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The Crafts Association of
British Columbia is a network
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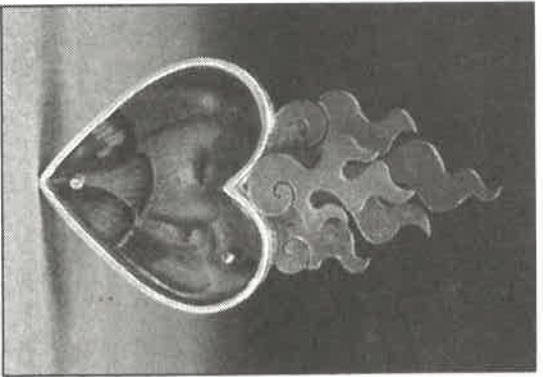
MEMBER PROFILE

erin dolman

by *Betina Matzkuhn*

Erin Dolman admits she suffers from a split personality. The nature-girl side of her likes birds, gardening, and botany. The funky side likes tattoos, hot rods, and the outrageous imagination of pop culture. Fortunately, Dolman funnels the two sides into an eclectic jewellery practice: *Holy Crow Designs*. The pieces have an organic, poetic allure. A brooch featuring a small, silver framed image of a bird which dangles off a tiny metal branch. Another frame contains a fragment of sheet music, a hairy, spermatozoic fleet of dementis seeds, and a tiny silver heart with moth wings. They form dense, intimate worlds. Dolman's "Maverick Collection" features lost-wax cast rockets, ray guns and flying saucers to buzz around one's ears or hurtle across a lapel. Silver hearts sprout spikes or buzz with flames like those painted on the sides of souped-up cars.

Dolman has always had an entrepreneurial bent. While frivolous and young and travelling in Europe, she made bead necklaces which she sold to fellow travellers. This kept her in cheese and baguettes. Back in Vancouver, Dolman took jewellery making courses at night school and felt smitten when she got to use the big torch - the one that would turn a hard piece of metal into a helpless blob. She went on to complete the two-year Jewellery Design Program at Vancouver Community College, graduating in 1995. "I fell flat on my face after the program", Dolman admits. She had the enthusiasm and desire to make wild, adventurous jewellery yet found that she lacked the business flair to match. Dolman worked for Vancouver Jeweller Madeleine Chisholm and with the late Brian Duguay both of whom she lists as mentors both in terms of technique and good business practice.



"Our Lady of the Lepid", Pendant



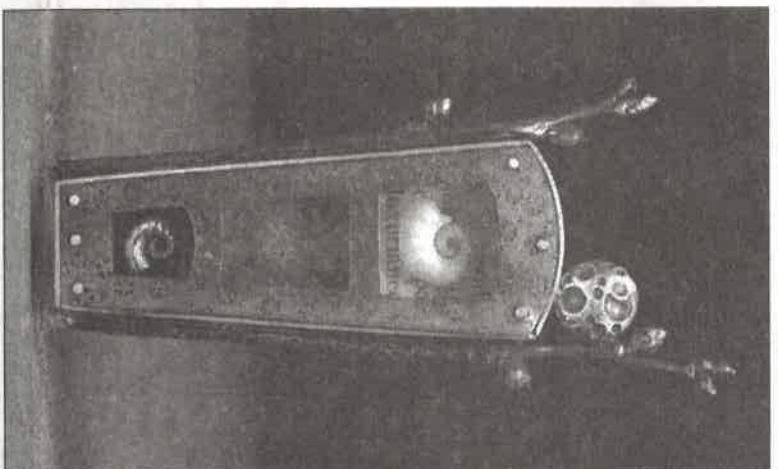
Brooch, "Sweet Release"

In 1999, Dolman was accepted into a Self-Employment program offered by Human Resources Development Canada. They provided three months of business training including help to develop a business plan and a monthly stipend for one year to get started. Dolman won the 2000 Entrepreneur Award in the Artisan category. Two years later, she garnered a Niche Award in the silver category from the Rosen Group in Philadelphia which "recognizes the best in American Craft". Every day, Dolman says she tries to read some business related material, whether from the library or in newspapers and magazines. She stresses that sifting through the irrelevant bits pays off



Erin Dolman

when one finds something that relates to one's own work. Her current project is to develop a better relationship with her customers, including the people at galleries that feature her pieces. This includes making herself more accessible personally - returning emails and phone calls promptly, but also providing up-to-date biographical material and information regarding care of the works. Dolman sees her jewellery as the product of intense, creative work, of which business is an integral part. She credits willingness, more than luck or talent, as the key ingredient.



"Moonrider", Brooch

The ritual significance of jewellery has always interested Dolman. Why people wear her works and how they relate to certain symbols (the concept of the talisman) concerns her more than simple adornment. She has applied to the Haystack Mountain School of Craft in Maine so that she can work on small sculptural works that explore these ideas. After feeling burnt-out from the pressure of retail shows and the need to produce, she looks forward to some time to re-focus her energy on one-off pieces. At the same time, Dolman hopes to expand her basic line of jewellery to the point where she can pay someone else to make it. Expanding into the larger U.S. market is part of her long-term plan. From her research, she feels that her work would appeal more to west coast customers than easterners. A gallery in Arizona already features her jewellery. Dolman maintains it is one way to earn money to bring back into Canada. Money that she can, in turn, use to support other local businesses, including other artists.

Just recently, Dolman and her husband, artist Eric Allen Montgomery moved to the Sunshine Coast. They both revel in the detritus of consumer culture, frequenting garage sales and flea markets. Dolman points out that jewellers collect smaller stuff but have the same pack-rat mentality. She has joined the Gibson's Landing Co-op Gallery where she volunteers for a few half-days each month to sit the Gallery. Turning their property into a school or artists' retreat may be a possibility for the future, but for now, Dolman is enjoying her privacy. After working years of 12 hour days, she is pleased to finker with the thubarb, carrot seedlings and marauding slugs. Best of all, she has time to play with new ideas for her jewellery.

2004 Crafthouse Gallery Exhibitions at a Glance

May 7 - 31. "Eastern Expressions: An Asian Heritage Month Exhibit." This exhibit features the works of Shirley Inouye, Conrad Li, Yoriko Oki, Kazuyo Sasaki, Naoko Takenouchi, Yvonne Wakahayashi, or Shannimi Wrassekara.
Opening reception: May 6, 6 - 8 pm.

June 4 - 28. Peter Shaughnessy, "Connections: a Collection of Collaborative Collisions." New work in the theme of "pairs, couples, and doubles" that will explore interactions such as love, synergy, predation, cooperation, conflict, and parentally.
Opening reception: June 3, 6 - 8 pm.

July 2 - August 2. John Nutter, "Circles with Holes in Them - An Obsession." A series of cast and carved glass "relics" altered to accommodate images and assemblages, making each piece unique.
Opening reception: July 1, 6 - 8 pm.

August 6 - 30. Erin Dolman, Peter Kiss, Cynthia Lyman, Charles O'Neil, Nicola Prinsen, Kaija Rautanen, Naoko Takenouchi, Nancy Walker, "Corvidae: A Murder of Crows." A group exhibition extolling the intelligence of the crow and presented in clay, fibre, glass, metal, and wood.
Organized by Jo Darts.
Opening reception: August 5, 6 - 8 pm.

September 3 - 27. Mary Bentley, "Seasons in the Salish Sea."
Opening reception: September 2, 6 - 8 pm.

October 1 - November 1. Kure Battle, Nicole Davitas, Simone Myren, Gina Page, Terry Rutherford, Keith Valentine, "The Passionate Book." An exhibition of BC book artists' passion-ate about the handmade book that explores the interplay between image, text, structure, and content.
Opening reception: September 30, 6 - 8 pm.

November 5 - 29. Janet Collins, "New Every Morning." Featherlight needle-felted angels delight both spirit and eye as they challenge the conventional concepts of the heavenly host.
Opening reception: November 4, 6 - 8 pm.

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President's Message

I am very excited to tell you that we have lots of great programming planned for you this year. While some of the challenges (specifically financial) that we have been facing have not disappeared, the creative and persistent force that is the group of dedicated people working for the CABC (board, staff, and volunteers) has put together programs that are not only informative, engaging and relevant for our membership, of benefit to the community, but also potential sources of revenue for the organization. This, along with some specific fundraising initiatives we are undertaking, will ensure that the CABC can continue to provide top-notch programs to our membership throughout the province for years to come. Please see our Executive Director's report, the rest of the Newsletter, and our future broadcast emails for more specifics on what we are offering.



Jen Hiebert

We held our Annual General Meeting on March 20 at the Granville Island Hotel this year. It was held just after the Level 1 Marketing Workshop, so we had a couple of guests who stayed on, even after a long day full of marketing information! There was a small turn-out of members (unlike the record attendance at our AGM last year in Nelson), but they were very active and provided lots of great feedback to the board. The membership passed two resolutions this AGM. The first is a borrowing resolution to allow the organization to obtain a line of credit of up to \$20,000 from Vancity. We currently have a line of credit at CIBC, but we are preparing to change our banking to Vancity, and passing this resolution before we move there will expedite the process. The second resolution passed will add a new "Business" membership category to the organization. As a means of generating revenue and increasing our membership base, this category is intended for businesses that provide goods and services to the craft community. The final details are still being worked out, but we are looking to offer additional benefits specifically geared to these businesses (i.e. discount on advertising in our newsletter) for a membership fee higher than our "Individual" category. For further information on either of these resolutions, please contact Heather O'Hagan at 604-687-6511.

The AGM also marks some turn over at the board table for 2004-2005. Five board members are continuing: Cindy Anderson, Barbara Cohen, Judith Fitzgerald, Jen Hiebert, and Sharon Slutsky. We have two

board members who were elected for their first (hopefully of many) two year term: Bryan Fair, an education technology specialist, who has been involved with arts not-for-profit organizations for many years, and Celia Pickles, a textile artist and printmaker currently studying at the Emily Carr Institute of Art and Design, who has a wide experience of working with local not-for-profit organizations and boards. We are pleased to welcome all directors to the board and look forward to a very productive year. This year also sees a new executive for the board: I will continue in my position as President, Sharon Slutsky will take over as Vice-President from Cindy Anderson, and Bryan Fair will assume the role of Treasurer, which Judith Fitzgerald held. Sharon will continue to act as Secretary as well until we can fill that position. Thank you to Cindy and Judith for all their help and support as part of the executive.

Two directors stepped down from the board this AGM, and they will certainly be missed. Diana Breti and Elisabeth Lokke Owre were both extremely active in the organization as board members (as well as in the volunteering they have done/continue to do). Diana worked with the newsletter, among many other areas of the CABC, researched grant opportunities and was instrumental in our successful appeal to BC Gaming for funding that they had originally denied us. Elisabeth was involved with the gallery, many fundraising initiatives and programs including: Surprise Packages, Yard Sale, Canada Day; she even offered her home as a venue for our 30th Anniversary and volunteer appreciation event. She has most recently organised a group exhibition of CABC members in Oliver for the month of May. We are very grateful for the time, energy and effort that Diana and Elisabeth gave to the CABC, and we wish them the best in their new ventures.

We have recently joined up with a Volunteer Vancouver program called BoardMatch



Heather O'Hagan

this erosion in funding is a sign of the times and that we'll constantly need to be looking for other ways to support the organization.

We've submitted an Arts Partners in Organizational Development application to the ArtsOD Committee so that we can hire a consultant to assist us with an organizational assessment. This process will help us re-define our mission and assess the "state of affairs" in terms of human and financial resources as well as lay a foundation for future planning and development. The full Board and all full-time staff members will be involved in the

(http://www.boardmatch.org). This website service is a database of not-for-profit organizations and charities, and professionals with relevant skills who want to become involved with boards. The service matches organizations and candidates based on the organization's needs and the candidate's skills and interests. The program has already proven itself very successful for other not-for-profits and we are very excited to be involved. Within two weeks of joining, we had already had an expression of interest for one of our board positions posted. If you have any questions about the program, or our board of directors, please contact me (or Heather O'Hagan) through the CABC offices at 604-687-6511.

As I mentioned above, the CABC board, with the Fundraising Committee, is undertaking a number of fundraising initiatives this year. We are starting with a number of successful projects we had last year, but expanding them further. We will continue with Surprise Packages in our Gallery in December. Though it is early in the year, planning is starting on this event and you can be sure that we will be broadcasting far and wide about this very successful annual event. You will hear more about it in the year to come. Canada Day 2003 saw a great number of kids (of all ages) participate in our felting station at Ocean Artworks, so we're going to do a similar event this year. Thursday July 1, and charge a small fee. If you have any hand-made beads, bobbles, buttons, medallions etc in your studio or home, we would love to have them donated for our event. More details will come by broadcast email.

Another successful venture last year was our Yard Sale, on a rainy Saturday in October, no less! So we've planned the next one for Saturday July 24, 2004 in the BBQ Pit behind the Cat's Meow; we have our fingers crossed the weather will be great! We will be taking donations of gently-used house-hold items, fine craft seconds and craft supplies from now until then. This is your chance to get rid of the stuff cluttering up your home or studio, and support the CABC. We are still figuring out the details on these events, but we will keep you informed in the next few months. We will be looking for volunteers to help with these events; if you are interested, please contact us at 604-687-6511. We are very excited about the our offerings for the year. I hope that you all have the chance to be a part of what we have planned!

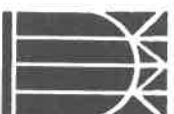
assessment. Another application outcome that we're anticipating is the Summer Career Placement programme through HRDC. If successful, we'll have two students with us over the Summer helping with our Gallery programme and in the office as an Administration Assistant.

Bryan Fair, the CABC's Privacy Officer and new Treasurer, is working with the staff to develop a privacy policy for the organization. At this point, we've created an inventory of the information collected, the sources, and uses. By the next newsletter, we will have completed the policy and will have it available for you.

Our marketing workshops, held in Vancouver and Nanaimo this past March, were hugely successful. As things turned out, there was more interest in the Level 2 workshops than the Level 1 sessions, so the instructors were flexible enough to increase the size of the more advanced workshops. Enthusiasm was high and many wonderful ideas germinated in those six days. Later in the newsletter, participants share some of what they learned.

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BRITISH COLUMBIA ARTS COUNCIL
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Granville Island

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Newsletter Design

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.

CABC's Donors and Supporters

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Annual Operating Assistance
The Province of British Columbia through the British Columbia Arts Council
The Vancouver Foundation Endowment Fund
CMHC Granville Island
Program Assistance
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Diana Bret
Missing Button Studio
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Madeleine Chisholm

This list was prepared on April 2nd, 2004. We sincerely apologize if we missed your name anywhere in these listings.

"Birds of a Feather" CABC Grand Opening Exhibit, Handworks Gallery, Oliver, BC May 1, 2004 - July 31, 2004

by Elisabeth Lokke Owre

It is spring! The CABC has decided to migrate - like the birds - out of the Lower Mainland. We are going to Oliver! And we're taking birds and birdhouses with us. It's about time!

We have been invited by Esther Brown to curate the opening exhibit of her new gallery, Handworks, in Oliver BC.

Esther Brown has been involved with arts and crafts since the early 1970s. Some of you might remember her from the Canadian Craft Museum, where she worked as the museum's shop manager.

Esther is opening a gallery in a newly renovated church building in Oliver, BC. The gallery, Handworks, is scheduled to open May 1, 2004. Esther approached the CABC in December, 2003 about the possibility of curating the opening exhibit. "I was think-

ing about the opening exhibit - what message I wanted to give. Then I thought about the fact that there was an opportunity to broadcast a larger message, not just about the gallery and its products, but about craft as an industry. It seemed logical to invite the organization that represents B.C.'s crafts people." The CABC jumped enthusiastically at the idea.

Oliver is one of the most picturesque places in the Okanagan. The town is situated in wine and bird watching country. Thousands of tourists come to the area every year to sample exquisite wines from the 16 local vineyards, to participate in the Meadowlark Festival and to golf. What an excellent place and opportunity to showcase crafts from BC.

The "Birds of a Feather" artists include



Birds by Paul Burke

Gillian McMillan, Cynthia Lyman, Hermann Edler, Paul Burke, Jim C. Brown and Matt VanderWerff. The exhibit will feature an exciting display of colours, various media and shapes.
Gillian McMillan is a potter. She makes colourful jingbirds, teapotbirds and tiles in her basement studio in Port Moody. Her jingbirds have recently become THE hot item in the UK.
Cynthia Lyman makes birds of all types and sizes, using recycled materials whenever possible. Her current bird "portraits" are made of wire covered with many layers of paper, glue, plaster and paint. She lives, works and birdwatches near Sechelt on the Sunshine Coast.
Victoria is the hatching ground for

Executive Director's Message continued from page 2

Our January Photo Workshop, led by Barbara Cohen, was a sell-out and very well-received by the 20 participants. Barbara has offered to conduct a similar workshop, but with a focus on textiles. Look for this opportunity in a future newsletter. As you'll see, there are two workshop/presentation opportunities coming up this Spring. Janet Helm is offering "Wholesaling to Corporate Buyers", while Rachelle Chinnery will lead you through a Canada Council grant application in "Grant Writing Demystified".

Unfortunately, no one came forward with a Class 4 drivers licence, so the Tacoma Class Museum trip had to be cancelled. Finally, one last Education Group project that must be mentioned is Canada Day. Every July 1st, we organize craft demonstrations on Granville Island for the public's education and entertainment. Plans are still in the works, but please, if you would like to offer your help on that day, volunteers are greatly needed. It's a fun day and the parking is free!

In March, seven CABC reps travelled to Comox to help jury for the Filberg Festival: Coralie Triance, Jo Darts, Jason Marlow, Cheryl Parker, Jen Hiebert, Debra Sloan, and Cindy Anderson. Our ongoing participation as jurors for this annual Festival has enabled us to become more involved in the craft community outside the Lower Mainland. Likewise, Sylvia Allan, Festival Coordinator, has joined our Shop Jury and will travel to Vancouver as a "guest juror" when possible.

Calvin Taplay and Atsuko Yohsimura staffed a CABC booth at Canadian Clay Symposium in March. Opportunities like this give us a chance to meet our members and build our membership base. I'm pleased to report that our membership is on the rise; it has increased by 8% in the last two years. Community outreach also comes in the form of awards. Again this year, we will be presenting a CABC membership to a Langara College Ceramics

Studio student and to a student graduating from the Capilano College Textile Arts Dept.

On the Canadian Craft Federation front, I have volunteered to survey other provincial crafts councils to see what kind of insurance packages are offered to their members. The findings will be presented at the CCF AGM/meetings in October and the next step could be the development of a national insurance programme for craftspeople. A CCF initiative that has been approved is Canada's participation as the featured country at the Philadelphia Art Museum's retail show (fundraiser) in 2007. To date, Quebec and Newfoundland have confirmed their participation in the event. Other provinces may join at a later date if they find that their participation is financially viable. The other initiative that is still very much front and centre is Celebration of Craft 2007. Again - I will tell you more about this as plans gel. Sharon Slutsky, our new Vice-President, has volunteered to be on a sub-committee for that initiative.

I want to welcome a new staff member, Justyna Krol, who will assist Jo Darts in the Shop on a part-time basis. Justyna is presently employed part-time with the Vancouver Museum and studies Textile Arts at Capilano College. I'd also like to welcome some new volunteers. Maureen Peschiera is assisting Calvin Taplay with Craft Contacts, and Zoe Watson is lending a hand in Crathouse. Diana Bret and Suwad Chang have both left the CABC after volunteering for one year. Thanks so very much for your dedication and hard work. It must be noted that Diana was instrumental in our winning the appeal with BC Gaming and we are extremely grateful for this.

Our annual Volunteer Recognition Event will be held on Saturday, April 17th at Pacific Culinary Institute. We're looking forward to seeing all our volunteers at that time and hope that you all enjoy the goodies and the games. Thanks so for all you do for us!

News from the Canadian Crafts Federation Building a Strong Voice for Craft - CCF Advocacy

Robert Jekyll (Past-President, CCF/FCMA) & Ontario Crafts Council Representative for the CCF/FCMA Board

Catching a 6:55am train to Ottawa makes for an uncommonly early start to any day (for me), but the trip home to Toronto, booked to depart at 6pm the same evening, was going to make for an exceptionally long day. But I was on a mission: a meeting with the Canada Council for the Arts and an opportunity for three hours of advocacy on behalf of Canadian craft as a representative of the Canadian Crafts Federation / Federation canadienne des metiers d'art (CCF/FCMA) - our National Arts Service Organization (NASO).

Called by John Hobday, the Canada Council's new Director, this meeting was to look for ways of enhancing relationships between the Council and NASOs. The timing deliberately coincided with the 2004 Chalmers Conference, an annual all-day think-tank for NASOs organized by the Canadian Conference of the Arts, scheduled for the next day.

As Hobday put it, the meeting was "another step towards revitalizing the relationship between the Council and the NASO community". These gatherings are now to become annual events, and a statistical databank of shared information will be developed. The Council will help to co-ordinate ground rules between NASOs and government ministries. The Council is building on its relationship with the Department of Canadian Heritage to ensure the various programs administered by the two bodies provide the maximum possible benefits to artists and arts organizations. Most importantly, NASO operating funding is seen as a priority. These initiatives and more

will be included in the Council's new corporate plan "The Road Ahead" for 2005-2008.

In attendance were some thirty NASOs, ranging from the Canadian Museums Association (representing over 1,000 member galleries and museums), to the Images Festival (new media), to the Dancers' Transition Centre. Certainly a diverse lot! We each had five minutes to introduce and brag about our organizations. What a chance to promote craft to the broad cultural community!

The Council was delighted to hear the arts mentioned in the recent Speech from the Throne, as The Road Ahead plan calls for making the case for increased parliamentary funding and plans are afoot for a BIG "ask". It is not yet clear whether the extra \$25 million from the federal government "Tomorrow Begins Today" will continue into 2004-2005. Hobday fears that as a general election approaches, the arts, not being seen as "top of mind", could get lost in the face of major front-page issues. He worries that the arts continue to be poorly understood and are still considered in many quarters to be a frill. There is a real need for increased investment in the arts by all levels of government and by the private sector. While the federal government should lead the way, increased funding from provincial, territorial and municipal governments - as well as from corporations and individual donors - is also essential. NASOs can be a great help in advocating for increased investment, and as soon as the election is over, the pressure should start to be applied. He stressed the importance of sustained advocacy over the long term.

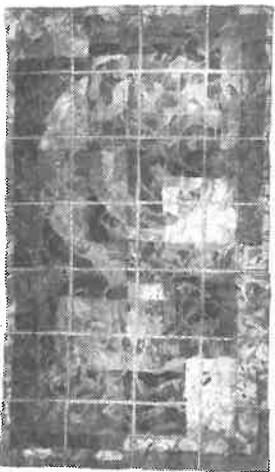
Roy MacSkimming, a consultant who has recently completed a study to advise the Canada Council how it could help NASOs to do their jobs better and vice-versa, commented that the current Canada Council/NASO relationship is complicated by the number

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member kudos

Kaia Rautainen's tapestry "Sense of Earth" was selected from several hundred entries for American Tapestry Alliance Biennale 5. The exhibition will be open from June 10th until August 7th at The Center for Visual Arts, Metropolitan State College, Denver.

Kaia will also have her work featured in *The Fibertarts Design Book 7*, which will be published in the spring of 2004.



Jane Kenyon, "Wall Narratives"

Jane Kenyon, textile and mixed media artist, has just returned to Canada after a very suc-

cessful exhibition, opening March 5 of her show at *Thirteen Moons Gallery* in Santa Fe, New Mexico. Thirteen Moons is the only gallery in North America that is exclusively devoted to textile art. Jane showed both her large-style, collaged, dyed and embroidered textile pieces, which she has been making for the last few years, and some of her new, small, Tyvak pieces which she paints, guilds and embroiders. Tyvak is more commonly used for house building and courier envelopes. Crathouse had an exhibition of her Tyvak work in February.

Anna Clark had a piece of jewellery accepted into the 2003 Itami International Craft Exhibition, Japan. This year's exhibition was an all jewellery one that will tour to three locations in Japan. A beautiful, full colour catalogue was also produced. Anna's accepted piece was a brooch in acrylic, fine silver, 18k gold and coloured pencil.

"Bead & Button" Magazine of Feb 2004 included an article on **Sharmini Wrasakara's** beaded work. It is titled "Peyote Perfection".

WORKBENCH

We asked: Does your craft practice give you health problems and how do you cope?

Virginia Baldwin, West Vancouver

The only problem I have noted so far is mid-back pain when I have been at the loom for too long (tapestry weaving). I have three solutions: First, I try getting up and moving regularly - this would be best, but I forget! Second is to lie on the floor on my back and rotate bent legs to one side, count to ten, back to the middle and rotate to the other side, turning my head the opposite way. This works until the dogs find me and decide this means it is time to play. The best is my massage therapist - but I cannot afford her as often as I would like to.

Rachelle Chinerny, Vancouver

As a potter who has experienced a badly ruptured L4-5 disc, and who subsequently had surgery, I am very aware of the physical constraints of my craft. To reduce back pressure at the wheel, I sit on a small exercise ball - the kind used in gyms. This allows constant micro movement and shifting of position. Additionally, my wheel faces the wall on

which I have hung a large mirror. This eliminates all the bending and checking during throwing. Nothing is worse for your back than a static position, so getting up and stretching every 15 minutes is key.

Siki Melvor, Gabriola Island

Well that is the million dollar question isn't it because I came down with chronic fatigue 5 years ago which has morphed its way into mild (but persistent) fibromyalgia so.....does my craft give me health problems? I'm not sure but I take some precautions. The two suspect activities are dyeing and the melting wax. I wear a face mask (o.k. it's a glorified paper dusk mask) when I spray my dyes because if I don't, I do actually feel unwell and I try not to spill wax on elements which would cause fumes to fill the air. I also take about 2 months away from both of these activities and I have not felt substantially different so maybe my craft practice hasn't contributed to my health problems. I really would like to hear from other dyers out there though. While I am trying to slow down on the wax part of my craft, I continue to dye. Maybe cautionary tales would help me take the risks more seriously and spend the money I don't have on a real respirator.

CABC welcomes the following new members:

- Art Dept. of Art in Motion ● Judy Alexander ● Stephanie Blackford ● Mischa Brooks-Thoma ● Colleen Brothers ● Sharon Brumpton ● Gloria Daly ● Alesha Davies ● Pogie Dietz ● Katie Droho ● E. Charmaine Elgood ● Matthew Freed ● Margaret-Ann Hampson ● Anne Heaney ● Gretchen Hoff ● Vera Horsman ● Anne Hunt ● Phil Johnston ● Karin Korb ● Llach Lotan ● Linda Ly ● Scott Mackay ● Ilanna Mandel ● Jennifer Morgan ● Zoe O'Connell-Watson ● Heide Otto ● Amy Pirie-Ford ● Tim Poste ● Carol Sherman ● Marjorie Smith ● Mario Soto ● Faro Sullivan ● Phyllis Tatum ● Melanie Thompson ● Susan Wood ● Ikuyo Yamataka ●

CABC thanks the following members renewing:

- Starfish Glassworks ● Gibsons Landing Fibre Arts ● Chris Allan ● Sylvia Allan ● Anne Marie Andriushak ● Ronald Appleton ● Michelle Bailey ● Virginia Baldwin ● Sheila Beech ● Dolores Bender-Graves ● Dominique Brechault ● Jeff Burnette ● Janet

- Cameron ● Lanny Campbell ● Sharlene Christopherson ● Anna Clark ● Peggy Collins ● Joanne Copp ● Tam Crawford ● Pam Dangerfield ● Randi Delisle ● Linda Dixon ● Joan Duquette ● Rene Evans ● Wendy Fitzpatrick ● Mary Fox ● Moira Greaven ● Jeff Greenup ● Trevor Guernsey ● Jean Francois Guimond ● Abe Haman ● Jan Hiebert ● Brian Hoyano ● Brad Hudson ● Jane Hynek ● Anita Jackel-Deggan ● Ian Johnston ● Lynda Jones ● Jean Kares ● Jamie Kealy ● Lewis Kennett ● Bill Kiborn ● Kimyo Kitamura ● Ellen Kocher ● Lorraine Lamb ● Mikel Lefler ● Amourantha Louisa Leihman ● Lesley Lloyd ● Jennifer Love ● Joachim Ludwig ● Peggy Brackett ● Judi MacLeod ● Joseph McCaig ● Kevin Midgley ● H. Henry Nishine ● Yoriko Oki ● Richard Palmer ● Jean Paull ● Gillian Paynter ● Anne Rayner ● Constance Rivers-Smith ● Andrea Maria Roberts ● Terry Rutherford ● Adele Samphire ● Sid Samphire ● Peter Shaughnessy ● Debra Sloan ● Linda Spence ● Mary Lou Thinkwon ● Jessie Turner ● Jim Unger ● Svea Vatch ● Eva-Maria Voelkner ● Helena Yvavadi ● Nancy Walker ● Judy Weeden ● John Werle ●

Barbara Heller - CABC's Saidye Bronfman Award Nominee for 2004

by **Stephanie Rosloski**



Barbara Heller

The life of a craftsperperson can involve more than building the perfect booth for shows or even creating the ultimate piece of art. Besides dedicating a large amount of effort into the refinement of their talents, certain craftspeople put an immense amount of effort into developing a vibrant and supportive craft community. The Saidye Bronfman award seeks out these individuals and strives to recognize those craft persons who are not only expert in their fields, but who teach and publish, serve on juries and participate in workshops and actively support their professional organizations.

Bronfman award recipients receive a cash award of \$25,000, one of the largest individual art awards in Canada, and the artist's work receives a permanent placement in the Museum of Civilization, in Ottawa. Since the year 2000, the museum has had a virtual gallery, giving people from all over the world the chance to enjoy the winning pieces.



Cover Up Series, "School Crossing Guard"

With this type of permanent and global exposure, the perfect candidate for this award is a crafts person who is dedicated to the craft community and whose work has impact beyond the aesthetic, embodying sociological and political insights. Tapestry weaver Barbara Heller exemplifies this ideal, and the Crafts Association of British Columbia has chosen Heller as their candidate to be considered for the 2004 Saidye Bronfman Award.

Heller describes tapestry as a "deceptively enticing medium", that draws one in with its range of colour and intricacy of design. In her work, Heller takes full advantage of the initial non-threatening nature of tapestry weaving. Her style gently lures in even the most inattentive of viewers, but the content quickly shakes one out of any passivity and forces the viewer to confront some of life's largest, and often darkest, issues.

This dark sensibility remains a constant throughout Heller's work, but her tapestries are neither stagnant nor repetitive. Her early work draws heavily from her personal and

cultural history. In Heller's *Windows* series, she deviates from the notion of strict linear time and creates images where past and present are united. The examination of time and memory is also present in *Passing Shadow*, where Heller suggests that death can not conquer as long as there is memory. Heller's early works firmly link the past and the present and she makes a concerted effort to remember a past unfettered by sterilized romantic notions.

While Heller's early works examine the past, there is a clear shift in her artistic vision to focus her gaze on the present and the future. The current events of the world have had a strong impact on the themes of Heller's work and have made her tapestries more explicitly sociologically and politically minded. She weaves the harsh realities of life: alienation, terrorism and war. She boldly weaves the future as the stunted progeny of current political actions.

Although tapestries like *Babylon is Falling*, are pointed warnings for the human race, Heller is not misanthropic. In her *Cover Ups* series, Heller explores how people interact when their faces are "covered up" by clothing or costume. Through her skill with weaving Heller deconstructs concepts of perception, identity, and invites one to think more deeply about the human race.

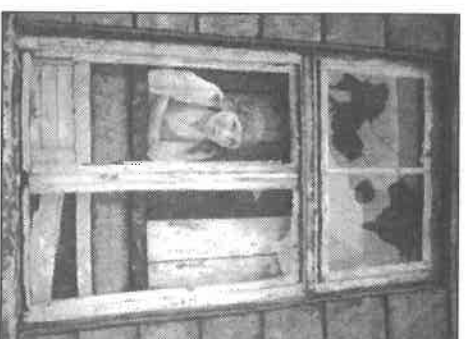
Heller's skill as a tapestry weaver is apparent in her work. But her efforts beyond the loom, as a teacher and as a leader in the craft community for close to three decades, are unparalleled. Heller has taught design and tapestry weaving at both public and private institutions. Internationally, Heller has been a key speaker at symposia conferences.

Within Canada's borders, Heller's contribution to craft is immense. She has repetitively demonstrated a keen desire to foster a community of tapestry artists. In September 1993, Heller also organized and edited the publication for the international symposium "Making a Place for Tapestry".

Heller also founded BCStars (The British Columbia Society for Tapestry Artists), a non-profit organization dedicated to the promotion of tapestry. Heller continues her strong commitment to this group, and has remained BCStars president. One major project of BCStars was the weaving of a community tapestry which was donated to, and currently hangs, in the new Dr. Peter's AIDS Hospice in downtown Vancouver.

Heller also takes time away from her loom to co-edit the newsletter of the Canadian Tapestry Network. Also in 1999 Heller edited and published a book entitled, *Weaving Between the Lines: BC Tapestry on the Edge*, which focused on both the exhibition of the same name and a brief history of tapestry. Heller has also been the curator of numerous shows in galleries throughout BC.

The impact of Barbara Heller's work has not gone unnoticed by the media. On numerous occasions and in many countries, her stunning work has been the focal point for numerous feature articles. This recognition serves to entrench the notion that one does not merely look at Barbara Heller's work and pass by unmoved. She has achieved excellence both in her craft and in her dedication to the craft community.



"Dreams, Visions, Memories"

**BECOMING MARKET READY:
A REVIEW OF THE WORKSHOP
"MARKETING CRAFT AND ART IN
THE U.S." (LEVEL 1)**

by Louise M. Jackson Ph.D.

A seductive marketplace from this side of the border, it's easy to construe America's 300 million people as a neighbourly audience waiting to spend proportionally more dollars for Canadian art/craft products than home-buyers. Reality, as imparted by Helen Sebelius and Lou Lynn in *Marketing Craft and Art in the U.S., Level 1*, (March 20, 2004), is remembering that both quantity and quality of American competition also increases tenfold! Ergo, to contend seriously, Canadian artists must be prepared in all areas of professional business praxis ideally with a home exhibition/sales track record, before venturing south. Marketing and promotion are now de-rigueur for craftspeople and must be done well.

Four sessions — PRODUCT, PLACE, PRICE, and PROMOTION — took participants through a fast-paced, arts/crafts oriented introduction to marketing and promotion basics. Billed for emerging craftspeople, in certain respects the workshop was less about marketing in the U.S. and more a "must do" list to plan for successful U.S. market entry. Detailed worksheets with hard-hitting "be honest" questions, left one with no doubt as to the steps entailed in assessing one's work. Likewise, handouts clearly outlined different types of promotional materials and what information each should contain (e.g., the difference between c.v.'s, biographical and

artist statements). In short, the workshop was an excellent introductory review for those of us just starting out in the business of crafts. Indeed it should be mandatory in all arts and craft post-secondary institutions.

The following lists session titles, with selected "mandated" advice and instructions:

Product: Know Your Work, Field and Competition. Develop lines and work in series, (expected by galleries and consumers). Establish a personal visual identity. Research colour and mega trends and plan future production.

Place: Your Work Meets the Public. Know your niche. Research shows, exhibitions, galleries, and stores, for their appropriateness to your work. Follow submission guidelines and institutional protocol. Proactively seek exhibition and retail outlets, using SASE's for portfolio submissions. Don't give up if first refused — ask for resubmission advice. Establish a marketplace position. Explore cross-merchandising.

Pricing: Know where similar work sells, for how much, and why yours is unique/different. Know your terms of payment. Adopt different price points for various kinds/sizes of works, considering factors specific to one-of-a-kind, limited production, or mass-produced items. If something isn't selling, make changes. Keep it for exhibition, lower profit margin while getting established, or drop it! Retail or wholesale? Employ assistants to increase productivity or sales/profit? Difficult questions for individual consideration.

Promotion. Consider promotional materials as an extension of product and self. Good promotional materials are essential for success. Pay as much time and detailed aesthetic attention to these as your product. Dress for success reflecting your work and target audience. Develop a portfolio package; keep it current.

Other recurring themes included: ensuring product quality and consistency (reputation is important); finishing everything carefully; signing work to authenticate and add value; developing an exhibition/sales track record; establishing a public profile; exhibiting as often as possible; pursuing publicity e.g., fundraiser donations, public speaking, personal/collective web site(s); networking; attending local openings and medium specific conferences; and maintaining updated contact lists and client base. And the ultimate message - Remember: it takes time to get everything in place!

Many thanks to the Department of Canadian Heritage (Trade Routes) for their workshop sponsorship!

Louise M. Jackson is a former CABRC Board Member (1992-1994), and author of *Made By Hand: The Pleasures of Making*, 1993. Louise Melanie Jackson spent 20 years working for public museums and galleries in the U.K., U.S., and Canada. Changing direction in the late 1990's, she turned to quilting and worked in quilt retailing. In 2004 she established her own business, "Mostly Silk" with three brands and price points: *Haute Quilture* (one-of-a-kind quilts); *Quilt-A-Porter* (limited edition silk quilt gift boxes); and *Mostly Silk's Accessory Collection* (crazy quilt grab bags; packets of deluxe fabrics, ribbons, and other embellishments for quilters).

**Marketing Craft and Art in the U.S. - Level 2
Some Lessons Learned and Shared**

CABC asked participants what three pieces of advice they received from the workshop.

1. It takes 3 times at the same retail or whole-sale show to gain a presence. 2. A single piece will just end up sitting in a gallery - having 5 or more pieces is magic! 3. Design your website on a solid foundation that can be built on in the future and make it clean and clear with no bells and whistles.
Jim Wilson, Port Alberni



Helen Sebelius providing feedback during the "critique" portion of the Level 2 workshop in Vancouver.

Here are three things that will be changing the look of my business: pricing is not just materials and time, the importance of photographs and professional cards - especially postcards, and the information about the artist's CV and bio. I had not pulled these into a ready to go package before and am currently doing so now. This will definitely take the stress out of shows and publications.
Kathy Griffiths, Victoria

1. If you are going to make something to sell that anyone can learn to make at a night class or by experimenting at home...it had better be outstanding. 2. Home computer generated promotional materials such as a business card, brochure, bio etc. just don't cut it...artists must spend 10-15% of their revenue on promotional materials every year. 3. This quote may not be new, but it's fun...the difference between art and craft is two zeros!
Liz Abbott, Vancouver

The benefits I got from Level 2 were: the fact that galleries discard emails they get and that they prefer photos, finding out that the government is going in the direction of helping artists with promotion outside Canada, realizing how important it is to have high quality promotional material if US galleries are your target.
Sharon Matsubara, Vancouver

I took Level 2 in the hopes that I might be ready for export to the U.S. while knowing my promotional materials needed a lot of work. The workshop confirmed that I'm not as market-ready as I'd like to be — BUT, I now know exactly what steps to take in order to get there! Given the complexities of export issues and my lack of knowledge, it was extremely useful (and mind boggling!) to have these succinctly reviewed by an expert in the field and be given copies of all the pertinent forms!
Louise Jackson, Vancouver

The most important lessons I learned; be professional, spend 10-15% of revenue on marketing, and know your pricing.
Nicole Seeley, Comox

building my profile and to spend more time and money on promotional materials.
Julie Kemble, North Vancouver



Bill Murphy of UPS Supply Chain Solutions taking questions regarding border issues and US Customs.

1. Have professionally made business cards and postcards. 2. Set up a proper website with a designer so that you come up in search engines. 3. Enter shows and hangings of any nature. 4. Marketing/paper-organizing/studio supply buying takes 65% of your time while time to paint takes 35%. 5. Keep accurate mailing lists and buyers lists.
Judith Madsen, Gabriola Island

1. If you are going to do just one form of professional material let it be a postcard. 2. If you have trouble sorting through the red tape to export to the US, call a broker. 3. Two things to be cautious with are agents and selling on the Internet.
Mary Anne Fleming, Nanaimo

Bau Xi's Julie Lepper's talk was beneficial with respect to giving insight into how gallery applications are processed. Knowing that the digital age is not yet upon all galleries is very useful to know.
Rachelle Chinney, Vancouver

Most valuable was the awareness that, through the great amount of material made available, I have to "up" my professional image - i.e. my promotional material. I am more confident now about approaching galleries and will definitely submit my work for jury.
Maggie Shaw, Comox

**News from the Canadian Crafts Federation
continued from page 3**

and diversity of organizations and individual histories and situations. He hoped that a revised NASO program would ensure a more level playing field in the provision of operating funding.

The meeting wound down with a discussion about the Canada Council's 50th anniversary in 2007. This is an occasion that should be marked by "a great leap forward"! There is expectation that NASOs can be of tremendous assistance in celebrating this coming of age. There are plans to start community discussions in June. By happy coincidence, CCF/FCMA is already planning Project 2007: a nation-wide celebration of craft in that same year!!

And so, craft has now been invited to sit at the table with the rest of the Canadian cultural community. We will meet with our NASO colleagues and the Canada Council on a regular basis and our input and advice will be sought on policy and partnership issues. Invitations like these present rare opportunities which the Federation must pursue with energy and enthusiasm.

A long and inspiring day came to an end at just past 10pm when the train pulled into Union Station - only five minutes late!

note: All CABC members are automatically members of the CCF and therefore benefit from the CCF's advocacy work

1. I just came from the US after living there for 7 years, and have been showing there for years. The workshop gave me important information on how to continue to do so, while keeping the Customs folks happy and being able to get my unsold work back from US shows quickly and without import charges. 2. Going back to basics: "Let's be honest: What's so special about your art?" was great as I think PARTICULARLY as an artist, it is important for me to revisit this over and over again. Every time I refine it ever so slightly, I have found that this helps me to not go off on tangents as often/as long, and it makes for a natural marketing pitch. 3. Having never done any fine craft/art show, I did not realize the incredible difference between wholesale & retail, the former being a "business" show, the latter being an "entertainment" show.
Astrid Lee, Vancouver

and one final comment:

What I really appreciated about this workshop was that it was very thorough and that all the information made available to us can not only be used presently but for many years to come. As an emerging artist and recent Textile Arts graduate, I feel that this information is integral to any art and design program. It really addresses issues that prepares and/or contributes to a career in the arts.
Katherine Soucie, North Vancouver



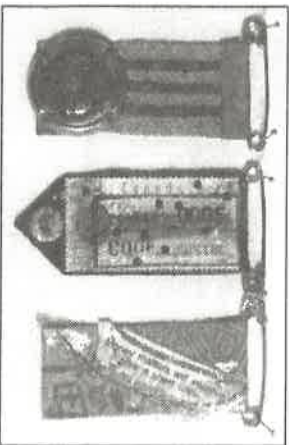
Level 2 workshop participant Helen Vyvadt talking about marketing her textile work.

Crafthouse Report

Crafthouse Manager

I can happily report that the low sales of 2003 seem to have stopped with the dawning of the New Year. We had our second best January, best February and second best March ever. In fact it was our best first quarter ever but oddly fewer customers than in the year 2000. It is easy to get excited about this trend but I have to learn to rein myself in as we all know too well that disasters can happen in the blink of an eye.

In January, we conducted a customer focus group to find out how we are perceived by the local consumer. As a result of this, some changes have been implemented such as moving the displays around more dramatically, removing stale work and requesting fresh work more promptly, and painting the shop a different colour. Hopefully, the latter will be completed by the time you read

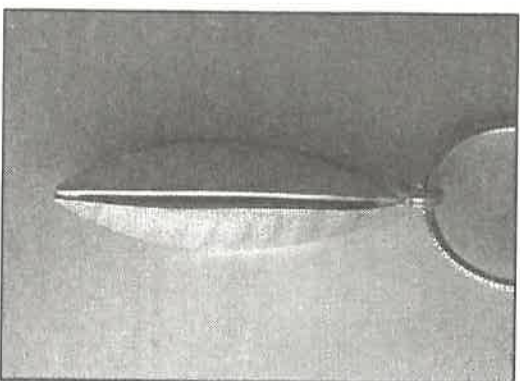


Medals of Commendation by Jean Kares

this. Further, more space has been given to the jewellery displays. It is also our wish at some point to paint the exterior of the building in order to attract more attention to our presence. In order to receive more fresh and cutting-edge work, I will be contacting the graduating classes of craft schools across Canada inviting them to submit work to our jury. Research is also being conducted into providing gifts to dignitaries involved with the 2010 Olympics. If you sell in Crafthouse you can help greatly by staying on top of your work and replenishing regularly. If it is noticed that your work is selling really fast, you will be contacted of course.

In February, we held a theme-specific shop jury called "Little Treasures". The work of Jean Kares was accepted for sale. Jean is a fibre artist and makes whimsical Medals of Commendation that retail for \$20. They can be awarded for heroic action, conspicuous gallantry, valiant labour and good conduct - to name a few. Each is beautifully packaged and includes the following biography: "Jean Kares was born and educated in the United States. A practicing artist for more than 25 years, she has widely exhibited her work, which has included surface design, tapestry and handmade cast paper. Her studio and contemporary fibre art gallery is located on Granville Island." We also welcome long time member Jennifer Love's immaculately stitched scarves and pin cushions. Jennifer uses her own surface decorated fabrics to produce both cotton and silk pieced scarves and shibori dyed velvet scarves. Jennifer studied textile arts at Capilano College and is an active member of the Fogglove Fibre Arts Studio on Bowen Island as well as the contact person for the Surface Design Group.

Our June Jeweller Profile features Anna



Pod Pendant by Anna Clark



Jo Darts

Clark. Since completing study in the jewellery program at the Kootenay School of the Arts, Nelson in 1999, Anna has established her own jewellery studio in nearby Rossland. Anna finds inspiration in the hidden details of nature found in her own backyard - the spotted petal of a lily, the fern frond, the veining of a leaf. Jewellery included in the jeweller's profile will all be in sterling silver, one or two pieces have 14k gold accents or gems. The theme is distinctly botanical, reflected in the titles of the collections - wildflower, seed, pod, petal etc. They are inspired by her continuing love of growing plants. Some of the work is quite representational, other pieces hint at natural forms. The pieces all have soft textured surfaces, and a gentle, gleaming matte finish.

Upcoming jury dates are: June 21 and August 19. Only ten people's work can be reviewed and membership is required at the time of pre-registration for the jury. The final jury of the year is October 18 and this will be a Holiday theme jury where 20 people's work will be seen.



Pin Cushions by Jennifer Love

We are all delighted to welcome Justyna Krol to the Crafthouse staff. Justyna was already a volunteer for CABC when she applied for the job. She is also a textile artist as well as working in the collections dept. of the Vancouver Museum. Please introduce yourself to her if you see her on the weekend.

I will be on vacation from June 7 to June 28. Justyna and Aisuko will be taking care of things while I am away.

Crafthouse is always looking for volunteers. If you love people, craft, art and design this is the place for you. You can work a four-hour shift, talk to visitors from around the world, and then shop in the market for your dinner. The shop is currently looking for volunteers to work half a day a week, starting in May. In June, the shop is looking for one volunteer with a car to come in once a week to pick up parcels that have to be shipped through the Post Office. If you think you can help, please call Jo Darts.

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.

1388 Cartwright Street
 Granville Island
 Vancouver, BC V6H 3R8
 Tel: 604-687-2770
 Fax: 604-687-6711
 crafthouse@cabccnet

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

ALL THAT GLITTERS MUST BE GOLD

by Jo Darts
 May 31 is the deadline for submissions to the Crafthouse Gallery committee for an exhibition in 2005. Here are some pointers that will send you on the way to have your application bring in the gold.

Gaming. This funding must be applied to education. Are you doing something creative with the space? Will you paint one or more walls? Will you move in furniture or accessories that complement your work?

1. Plan ahead.
 Do not leave the preparation of your proposal to the last minute. We've all been guilty of this. "I don't have to get this in until 5pm. I'll print it at 4pm. Oh no, my printer cartridge just dried up". Allow yourself at least three days clear before the deadline. This way you have time to deal with emergencies - and to re-read the proposal or have an objective friend read it.

5. Are you really serious?
 Have you thought your exhibition through in detail from start to finish? How do you visualize the set-up - hence the request for a sketch. How large will the pieces be; where will they sit; what extra plinths or locked cases will you need? The jury wants to know that you have taken the time to think of the details.

2. Follow instructions
 Read the whole application form first, and then provide what is asked for.

6. Presentation
 The way you present your proposal can be a reflection of you and your work. Make it professional. Make it stand out. If you have to handwrite it, please print. Handwritten on lined paper is just not acceptable. Visuals always make a presentation sing. Think of the graphic presentation of your proposal: colour-coordinated title pages, dividers, visuals, binder etc.

3. Make it as clear and straightforward as possible.
 Number the pages consecutively if necessary. Attached pages should be inserted in the correct order. Make it easy for the jury to find all the information that has been requested. Include it in the correct place - but it doesn't hurt to have it in other places too. For instance in the section that asks for the retail price, you have to include it, but it certainly wouldn't be out of place to include this information on the slide reference sheet also. Jurors get frustrated when a specific place has been provided for the information but they still have to search through five pages because it has been included somewhere else.

You could staple it and put it in an envelope - maybe the same as everyone else - but why not go to the stationary store to see what alternatives there are. A nice touch is to insert each page in a clear plastic sleeve. Make your proposal look as though it is worth something to you, that you took the time to think it through and that you respect the time of the jurors (who have volunteered a day of their time to read it). Photos and/or slides should be of professional quality. This doesn't mean that you cannot take them yourself. It does mean that you need to be aware of the design and set-up criteria for taking professional images.

4. Does your proposal hold water?
 Does the work proposed move you forward in your career? Are you challenging yourself, or repeating a technique or theme in your work that is already selling in the shop? Is the theme inspiring? Will the public learn something? Education plays a major role in CABC's gallery exhibitions because the gallery is funded in part by BC

All of the above criteria really apply to any proposal that you make. Architects and engineers spend weeks on proposals for competitions. It is their livelihood. And it is yours too. Good luck!

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Gallery Report

Communications Coordinator

**Eastern Expressions:
An Asian Heritage Month Exhibit**
Exhibit: May 7 - 31, 2004
Opening Reception: Thursday, May 6,
2004, 6 - 8pm

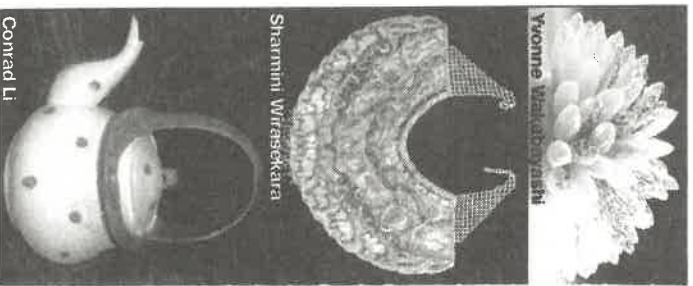
Explore many aspects of Asian culture in this second exhibit organized by the Crafts Association of BC for Asian Heritage Month. The exhibit features the work of Shirley Inouye, Conrad Li, Yoriko Oki, Kazuyo Sasaki, Naoko Takenouchi, Yvonne Wakabayashi, and Sharmini Wirasekara.



Calvin Tapley

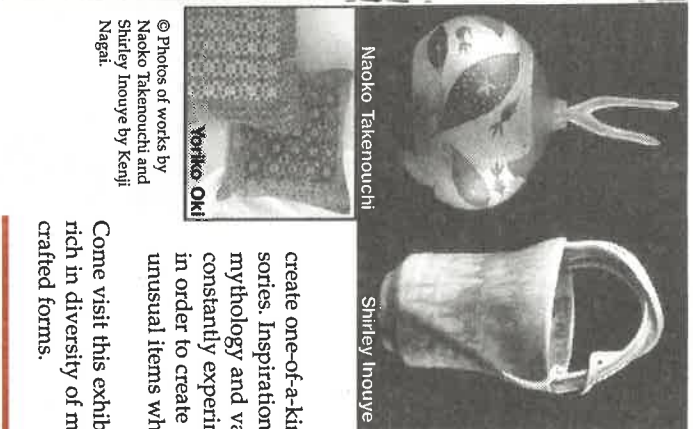
Fraser Valley. She specializes in fashion fabrics that have been dyed and manipulated, such as in the arashi shibori technique.

Sharmini Wirasekara's main focus as an artist is wearable art. She works primarily in the mediums of hand painted silk and off-loom beading to create one-of-a-kind clothing and accessories. Inspiration comes from nature, mythology and various cultures. She is constantly experimenting with her ideas in order to create very unique and unusual items which are functional.



Sharmini Wirasekara

Yvonne Wakabayashi



Naoko Takenouchi

Shirley Inouye

© Photos of works by Naoko Takenouchi and Shirley Inouye by Kenji Nagai.

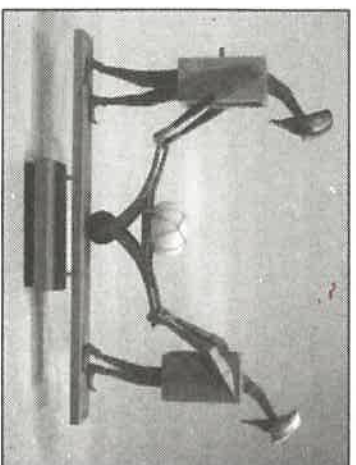
Come visit this exhibit which promises to be rich in diversity of media and contains highly crafted forms.

"Connexions: A Collection of Collaborative Collisions"

Featuring the Works of Peter Shaughnessy
Exhibit: June 4 - 28, 2004

Opening Reception: Thursday, June 3,
2004, 6 - 8pm

Enjoy the humorous wood sculptures of Peter Shaughnessy in this exhibit coming to the Craithouse Gallery in June. Peter's new work looks at the theme of pairs, couples and doubles which explore interactions such as love, synergy, co-operation, and conflict. He describes his philosophy to creating his works in general: "As an artist my primary goal is to create interesting and entertaining



Peter Shaughnessy, "Balanced Expectation"

work. If there is a deeper meaning or interpretation of the piece, and I certainly intend it, then so much the better. At the same time the work should be pleasing to my eye and hopefully in the eyes of others. One of the things I especially enjoy is observing the reactions of people when they see my work for the first time. The target is laughter, amusement, captivation and surprise for the viewer. If I can invoke any or all of these responses then I have succeeded with one of my goals. My own interest and satisfaction in each piece is another goal. I enjoy them for a period of time and then it seems there is always an urgent and pressing need to get on with the next piece!"

Peter describes the work in his exhibit as "table top sized wood sculptures based on a foundation of two (or more) boxes joined together into one piece. Having two boxes/figures joined together allows me to express a wide range of emotions and interactions. With each piece I will first identify, and then interpret, a particular

emotion or interaction. Each piece will have a carefully selected title which may indicate to the viewer what I am trying to express in a particular piece."

Come and enjoy this great exhibit of finely crafted wood boxes exploring relationships.

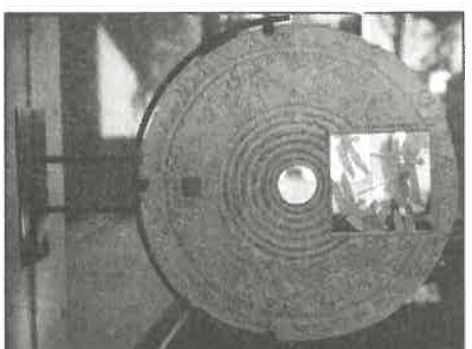
"Circles with Holes in Them - An Obsession"

Featuring the Works of John Nutter
Exhibit: July 2 - August 2, 2004

Opening Reception: Thursday, July 8,
2004, 6 - 8pm

Explore the works of glass artist John Nutter in an exhibit in the Craithouse Gallery in July 2004. John describes the series that he will be presenting in the following manner, "My aim . . . is to take pieces of float glass, manufactured to optical perfection in a state of the art factory and through the process of controlled erosion (sandblast carving) transform them into unique, translucent primitive 'artifacts.' Using these objects as a constant I alter them to accommodate flourishes or to frame images (natural, mythological, cosmic. . .), inserts and assemblages."

Regarding his experiences and what led up to this current series, John states "In 1997, I attended a furnace casting session at the studio of the Corning Museum of Glass in Corning, New York. Prior to this, the focus of my glass endeavours had been primarily large scale commissioned stained or sandblasted glass windows and walls. The Corning experience came complete with the finest museum and library dedicated entirely



John Nutter

Enjoy the stunning and intricate work of this wonderful glass artist.

to glass in the world, as well as numerous studios, shops and galleries, all wrapped up in a scenic company town. I began seeing glass as something more than just a material for commercial decorative glass fabrication.

Hours in the Rakow Library introduced me to artists in the likes of Swede Bertil Vallien and the Czech's Libensky and Brychov. While there, I cast two sculptural pieces based on a disc with a hole in the middle (wheel? Old coin? . . . I don't know, I just like the shape).

As I proceeded to design autonomous pieces in carved glass and assemblage I stayed with and developed this module using it as a constant in an ongoing body of work. It is these two pieces from 1997 (for historical reference) and a selection of discs from this collection that I will feature in this exhibition."

Out of Hand Craft Fairs 2004 EVENTS SCHEDULE

SUMMER
31st Annual
Victoria FolkFest
June 26th - July 4th

Do all nine days or choose one of two sessions

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Admission - \$5 buys button good for all 9 days

WINTER
16th Annual
Out of Hand Christmas Fair
November 25th - 28th

Held at the Victoria Conference Centre (attached to the Empress Hotel), this extremely popular juried fair is a Victoria Christmas tradition.

130 booths, hotel discounts, Exhibitor lounge, booth relief, free bags, extensive media campaign in all media, 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

FIRE UP 20TH ANNIVERSARY SHOW AND SALE

Ceramic Works by: Meg Burgess, Alan Burgess, Susan Dedeatour, LePoldewin, Sue Hara, Gordon Hitchens, Cathi Jefferson, Glenn Marshall-Inman, Metra Matheson, Laurie Rolland, Kinichi Shigeno, and Pat Webber
plus special guests Connie Glover, Deb Taylor, Sam Kwan
THEME "CELEBRATING OUR TWENTY YEAR HISTORY"
Featuring work of former Fired Up members

May 29 and 30 10am-5pm
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VICTORIA B.C.
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COME HELP US CELEBRATE!!!!

by **Bettina Matzkuhn**

It seems that the smaller, civic galleries around Vancouver are leading the way by discriminate against medium or discipline. The Surrey Art Gallery's Hot Clay exhibit is the kind of show that puts the tired art/craft debate down for a nap and gets on with the more interesting project of showcasing engaging work and considering it in the context of contemporary art.

The artists in this show work with the same basic stuff: clay. From there they diverge into wildly different directions that include everything from Gordon Hutchen's exquisitely formed and glazed traditional raku vessels to Linda Sormini's metamorphosing installation that incorporates clay, electrical wire, foam rubber and the action of time. Kinichi Shigeno's richly patterned plates are as full of detail as if they were embroidered. Bill Rennie has reconstructed a miniature clay landscape of the Surrey house and surroundings where he grew up. Alison Feargreave and Laurie Rolland both explore biology and metaphor while Pat Taddy makes teapots that introduce the Mad Hatter to the boiler room. Paul Mathieu and Meg Ida respectively reference art history and pop culture, without losing the functional aspect of ceramics. Computer-aided imagery helps Judy Chartrand turn the surfaces of ceramic lard pails and spray cans into strong political statements on racism and poverty. Laura Wee Lay Laq' s burnished, sawdust fired vessels are poetic and minimal. All the works challenge the mind long after the eye has moved on.

CABC members were well represented by Keith Rice-Jones, Nancy Walker and Rachelle Chinnery. Rice-Jones' sculptural works have a monumental, architectural presence. Yet their height - about five feet - is still in relation to a human body, making the viewer feel physically engaged rather than overwhelmed. Hommage to Magritte III and The Belgian Connection examine basic shapes and positive/negative spaces. He brings a modernist's attention to the sense of form and space; containment not in the traditional sense of a vessel, but in the implied volume of space. Their surfaces are ambiguous, evoking oxidized metal or cast concrete and there is an undeniable sense of weight that accompanies the volume. Rice-Jones also has

a smaller reliquary, the Medici Tabernacle Box, which echoes the big sculptures with its twin, pyramidal roofs. It features finer detail: one door closed, one mysteriously cracked open.

Nancy Walker's vessels also reference architecture and secretive elements. They contain inner compartments as well as surface narratives that have an exhilarating playfulness. Windows are cut into the warm-hued and strangely sloping walls where figures dance and swing in tableaux that are dream-like and compelling. Walker often uses literally balancing figures perched atop the buildings or depictions of people juggling. A larger female character swinging a smaller one by the hands made me think of the trapeze act of being a parent - fun and stress in constant motion.

The animated presence of the ocean is integral to Rachelle Chinnery's delicate porcelain vessels. They conjure sea creatures and anemones clinging to inter-tidal rocks. The pale ripples of translucent clay and sturdy, cast bronze feet are frozen in mid-wave. The outer surface of both vessels and hold-fasts are sculpted the way the tide will leave patterns on the sand as it recedes. The inside describes the smoothness of a shell's interior. It is easy to imagine the glass gallery case as an aquarium.

One issue the entire exhibit brings up is how to present work that we only partly understand through our eyes or imagination. There is a distinct frustration in not being able to touch the works but, unfortunately, the glass cases are essential. Jeremy Hutchen's Still, a life-size slip-cast porcelain swing set, is cordoned off by a galvanized chain-link fence. He provided a sample of the delicate chain links for people to touch, but the sample was vandalized. It would have been fascinating to see the interior compartments of one of Walker's secretive vessels deconstructed within the case. Perhaps these works speak to the way ceramics fit into our private lives, where we touch and handle them on a daily basis, with fondness and care.

The Gallery also hosted the Hot Clay Colloquium which was a unique opportunity for the artists, their peers and the public to discuss issues around working with clay. It was a day-long event, with time for informal questions over lunch or coffee and the exhibit opened for participants to enjoy and reflect upon. A catalogue with the curator's essay, artist statements and colour photographs is reasonably priced and available at the Gallery.

all over the United States and Canada to participate in this extensive show, and the range of work is truly staggering.

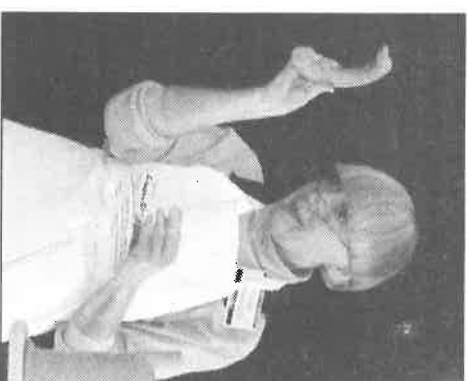
While many of the people whose work is featured in this exhibition are well known, there are many who are emerging and mid-career. There is no one firing method, technology, or aesthetic dominant in the publication, and at first glance it is hard to grasp what the exhibition is really about - until you realize that diversity is the theme. In Hunt's objective to document and display contemporary ceramics, he has fully managed to convey just how varied the practice currently is. From monumental installation ceramics to tiny, obsessively-detailed sculpture; and from the traditional wood-fired jug to eclectic, colourful pouring vessels, the book represents a full spectrum of imaginative use of the medium.

The sixteen essays could have been published as a separate stand-alone collection and are particularly interesting in the context of the photo documentation of current ceramic trends. Authors include Val Cushing, Ann Roberts, John Glick, and of course, Bill Hunt. The only drawback of the publication is in the varying quality of the photographs, which were obviously provided by the artists themselves. However, for what is defined as an exhibition catalogue, it is an excellent historical book chronicling contemporary ceramic work.

Post-Symposium: Re-inventing the Wheel 2004

by **Rachelle Chinnery,**
Canadian Clay Collective

This year's Biennial Canadian Clay Symposium went off without a hitch. Every presenter gave it their all and participants seemed to have another great experience in ceramics education. There were a couple of points to improve for the next time, in March 2006, and a few things will be back by popular demand.



Anne Hirondele assembling her teapot.

Planning an event like the symposium is an evolving process. We learn as we go. The event is turning into a truly substantial educational program and all efforts are made to ensure that there is something for everyone. The symposium is as much for potters of all stripes as it is for academics and collectors. In this year's line up of presenters there were throwers, sculptors, writers, historians and those who cross all of these boundaries. Walter Ostrom, this year's Bronfman winner, presented three workshops in addition to the keynote. Dr. Carol Mayer, senior curator at the Museum of Anthropology, UBC, gave two greatly informative lectures and slide presentations. We also had workshops with Anne Hirondele, Linda Christianson and Jane Hamlyn scheduled to coincide with the symposium, giving an added dimension to the depth of learning branching out from the symposium. Ideally, this will continue with future symposiums with the Canadian Clay Collective working in tandem with local guilds and schools.

By fortunate coincidence, two major ceramics exhibitions were on at this time in March, *Thrown* at the Belkin Gallery at UBC, and *Hot Clay* at the Surrey Art Gallery. We were also fortunate to have chosen *The Cooks Studio Food Services* for our caterer this year. Lunch was one of the highlights. It was a buffet of gourmet wraps and salads with a mountain of desserts to choose from. They will be back next time - by unanimous participant request. The Road Show (a "show and tell" exhibition of participants' ceramic pieces brought in for the day) was another great success. Some work was historical, some was favourite work of other artists, and others were pieces of the participants' making. Sharing the show room was the Mug Wall, a fundraiser for the Maureen Wright Scholarship Fund, dispersed by the North-West Ceramics Foundation. In a buying frenzy, participants brought mugs for donation and bought two or three, at \$15.00 each, to add to the scholar-

ship pot. This year's fundraiser brought in \$2015.00 for the Fund and will provide scholarships for many workshops to come. And the evening was capped off by a dinner held by the Potters Guild of British Columbia. It provided a cheerful forum for post-symposium discussion and catching up between friends.

One of the most successful presentations was that of Hank Murrow. The Mather House room was filled to capacity, but Hank's demonstrations were so interesting that participants were crowded around - and sitting in - the main floor windows to watch him. His throwing techniques and tool tricks, with a line of tools he has developed himself, were one of the biggest draws. It was second only to the kiln opening of Linda Christianson's wood firing. People were lined up around the kiln shed to take turns standing in front of the "un-bricked" door, walking single file just to get a peek at the wood fired ware before it was unpacked.

An improvement for next year will be the return of the Presenters' Show to the main building. This year it was held at Ceperley



Keith Rice-Jones creating his sculpture.

House, which being only a 5 minute walk still proved to be a little out of the way for most participants. Another change for 2006 will be that The North-West Ceramics Foundation has become the sponsoring body for future symposiums. They will be working in conjunction with the Canadian Clay Collective, a volunteer group, together with the Shadbolt Center for the Arts to ensure the longevity of the event.

Furthering the success of *Re-Inventing the Wheel* were *Greenbarn Pottery Supply* and *The Mad Potter* who both donated clay for the event. *Canadian Springs* donated water and *Origins Coffee*, on Granville Island, provided organic, fair trade coffee for the entire day. Forty volunteers kept the event running smoothly and the Shadbolt Center for the Arts donated in kind the space for the symposium. Without their support, this event would not be a possibility. So we look forward to planning for 2006 and making the forth biennial the most interesting yet.

Book Review

21st Century Ceramics in the United States & Canada
 edited by Bill Hunt

The American Ceramic Society,

2003

ISBN: 1-57498-223-0

Softcover, 282 pages

by **Rachelle Chinnery**

Formerly the editor of *Ceramics Monthly* magazine, Bill Hunt has curated an exhibition of 250 works of contemporary potters, sculptors, and ceramics artists in a show entitled "21st Century Ceramics," which opened on October 10, 2003 at the Canzani Center Gallery in Columbus, Ohio. The catalogue is a sizeable publication with two colour photographs of each participant's work. Interspersed between the photo documentation are essays by various participants, giving the catalogue greater longevity as a book that can be looked through and read over time.

Hunt's objective with this publication was that the book "serve as a touchstone from which collectors, artists, and scholars could look backward and forward to help understand a major phenomenon in the worlds of art and design. That phenomenon is the contemporary ceramics movement in all its diversity." Hunt invited 250 individuals from

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The 2004 Chicago International Spring Quilt Festival

by Sharon Slutsky



Sample of a Quilt on Exhibit

Quilters are a unique breed of people. They can never have too much fabric, are intrigued by any new sewing notion that speeds up the process or provides a new creative element, and never tire of admiring their fellow quilters' creations. So, at the end of March, I headed off to Chicago to add to my fabric collection, take some classes from some of the world's top quilt makers, and view a myriad of traditional and contemporary quilt exhibits. The show is put on by the International Quilt Association, which for the past 30 years has put on a larger show each fall in Houston, Texas.

With 68 teachers and 210 classes and lectures, the variety was staggering. From basic quilting using patterns to dyeing and embellishing fabrics, there really was something for everyone. And if you found yourself suffering from quilters' overload, there were even some crafty diversions; classes in beading, rug hooking, paper collage and jewelry design. The "Thursday Sampler" morning was a popular event; 30 instructors scattered throughout a large hotel ballroom gave overviews and mini demos on their latest techniques. The choice was yours; to take in as many as possible, or concentrate on a few (and perhaps hope to secure a spot in one of their classes later in the week).

When classes were finished for the day, there were over 700 quilts on exhibit to admire. Special exhibits included quilts made for the Chicago World Fairs, held in 1893 and 1933, a selection of international quilts and wearable art. My favourite exhibit was entitled "A Page from my Book", a combination of letter-sized quilts and the accompanying journals from selected artists. Quilts reflected everyday events during a nine month period in 2003 as well as individual life-changing experiences. And if your feet had not let you down at that point, there were still hundreds of vendors with miles of aisles in a convention centre to explore.

This is only the 2nd year for the Chicago show, but no growing pains were evident. It is well organized, very professionally run, and highly recommended.

Website Report

by Justyna Krol

My name is Justyna Krol and I joined the Crafts Association of British Columbia as a volunteer in November 2003. My primary duties have centred on the CABC members' portfolio pages, which I have been updating according to the redesign developed by Ladan Mehrabi and Calvin Taplay. In the process, I have had the wonderful opportunity to get to know some of BC's craftspeople and artists through the images, biographies and descriptions of their work.

Among the new artists to post their portfolios online are Rachelle Chinnery, a ceramic artist and Sharmini Wirasekara, whose work in off-loom technique of Peyote bead weaving can be currently viewed in the Craffhouse shop. Their work, as well as that of many other craftspeople can be found on our website. We have received positive feedback from website participants, with one member recently reporting "real and tangible increases in business" within weeks of his page being posted. We are also constantly working to improve our member's representation and to that end we have begun to change the format of the pages, making them more concise and visual.

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For those of you who have not yet embraced internet marketing, the CABC portfolio pages offer a painless way to present your work online for the first time. Think of your web page as if it were an advertisement in a newspaper or magazine. But the advantage is that is costs a lot less, and you can have so much more information on it. It is also good to remember that your online portfolio will only be visited by people who know about it, so it's extremely important to get the word out. We try to include any additional links you may submit to make your work more likely to find its way to potential clients. The CABC

also offers the additional advantage of making your work accessible within our centralised, searchable listings while promoting the website, and its artists, to Craffhouse customers, tourism outlets, designers, Canadian consulate offices and galleries. While the Internet can't duplicate the feel of cloth or the gloss on a glazed ceramic surface, a visitor can still be inspired, amused or informed by an artist's work or words. These pages are also an excellent way of keeping in touch with the larger crafts community - you may find a new technique you'd like to try or a studio to visit.

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craft calendar

Display Ad Rates	(1-2 issues):	(2-3 issues):	(4 issues):
7 3/4" x 8 1/2"	\$205.00 + GST	\$175.00 + GST	\$165.00 + GST
5" x 6"	\$105.00 + GST	\$90.00 + GST	\$85.00 + GST
3 5/8" x 4 1/2"	\$60.00 + GST	\$55.00 + GST	\$50.00 + GST
2 1/2" x 3 1/2"	\$45.00 + GST	\$40.00 + GST	\$35.00 + GST

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

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

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

Contact Calvin Taplay for display ad rates & details.

Tel: 604-687-6511 Fax: 604-687-6711
Next Deadline: July 2, 2004

Events with grey backgrounds indicate CABC programs

Announcement

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

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

Calls for Entry

Deadline: May 14, 2004. New Immigrants Show. The Alberta Craft Council is calling upon individuals who create craft that is reflective of their homeland to be exhibited in an exhibition at the Alberta Craft Gallery July 10th through September 25, 2004. Contact: Alberta Craft Council, 10186 - 102 Ave., Edmonton, AB, T5J 1H4. Tel: 1-780-488-6611.

Deadline: May 15, 2004. Foxglove Fibre Arts on Bowen Island (www.foxglovefibrearts.org) is calling for workshop proposals for the period July - Dec 2004. If you have experience in teaching fibre arts, please contact jenniferamelo@hotmail.com, Foxglove Fibre Arts, AL46, Bowen Island, BC, V0N 1G0.

Deadline: May 25, 2004. Kootenay Gallery of Art invites proposals from visual artists to exhibit work in all media for exhibitions in 2005. Exhibition Committee, Kootenay Gallery of Art, History & Science, 120 Heritage Way, Castlegar, BC V1N 4M5, 250-365-3337, info@kootenaygallery.com, www.kootenaygallery.com

Deadline: May 31, 2004. CABC is currently accepting proposals for exhibits in CraftHouse Gallery for the year 2005. Works must be hand-made high quality, and in the following media: clay, glass, wood, metal, or fibre. For further information or an application, contact: Calvin Taplay, 604-687-6511.

Deadline: August 30, 2004. Call for Exhibition Submission: Group & Individual Shows in the Alberta Craft Council Discovery Gallery and Lower Gallery. New works by established and emerging craftspeople. Contact the Alberta Craft Council, Attn. Discovery Gallery Submissions, 10186 - 106 Street, Edmonton, AB T5J 1H4.

Deadline: February 1, 2005. The Oakville Arts Council is staging its 6th Juried Textile Exhibition, in conjunction with the 4th Festival for Fibre Arts, in May 2005. All works must be fibre based and can be traditional or conceptual. Call for Entry forms available from Oakville Arts Council, 120 Navy St., Oakville ON, 905-815-5977, www.oakvillearts.com

Deadline: Ongoing. Kamloops Art Gallery accepts submissions in all media on an ongoing basis. The gallery supports emerging and mid-career artists, and strongly endorses culturally diverse projects. 101 - 465 Victoria St., Kamloops, BC, 250-828-3543, kamloopsartgallery@kag.bc.ca, www.galleries.bc.ca/kamloops

Exhibitions

Until January 31, 2005. "The Potlatch Collection." Traditional and contemporary arts and crafts, including one of the finest collections of elaborately-carved masks

depicting the Potlatch ceremony of the Kwakwaka'wakw. U'mista Cultural Centre, Front St., Alert Bay, BC, 604-974-5403, umista@north.island.net.

Until August 1, 2004. "Exotica Circa 1700." Features porcelain, furniture, and tapestries that reflect seventeenth- and eighteenth-century Europe's fascination with foreign peoples, landscapes, flora and fauna. Seattle Art Museum, 100 University St., Seattle, WA, USA, 206-654-3100, www.seattleartmuseum.org.

Until December 24, 2004. First Nations Art and Artifacts, featuring carvings by master carver Simon Charlie and his daughter Della Cowichan Valley Museum, Duncan Train Station, Canada Ave., Duncan, BC, 250-746-6612, cvm_chin@island.net.

Until August 17, 2004. "Saidye Bronfman Award 2003." Works by one of Canada's most influential ceramic artists, Nova Scotia's Walter Ostrom. Canadian Museum of Civilization, 100 Laurier St., Gatineau, QC, 1-800-555-5621, www.civilization.ca.

Until May 12, 2004. "A Felt Feeling: From Home to Handbag." Features objects from the ROM's rarely-seen permanent collection of ethnographic and fashion design felts, and several loaned pieces including four original works by Toronto-based visual artist Kathryn Walter. Royal Ontario Museum, 100 Queen's Park, Toronto, ON, 416-586-5549, www.rom.on.ca.

Until May 29, 2004. "Rugs from the Caucasus." Oriental carpets from the Caucasian region (between the Black and Caspian Seas). Textile Museum of Canada, 55 Centre Ave., Toronto, ON, 416-599-5321, info@textilemuseum.ca, www.textilemuseum.ca.

Until May 18, 2004. "Breathing Glass," a new unheated work by the installation artist/ photographer Sandy Skoglund. The installation features a fully-animated environment of over 1,750 twittering glass dragonflies, 3 glass mosaic life-size figures, and other mixed media elements. Tacoma Museum of Glass, 1801 East Dock St., Tacoma, WA, USA, 1-866-4-MUSEUM, info@museumofglass.org, www.museumofglass.org.

Until August 15, 2004. Survey of the work of the Italian glass artist Italo Scanga. Tacoma Museum of Glass, 1801 East Dock St., Tacoma, WA, USA, 1-866-4-MUSEUM, info@museumofglass.org.

Until May 15, 2004. "Broom Bash," a challenge for the most innovative and creative use of Scotch Broom in art, craft, literary and performing arts. Cornox Valley Community Arts Council, 440 Anderton Ave., Courtenay, BC, 250-334-2983, cvcac@island.net.

Until August 15, 2004. "Fiberart International 2004 - Biennial Exhibition of Contemporary Fiber Art" will feature innovative contemporary art from around the world. Society for Contemporary Craft, 2100 Smallman St., Pittsburgh, PA, www.fiberartinternational.com.

Until August 1, 2004. Judith Schaechter - "Extra Virgin." One of the most skillful internationally recognized stained glass artists. Tacoma Museum of Glass, 1801 East Dock St., Tacoma, WA, USA, 1-866-4-MUSEUM, info@museumofglass.org.

Until May 16, 2004. "Birdwing Butterflies and Other Threatened Wildlife." This exhibition focuses on the extreme risk that many species are under due to man's neglect and abuse of the environment. The David Suzuki Foundation and Barry Cogswell, working with the students of School District 44, will create artwork reflective of this theme. Venue: CityScape Community Art Space, North Vancouver Community Arts Council, 335 Lonsdale Avenue, North Vancouver, BC. Hours: Wednesdays to Saturdays, 12noon - 5pm, Sundays 1 - 4pm. Carrie McKellar, Gallery Assistant, 604.988.6844, nvartsocouncil@telus.net.

Until August 14, 2004. "Healing with Fibre Art." Two showings of this exhibit: From April 30, 2004 at Edmonton Art Gallery - Margaret Brine Gallery, 99 Street and 102 Avenue, Edmonton, Alberta; and also July 10 to August 14, 2004 at the Alberta Craft Council -Discovery Gallery, 101 Street and 106 Avenue, Edmonton, Alberta. Shirley Myroniuk (780) 469 - 1783.

Until May 30, 2004. "Thrown: Influences and Intentions of West Coast Ceramics." Ceramics, video, archival material by artists: Mick Henry, Charmian Johnson, Tam Irving, Glenn Lewis, Wayne Nyan, John Reeve, Ian Steele Morris at the Helen Belkin Art Gallery, 1825 Main Mall (at the University of British Columbia). Gallery telephone: 604 822 2759.

May 6, 2004 - June 1, 2004. Gary Bolt solo exhibition features cast hot glass sculpture and a few new pieces of hot glass formed large scale wearable beads. Starfish Glassworks: starfish@starfishglass.bc.ca.

May 7 - 31, 2004. "Eastern Expressions: An Artist Heritage Month Exhibit." This exhibit features the works of Shirley Inouye, Conrad Li, Yoshiko Oki, Kazuyo Sasaki, Naoko Takenouchi, Yvonne Wakabayashi, and Shermeni Mirasekara. Opening reception: May 6, 6-8pm. For more information contact Calvin Taplay, CraftHouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

May 7 - 31, 2004. "Element." Opening reception: May 6, 6-8pm. Ceramics by Mas Funo, Sam Kwan, Clay Jung Hong Kim, Priscilla Chan, and Sandra Ramos. Gallery of BC Ceramics, 1359 Cartwright St., Vancouver, BC, 604-669-3606.

May 17 - June 5, 2004. Fernie Quilters Guild Group Exhibition. The Arts Station, 601 1st Ave., Fernie, BC, 250-423-4842, info@theartstation.com.

May 12 - 20, 2004. "The International Festival of the Book Arts" in Penzance, Cornwall, UK will be an international celebration of fine manufacture, design, and publication of fine books. Daniel H. Nanaavai, Rose Cottage, Alhamun, North Cornwall, UK PL15 7RL, 01566-86143, naravathi@SoftHome.net.

May 21, 2004 - June 13, 2004. "Fabulous Fibres: by the Capilano College Textile Arts Graduates." Graduating students of the textile art program present works using weaving, surface design, dyeing, silkscreen and other techniques. Capilano College.

May 26 - September 1, 2004. The McDougall Cottage 2004 Quilt Challenge - "Wee Houses I Have Known." Artist reception May 26, 4-6 pm. McDougall Cottage, 89 Grand Avenue South, Cambridge, ON, 519-624-8250, bususan@region.waterloo.on.ca.

May 28 - 30, 2004. Courtepointe Quebec Quilts presents "Salon de la Courtepointe 2004" in Lambert, QC. Helen Yakobina, 450-466-3115, yakobina@supernet.ca.

June 3, 2004 - July 6, 2004. "Torch Gems." An invitational bead jewellery exhibit features work by some of the country's greats: Amy Johnson, Joy Jubenville, Laura Donerfer, Waine Ryzak, Karina Guevin and many more. Starfish Glassworks: starfish@starfishglass.bc.ca.

June 4 - 28, 2004. Peter Shaughnessy, "Connections: A Collection of Collaborative Collisions." New work in the theme of pairs, couples, and doubles that will explore interactions such as love, synergy, preterition, cooperation, conflict and parentality. Opening reception: June 3, 6-8 pm. For more information contact Calvin Taplay, CraftHouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

June 7 - 26, 2004. Lisa Cloghesy and Samantha Dickie - Pottery. The Arts Station, 601 1st Ave., Fernie BC, 250-423-4842, info@theartstation.com

June 30 - July 3, 2004. "Convergence 2004," the biennial international fibre art conference sponsored by the Handweavers Guild of America, will be at the Colorado Convention Center in Denver. Preconference workshops June 27-30. Convergence 2004 Denver, PO Box 260820, Lakewood, CO 80226-0820, 303-727-7944, hgaconvergence@weavevspindye.org, www.weavevspindye.org

July 1 - July 30, 2004. "Hard To Talk About", Peter Shaughnessy: Wood and mixed media sculptural boxes exploring human feelings and emotions. Opening reception: July 3, 2004, 4-6 PM, artist in attendance. White Bird Gallery, Cannon Beach, Oregon, tel: 503-436-2681, www.whitebirdgallery.com

July 8, 2004 - August 3, 2004. The first solo show of emerging artist Jonathan Mossop. The feature will include a selection of his Gesture series vases which are an exploration of the gesture and fluidity of hot glass. Starfish Glassworks, starfish@starfishglass.bc.ca.

July 8 - 31, 2004. "Steam'en." An invitational teapot show in Arizona at Gallery Materia (located in Arizona) has established an international reputation for showing fine quality contemporary craft. Gallery Materia, 4222 N. Marshall Way, Scottsdale, AZ, 85251, info@gallerymateria.com.

July 2 - August 2, 2004. John Ritter, "Circles with Holes in Them - An Obsession." A series of cast and carved glass 'relics' altered to accommodate images and assemblages, making each piece unique. Opening reception: July 1, 6-8 pm. For more information contact Calvin Taplay, CraftHouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

Aug 6 - 29, 2004. "Crossing the Line." Works by Lesley Richmond, Anne Marie Andrichak & Brigitte Rice. Textile-based work exploring combinations of processes including knitting, felting, piecing and stitching. Opening Reception: Aug. 8, 2004, 2-4pm at Foxglove Fibre Arts Studio/Gallery, Artisan Square, Bowen Island, BC. 604-947-0092 (Wed-Sun, 12-5pm). www.foxglovefibrearts.org.

August 6 - 30, 2004. Erin Dolman, Peter Kiss, Cynthia Lynn, Charles O'Neil, Nicola Piroten, Keith Raubman, Naoko Takenouchi, Nancy Walker. "Convivae: A Murder of Crows." A group exhibition exploring the intelligence of the crow and presented in clay, fibre, glass, metal, and wood. Organized by Jo Daris. Opening reception: August 5, 6-8 pm. For more information contact Calvin Taplay, CraftHouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

Aug 22, 2004 - August 23, 2004. "Textiles As A Language Of Social Change." Public talk/slide show by Toby Smith. Lecturer at Western Washington University. 20th century people, women in particular, have intentionally used textiles as a vehicle for making social and political commentary. Venue: The Gallery at Artsan Square, Bowen Island, BC. 604-947-0092, (Wed-Sun, 12-5pm), www.foxglovefibrearts.org.

September 3 - 27, 2004. Mary Bentley, "Seasons in the Salish Sea." Opening reception: September 2, 6-8 pm. For more

Information contact Calvin Taplay,
Crafthouse Gallery, 1386 Cartwright St.,
Vancouver, BC, 604-687-6511.

September 6 - 25, 2004. Rose Watson and Beth Gregg - "Weaving and Felting". The Arts Station, 601 1st Ave., Fernie BC, 250-423-4842, info@heartstation.com.

October 1 - November 1, 2004. Kate Battle, Nicole Dextrus, Simone Myren, Gina Page, Terry Rutherford, Keith Valentine. "The Passionate Book". An exhibition of BC book artists passionate about the handmade book that explores the interplay between image, text, structure, and content. Opening reception: September 30, 6-8 pm. For more information contact Calvin Taplay, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

October 25 - November 13, 2004. Sher Pichler - Pottery. The Arts Station, 601 1st Ave., Fernie BC, 250-423-4842, info@heartstation.com.

November 5 - 29, 2004. Janet Collins. "New Every Morning." Featherlight needledfelted angels delight both spirit and eye as they challenge the conventional concepts of the heavenly host. Opening reception: November 4, 6-8 pm. For more information contact Calvin Taplay, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

Funding

Deadline: May. Silvio and Eugenia Petrini Grant Fund - Study Grants for Handweavers of America Guild Members. Grants for members of the Handweavers Guild of America for study in non-accredited programs for any skill level. Amount: \$300 US. Contact: Silvio and Eugenia Petrini Grant Fund, 2 Executive Concourse, Suite 201-3327 Duluth Hwy., Duluth, GA 30096-3301, 770-495-7702

Deadline: May 25. Vancouver Foundation - Visual Arts Development Award (VADA). For emerging or mid-career visual artists working in any medium, to develop new skills or explore new techniques or processes. Amount: \$3,000 to \$5,000. Contact: Vancouver Foundation, c/o Contemporary Art Gallery, 555 Nelson St., Vancouver, BC V6B 6R5, 604-681-2700, 604-683-2710, celine@vada-awards.org, www.vada-awards.org

Deadline: May 31. BC Arts Council - Scholarship Awards (Junior and Senior categories). For post-secondary education of outstanding BC students of the arts. Amount: up to \$3,500. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC V8W 9W3, 250-356-1718, www.bcarts.council.ca

Deadline: June 1st. Sheila Hugh Mackay Foundation - Individual Grants. The spirit of the grant is to provide seed money to as many visual artists and crafts people in Canada as possible. Amount: up to \$500. Contact: Sheila Hugh Mackay Foundation, 3107 Rothessy Rd., Rothessy, NB E2E 5V3, 506-847-5322, 506-849-1881

Deadline: June. ArtsFACT - The Arts Foundation to Assist Canadian Talent - Scholarships. Matching funds or grants to qualified applicants attending Canadian post-secondary institutions. Amount: up to \$5,000. Contact: ArtsFACT - The Arts Foundation to Assist Canadian Talent, c/o CHQM-FM 300-380 West 2nd Ave., Vancouver, BC V5Y 1C8, 604-871-9000, 604-871-2901, www.qmfm.com

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

Deadline: August 29. Canadian Clay and Glass Gallery - Winifred Shantz Award for Ceramists. Award is presented annually to an emerging potter or clay sculptor to allow the recipient to travel for career development or study. Amount: \$10,000. Contact: Canadian

Clay and Glass Gallery, 25 Caroline St. N., Waterloo, ON N2L 2Y5, 519-746-1882, robert@canadianclayandglass.ca, www.canadianclayandglass.ca

Deadline: September 1. Commonwealth Foundation - Commonwealth Arts and Crafts Awards. Awards given to individuals who promote excellence and fosters cooperation in the arts and crafts in Commonwealth countries. Amount: ten awards of \$12,000. Contact: Commonwealth Foundation, Malborough House, Pall Mall, London, England SW1 Y 5HY, 0171-9301-3783, 0171-839-8157

Deadline: September 2. Piltchuck Glass School - John H. Hauberg Fellowship Spring Residency. This residency was established specifically to offer opportunities for collaboration, experimentation, and innovation to established professional artists. Artists should propose a group idea or theme that makes creative and innovative use of Piltchuck's resources and environment. This residency is limited to one group composed of three to six artists, and takes place May 12-22, 2004. Amount: room, board, studio. Contact: Piltchuck Glass School, 430 Yale Ave. N., Seattle, WA 98109, 206-621-8422, registrar@piltchuck.com, www.piltchuck.com

Deadline: September 2. Piltchuck Glass School - The Professional Artist-in-Residence (PAIR) program. Enables experienced professional artists to use Piltchuck Glass School facilities for a specific period of time in March 2004, to work on experimental, exploratory, or challenging projects. Residencies can vary from a few days to a week or more. Artists are entirely responsible for their own project expenses, housing and food. Campus housing for PAIRs and their project assistants may be arranged for a modest fee. Amount: studio & facilities. Contact: Piltchuck Glass School, 430 Yale Ave. N., Seattle, WA 98109, 206-621-8422, registrar@piltchuck.com, www.piltchuck.com

Deadline: September 5. Arts & Culture Commission of North Vancouver - FANS Artistic Merit Award. Annual grant to assist an established North Shore artist in his/her chosen field. Applicants must be resident on the North Shore, or have the majority of their creative work take place on the North Shore. Amount: Varies. Contact: Arts & Culture Commission of North Vancouver, 335 Lonsdale Ave., North Vancouver, BC V7M 2G3, 604-980-3559, 604-980-3565, nrsarts@telus.net, www.northvanarts.com

Deadline: September 15. March 15. 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 9W3, 250-356-1718, www.bcarts.council.ca

Deadline: October 1. The Center for Book Arts - Sally R. Bishop Artist's Residency. A six-week summer residency to produce a limited edition book in The Center's studios in New York. Amount: . Contact: The Center for Book Arts, 28 West 27 St., New York, NY 10001, www.centerforbookarts.org

Deadline: October 1. Wood Turning Center - International Turning Exchange. An 8-week residency for four lahe artists, one scholar, one furniture maker/educator, and one photojournalist (to document the residency). Amount: transportation, housing, \$350 per week. Contact: Wood Turning Center, 501 Vine St., Philadelphia, PA 19106, 215-923-8000,turnon@woodturningcenter.org, www.woodturningcenter.org

Deadline: October 27. Office of Cultural Affairs, City of Vancouver - Community Public Art Program. This program invites neighbourhood organizations to collaborate with artists to create permanent art works for significant neighbourhood sites. Amount: \$75,000 split between 5 or 6 projects. Contact: Office of Cultural Affairs, City of Vancouver, 453 West 12 Ave., Vancouver, BC V5Y 1V4, 604-871-6000, publicart@city.vancouver.bc.ca, www.city.vancouver.bc.ca

Deadline: October 31. The Corning Museum

of Glass - Artist-in-Residence and Researcher-in-Residence Programs. Month-long residencies are held in March, April, May, September, October, and November. Amount: transportation, room and board. Contact: The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253, 607-974-6467, thestudio@cmog.org, www.cmog.org

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

Deadline: December 1. First People's Cultural Foundation - Aboriginal Arts Development Award. Assists emerging Aboriginal artists or arts organizations with projects that contribute to their professional and creative development. Amount: individuals - up to \$5,000; organizations - up to \$10,000. Contact: First People's Cultural Foundation, Lower Main, 31 Bastion Square, Victoria, BC V8W 1J1, 250-361-3456, cath@fpct.ca, www.fpcf.bc.ca

Deadline: Ongoing. Elizabeth Greenshields Foundation - Individual Awards. Purpose is to aid talented young visual artists in the early stages of their careers. Work must be representational of figurative. Amount: \$10,000. Contact: Elizabeth Greenshields Foundation, 1814 Ouest Rue Sherbrooke, Montreal, PQ H3H 1E4, 514-937-9225

Deadline: Ongoing. Vancity - Vancity Peer Lending Program. Provides access to credit for micro-business owners to acquire assets, establish a credit rating and grow their businesses. Amount: \$1,000 to \$5,000. Contact: Vancity, 604-688-7050

Deadline: Ongoing. Jack King Scholarship - Financial Assistance for Canadians in the Performing and Visual Arts. Award is intended to support artistic development - apprenticeship, a period of artistic exploration, an acquisition of new skills - rather than project completion. Amount: approximately \$800. Contact: Jack King Scholarship, 220-35 McCaul St., Toronto, ON M5T 1V7, 416-351-0148, 416-977-3552

Deadline: Ongoing. Community Futures Development Corporations - Loans. Community Futures Development Corporations gives loans to support the start-up of small businesses. Contact: Community Futures Development Corporations, There are over 30 offices throughout BC, contact your local office. www.communityfutures.ca/provincial/

Deadline: Ongoing. North-West Ceramics Foundation - Maureen Wright Scholarship. To help defray the cost of attending workshops and conferences on ceramics. Amount: \$200 maximum. Contact: North-West Ceramics Foundation, 1359 Cartwright Street, Granville Island, Vancouver, BC V6H 3R7, 604-669-5645, 604-669-5627

Deadline: Ongoing. Pollack-Krasner Foundation - Individual Grants. Awards financial assistance to artists of recognized merit working paint, sculpture, craft or mixed media. Contact: Pollack-Krasner Foundation, 725 Park Ave., New York, NY 10021, 212-517-5400

Deadline: Ongoing. Women's Enterprise Society of BC - Loans to Small Businesses. Loans at competitive market rate to businesses controlled and owned by women. Contact: Women's Enterprise Society of BC, 14-2070 Harvey Ave., Kelowna, BC V1Y 8B8, 250-898-3454 or toll-free 1-800-643-7014, 250-868-2709, www.wes.bc.ca

Deadline: February 1. Canada Council for the Arts. Aboriginal Peoples Secretariat - Aboriginal Peoples Collaborative Exchange. To encourage artistic exchanges in traditional or contemporary knowledge among Aboriginal artists. Grants are for national and international travel for study or work with respected Aboriginal artists or groups. Amount: up to \$10,000. Contact: Canada Council for the Arts, Aboriginal Peoples Secretariat, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588 ext

5212. Louise profet@leblanc@canadacouncil.ca, www.canadacouncil.ca

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

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

Deadline: February 1. The Corning Museum of Glass - Rakow Grant for Glass Research. To foster scholarly research in the history of glass and glassmaking. Preference may be given to projects which will bring researchers to Corning to study the Museum's collections or to use its library. Amount: up to US\$10,000. Contact: The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253, 607-974-6467, thestudio@cmog.org, www.cmog.org

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

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

Deadline: June 30. Shastri Indo-Canadian Institute - Arts Fellowships. For artists who are (1) practitioners of an Indian art form and wish to train in India, or (2) not practitioners of an Indian art form, but wish to train in India to develop their own work. Amount: airfare, living allowance. Contact: Shastri Indo-Canadian Institute, Room 1402, Education Tower 2500 University Dr. NW, Calgary, AB T2N 1N4, 403-220-7467, sic@ucalgary.ca, www.acs.ucalgary.ca/~sic/

Deadline: Ongoing. Arts and Cultural Industries Promotion Division, Dept. of Foreign Affairs - International Career Development Grant. Airfare, accommodation, and per diem grant to help upcoming artists launch international careers and develop market potential by exhibiting in a foreign commercial gallery. Amount: up to \$3,500. Contact: Arts and Cultural Industries Promotion Division, Dept. of Foreign Affairs, 125 Promenade Sussex, Ottawa, ON K1A 0G2, 613-992-5359, yves.pepin@dfait-maeci.gc.ca, www.dfat-maeci.gc.ca

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

Deadline: September 1. Commonwealth Foundation - Commonwealth Arts and Crafts Awards. For artists between the ages of 22 and 35 to travel and study in another Commonwealth country. Amount: about \$12,000. Contact: Commonwealth Foundation, Marlborough House, Pall Mall, London, UK SW1Y 5HY, 0207-930-3783, genuinfo@commonwealth.int, www.commonwealthfoundation.com

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

Deadline: February 1. Archie Bray Foundation for the Ceramic Arts - One-Year Fellowship Residencies. Awarded to a ceramic artist who demonstrates merit and exceptional promise; to provide the opportunity to focus their attention to produce and exhibit a significant body of work. Amount: \$5,000. Contact: Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., Helena, MT 59602, 406-443-3502, archiebray@archiebray.org, www.archiebray.org

Deadline: March 1. Canada Council for the Arts - Research/Production/Professional Development Grants to Professional Fine Craft Artists. Grants for emerging, mid-career, and established artists for work that reveals innovation and artistic expression. Amount: established artists - up to \$34,000; mid-career - up to \$15,000; emerging - up to \$9,000. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588 ext 5269, marianne.heggytveit@canadacouncil.ca, www.canadacouncil.ca

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

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

Craft Shows

CALL FOR ENTRY - CRAFT SALE, ART MARKET - ART & CRAFT SALE. Nov. 18-21, 2004, Telus Convention Centre (City Centre) Calgary, AB, 210 artisans, 18th Annual, Juried High Quality Event. Processing will start April 1st. Apply early! Call: Toll Free: 1-877-

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

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CALL FOR SUBMISSIONS: Artists and artisans: Ladysmith & District Arts Council 6th Annual Arts on the Avenue Aug. 22, 2004. Entry forms from artsounclofiadysmith@yahoo.com phone 250-245-0668 or 250-245-8311. Jury date May 28 in Ladysmith. Local artists receive preferential treatment to 65% of total participation.

Ongoing Bowen Island Sunday Market, Snug Cove, Bowen Island. 18 min. from Horseshoe Bay by BC Ferry. Info: Basia Leake (604) 947-0640; Site R21, Bowen Island, B.C. V0N 1G0; email: plieske@shaw.ca. This is a SMALL outdoor craft market held every Sunday from June 28 to Labour Day. Fantastic location, off the boardwalk overlooking Howe Sound. Space under marquee tents is available on a 1st come 1st serve basis. Juried. Crafters do not have to sign up for the whole season. Market hours: 10:30 am to 4pm.

ATTENTION CRAFTERS - Now is the Time to sign up for NANAIMO PROFESSIONAL CRAFT FAIR, 2300 Bowen Rd., Beban Park Centre, November 5, 6, & 7, 2004, Friday: 12:00-8:00 p.m., Saturday: 10:00 - 5:00 p.m., Sunday: 10:00-4:00 p.m., InFo: 250-758-6545

Christmas Gift and Craft Market, November 6-7, November 13-14, December 11-12, 2004, VanDusen Botanical Garden, Application Deadline: By appointment, For further info contact: Lyn Hainstock, 604-739-9002, fax: 604-739-9004, email: markets@vancouver-BC.com

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Lectures / Workshops

TAPESTRY WEAVING FOR BEGINNERS with Kaija Rautiainen Sat/Sun, Oct 2/3, \$130 + \$30 supply fee, Foxglove Fibre Arts, Bowen Island Kaija is a master at this ancient way to weave images in fibre. Pre-warped frame loom provided. Information: 604-947-0092 or www.foxglovefibreats.org

Foxglove Fibre Arts Co-op on Bowen Island (just a 20-min. ferry ride from Horseshoe Bay) offers a range of workshops in the fibre arts - weaving, quilting, felting, surface design, knitting and more. Our July-Dec schedule will be on our website in early June: www.foxglovefibreats.org or contact Jennifer Love: 604-947-9069



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