

her career as a jeweller. Her own experience
 having shown in the gallery at Craithouse,
 coupled with Eric's growing involvement,
 was the incentive she required to begin sit-
 ting on the gallery committee herself.

Both of them share a belief about the work of
 the Crafts Association and their own work:
 they are trying to evolve as artists, presenting
 and making their best work, as with the
 CABC. They want to see this excellence
 perpetuated and still see volunteering as a
 part of that equation.

This fall they moved out of Vancouver to the
 Sunshine Coast in search of affordable
 property and a creative community to live in.
 As might be predicted, volunteers carry on,
 regardless of the location. Still CABC
 members, they have shifted their attention to
 local pursuits: Eric sits on the jury committee
 for Artesia, a local gallery and shop. As for
 the future, the possibilities are wide open.

DENYS JAMES EXCURSIONS PRESENTS: UPCOMING TRAVEL EXPERIENCES FOR 2003, 2004

- | TURKEY | THAILAND | ITALY |
|-------------------------------------------------------------------|----------|-------|
| TURKEY - <i>SEPTEMBER 15 - OCTOBER 6, 2003 21 days</i> | | |
| ◆ Denys James and Erdogan Gulce | | |
| ◆ Istanbul, Ankara, Cappadocia | | |
| ◆ Studio experience and tours | | |
| THAILAND - <i>DECEMBER 11 - 29, 2003 18 Days</i> | | |
| ◆ Denys James, Louis Katz, and Suwanee Naruwong | | |
| ◆ Tour of folk potteries, temples, traditional arts and crafts | | |
| ITALY - <i>TUSCANY - MAY 14 - 31, 2004 17 days</i> | | |
| ◆ Denys James, Giovanni Cimatti, and Pietro Maddalena | | |
| ◆ Studio experience, Terra Sigillara workshop with Italian master | | |
| ◆ Tours San Gimignano, Florence, Siena | | |



Istanbul, Turkey

Information and Registration
 Denys James
denys_james@hotmail.com
 Phone: 250-537-4906
 Website: www.denysjames.com

Out of Hand Craft Fairs

2003 Events schedule

SUMMER

29th Annual

Victoria FolkFest

June 28th - July 6th

Do all nine days or choose one of two sessions

On Victoria's beautiful Inner Harbour, this is a highly visible and popular outdoor festival with exotic music, dance, art and family fun. Celebrity Chef stage, beer garden, and much more. Over 100 shows feature everything from Cuban jazz to hip - hop. Only 40 spaces available.

Booth prices vary - juried show - 110,000 tourists and locals attend
 Admission - \$5 buys button good for all 9 days

WINTER

15th Annual

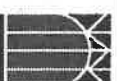
Out of Hand Christmas Fair

November 13th - 16th

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, and more.

For more information on these shows

Contact: Ramona Froehle-Schacht
 Phone or Fax 250 592-4969
ramona@outofhand.ca or visit www.outofhand.ca



Granville Island Public Market

CALL FOR SUBMISSIONS

GRANVILLE ISLAND PUBLIC MARKET
 ANNUAL CRAFT ADJUDICATION

Craftspeople interested in selling from a day table at the Granville Island
 Public Market should submit four samples on:

Sunday, February 16th, 2003 1:00 to 5:00 p.m.
 or Monday, February 17th, 2003 9:00 a.m. to 12:00 noon

Location: Performance Works
 1218 Cartwright Street
 Adjacent to the Granville Island Hotel, Vancouver B.C.

Samples are judged in categories, depending upon the items received.

Crafts that will NOT be considered are clothing, crafts containing
 non CSA approved electrical components, mass produced or
 manufactured items, kits or goods made from kits, imported
 goods and scented goods unless scent is contained.

There will be a \$15.00 cash only registration fee per category entered.

For more information please call:
 Market Coordinator at 604-666-6477 (option #4)



Call us to be put on our mailing list for the next Class Schedule!

TEL / FAX: (604) 738-8695

TELEFAX: (604) 738-8695

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V6R 2B7

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VANCOUVER
BRITISH COLUMBIA
V6A 2H2 CANADA
TEL: 604 874 2259
E: KMAYER@TELUS.NET

www.kenmayerstudios.com

member kudos

Alison Petty received a BC Arts Council grant in September to attend the MFA program at the California College of Arts and Crafts. Currently, she lives in San Francisco and is studying ceramics and glass.

Betty Weaver and **Katja Rautanien** both had works acquired by the Seattle ARts commission.

Colin Delory received second place honours in the peoples choice category for his entry of a hot air balloon in the West Coast Woodturning competition.



CONTINUING STUDIES VISUAL ARTS • MEDIA ARTS • DESIGN

▶ New studios and new courses for the new year!

▶ Join us in the spring at both our Granville Island and our Great Northern Way campuses.

phone 604 844 3810
csinfo@eciad.ca
<http://cs.eciad.ca>

WATCH THIS SPACE

**Emily Carr Institute
of ART + DESIGN**

Portfolio Development
Certificate Programs
Professional Development
Career Development
Personal Development and General Interest

GRACE CAMERON ROGERS SCHOLARSHIP 2003 Application Deadline: May 31, 2003

This scholarship is awarded to a practicing and/or emerging craftsperson to attend a recognized school or course to upgrade technical or design skills, or to seek a stimulus for greater creativity and inspiration.

As the cost of craft-related education (tuition, materials, travel, accommodation, etc.) can be high, there is an ongoing need for financial assistance to craftspeople to help defray these costs. The principle of the Grace Cameron Rogers Fund is held in trust by the CABC, and the interest generated each year is awarded annually.

Eligibility

- Must be a CABC member in good standing (applicants may include cheque for membership with application - \$53.50 incl. gst)
- Must be a BC resident
- CABC Board Members and paid staff are not eligible. They will become eligible one year after the date of the resignation from CABC
- Previous recipients must wait 3 years before reapplying for the Scholarship
- Maximum of 2 scholarships awarded per person

Application Requirements

- A cover letter including an outline of the proposed study and why it would be beneficial
- A short biography and resume/curriculum vitae
- A budget outlining projected expenses and revenue

Join the Crafts Association of British Columbia

benefits of membership:

- ▶ Craft Contacts Newsletter
- ▶ Craft Shows, publication
- ▶ Website: www.cabc.net
- ▶ CABC Reference Centre
- ▶ CABC Artist Registry
- ▶ Commissions & Referrals
- ▶ CABC Video Lending Library
- ▶ Scholarship opportunities
- ▶ Exhibition opportunities
- ▶ Sales opportunities, Crafthouse Shop
- ▶ Discounted prices on CABC publications & programs
- ▶ 10% Discount on purchases in Crafthouse
- ▶ Visa & MasterCard Merchant Discount
- ▶ Business & Health Insurance Programs
- ▶ Voting privileges

Mail or Fax to: CABC
1386 Cartwright Street
Vancouver, BC V6H 3R8
Tel: (604) 687-6511
Fax: (604) 687-6711

Are you a craftsperson?
What media do you work in?
 Yes! I would like volunteer information

FAX: _____ EMAIL: _____

POSTAL CODE / ZIP: _____ TEL: _____

CITY: _____ PROVINCE / STATE: _____

ADDRESS: _____

COMPANY: _____

NAME: _____

Signature: _____

Exp. Date: _____

Card #: _____

Methods of Payment:

Cheque

MasterCard

Visa

American Express

Membership Fee \$53.50