

craft

CONTACTS

CRAFTS ASSOCIATION of BC

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

Upcoming Crafthouse Gallery Exhibitions at a Glance

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

June 1 - July 3. Kaija
Rautiainen/Hanna Haapasalo,
"Between the Hand and the Loom".
Opening Reception: Thursday, June
1, 6 - 8 pm. Handwoven art textiles
created on a computer-assisted
jacquard loom.
Artists' Talk: Thursday, June 15,
7 - 8 pm, Carrousel Theatre, 1411
Cartwright St., Vancouver, BC.

July 6 - 30. Michael Bobier,
"Explorations of Nature and Process
in Cabinet Making" Opening
Reception: Thursday, July 6, 6 - 8 pm.
A collection of wall cabinet composi-
tions that explores the relationship
between design decisions and wood
patterns found in nature. Artist's Talk:
Thursday, July 13, 7 - 8 pm, Carrousel
Theatre, 1411 Cartwright St.,
Vancouver, BC.

August 3 - September 3. Bridget
Catchpole, "As You Desire Me..."
Opening Reception: Thursday, August
3, 6 - 8 pm. Transforms glamour
advertising and packaging using
traditional techniques and recycled
materials with humour that parodies
the bold forms found in communi-
cation design.

September 7 - October 1. Sylvie
Roussel-Janssens, "Light Sculptures".
Opening Reception: Thursday,
September 7, 6 - 8 pm. Welded wire
and fabric creations create theatre on
walls with their magical glow.

October 5 - 29. Jane Kanyon, "Red-
listed/Handle with Care". Opening
Reception: Thursday, October 5,
6 - 8 pm. An exhibition of small, 3-
dimensional shrouds for endangered
species in Canada, which can be han-
dled and opened by the viewers.

November 2 - 26. Linda Doherty, "A
Dozen Roses". Opening Reception:
Thursday, November 2, 6 - 8 pm. A
ceramic exhibition of new work stor-
ring "the bud vase".

MEMBER PROFILE Anna Milton



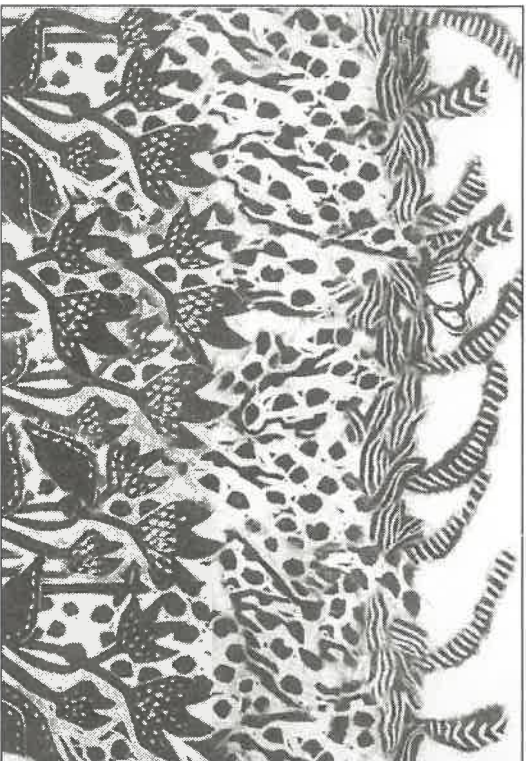
Anna Milton

By Bettina Matzkuln

Tea cosies swarm with appliquéd bees and well-padded strawberries. They are set on brightly printed fabrics that are sewn togeth-
er with impeccably tiny stitches. These are
further garnished with buttons, beads and
judiciously transferred text that hints at the
possibility of treats: "Is there honey still for
tea?". Lively greeting cards feature scenes
such as a woman musing over a single
teacup and the phrase "Wish you were here."
She is surrounded by printed fabric flowers,
a wishing well and the Jack of Hearts. In
another, a teapot bravely navigates an
organic sea of stalks, seeds and sprouts.
They evoke the genteel (and very sensible)
English habit of tea time with a reassuringly
joyous tinge of eccentricity.

These technicolour cosies are but one facet of
Anna Milton's forceful creativity. Born in
Wales but raised in England, she began
studying art in the 1960s, graduating in 1970
with a fine arts degree from Cardiff universi-
ty in Wales. Back then, she worked in
silkscreen on layered imagery in plexiglas
boxes and sculpture made from vacuum-
formed plastics. The milieu was all very
avant-garde until she moved with her young
family to Alberta and found she had an enor-
mous landscape around her and only a tiny
desk as a workspace. Milton began to paint
in watercolour (a medium she and her peers
had formerly dismissed), experimenting with
both the technique and the challenge of
how to approach an entirely new sense of
space.

To help with the family income after moving
to North Vancouver, she took on work pro-
ducing diagrammatic drawings – a job she
could do as a stay-at-home mother. Later,
after the upheaval of divorce and the
financial responsibility of trying to maintain
a home for her children, she pursued the
Vancouver Art Therapy Institute program.
This entailed holding down multiple jobs
while studying but Milton managed to work
for ten years as an art therapist taking on



Anna Milton. Tea in the Garden. Linoprint, torn and collaged.

contract work for the government and run-
ning a private practice. She held annual
shows out of her home of her own work but
longed to do more. She enrolled in the Art
Institute at Capilano College – where partici-
pants had access to the printmaking facil-
ties, a technician, a tutor and supplies. This
opened the doors to the possibilities offered
by monoprints, etching and linocuts – all of
which still feature in her line of greeting
cards and in the fabrics of the tea cosies. (I
would argue here that printmaking is a craft:
the technical proficiency one needs to master
in order to make a quality print is a consid-
erable, hands-on investment.)

The constant transferring of media is a recur-
rent reference in Milton's work – one image
will morph from printing plate to paper,
from paper to photograph, from photo to
scanner, from computer image to a "reprint"
on fabric. Then the process of combining her
own fabric prints with factory prints in col-
lages engenders more associations and ideas.
This relentless, transformative quest is
underscored by Milton's impressive drawing
skills and uninhibited use of colour.

In 2001, with both her children grown,
Milton thought she would like to return to
England. This she did, renting a cottage and
working from dawn to dusk at printmaking,
painting and fabric pieces. Her sisters, both
artists themselves, provided company, cre-
ative feedback and also venues. They both
run galleries which continue to feature her
work. Yet Milton found a disconnect between
her memories of England and contemporary
life there, part of which was the unmitigated

shock of how expensive everything was.
After some reflection, she realized that she
had roots in Canada after all. Happily remar-
ried, she currently lives in a small apartment
in downtown Vancouver, producing a myri-
ad of projects in a studio the size of a shoe-
box.

Milton was recently awarded the opportuni-
ty to coordinate and produce a community
art project for the John Brathwaite
Community Centre in North Vancouver. She
will make a wall hanging that incorporates
photo transfers onto fabric. Seniors at the
centre have shared their stories and memora-
bilia with her, the latter including tickets,
postage stamps and personal photographs.
These assorted images will make up the cen-
tre of the hanging. Around the edges, Milton
has transfers made from children's drawings
– the past bordered by the future. She finds it
stimulating - the gathering, listening and
then incorporating everything into a whole.
Yet it is also at times overwhelming – adher-
ing to a budget when more and more people
want to be included, not to mention the
responsibility of honouring all the partici-
pants. To organize and unify all the various
components for this commission, Milton is
turning to the work of Peter Blake – the
British artist who designed the cover for the
Beatles' Sergeant Pepper album using a pre-
Photoshop mixture of collaged photos. The
challenge of this project is compounded by
the premium on her unbroken time now that
she has recently been called in as an auxil-
iary to work in the art room at a veterans'
centre. In addition, Milton regularly volun-
teers at Crafthouse.



Anna Milton. Tea in the Garden with Gloves.

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President's Message



Theresa Negreiff

This past April, the Carousel Theatre was home to a lively gathering, celebrating the Annual General Meeting of the Crafts Association of British Columbia. Craftspeople mingled and caught up on happenings, new friends were made, and the presentation of the Hilda Gerson award by Hilda's daughters Kate and Erika Gerson to this year's recipient - Lou Lynn, which was later followed by a fascinating slideshow presentation of her sculptural work.

And certainly, not least of all, the evening also featured the election of our 2006-07 Board of Directors, with standing directors Kathryn O'Regan, Jane Kenyon, Bryan Fair, Sid Samphire, Brigitte Rice, Chi Cheng Lee, Deb Dumka and myself being joined by Sari Sikstrom, Ron Mackenzie, David Steiner and Jacqui Kerr.

It was a wonderful event and once again reinforced my pride in my association with the CABC and my commitment to supporting our members in their work.

Executive Director's Message

At the recent Volunteer Vancouver awards dinner, the recipient for Community Service was Dr. Jean Moore who simply advised "stop whining and just do it." After a lifetime of service her statement reminds me of the difference one individual can make and to take initiative to make something happen. In the arts community there is a long history of difficulties in finding adequate financial funding and dealing with the lack of resources. Despite these challenges, the arts scene is strong in this province as artists, makers and arts organizations are just "doing it". According to current statistics, BC has cities with the highest per capita of artists in Canada so we are literally a "hot bed" of artistic creativity. You might be surprised to know that there are more than 22,000 professional craftspeople currently working in Canada, producing work that is worth more than \$700 million (exporting about \$100 million) each year. It would be wonderful to see adequate support and investment to develop and sustain a vibrant sector that contributes to the economy and well being of our community. In the meantime "doing it" means developing and fostering diverse partnerships across industries and disciplines, building capacity and finding creative opportunities. It also requires (challenges!) us to be innovative.

The Year of Craft 2007 project is one such opportunity to connect with other arts related organizations and businesses to collaborate on projects in order to promote crafts, art and design and craftspeople, to establish long-term relationships, and to leverage resources.

As an organization, the CABC has reached a transition period in which it is reflecting on past achievements over the past 34 years and thinking about where its place will be in the future. A critical part is its ability to be self-supporting and relevant. As the newly

I could not help but wonder afterwards about the energy and ideas that flowed in the room that night. Sparks of creativity and optimism sprang up in conversations all over the room, provoking me to wonder how we can keep this wonderful flow of energy going year round. How do we nurture these positive connections among craftspeople and between craftspeople and the CABC everyday?

As a provincial organization, we are challenged by the geographic scope of our work. It remains a priority for us to bridge those gaps and certainly technology can assist. The kilometers between the CABC and BC's craftspeople is not nearly as daunting as the lonely valley of disengagement that can occur when the needs and wants of craftspeople are not reflected in the work of the CABC. Each of our members can contribute to filling that gap, simply by communicating



From left to right: EDs Yvonne Chui, Heather O'Hagan and Gail Rogers at the AGM

appointed Executive Director, I am honored to be involved with an incredible team of Board, staff, volunteers and members and I wish to thank my predecessor Heather O'Hagan for leaving a good foundation to build upon. It seems I have come full circle as one of my projects at a public art gallery back ten years ago was working with Barbara Heller, Gail Rogers and Rachelle Geneau at the CABC. My professional work has been in museums and galleries and the non-profit world. The last seven and a half years was spent as Executive Director at the Dr. Sun Yat Sen Classical Chinese Garden which focused on raising and completing \$2.5 million dollars worth of capital improvements/enhancements. I hear there is a new building in the works! Another new face is our Administrator Emilie Kaplin who has a Bachelor of Arts degree from McGill University and has also taken the Entrepreneur program through HRDC. Emilie runs her own Jewellery Design business, and she was the owner of Raspberry Retreat in Vancouver, a gift shop supporting BC artists. She has worked in many large organizations, as well as small businesses, and is excited to apply her organizational skills and creativity in her new position at CABC.

At the recent Volunteer Appreciation Tea held on April 29 at the Pacific Institute of Culinary Arts I had an opportunity to meet a number of volunteers and friends of CABC. A big note of thanks to all volunteers past and present--"volunteers are unpaid not because they are worthless but because they are priceless." Your time and efforts are indeed priceless and we are grateful. As the busy summer season comes upon us and new projects are developed, we hope you'll recommend us to your friends, family, neighbors and colleagues to get involved as a volunteer. If we don't offer what you're looking for and you have a special skill set, create it and let us know!

- we want and need to hear from you. If you are unhappy with the benefits of membership, let us know. If there is a service you would like to see us provide, suggest it. And most importantly, if there is something you would like to see happen, please initiate it and participate!

I am constantly amazed by the size of our mandate in comparison to the size of our staff and resources. We run an extremely lean organization and rely heavily on the efforts of our volunteers. Rather than feeling overwhelmed by the work before us, I prefer to remind myself of the mantra: many hands make light work. Your time, energy and ideas can bring our goals to life. Even if you live outside the Lower Mainland, consider giving your time. Many tasks of committee work can be accomplished outside of Vancouver, such as research or organizing others through emails or by keeping other local craftspeople in your region engaged. Please do not hesitate to contribute wherever you reside. United under a provincial banner, we have the potential to achieve great things!

Another way to keep the wonderful collaborative energy alive is by consenting to the distribution of your contact information. Contact us at cabco@telus.net to be added to our member listings. With current privacy legislation, we cannot publish our members' names and contact info without your permission. However, by participating in the development of a member list you can build a sense of involvement and camaraderie in your own region. It will allow other CABC members to contact you, and you can reach people as well. Communication among craftspeople can lead to great ideas and exciting initiatives that could not be accomplished alone. This creates a sense of solidarity which provides its own reward.

2007 Year of Craft is fast approaching and it will be a perfect opportunity to launch a new era for CABC - one which can celebrate and nurture craft across the span of our entire province. We look forward to working with each of you!

I look forward to working with you, "getting out there" as an organization to connect with the many craftspeople and artisans around the province, making craft a component in education and public appreciation, and encouraging you to share bright ideas to further our mission and vision. Have a creative summer and we would welcome your visit to see the various rotating gallery exhibits and educational programs planned.

CREDIT CARD ALERT - INFO SESSION

Credit Card Alert- new cards and terminals are on the horizon. Did you know that some newly issued credit cards will be chip embedded? A recent meeting with our preferred merchant services supplier Chase Paymentech turned up interesting information about the introduction of chip enabled cards being introduced into the Canadian market. These embedded chip cards require cardholders to enter in a PIN number for every transaction similar to a debit card. The aim is to cut down on fraud and most of Europe and Asia have already adopted the chip card policy. New cards and terminals will be issued over the next several years. How will this affect your business? Find out more about this change and how you can be prepared.

Join us for an information session with Reema Kandola from Chase Paymentech on **Wednesday, September 27th @ 7:00 p.m., Alliance for the Arts at Suite 100 - 938 Howe St, Vancouver.** Everyone welcome including guests. Please RSVP at cabco@telus.net or call 604 687-6511.

Can't make it, visit Chase Paymentech's website at www.chasepaymentech.ca for more information on all their products and services.

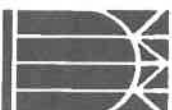
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BRITISH COLUMBIA ARTS COUNCIL
 Supported by the Province of British Columbia



CITY OF VANCOUVER



Granville Island



Published by the Crafts Association of British Columbia

1386 Cartwright St.
 Granville Island
 Vancouver, BC V6H 3R8
 Tel: 604-687-6511
 Fax: 604-687-6711
 Toll Free: 1-888-687-6511 (in BC)
cabco@telus.net
www.cabc.net
 Crafthouse 604-687-7270

Board of Directors

Theresa Negreiff, President
 Kathryn O'Regan, Vice-President
 Bryan Fair, Treasurer
 Jane Kenyon, Secretary
 Deb Dumka

Jacqui Kerr
 Chi Cheng Lee
 Ron Mackenzie
 Brigitte Rice
 Sid Samphire
 Sari Sikstrom
 David Steiner

Regional Reps

Vancouver Island (Oceanside District)
 Les Crimp
lcrimp@shaw.ca
 250-468-7072

Central Kootenay
 Ian Johnston
ijeuse@netidee.com
 250-352-2293

Sunshine Coast
 Eric Montgomery/Erin Dolman
ecdmh@dcnet.com or holyerow@dc.net
 604-685-9323

Central BC
 Cheryl Parker
inferno-designs@shaw.ca
 250-564-8972

Staff

Yvonne Chui, Executive Director
 Jo Darrs, Crafthouse Manager
 Calvin Taploy, Communications Coordinator
 Emilie Kaplin, P/T Administrator
 Kirsten Chursinoff, P/T Assistant Crafthouse Manager
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Opinions expressed in *Craft Contacts* are those of the authors, and do not necessarily represent those of the Crafts Association of British Columbia.

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

AGM Welcomes New Board Members



AGM Executive Board from left to right: Heather O'Hogan, Brigitte Rice, Theresa Negreiff, and Brian Fair

The AGM held on April 5 was somewhat of a milestone in the organization's history.

Eight Board members are continuing: Theresa Negreiff, Deb Dumka, Bryan Fair, Jane Kenyon, Chi Cheng Lee, Kathryn O'Regan, Brigitte Rice, and Sid Samphire.

Four new members were elected, making a total of 12 on the Board. We thank Sharon Slutsky for her generous contribution to the CABC for the past 6 years. Sharon will be missed on the Board but we know she will enjoy time to travel around the world. We

hope she will continue as a friend and volunteer.

Jacqui Kerr

Vancouver based jewellery designer, Jacqui Kerr, is focused on bringing attention to jewellery as a dynamic, wearable art form. Through community involvement, Jacqui supports and encourages the practice of all craft mediums and is committed to heightening awareness of the craft industry.

After completion of her metal techniques and design studies at Vancouver Community College, Jacqui went on to study business concepts through the Entrepreneurial Assistance Society of East Vancouver. In March of 2005, Jacqui launched her handmade jewellery business, *Refine Jewellery Design*, an integration of fashion and fine craft, establishing a viable niche in a highly competitive marketplace.

Ron Mackenzie

Ron has been on boards of not-for-profit agencies in the health field, and in international charity work. He previously had been an executive of three BC biotechnology firms that he co-founded. He offers an extensive management background to CABC, building on a broad interest in crafts, and the relationships between craft and community.

Sari Sikstrom

Sari is the Volunteer Coordinator for the David Suzuki Foundation. Sari has served as a board member for the Recycling Councils of Alberta and BC. She enjoys the discovery and adaptation involved in creating unique gifts for friends and she enjoys glass etching and embroidery.

David Steiner

David's career path took him to Canada Post where he spent 30 years in Finance, Pacific

Division, as Officer, Accounting. David's volunteer career began in 1983 when the Vancouver Art Gallery moved to its present location at the site of the former Courthouse. He served eight years on the Board of the Volunteer Association in such positions as Chair, Visitor Services, Editor, Newsletter, and Chair, Special Events. Currently, David is Chair, Publicity (and a past Vice-President) of the Vancouver Opera Guild and is on the Acquisitions Committee for *Music in the Morning's* Fine Wine Event.

David successfully completed the Fundraising Management programme at BCIT, and is currently Donor Relations Assistant at Sierra Legal Defence Fund.



Registration Volunteers (L-R): Colleen Barron and Bridget Catchpole

Artist/Educator Lou Lynn Passionate Advocate for Canadian Fine Craft

Lou Lynn is the 2006 recipient of the bi-annual Hide Gerson Award for Excellence, Innovation and Leadership. After accepting the Award from members of the Gerson family at the April 5th AGM, Lou spoke to CABC members about her work as an artist and then talked about her career as an educator and passionate advocate for Canadian fine craft. The following notes are highlights from the latter portion of her presentation:

- Fine craft is a \$14 billion industry in the US; it's a \$727 million industry in Canada
- Often the artist and the marketer are split; hence a paradigm shift is needed. We need to

do both art and to become business people.

- When researching the publication, *Marketing Guide to Fine Craft in the US*, 144 US galleries responded that they were interested in marketing Canadian craft.

- We face many challenges in the craft market in Canada i.e. lack of magazines that promote fine craft and help give us a sense of identity. For example, *Artichoke* no longer exists.

- \$17,300 is the average income for a craftsperson in Canada; \$45,000 is the average income for a craftsperson in the US.

Celebrating Excellence - Contemporary Craft in BC

Craft Year 2007
ANNEE DES METIERS D'ART
metiers d'art

In partnership with the Roundhouse Community Centre and local craft guilds and associations, the Crafts Association of BC is planning an exhibition and educational program on the theme of **Celebrating Excellence - Contemporary Craft in BC**. This cooperative effort will foster the development of new partnerships with other organizations, institutions, businesses and governments.

This program will mark Year of Craft 2007 *Année des métiers d'art*, a national celebration of craft and endeavors to focus on the next generation of craft makers and their audience. This will be achieved through recognition of emerging craftspeople and the involvement of youth and children through information and formal educational experiences. It will also fulfill the objectives set out by the Canadian Crafts Federation (see www.canadiancraftsfederation.ca/craft_year_2007/index.html) for details.

Spring 2006 Committees Established:
Steering Committee Members: Rosalind Aymer, Deb Dumka, Elizabeth Kidd, Kathryn O'Regan, Brigitte Rice, Nicole Riedmüller, Sid Samphire, Gabriella Szalay and Jimmy Whitehead.

Exhibition Committee Members: Rosalind Aymer, Ron Kong, Jacque Morgan, Alannah Newsnall, Brigitte Rice, Nicole Riedmüller, and Sid Samphire.

Event Schedule:

January 2007 Call for artists for exhibition at Roundhouse Community Centre.

June 2007 Exhibition Jurying - Drop off of work at Roundhouse

Jul. - Sept. Proposed participatory community additive project - the objective is to engage the community and provoke thought and new concepts. It will incorporate materials from many mediums and reflect diverse cultures.

Sept. 9 - 26 Juried Exhibition "Celebrating Excellence - Contemporary Craft in BC" at the Roundhouse Community Centre along with demonstrations and workshops. Proposed day/evening seminars, which will accompany workshops and demos

We encourage everyone to take part and get involved in this project and/or create one for your local craft association, museum, gallery or library. For those of you planning 2007 programs/events, here is an opportunity to connect your local program or festival with a national celebration of craft. To include your program information in Year of Craft 2007 please contact Yvonne at (604) 687-6511 or email yvonne@cabc.net.

18th ANNUAL BIZARRE BAZAAR

FRIDAY, DEC 1, 3-9 PM AND SATURDAY, DEC 2, 10-5 PM

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member

Suzy Birstein is featured in the most recent publication of Australia's beautiful International ceramics magazine.

"Ceramics Art and Perception", issue #63. **Rachelle Chimney** has contributed a comprehensive article about Suzy Birstein's work, which reflects her spirit, amplified by great colour photos. Suzy was particularly delighted to be included in this issue as there is also an article about Paul Mathieu and his works created in China and a photo/review of Linda Sornin's sculpture in Ontario!

Lesley Richmond was invited by Jason Pollen, President of the US Surface Design Association, to be a visiting guest artist at the Kansas City Art Institute's Fiber Program. She gave presentations about her work to several classes and worked with them on the processes she has developed.

This winter **Lauren Waters** was awarded the "Canadian Woodworker of the Year, 2006" by the Canadian Homeworkshop magazine. Not only was she flown to Toronto to accept her award, but also attended a huge woodworking show. Her prize included a brand new 4.5 HP Laguna bandsaw. Lauren is busy making commissioned furniture and a few pieces for galleries. More information is available on her website: www.laurenwaters.com.

kudos

Colleen Baran will have jewellery featured in her first, second and third books this year. The books are: "The Art & Craft of Making Jewellery: A Complete Guide to Essential Techniques" by Joanna Collberg (published by Lark Books, USA, released in May), "The One Word Project: Thinking About Art" by JT Kirkland (NY) and "Chain Mail Jewellery: Contemporary Designs From Classic Techniques", by Terry Taylor and Dylon White (also by Lark Books and scheduled for release in June).

Congratulations to **Jessica de Haas** for being selected as the newest addition to the Railspur Alley Studios. She recently



Jessica de Haas in the new Funk Shui Atelier

opened the doors to **Funk Shui Atelier** which is located at 1375 Railspur Alley, on Granville Island. This new retail studio specializes in decadently crafted garments of hand made felt and other carefully selected materials.

Katherine Soucie of Vancouver is a BC Creative Achievement Awards 2006 Recipient. After studying textile arts at Capilano College, Katherine Soucie founded her clothing company, Sans Soucie in 2003. Katherine creates innovative garments using reconstructed hosiery to produce clothing that is comfortable, functional, and figure flattering for women of all shapes and sizes. Katherine begins with unworn nylon hosiery, which she then hand dyes, deconstructs, silkscreens and heat sets before reconstructing into yardage and creating wearable clothing.

Marilyn Lee of Nelson is a BC Creative Achievement Awards 2006 Recipient. Marilyn Lee's creative approach to motif, pattern, design and texture are initially inspired by the process of dyeing wool in varying colours and shades to create an extensive palette. In 2005, Marilyn launched a new line of contemporary textiles under the label of "MML textiles" at the Interior Design Show in Toronto. Marilyn was one of a handful of Canadians to be included in the 2004 World Meeting of Felt Art Exhibition in Hungary.

Dominique Bréchaud was recently awarded a BC Arts Council grant (Project Assistance for Visual Artists). She said she was "honoured to be chosen, and happy to have some help to produce a project

important to her". She has been working on a series of jewellery pieces called "The Road" since completing a walk across Spain in 2004. Some prototypes of these pieces were shown at Craffhouse (Jeweller's Profile) in 2005. Dominique is now looking for opportunities to show this new work in 2007.

Jennifer Wood of Riot Designs has been selected for the juried exhibition "Trajectories," an historic exhibition exploring the evolution of contemporary glass bead making. The show begins at The Bead Museum in Glendale, Arizona and will then travel to selected locations across the U.S. throughout 2007.

Jennifer was also selected for the upcoming exhibition "Good Things/Small Packages: An Intimate Look At Small Glass." The show will begin at Public Glass in San Francisco in May and will then travel to L.H. Selman Gallery in Santa Cruz for the month of June. Jennifer Wood's bracelet titled, "Burst," was published in the April issue of Bead & Button Magazine (pg.22) and she was invited to write a tutorial for *The Flow* magazine on Alternative Jewelry Settings for Glass Beads that can be found in Vol.3 Issue.3 on pg.58.

Jean Kares has been accepted into the Graduate Studies program at UBC. Next September she will begin working towards a Masters of Arts degree in Art History, with a specialization in Asian art history. While her thesis topic has not yet been finalized, Jean is determined that textiles will figure prominently in her studies.

CABC Thanks the Following

Renewing Members:

■ Gibsons Landing Fibre Arts Festival ■ Greater Victoria Public Library ■ fibreEssence: An Artists' Association ■ Ronald Appleton ■ Virginia Baldwin ■ Colleen Baran ■ Bridget Catchpole ■ Amy Chang ■ Sharlene Christopherson ■ Anna Clark ■ Joanne Copp ■ Pam Dangerfield ■ Ron David ■ Nina Dudka ■ Judi Dyelle ■ Jennifer Fedorink ■ Jack Ford ■ Kirsten Fritz ■ Elaine Futterman ■ Moira Greaven ■ Anne Heaney ■ Jen Hiebert ■ Vera Horsman ■ Meg Ida ■ Shirley Inouye ■ Ian Johnston ■ Lynda Jones ■ Nigel Jones ■ Jean Kares ■ Kuniyo Kitamura ■ Keiko Kiyota ■ Kathryn Kristmanson ■ Jean Kuwabara ■ Mikel Lefter ■ Liach Lotan ■ Jennifer Love ■ Judi MacLeod ■ Bob McKay ■ Anna Milton ■ Barbara Mrakuzic ■ Rachel Nicol-Smith ■ Yoriko Oki ■ Heide Otto ■ Cheryl Parker ■ Gillian Paynter ■ Anne Rayner-Gould ■ Andrea Maria Roberts ■ Adele Samphire ■ Sid Samphire ■ Tannis Saxby ■ Wakako Sekimoto ■ Debra Sloan ■ Linda Spence ■ Bel Linda Tang ■ Melanie Thompson ■ Jessie Turner ■ Brian Tyson ■ Ellen Walde ■ John Werle ■ Lori Wilson ■ Ikuyo Yamamaka ■

CABC Welcomes the Following New Members:

■ Tim Atwood ■ Leah Billas ■ Patricia Brown ■ Karen Bullaro ■ Vladimir Chakharian ■ Shelley Combs ■ Pia Cooper ■ Linda Davies ■ Vivian Dzuba ■ Su Foster ■ Karen Gierc ■ Amanda Homenuk ■ Cheng-Yi Hsiao ■ Tammy Hudgeon ■ Phyllis Mason ■ Leslie McGuffin ■ Barbara Meier ■ Howard Meredith ■ Craig Millicken ■ Lori Mulani ■ Natasha Paunovic ■ Kare Pedersen ■ Sheila Romalis ■ Marilyn Ross ■ Shelly Shaffer ■ Sari Sikstrom ■ Irit Sorokin ■ David Steiner ■ Douglas Tetelman ■ Kathy Um ■ Calvin & Linda Voth ■ Taryn & Jim Woodnotesaberving ■ Mary Yee ■

Summer on the Sunshine Coast

By Eric Allen Montgomery

Summer on the Sunshine Coast is a constant flow of events, large and small. Every weekend will find local craftspeople rubbing shoulders with bakers and farmers at our wonderful Farmers Markets; Saturdays in Sechart, and Sundays in Lower Gibsons. As the tourist season explodes, many cruise the Coast with their Coast Cultural Alliance Purple Banner Studio Tour maps in hand, visiting the galleries and home studios that pepper the Coast from one end to the other. The CCA's website <http://www.suncoastarts.com/index.html> is a great source for regularly updated news about cultural happenings on the Coast.

Some of the Big Events of the summer that have local crafts artists participating within them include the 11th Annual Gibsons Landing Jazz Festival, June 10th & 11th, the Gibsons Sea Cavalcade, July 21st & 22nd, the extremely popular Festival of the Written Arts, this year in it's 24th year and taking place August 3rd through 5th, the annual Hackett Park Juried Craft Fair, held August 12th & 13th, and finally, the Gibsons Landing Fibre Arts Festival, which is gaining international recognition, with folks travelling from the US and Europe to attend workshops and take part in a festival that spans weaving and quilting to felting and dyeing, and even embraces wood and paper in the realm of "fibre".

With the Coast being only an hour and a half from downtown Vancouver, it's an easy day trip to come up, explore the beaches and woodland trails, and take in the rich diversity of art and craft events taking place all summer long.

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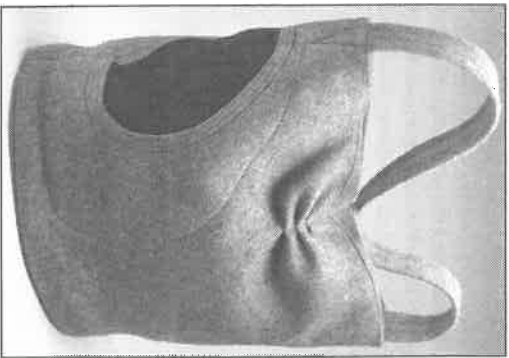
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Marilyn Lee – Recipient of BC Creative Achievement Award



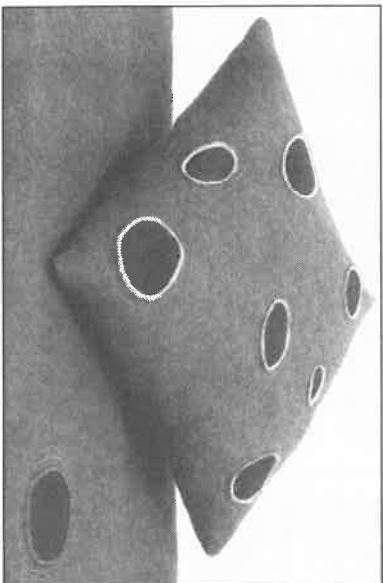
Marilyn Lee. Pebbles. Bag (2005): 100% commercial wool felt with a suede pocket detail. The lining is hand-dyed to match the stitching detail around the suede pocket.

By Ian Johnston

Marilyn Lee began her post-secondary education in art history and the classics and then opted for a tangible means of expression with studies in Textiles at Alberta College of Art and Design. After graduation she apprenticed with master kimono dyer Bill Morton, who studied in Japan for 15 years, developing knowledge of pattern development, stencil cutting and dyeing techniques using natural dyes. Almost immediately, she began working part-time in the fibre studio at Kootenay School of the Arts in Nelson. Once Marilyn gained her bearings in the town and school, she initiated her practice in the production of an up-scale line of textiles

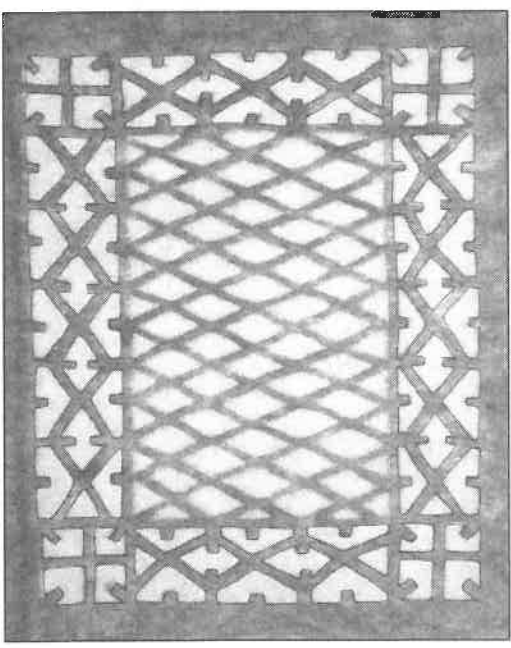
for the contemporary home. In 2005, under the name of MMLtextiles, she exhibited her pillows, throws and ottomans at the Studio North area of the Interior Design show in Toronto that features “the work of leading independent Canadian design studios and designer-makers of custom and limited-production furniture, glass, ceramics and textiles.” She has also presented her production work at the Circle Craft Christmas show for the last four years. All of this has supported the distribution of her work across Canada and the United States.

For ingenuity and creativity in her design work, Marilyn recently received the Creative Achievement Award. This \$5000 award is offered by the provincial government each year to five individuals who exhibit outstanding creativity in applied art and design. As with most designer-makers, Marilyn’s production work feeds her and supports the



Marilyn Lee. Pebble series (2004): 18” x 18” cushion and a 64” x 42” sofa throw. Hand-felted, and hand-dyed 100% wool with suede circular inserts.

one-of-kind work. The award will allow her to continue the work she began with her “Architectural Details” series shown last year at the Circle Craft Gallery on Granville Island. That work is about a closer examination of the pattern that we see and take for granted when presented in its original form. She has taken forms and patterns from architectural details, such as cast iron grates, cornices and carved friezes and has presented them as felted wall hangings. “By magnifying the pattern and changing the material from the original hard cast iron, stone, or wood medium to a soft felted object, the focus and sense



Marilyn Lee. Grate Pattern # 2 (2005): From the “Architectural Details” series of work. The grate pattern is a hand cut stencil from hand made wool paper, and then hand-felted and machine stitched to create dimension.

has shifted from its original intent”. In her production work, Marilyn allows the patterns of the architectural detail work to seep in. She magnifies them intensively as in the case of her “Pebbles” series pillows, throws and most recently handbags. She indicates that her preference is for designing the objects rather than the actual felting process. While most of the felt in her pillows is handmade Marilyn has been experimenting with industrially made

felts for her hand bags which offers a consistent durable textile for her to experiment with. A fascination with structure at many scales drives her to continuously push the boundaries of the material. What started as a fascination with colour and pattern has evolved to include an exploration of interesting juxtapositions of texture. All of this has been occurring while simultaneously paring down the visual elements resulting in her signature language of simple geometries. Marilyn describes her process and inspiration as beginning “in the dye pot” with the development of a varied palette that “ultimately leads to ideas for motif, pattern, design and texture.”

Prince George Pottery Guild hosts Inaugural Northern BC Clayfest



Joen Brunacu

Established in 1976, the Prince George Pottery Guild has a long, rich history of sharing opportunities, ideas and successes in clay. It is completely dependent on the hard work and commitment of its 50 plus members. Members of all skill levels form a co-operative group that generously volunteer their time and share the responsibilities of running and maintaining the studio facilities. These facilities include 9 wheels, 3 electric kilns, a gas kiln, a raku firing area, a pug mill, a slab roller, and 2 extruders, as well as space to mix and develop glazes.

The Guild has a member elected executive and board of directors and they are proud members of the Community Arts Council of Prince George and District and the BC Pottery Guild. They participate in many community activities such as the Studio 2880 Spring Arts Bazaar, the Prince George Folkfest, the CAC’s Christmas Studio Fair and others. As a public facility, they provide the opportunity for the community at large to explore clay, glazing and firing at various skill levels. They provide adult classes and occasional children’s classes throughout the year. The Guild also hosts small workshops, demonstration evenings, and six-week classes for interested participants. Workshop presenters have included most recently: Joen Brunacu from Nova Scotia, Peter Flanagan, Les Manning, Cathi Jefferson, as well as Vincent Massey and Robin Hopper.

The Prince George Pottery Guild is excited to be hosting its first biennial Northern BC Clayfest August 18 – 20, 2006. This will give northern BC clay artists an affordable opportunity to participate in advanced clay technique workshops featuring national and

international clay artists. Four renowned presenters will be providing demonstrations at Clayfest. These include Yasuo Terada of Japan, Laura van der Linde and Aaron Nelson from BC, and Jim Etzkorn from Alberta.

Yasuo Terada is a fourth-generation master potter who loves to share his knowledge. Anyone who has worked with Yasuo Terada can’t help but become intoxicated by his knowledge and passion. Jim Etzkorn teaches ceramics at Red Deer College, Mount Royal College and the City of Calgary and has taught at a host of institutes all over the world. Jim is a renowned studio potter producing functional and decorative vessels. His work has been inspired in part by classical icons from ancient China, Korea and Japan. Laura van der Linde, a dynamic and expressive artist working in Vancouver, was born in Johannesburg, South Africa surrounded by the intensities of urban living and riotous tropical abundance. Her work in clay through the last twenty years has been imbued with vivid and bold colour and design. Aaron Nelson is a fabulous young potter that impresses with his amazing ability to throw paper-thin pots with porcelain, the most challenging of all clays. Aaron will reveal his trade secrets and clever tips for creating the most exquisitely beautiful pots.

The Northern BC Clayfest will also include a Clayfest Showcase with a display of ceramic arts based on the theme “Our Northern Communities.” This is an opportunity for clay artists to showcase their work to their peers and fellow artisans as well as the public. Pieces will evoke something of the north or the northern lifestyle through the expression of the piece and/or the materials used. Showcase pieces will be displayed at various venues throughout northern BC. In addition, the Northern BC Clayfest will also include a wine and cheese welcome, a Marketplace, slideshows and more. Interested participants can find more information and sign up at www.pgpottery.ca/clayfest.

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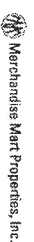
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Crafthouse Report

Crafthouse Manager



Crafthouse is 20 years young! On September 16th we are having a party all day until 8pm! Please join us from 6pm to 8pm for a celebratory toast to our next 20 years.

Members will receive a 20% discount all day. Bring your friends and they will receive a 15% discount all day. Everyone else will receive a 10% discount. We want to invite all of our past volunteers but have lost track of some of them. Please e-mail us at crafthouse@cabcc.net with your current contact info.

I am delighted to report that sales have so far been quite positive. We went through our usual roller coaster Spring where applying logic to our budgeted sales just didn't work. Numbers of people are up slightly over 2005, and sales are a whopping 31% better as of the end of April.

Recently we accepted framed paper quilts by Julie McIntyre, jewellery from WoodnotesSaberving, cards from Craig Milliken, dough ornaments from Leslie McGuffin, a huge papier maché bird (for our window) by Shelly Shaffer and the porcelain work of Liliach Lotian.

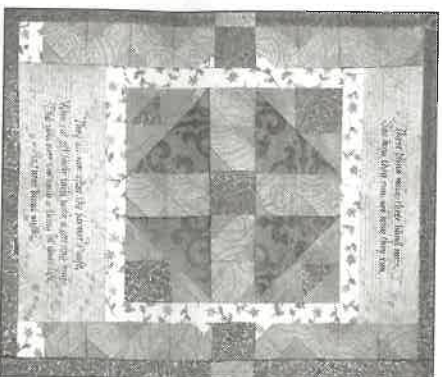
Julie McIntyre studied at The Banff Centre, Alberta in 1986 and received her BFA from Queens University, Ontario in 1987 with a major in printmaking. She has had solo shows in 14 public galleries in Canada and has participated in 18 international juried exhibitions to date. Her series of printed paper quilts collectively titled "Bedtime Stories" recently returned from Mississippi Valley Textile Museum and will travel to Campbell River & District Art Gallery this summer and Station House Gallery, Williams Lake in the fall. A selection of pages from her artist book of nursery rhymes and "place mat" quilts from this series will be featured at Crafthouse.

WoodnotesSaberving Jewellery features genuine, natural gemstones, expertly cut from the finest rough specimens available worldwide. Each piece is meticulously hand-fabricated without the use of molds or forms and is truly one-of-a-kind. Elegant sterling and gold settings celebrate the beauty of each gem. The jewellery is made in Creston, BC. Jim is the stone cutter and has apprenticed in a variety of lapidary techniques as well as having studied graphic arts. Taryn is a self-taught silversmith who crafts the settings.

Craig Milliken is a resident of Brandon, Manitoba. He grew up on a family farm where the love of different landscapes, prairie farmland and gardening led him to a career in landscape architecture. He produces two styles of cards: hand drawn leaves, and black and white landscape photography on metallic vellum.

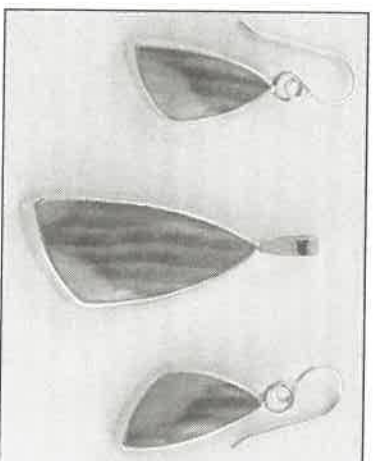
Leslie McGuffin has been a graphic designer since 2001 having previously had a legal career. Her ornaments are painted in the style of famous artists such as Pablo Picasso, Jim Dine and Jasper Johns.

Shelly Shaffer believes in working large, and her love of birds - their curiosity, composure and beauty propelled her to use them as her source of imagery. She starts off with rigorous anatomical observation and once she begins with the papier maché, she lets her imagination come into play. When deciding on how to paint the birds, she considers their origins and cultures. Colour, texture and pattern are elements of design that Shelly also strongly considers.



Julie McIntyre, Three Blind Mice. Paper quilt.

Liliach Lotian discovered ceramics by chance when considering graphic design as a study course. Her unglazed porcelain wall sconces adorn the wall behind the sales desk and are the subject of much admiration. As well, Liliach's eggcups were one of 43 winners of the 2006 Niche Award for design and craftsmanship offered by the Rosen Group, based in the USA. Twelve of these winners were

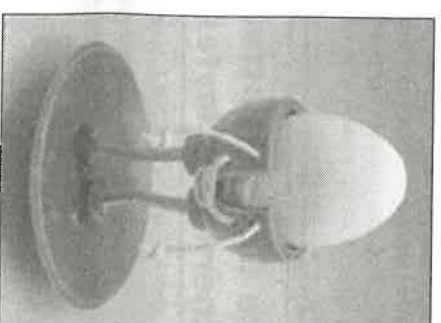


WoodnotesSaberving. Pendant and Earrings, Petrified Wood, 14 kt Gold.

from Canada and we also say "Congratulations" to member Judy Weedon for winning this award!

The June jeweller profile will feature **Riot Design** lampworked jewellery. Jennifer has a new tile press so we will be seeing square beads incorporated in rings, necklaces and bracelets as well as her unique marlini sticks. In July, we will profile the sterling silver bracelets and miniature vessels of **Madeleine Chisholm**.

Sadly our decision to place Crafthouse artist slides at the 5th Avenue Cinema has fallen by the wayside due to their decision to only feature art by Emily Carr Institute of Art and Design students. We are extremely disappointed with this decision especially as all the slides and preparation had been completed! However, since March, our display advertisements have been placed in the programs of The Arts Club Theatre, The Playhouse, The Stanley Theatre and the Gateway Theatre. Please watch for our advertisement in the program for the upcoming Jazz Festival in June and our rack card at both cruise ship terminals and at Tourism Vancouver.



Liliach Lotian, Chicken Legs Egg Cup. Philadelphia, Feb'06 - Niche Winner - Whimsical.

Applying for an Exhibition in Crafthouse Gallery

Presented Feb. 13th at the Alliance for Arts & Culture by Jane Kenyon, Gallery Committee Chair, Coralie Triance & Candace Thayer-Coe, Gallery Committee members and Calvin Taplay, Communications Coordinator.

Benefits of exhibiting at Crafthouse Gallery

- Crafthouse Gallery is one of the few exhibition spaces in BC dedicated to fine craft.
- Proposals will be accepted for work that hasn't been made yet.
- Group shows and shows combining various media are possible as long as the concept is strong.
- Innovative, cutting edge work is encouraged.

The Crafthouse Gallery space

- Visit the space and determine how your show will look
- The space is small and has natural light.
- Consider the size of your pieces and how they will fit in the space.
- Shelves, plinths, glass cases and picture rails are available. If you're going to alter the space, consult with the staff in advance.
- You can paint the space (allow time for this). Some of the best installations have involved painting the space. You can use the skylight to show work.
- Textile work is not good in summer months (the sun is hard on pieces). Windows are coated. They could be masked.

- Shelves are anchored with metal and can hold a lot of weight.

The application process

- Applications must be postmarked May 31st, 2006.
- A clear, thoughtful presentation is important.
- Submit current work. It shouldn't be more than 2 years old.
- Ask yourself the question, "Why am I working on this project?"
- The proposal must look like you have taken time.
- Write like you're telling the jury something they've never heard before.
- Typing is preferred; use spell check; proof-read it; get someone to type it for you if you can't type.
- If you can't write, get someone else to write for you.
- Have professional slides made - spend the money.
- Submit one actual piece.
- Be clear about what you're doing; if you're not clear, you'll run in to problems.
- A 3-D drawing or floor plan shows you have thought about the show; it doesn't have to be an expert drawing.
- **Educational materials**
- The Gallery has a mandate to educate the public about fine craft.
- The public wants to know how you do

what you do. It also helps the sales staff to understand the process so they can share it with potential buyers.

- Hands-on materials are very popular - sketchbook, tools, samples etc.
- This background information and material gives the public a personal connection to your work.
- Artist talks/slide presentations by the artists are strongly encouraged.
- A workshop/studio tour is possible (the CABC could help organize this).

The Gallery Committee

- The Gallery Committee is made up of supporters, buyers, craftspeople and guest jurors.
- Sometimes the Committee approaches people directly to apply for a show.
- On the day of the jury, there is: 1) a slide show; 2) the reading of proposals; 3) a look at the prices and then; 4) the slides are viewed again.

Once you are accepted

- An exhibition schedule is set. Your preferred month is not always possible.
- The strongest applicants get busiest months - July/August/September.
- From the time you are accepted there are two weeks to sign and agree to *Terms & Conditions* (this is reviewed yearly).
- The commission split is 55% for the artist, 45% for the CABC.

Crafthouse has switched to paid staff only, on weekends. We welcome **Gwen Murray** and **Coralie Triance** who will help customers on these busy days. Please remember that if you have no option but to deliver your work on a weekend, that our customers always have priority. On weekdays we welcome new volunteers **Bonnie Gale** whose energy and cheerful optimism has produced many a customer smile, and **Sharon Slutsky** a Shop Committee member. We say a renewed welcome to **Youran Kwon** who has moved from the weekend to a weekday. Sadly it is farewell to volunteers **Megan Chursinoff** and **Heather Bourne**. However both have offered to return if and when the need arises. Thank you both! I am really sad to bid farewell to **Atsuko Yoshimura** who has been with Crafthouse for five years. Atsuko has always worked calmly, unfalteringly and diligently every Sunday. Customers and craftspeople alike have expressed their pleasure at their dealings with her. We all wish her our very best for the future.

I heard recently in the shop: "This shop is gob-smackingly beautiful. I always come here to spend my money." This was from a customer who lives in Kingston, Ontario. She visits Vancouver annually and always stays in a hostel in the West End. She spent over \$500 in the shop. That's what I call having her priorities right!

- 6 months in advance you have your 1st meeting with the Communications Coordinator.
- 90 invitations are given to you to distribute on your own.
- You are required to provide an itemized price list.
- The installation takes place on the Tuesday and Wednesday before the opening.
- The shows end on the Sunday and are taken down on the Monday.
- The payment to artist is on the 15th following the month of the show

A few more details

- It is acceptable to join the CABC just to apply for a show
- If you are rejected, try other juries. This is only one jury, so don't give up.
- Artists are encouraged to be present at the Opening.
- You must wait two years between having another show at Crafthouse Gallery
- It is good to have a variation in your prices
- You need to let us know ASAP if you are going to make changes to your original exhibit plan.

For more information please contact Calvin Taplay, Communications Coordinator (604-687-6511).

Gallery Report

Communications Coordinator

"Between the Hand and the Loom"
Works by Kaija Rautiainen & Hanna Haapasalo

Exhibition:
June 1 - July 3

Opening Reception:
Thursday, June 1, 6 - 8pm

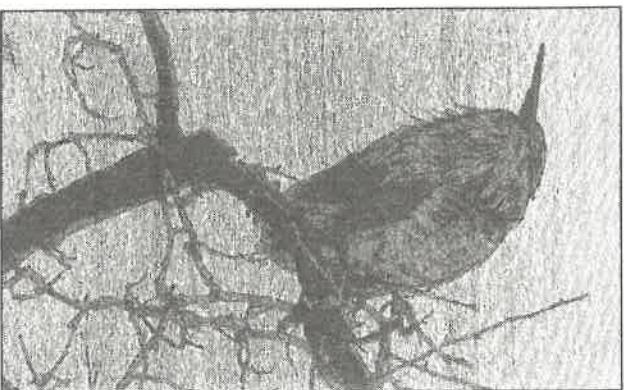
Artists' Talk:
Thursday, June 15, 7 - 8pm,
Carousel Theatre, 1411 Cartwright
St., Granville Island, Vancouver
Free Admission
Please register at 604-687-6511 or
email cabc@telus.net



Hanna Haapasalo



Kaija Rautiainen



Hanna Haapasalo. *Great Blue Heron*. 53 x 88 cm, Handwoven Jacquard Tapestry.

Photo: Ken Mayer Studios

For this exhibition, Kaija and Hanna create textiles woven on a computer assisted Jacquard loom. The purpose of the exhibit is to explore and share with the public the possibilities of new technology in hand weaving and to give exposure to cutting edge works in fibre. The pieces are mostly wall and window hangings with both abstract and realistic imagery drawn from nature.

In Jacquard weaving, the image and the structure are locked together and the relationship of the two affects the overall content. The understanding of the structure, materials and the scale is crucial before a visual idea can become art in fibre.



Kaija Rautiainen. *Birch Landscape*. Handwoven Jacquard Tapestry, 84 x 71 cm.

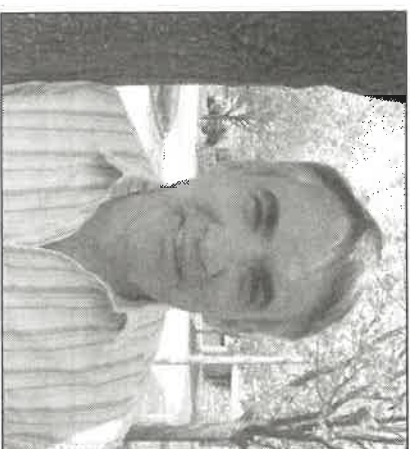
Photo: Ken Mayer Studios

Michael Babier, "Explorations of Nature and Process in Cabinet Making"

Exhibition:
July 6 - 30

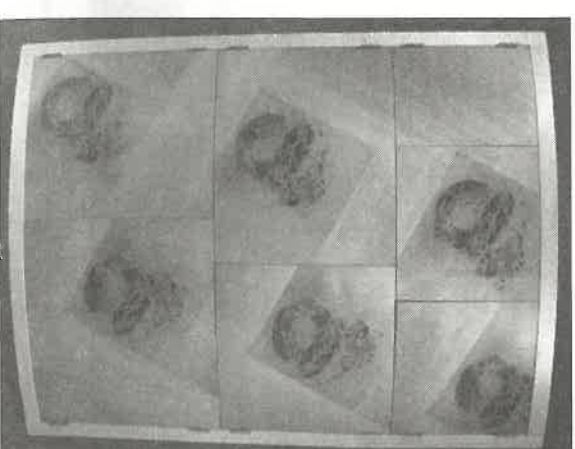
Opening Reception:
Thursday, July 6, 6 - 8pm

Artists' Talk:
Thursday, July 13, 7 - 8pm,
Carousel Theatre, 1411 Cartwright
St., Granville Island, Vancouver
Free Admission
Please register at 604-687-6511 or
email cabc@telus.net



Michael Babier

from scratch with one's "totally original ideas and forms" whereby wood is a basic material to shape, or form, how one sees fit. It has become more apparent that the cues or direction of the artistic expression can be found in the material itself. Michael has divided his explorations of wall cabinets into three "series." All cabinets are functional and all have one or more doors.



Michael Babier. *Pause*. 101 cm x 76 cm x 16 cm, Handmade Plywood of Arbours and Basswood, Sycamore solid.

For about 15 years, Michael has been interested in the idea that a storage cabinet might be an artefact in itself for display, as well as being a container to organise and keep specific collections of found artefacts or personal items. He has been interested in visual art for as long as he can remember. A cabinet offers tactile and physical involvement as well as emotional involvement by way of placing one's personal objects or collections in it. In woodworking (specifically cabinet making) it has been a tradition for over many centuries to select woods, often precious species, with a vast array of grain and pigment features. Sometimes nature's own design by way of the pattern provides the design interest such as colonial Virginia mahogany chests with repeating ribbon/flame figured rich mahogany drawer fronts or the same with early Nova Scotia slip matched Birdseye maple chests. In each case, the found plank of spectacular wood was so precious that it was painstakingly hand sawn into thin veneer and glued to a substrate of more common wood. Each drawer front then became a framed work of nature's art. In other places and times, valuable woods are more commonly used as just material for elaborate creative shapes, intricate geometric inlays or floral patterns. Michael has long struggled with the role of the natural "found" design and pattern features in wood verses designing

Bridget Catchpole, "As You Desire Me..."

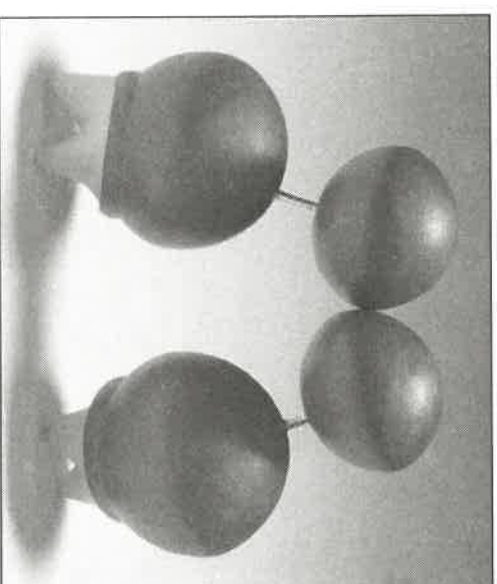
Exhibition:
August 3 -
September 3

Opening Reception:
Thursday, August 3, 6 - 8pm



Bridget Catchpole

Bridget's exhibit is a body of work that she has been researching and developing since 2003. Building on the themes of identity and culture, her wearable sculptures are a response to the limits of conformity and consumption, using humour and new materials in an aesthetic that parodies the colour, texture and bold forms found in communications design. Throwaway cosmetic containers are transformed and manipulated into prickly and bumpy amorphous shapes and then combined with repoussage and constructed sterling silver and 18 karat gold. Popular advertising falsely represents itself to mend the Western cultural dichotomy between physical and inner beauty. It appears to "remedy" our inner sense of well being through physical alterations. Thus, the physical garbage of the cosmetic containers are analogous to the throwing away of our natural beauty.



Bridget Catchpole. *Earrings*. Sterling silver and recycled plastic (1 1/2" x 3/4" diameter).

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CANADA DAY FESTIVITIES – Our Home and Creative Land

July 1st (10am - 6pm) will be a creative day to enjoy demonstrations of local crafts-people and some fun hands-on projects for the family. This day will feature lampwork glass beads by Alexx Cheng, paper marbling by Candace Thayer-Coe, knitting and quilting and much more. The fun takes

place in our side & backyard of our building down on Granville Island. We will be expanding "outside" and Canada Day marks the first of a series of demonstrations we hope to host outside our building throughout the summer. Anyone interested in doing demonstrations, please contact Yvonne.

Communications Committee Report

by Jen Hiebert, Committee member

The Communications Committee of the Crafts Association of BC is comprised of members, volunteers, a representative from the Board of Directors, and the Communications Coordinator. In the past, the Committee met quarterly to review and provide recommendations for the *Craft Contacts* newsletter, and the annual Craft Shows Guide. In 2005, we updated the committee's Terms of Reference to expand our purposes to include all means of communication by the CABC, including: broadcast email, website, media releases, and all printed publications.

One of the primary means of communication for the CABC, and by far one of the most popular, is our quarterly newsletter, *Craft Contacts*. This publication (which you are reading right now!) has been bringing craft-related articles and information to craftspeople in BC for 36 years. The Communications Committee provides direction for content and presentation, helps to solicit writers, and some of its members write articles as well. (We also come up with the "Workbench" questions - feel free to send us your ideas for questions if there are some burning in the back of your mind!)

Currently the Committee is focusing on revamping the website. With the goal of simplifying the design while keeping the information very accessible and easy to navigate, we hope to improve the effectiveness of this tool for CABC's communication.

As the CABC is a member service organization, we want to make sure that our website reflects the needs of our membership. In order to do so, we need your input! What kind of information and features would you like to see on the CABC's website? Please send an email to Calvin Taplay by June 30, cabcc@telus.net, listing your top 5 priorities for the CABC website (highest priority first), along with any suggestions or ideas you may have for the site.

As always, we are looking for those keepers with great ideas to join us on the Committee! If any of what we do is of interest to you, especially if you have web experience, the Communications Committee may be just the place for you. Contact CABC for more information at 604-687-6511.

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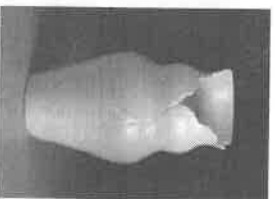
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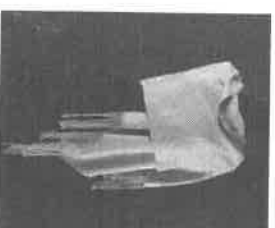


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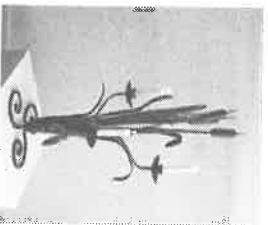
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Book Review

Studio Ceramics in Canada, 1920-2005, by Gail Crawford, (in Association with the Gardiner Museum of Ceramic Art), 2005 ISBN: 0-86492-428-3

Book Review
by Rachelle Chinnery

Gail Crawford's initial vision for this book was that it be "a substantial documentation of makers, their objects and the issues confronting them." As a cultural historian, Crawford subsequently realized the importance of roots and origins in current studio practice. Given both the vast expanse of the country, and the extreme diversity of practices, Crawford's resulting survey of **Studio Ceramics in Canada** was an ambitious academic undertaking.

Canada is a country of a mere 32 million inhabitants in a territory spanning six time zones and 9,976,140 sq km, the second largest country by area in the world.

Crawford's research took her from east to west and northward collecting the information necessary to piece together a unified history, and accurate profile, of Canadian ceramic practices. Her travels took her to guild offices, private homes and art galleries, as well as educational institutions with collections of work, archival material and personal correspondence written by and for ceramists. Six full years of collecting photographs, conversing with potters, collectors, gallery owners, and guild directors resulted in this history finally being told. It is the first comprehensive survey of Canadian studio ceramics ever assembled.

Crawford's animated writing style lends this history book the literary qualities of a novel.

Filled with lively personal anecdotes, each chapter tells the richly detailed stories of pioneer clay communities all across the country. Tying into international movements and trends over the course of eighty-five years, Crawford weaves Canadian ceramists into a worldwide cultural context.

The book is divided into geographically defined chapters. For example, there are four east coast provinces, but Crawford has grouped them into *The Atlantic Region*. The center-most provinces of Manitoba and Saskatchewan are grouped together. And *The Far North*, which consists of the Northwest Territories, the Yukon, and Canada's most recently created territory of Nunavut, which is predominantly First Nations Inuit. Sufficient commonality of early teachers, shared technologies and resources, as well as geographical proximity, are the basis for these categories.

The first chapter, *Shaping the Legacy*, gives an overview of the entire survey. Similar starting points for all the clay communities consist of individual ceramists struggling with early technology and rudimentary materials. Crawford identifies important early teachers such as the Swedish born Axel Ebring (dubbed 'the mad potter' because of his eccentric and unique lifestyle), who set up a rural studio in the 1920s. She also documents early Canadian involvement in international forums such as the Paris International Exhibition of Arts and Crafts in 1937. Tracing the emergence of clubs and guilds from the time of the Great Depression, Crawford exposes the commitment to excellence in craft early in the history of this country not yet 140 years old.

understated, so the contrast between the smooth interior and the sculpted exterior becomes the focus. Ane Christensen presented silver bowls that seemed formed by geological time. They were entitled "dented," yet that doesn't describe how their forms seemed to have evolved around something. He begins with a single sheet of metal and finds that the rigour of not adding or removing any of it forces his imagination to adapt. Frances Brennan's piece was a human-sized grid of metal entwined with countless filaments of stainless wire. They reminded me of hair that had been pulled out, with a small, flat section at the end as the root. Together they formed an electric, sparking surface.

Curiously, in every artist's statement, the craftspeople stressed how function was of the utmost importance. Suzuki wrote that even if the object was not functional "functional form gives the viewer a path into interpreting them." Intellectually, I could grasp this and yet I was somehow disappointed. The works mostly seemed to be designed for the eye – and by extension, the camera. They were not meant to enter a person's life through touch/function. Since my own work might well fall into this category, I had to stop and consider why it bothered me. The works were exquisitely made and presented. There was innovative imagination and respectful exploration of a traditional medium. Perhaps I was thinking about Bruce Metcalf's concern that craft should not yearn to become modernist sculpture. All this continues to float around, unresolved, in my woolly brain.

We looked through the Crafts Council shop on our way out. There was a stunning selection of books and catalogues on every aspect of craft. Yet there were only a few works for sale – rarified objects with enormous price tags. Again, I had to contain an almost resentful response. Craft seemed entirely out of reach for someone of my means. I have a whole new appreciation for Crafthouse. There I can admire the knockout expensive

Photographs throughout the book speak volumes for the nature of early ceramic practice as well as its progression over time. One black and white photo from 1938 is of a cluster of bisque pottery, ranging from covered urns to squat teapots, arranged on the wooden steps of an Atlantic Canadian stone house. The steps are flanked by broadly smiling, matronly women in aprons, and three grinning nuns in habits. Photos taken in the 70s reveal an evolution with young demonstrating teachers surrounded by even younger throngs of attentive students, both male and female, who would later fan out to become working artists and accomplished teachers.

Crawford cites Quebec ceramist Léopold Foulon where he claims, "We can assert that there is no Canadian style per se, even if there are unquestionably authentic Canadian ceramics." Throughout the book the social and physical makeup of the country underpin the development of its ceramic culture. "A jumble of influences, from geography and regional differences to the multi-cultural complexion of our society, has ensured that Canadian clay artists at the beginning of the twenty-first century represent a wide range of idioms, techniques, and sensibilities. Our ceramic character was formed initially by earlier generations of pioneers – teachers, potters, curators, educators, geologists, technologists, and administrators, some far-sighted, others tenacious – all of them contributing to the evolution of the ceramic arts in Canada."¹

Adding to Crawford's narrative is a list of established ceramists working at the time of publication. Another thirteen pages of endnotes further complement the book's histori-

pieces and yet find a range of works – with equal integrity and presence – that I can afford and cherish.

As a footnote, in Bath and Cheltenham, we encountered bronze public sculptures by Sophie Ryder. One was of a fox piggybacking

a hare, the other of a hare and minotaur sitting on a park bench. They have a great presence, as if they exist in a different timesphere than the parade of tourists. They have interesting surfaces and are supremely touchable. Was I looking at art or craft.....see www.sophieryder.com

En Voyage - A Visit to the British Crafts Council Gallery



Sophie Ryder: *The Hare and the Minotaur*. In the public plaza at Cheltenham, England.

by Bettina Matzkun

In October 2005, I fulfilled a promise to my 23-year-old daughter and took her to England. It was the first visit for both of us and our plans included crawling through every sort of museum and gallery. Fortunately, they mostly have free admission – the prices in London are enough to bring on a panic attack. One of the galleries I was especially looking forward to visiting was the British Crafts Council. I imagined something on a grander scale than Crafthouse and eagerly emerged from the Tube station with one eye on the street numbers and one on the map.

The gallery presented a show of award-winning metal work from across Britain. The first thing to greet visitors was a flat-screen video with images moving across its face. Hardly haptic, I thought. The show featured Junko Mori – a Japanese metal artist based in Liverpool, whose wall of steel and silver forms looked like an invasion of fantastic sea creatures. Their dense centres expanded into flat or wiry tentacles. Some were a matte black and others a bright, polished silver. Hiroshi Suzuki – also from Japan and working in the UK, makes silver vessels that have a rippled surface. The form is strong and

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

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Announcements

If you know of an upcoming Call for Entry, Exhibition, or Funding opportunity, contact Calvin Taplay at ccabc@telus.net. Call for Entry, Exhibition, and Funding announcements are free, space permitting.

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

Calls for Entry

Deadline: June 15, 2006. Outside the Box: Innovative & Original Furniture Forms in Alberta. A survey exhibition of innovative and creative furniture forms in all mediums open to all craftspeople, designers, architects, etc. Contact: Joanne Hamel, Alberta Craft Council, 10186 - 106 Street, Edmonton, AB, T5J 1H4, 1-800-488-6611, ext. 221, acc@albertacraft.ab.ca.

Deadline: June 16, 2006. The Bombay Sapphire Prize is an international design award of 20,000 Pounds to spotlight contemporary glass and to reward the creativity and expertise of artists, designers and architects working with glass. The Bombay Sapphire Foundation, 58 Queen Anne Street, London, W6 8HW, Great Britain, www.bombaysapphireprize.com.

Deadline: July 25, 2006. 4th annual wearable art competition to be held Sept.-Oct. 2006 at the Port Moody Arts Centre. For info on categories and entry forms go to: www.pmoartcentre.bc.ca.

Deadline: September 15, 2006. The Toronto Sculpture Garden accepts proposals throughout the year of innovative contemporary sculpture installations. Info: Rina Greer, Toronto Sculpture Garden, 38 Avenue Road, Suite 713, Toronto, ON, M5R 2C2, 416-515-9658, Fax: 416-515-9655, e-mail: rg@sympati-co.ca, www.torontosculpturegarden.com.

Deadline: September 15, 2006. The Chilliwack Artists Association invites all artists to submit slides, prints or CDs of recent work in any medium for consideration in the 2007 Exhibition year. Contact: Marilyn Goodridge, 5255 Rockwood Place, Chilliwack, BC, V2R 5M9, 604-824-0563, cutearsymana@hotmail.com.

Deadline: May 1 & October 1. The Truck Gallery in Calgary welcomes submissions from artists, collectives and collaborations in all mediums. Truck Contemporary Art in Calgary, The Grain Exchange (lower level), 815 First Street SW, Calgary, AB, T2P 1N3, 403-261-7702, fax: 403-264-7737, info@truck.ca, www.truck.ca.

Deadline: October 31, 2006. Common Thread - Seventh Juried FibreExhibition held February 23 - March 4, 2007. For info: Common Thread Fibre Exhibition, c/o Oakville Museum, 8 Navy Street, Oakville, On, L6J 2Y5, worldofthreads@yahoo.ca, <http://WorldofThreads2007.cadrelan.com>.

Deadline: June 14, 2007. The Cup and Saucer Exhibition - Potters and ceramists around the world are invited to send in 1 cup & saucer to the biggest exhibition in the world. The cup and saucer have to be hand-made from clay. The piece need not be functional. Prizes up to 500 Pounds will be awarded to the best

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3 cups and saucers in the show. Bruno&Fiona, The Shambles, Market Place, Shipston-on-Strour, Warwickshire, England, CV36 4AG, 01608 663809, info@whereifellinlovegallery.com, www.whereifellinlovegallery.com.

Exhibitions

Until June 3, 2006. Going Green - This exhibition includes work that involves recycled, reclaimed, found or sustainable materials and makes an environmental or related social/ political statement. Opening reception: Saturday, April 22, 2-4. Alberta Craft Council Gallery and Shop, 10186-106 St., Edmonton, AB, T5J 1H4, 780-488-6611, fax: 1-780-488-8855, www.albertacraft.ab.ca.

Until June 25, 2006. Canada's ethnically diverse family is celebrated in this quilt featuring an extraordinary array of materials and compelling designs. Esther Bryan started the project in the fall of 1998. The quilt includes textile art pieces from 263 main aboriginal and world nationalities found within Canada. Surrey Art Gallery, 13750 - 88 Avenue (in Bear Creek Park), Surrey, BC, V3W 3L1, 604-501-5566, fax 604- 501-5581, artgallery@surrey.ca, www.arts.surrey.ca.

Until June 25, 2006. Dance of Pattern - Curated by Patricia Bentley. Textiles speak in a language of patterns, a language that is used by cultures worldwide. Textile Museum of Canada, 55 Centre Avenue, Toronto, ON, M5G 2H5, 416-599-5321, fax: 416-599-2911, info@textilemuseum.ca, www.textilemuseum.ca.

Until June 25, 2006. Wild Life. The Grand National Quilt Exhibition 2006 celebrates the concept of "wild" as experienced in nature and the untamed life of our urban landscapes. Kitchenier-Waterloo Art Gallery, Located within the Centre in The Square, 101 Queen Street North, Kitchenier, ON, N2H 6P7, 519-579-5860, Fax: 519-578-0740, mail@kwag.on.ca, www.kwag.on.ca.

Until September 4, 2006. Persian Steel: The Tanavoli Collection - This exhibition is dedicated to the collection of Persian steel objects gathered over the last thirty years by the Iranian sculptor, Parviz Tanavoli, and tells the story of traditional life in pre-modern Iran. Vancouver Museum, 1100 Chestnut Street, Vancouver, BC, Canada, V6J 3J9, 604-736-4431, fax. 604-736-5417, www.vanmuseum.bc.ca.

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

May 9 - June 4, 2006. Capilano College Textile Graduation Exhibit -This is a group exhibition featuring a variety of textile art by the graduation class of 2006. Opening reception Tuesday May 9, 7-9 pm. Seymour Art Gallery, 4360 Gallant Avenue, North Vancouver, BC, V7G 1L2, 604-924-1378. Fax: 604-924-3786, www.seymourartgallery.com/

May 17 - June 18, 2006. Personal Choices - Features a selection of quilted wall hangings made by members of the Almonte Crazy Quilters. Opening reception. Tea with the Quilters! May 17 at 2 pm. Mississippi Valley Textile Museum, 3 Rosamond Street East, P.O. Box 784, Almonte, ON, K0A 1A0, 613-256-3754, fax: 613-256-1307, textile@magna.ca, www.textilemuseum.mississippimills.com

May 18 - June 11, 2006. The Quiet Landscape - the work of Margaret Vant Erve, an Ottawa artist well known for her exquisite embroidered landscapes. fibreEssence Gallery, 3210 Dunbar Street, Vancouver, BC, V6S 2B7, 604-738-1282, www.fibreEssence.ca.

May 25 - June 13, 2006. Wood Invitational - Davoud Khosravi's extraordinary wooden vessels lead a group of twelve talented wood artists. Opening reception: Thursday, May 25, 5:30 to 7:30 pm. Artists present: The Guild Shop, Ontario Crafts Council, 118 Cumberland St. (Yorkville), Toronto, ON, 416-921-1721, fax: 416-921-3688, theguildshop@craft.on.ca, www.craft.on.ca.

June 1 - July 3, 2006. Kaija Rautainen /Hanna Haapasalo, "Between the Hand and the Loom". Opening Reception: Thursday, June 1, 2006, 6-8pm. Handwoven art textiles created on a computer-assisted jacquard loom. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

June 1 - 26, 2006. "Specimen Collections" - Stephanie Craig, Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, fax: 604-669-5627, generalinfo@bcpotters.com, www.bcpotters.com.

June 12 - July 31, 2006. "In the Summertime" - Each year the Dawson Creek Art Gallery features the work of members of the South Peace Art Society. This exhibition features 60 local painters, fabric artists, woodworkers, potters, metal workers, and sculptors. Dawson Creek Art Gallery, 101 - 816 Alaska Avenue, Dawson Creek, BC, V1G 4T6, 250-782-2601, fax: 250-782-8801.

June 15 - July 18, 2006. Weavings by Yoriko Oki - an exhibition of the woven works of one of the gallery members. Opening reception June 18, 1-4 pm. fibreEssence Gallery, 3210 Dunbar Street, Vancouver, BC, V6S 2B7, 604-738-1282, www.fibreEssence.ca.

June 23 - July 10, 2006. The Carvings of Joseph Shugslak - Inuit carver Joseph Shugslak of Gioa Haven, Nunavut has been carving for thirty years. His exquisitely detailed sculptures are instantly recognizable. Opening reception: Thursday, June 23, 5:30 to 7:30 pm. The Guild Shop, Ontario Crafts Council, 118 Cumberland St. (Yorkville), Toronto, ON, 416-921-1721, fax: 416-921-3688, theguildshop@craft.on.ca, www.craft.on.ca.

June 29 - July 31, 2006. "Colours In Fire" - Geoff Searle, Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, fax: 604-669-5627, generalinfo@bcpotters.com, www.bcpotters.com.

July 6-30, 2006. Michael Babier, "Explorations of Nature and Process in Cabinet Making" Opening Reception: Thursday, July 6, 2006, 6-8 pm. A collection of wall cabinet compositions that explores the relationship between design decisions and wood patterns found in nature. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

July 7 - August 1, 2006. Sandy Dougal. Wood. Burls are the medium the artist has chosen to use. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, Fax: 604-669-8585, email.shop@circlecrafft.net, www.circlecrafft.net.

July 9 - July 22, 2006. Legacies in Sculpture - Annual exhibition by Sculptor's Society of BC presenting works in bronze, marble, concrete and wood. Pendulum Gallery, HSBG Building, 885 West Georgia, Vancouver, BC, V6C 3E8, 604-250-9682, www.pendulumgallery.bc.ca.

July 13 - August 1, 2006. Glass Invitational - Michael Hoffmann's elegantly blown glass-work leads a collection of work by twelve of Canada's top glass artists. Opening reception: Thursday, July 13, 5:30 to 7:30 pm. Artists present: The Guild Shop, Ontario Crafts Council, 118 Cumberland St. (Yorkville), Toronto, ON, 416-921-1721, fax: 416-921-3688, theguildshop@craft.on.ca, www.craft.on.ca.

August 1 - 31, 2006. Where Are We Going - various painting media and papier maché sculptures. Place des Arts, 1120 Brunette Avenue, Coquitlam, BC, V3K 1G2, 604-664-1636, fax: 604-664-1658, info@placedesarts.ca, www.placedesarts.ca.

August 1 - 31, 2006. The Shape of Things To Come - Art quilts. Place des Arts, 1120 Brunette Avenue, Coquitlam, BC, V3K 1G2, 604-664-1636, fax: 604-664-1658, info@placedesarts.ca, www.placedesarts.ca.

August 3 - September 3, 2006. Bridgeet Catchpole, "As You Desire Me..." Opening Reception: Thursday, August 3, 2006, 6-8pm. Transforms glamour advertising and packaging using traditional techniques and recycled materials with humour that parodies the bold forms found in communication design. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

August 3 - September4, 2006. Gordon Hutchens - tha Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, fax: 604-669-5627, generalinfo@bcpotters.com, www.bcpotters.com.

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August 4 - September 5, 2006. Lisa Samphire. Glass. The pieces are influenced from repeated patterns found in Middle Eastern textiles, butterfly wings and the paintings and buildings by Hundertwasser. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, Fax: 604-669-8585, email:shop@circecraft.net, www.circecraft.net.

August 10 - 29, 2006. Treasures from North of 60 - The Guild Shop hosts an exhibition of work from the Nunavut Arctic College's Jewellery and Metalwork program. Opening reception: Thursday, August 10, 5:30 to 7:30 pm. The Guild Shop, Ontario Crafts Council, 118 Cumberland St. (Yorkville), Toronto, ON, 416-921-1721, fax: 416-921-3688, theguildshop@craft.on.ca, www.craft.on.ca.

August 13 - September 2, 2006. Breakfast Lunch or Dinner - A Circle Craft exhibition of Ceramics, textiles, wood, glass and metal objects exhibited in a number of 'table settings' suggestive of dining for different ethnic cuisines. Pendulum Gallery, HSBC Building, 885 West Georgia, Vancouver, BC, V6C 3E8, 604-250-9682, www.pendulum-gallery.bc.ca.

August 16 - 20, 2006. This year's Festival theme is Our Fibre Arts Heritage — Coast to Coast to Coast. There will be a wide range of fibre arts, including basketry, dyeing, knitting, quilting, needle arts, paper arts, rug hooking, spinning, weaving, and woodwork-ing. Fibre Arts Festival, PO Box 1754, Gibsons Landing, BC, Canada, V0N 1V0, 604-740-1229, fax: 604-886-9200, info@gibsonslandingfibrearts.com, www.gibsonslandingfibrearts.com.

September 3 - September 23, 2006. Re-identification - Touting showcase of contemporary printmaking from Holland, Japan and Canada. Hosted by Malaspina Printmakers. Pendulum Gallery, HSBC Building, 885 West Georgia, Vancouver, BC, V6C 3E8, 604-250-9682, www.pendulumgallery.bc.ca.

September 5 - 30, 2006. Exploration - Chris Waugh, glass and composite metal leaf. Also, Art Feats - Suite E Figurative Group, various 2 and 3D media Place des Arts, 1120 Brunette Avenue, Coquitlam, BC, V3K 1G2, 604-664-1636, fax: 604-664-1658, info@placedesarts.ca, www.placedesarts.ca.

September 7 - October 2, 2006. "A Sting In The Tail" - Clive Tucker. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, fax: 604-669-5627, generalinfo@bcpotters.com, www.bcpotters.com.

September 7 - October 1, 2006. Sylvie Roussel-Janssens, "Light Sculptures". Opening Reception: Thursday, September 7, 2006, 6-8 pm. Welded wire and fabric creations create theatre on walls with their magical glow. Calvin Tapley, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

September 8 - October 3, 2006. Suzanne Nairne, Jewellery. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, Fax: 604-669-8585, email:shop@circecraft.net, www.circecraft.net.

October 3 - 28, 2006. Baskets With Attitude. Place des Arts, 1120 Brunette Avenue, Coquitlam, BC, V3K 1G2, 604-664-1636, fax: 604-664-1658, info@placedesarts.ca, www.placedesarts.ca.

October 5 - 29, 2006. Jane Kenyon, "Red-Listed/Handle with Care". Opening Reception: Thursday, October 5, 2006, 6-8 pm. An exhibition of small, 3-dimensional shrouds for endangered species in Canada, which can be handled and opened by the viewers. Calvin Tapley, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

October 5 - 30, 2006. "Ceramic Musical Instruments" - Keith Lehman, Ron Robb and

Jimmy Whitehead. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, fax: 604-669-5627, generalinfo@bcpotters.com, www.bcpotters.com.

October 6 - 31, 2006. Christmas Market Preview. This exhibition will highlight a selection of exhibitor's work that will be part of the Annual Christmas Craft Market taking place November 8 - 12, 2006 under the sails and the Vancouver Convention and Exhibition Centre. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, Fax: 604-669-8585, email:shop@circecraft.net, www.circecraft.net.

October 7 - 9, 2006. Gabriola Island Thanksgiving Studio Tour. Visit 50+ artists' studio locations and meet and buy from 90+ artists. Media types include fibre arts, glass-works, paintings, photography, leatherwork, woodwork, sculpture, jewellery, and more. Festival Gabriola Society, 9 - 575 North Road, Gabriola Island, BC, V0R 1X0, 250-247-7409, festivalgabriola@shaw.ca, www.festivalgabriola.ca.

November 1, 2006 - January 28, 2007. Fibre Expressions - Elements. A fibre art exhibition with the "Elements" as its theme. "Elements" to be interpreted by the artist as they wish. Opening reception: Saturday November 4, 2:30-4:30 pm. Mississippi Valley Textile Museum, 3 Rosamond Street East, P.O. Box 784, Almonte, ON, K0A 1A0, 613-256-3754, fax: 613-256-1307, textile@magna.ca, www.textilemuseum.mississippinilis.com

November 2-26, 2006. Linda Doherty, "A Dozen Roses". Opening Reception: Thursday, November 2, 2006, 6-8 pm. A ceramic exhibition of new work starting "the bud vase". Calvin Tapley, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

November 2 - 27, 2006. Jay Madenman - thea. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, fax: 604-669-5627, generalinfo@bcpotters.com, www.bcpotters.com.

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

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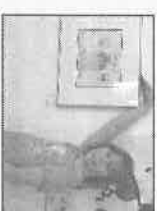
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November 28 - December 22, 2006. The Light Fantastic - Peter Jackson, metal, glass, and crystal. Place des Arts, 1120 Brunette Avenue, Coquitlam, BC, V3K 1G2, 604-664-1636, fax: 604-664-1658, info@placedesarts.ca, www.placedesarts.ca.

Funding

Deadline: June 30, 2006. Nina Krieger, VADA Coordinator, Contemporary Art Gallery - Visual Arts Development Awards. The Award offers opportunities for exploration in new techniques or processes to emerging or mid-career visual artists and artisans from all cultures who are working in traditional or contemporary media or technique. Amount: \$3,000 to \$5,000. Contact: Nina Krieger, VADA Coordinator, Contemporary Art Gallery, 555 Nelson Street, Vancouver, BC, V6B 6R5, 604-681-2700, vada@contemporaryartgallery.ca, www.vada-awards.org.

Deadline: June 30, 2006. 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, 403-289-0100, stici@ucalgary.ca, www.aacs.ucalgary.ca/~stici/.

Deadline: August 2, Ongoing. Elizabeth Greenshields Foundation - Grant. The purpose of the Foundation is to aid artists in the early stages of their careers. (Painting, drawing, printmaking, sculpture.) Amount: \$12,500. Contact: Elizabeth Greenshields Foundation, 1814 Sherbrooke Street West, Suite 1, Montreal, QC, H3H 1E4, 514-937-9225, 514-937-0141, greenshields@bellnet.ca.

Deadline: August 11, ongoing. 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, Ex. 231, 519-746-6396, robert@canadianclayandglass.ca, www.canadianclayandglass.ca.

Deadline: August 11, 2006. Robert Achtemichuk, Canadian Clay&Glass Gallery - Winifred Shantz Award for Ceramists. Presented annually to an emerging potter or clay sculptor as an award for achievement and an investment in the future. Amount: \$10,000. Contact: Robert Achtemichuk, Canadian Clay&Glass Gallery, 25 Caroline Street N., Waterloo, ON, N2L 2Y5, 510-746-1882, ext.231, 519-746-6396, robert@canadianclayandglass.ca, www.canadianclayandglass.ca.

QUANTUM ACCOUNTING SERVICES

Bookkeeping and Accounting for the Self-Employed

Personal Income Taxes
Self-Employed/Artists/Craftspeople

Here's what one of your fellow members, Louise M. Jackson, had to say:

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

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

Deadline: September 15, ongoing. 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, 5th Prov Govt, Victoria, BC, V8W 9W3, 250-356-1718, www.bcatscouncil.ca.

Deadline: October 1, ongoing. 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 4 or 5 projects. Contact: Office of Cultural Affairs, City of Vancouver, 453 West 12 Ave., Vancouver, BC, V5Y 1V4, 604-871-6002, bryan.newson@vancouver.ca, www.vancouver.ca.

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

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

and promote the public enjoyment of the visual arts. Amount: Up to about \$15,000. Contact: Canada Council for the Arts, P.O. Box 1047, 350 Albert Street, Ottawa, ON, K1P 5V8, 1-800-263-5588 or 613-566-4414, ext:5268, 613-566-4332, www.canadacouncil.ca.

Craft Shows

Isawwassen Ferry Terminal Craft Market, Lonsdale Quay Farmers Markets, Ambleside Farmers Markets, VanDusen Wearable Art Show & Food, VanDusen Christmas Home Décor Show and Food Market, 19th Annual Christmas Craft Market. For further info on these shows contact: Lyn Hainstock, 604-739-9002, email: info@artisanmarkets.ca, www.artisanmarkets.ca.

Bowen Island Summer Market, Snug Cove, Bowen Island.
Tel: 604-947-0640 / 604-228-4368 email: schedhome@telus.net. This is a SMALL outdoor craft market held every Saturday and Sunday from mid-June to Labour Day. Fantastic location, off the boardwalk overlooking Howe Sound. Juried. Market hours: 10 am to 4:30 pm.

ATTENTION CRAFTERS - Now is the time to sign up for: NANAIMO PROFESSIONAL CRAFT FAIR, 2300 Bowen Rd., Beban Park Centre, November 3, 4, & 5, 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.

Join the Crafts Association of British Columbia

benefits of membership:

- * Sales opportunities, Crafthouse shop
- * Exhibition opportunities, Crafthouse gallery
- * Craft Contacts quarterly newsletter
- * Craft Shows publication
- * Workshops & lectures
- * Scholarship & award opportunities
- * www.cdbc.net website
- * Regular broadcast emails
- * CABC Resource Centre
- * Commissions & referrals
- * Mastercard & Visa merchant discounts
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- * 10% discount in Crafthouse shop
- * Access to CABC's provincial & national network

Methods of Payment:

- ☐ Cheque ☐ Visa
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Exp. Date _____
Signature _____

- Membership Fee (Price with GST)*:**
☐ Regular \$58.00 (\$62.06)
☐ Senior \$38.00 (\$40.66)
(Proof of Senior [65 years of age] status required. Provide a photocopy of your Gold Care Card or birth certificate)
☐ Student \$28.00 (\$29.96)
(Proof of fulltime student attendance required. Provide a photocopy of your student ID.)
☐ Friends of Craft \$75.00 (\$80.25)

NAME _____
COMPANY _____
ADDRESS _____
CITY _____ PROVINCE / STATE _____
POSTAL CODE / ZIP _____ TEL _____
FAX _____ EMAIL _____

*Please note the GST changes on July 1st from 7% to 6%

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

Lisa Jabbusch
Customer Service Representative
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CALL FOR SUBMISSIONS



CRAFT FAIR

The Roundhouse Community Arts & Recreation Centre invites local artists and craftspeople to participate in the seventh annual **Urban Artisans Juried Craft Fair, Nov. 18 & 19**. Submissions accepted on Sept. 8 & 9. Jurying will be completed Sept. 15. Application forms available at the Roundhouse front desk or at www.roundhouse.ca. **Yaletown's Finest Craft Fair!**

More info contact:
urbanartisans@roundhouse.ca
or call 604-713-1811



604 980 8900
pccrass@shaw.ca

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