

# Craft CONTACTS

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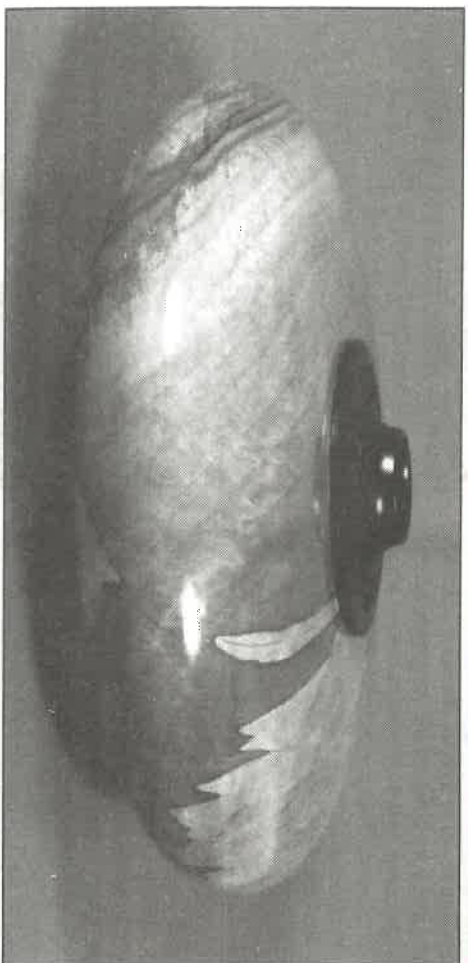
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**The Crafts Association of  
British Columbia is a network  
of craft professionals  
dedicated to the development  
of excellence in crafts.**

## MEMBER PROFILE

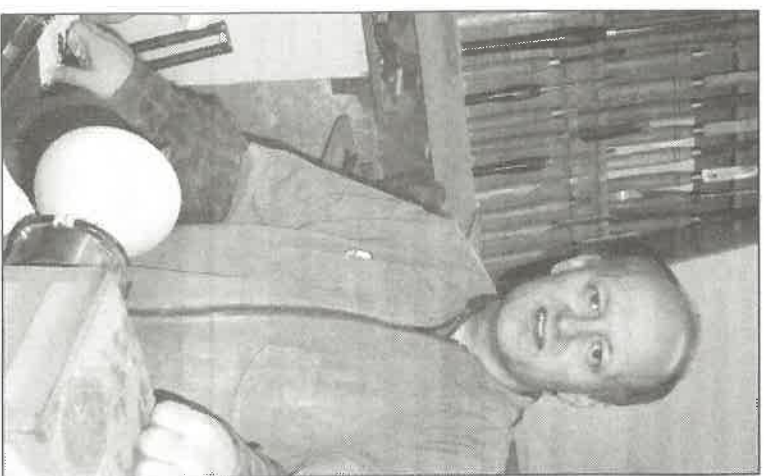
### Larry Stevenson



Spalted Vessel

by Bettina Matzkuhn

Larry Stevenson's basement is inhabited by wooden forms in various states of completion. Rounds that look like cheese with waxed edges, vessels with cryptic numbers on them, polished pieces ready for sale all populate shelves and worktables. Stevenson says he has worked in wood for almost 30 years, beginning with making his own furniture. Only in the last five years has he felt the creative side really emerge from the long investment in learning technique.



Larry Stevenson

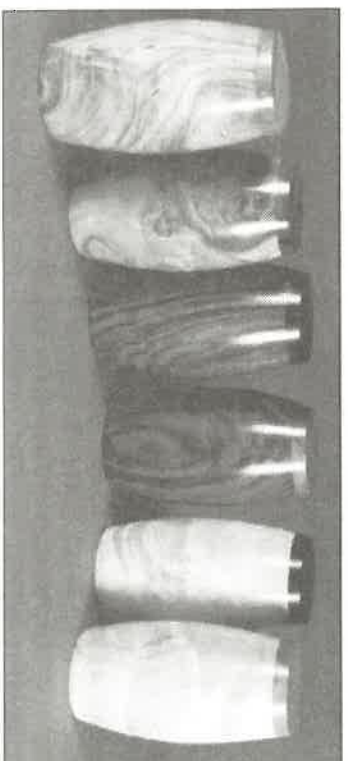
Stevenson stresses that being a member of the Greater Vancouver Woodturner's Guild has been essential in encouraging his fascination with wood. Having regular meetings and fellow members to share expertise and enthusiasm remains a touchstone for developing his work. Through the Guild, he has been able to take work-shops and learn from visiting instructors.

them to reach the Jenny Craig miracle of losing about half their weight and then stabilizing – often becoming somewhat oval as the grain exerts its pull within the shape. Then he will turn them again into finished forms. The transformation is not only from heft to feather light, but also from rough to silken.

Some of the vessels develop enormous cracks as they dry. Stevenson keeps some of them, seeing them as metaphors or possibilities he might pursue. Others with which he has felt dissatisfied become test panels for textures and colour. He has been experimenting with using copper paint on textured wood as a band of contrast. In parts, it is as green as the roof of the Hotel Vancouver; in others it is mottled and metallic. In some, it has bled into the wood he wants left plain and he keeps tinkering until the technique and sequence works for him.

Stevenson makes his living as a biomedical electronics technologist and began by getting his electrician's ticket. He cites a talented family – including a designer, a quiltmaker, and a poet – as giving him an appreciation for the creative endeavour, yet felt he was the techno-geek of the family. He has long admired the technical precision of the patternmaking trade, wooden forms made to cast everything from mag wheels to engines to military equipment. He also makes forms out of laminated wood for testing cuffs for medical work – another oblique variation on minimal shape. Yet the pursuit of his own creative vision has resulted in both gratification and frustration.

"I can make things until the cows come home, but marketing is another story," he admits in a refrain familiar to many crafts-people. Stevenson has sold work at craft markets, but feels overwhelmed by the common expectation that everything should



Salt & Pepper Shakers

Stevenson is inspired by the classic forms of Southwestern native ceramics and blown glass vessels, but also by a minimalist aesthetic. Sometimes, he feels his works get lost in exhibits or competitions because of this understatement, but he remains compelled by it. A form against a line, dark beside light, shine against matte.

In his basement shop, Stevenson sketches out sections of logs, describing how the grain of the tree must be considered and cut before it is suitable for turning. He turns vessels on his lathe when the wood is still quite wet. (Using kiln-dried wood, he says, is like working with old bread crusts.) He points to the ceiling and floor that bear spattered stripes like the ones that adorn one's back when riding a bicycle without fenders on a rainy day. After the initial turning, he leaves them to dry, weighing them often and writing the dates and weight on each one. He waits for

cost about \$20. He refers to this as becoming "Ikeazed." Despite putting an effort into producing educational material to accompany his work, he is often stopped in his tracks by questions such as "Can I put dirt and a plant in this?" Even more confounding are those who grasp the amount of time invested in the work, but who say "Why would you spend so much time doing this?" These are the same people who wouldn't think of challenging someone regarding how much TV they watch. How we establish value as a culture is a question that preoccupies him. Still, Stevenson is buoyed by customers who repeatedly buy work. The revelations found within the process and materials are rewarding and ever-changing.

## 2004 Crafthouse Gallery Exhibitions at a Glance

February 6 - March 1, Jane Kenyon, "Fragments." A series of textile pieces based on historic textiles using modern materials and modern methods. Opening reception: February 5.

March 5 - 29, Debra Slent, "All Dressed Up." This is a series of figures in motion, built in clay. The embellished or carved clothing using landscapes, or narratives, informs the viewer about their passages. Opening reception: March 4.

April 2 - May 3, Heather Jane Wilson, "Crowning Glories: Contemporary Tiaras." A collection of headgear incorporating both traditional and surprising materials and techniques. Opening reception: April 1.

May 7 - 31, Asian Heritage Month. Opening reception: May 6.

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

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

August 6 - 30, Erin Dolman, Peter Kiss, Cynthia Lyman, Charles O'Neill, Nicola Prinsen, Kalja Rautanen, Naoko Takenouchi, and Nancy Walker, "Corvidae: A Murder of Crows." A group exhibition extolling the intelligence of the crow. Organized by Jo Darts. Opening reception: August 5.

September 3 - 27, 2004, Mary Bentley, Hilde Gerson Award Winner Exhibit. Opening reception: September 2.

October 1 - November 1, Kate Battle, Nicole Duxins, Simone Myren, Gina Page, Terry Rutherford, and Keith Valentine, "The Passionate Book." An exhibition of BC book artists, passionate about the handmade book, that explores the interplay between image, text, structure, and content. Opening reception: September 30.

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

December 2004 "Packages." An annual CABC fundraiser.

All Openings: 6 - 8 pm



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### President's Message

As always, the busyness of preparation for, and survival of, the holiday craft season means another year has come to a close, and a new one stretches out in front of us. Of course, as you read this, the season has passed, and 2004 has well begun. I hope that the holidays were successful, restful, safe, and happy for all of you.

Once again this December, we had another successful "Surprise Packages" holiday fundraiser, thanks to a great deal of generosity from our members, whose donated craft pieces totaled over \$18,000 in value. The raffle prizes were drawn at our event at Crafthouse on December 4, and the Silent Auction continued in the Gallery until December 21. This annual event has continued to grow and raise more money for the organization, though, after this year's financial challenges, this unfortunately is just not enough. So the Board has spearheaded two new fundraising initiatives. Firstly, the CABC Yard Sale raised over \$1,000 on a rainy Saturday in October (just think of what we



Jen Hiebert

can raise holding it in the spring/summer - start collecting your gently used household items now). Secondly, a member appeal, was initiated in December. At the time this was written, we had already received a number of financial donations from our members, only days after the letters were sent out! Thank you so much for all of your generosity. Every little bit assists the CABC.

2003 was a year of many rewards, but also many challenges. Due to a number of

### Executive Director's Message

Doing more with less has become a way of life at the CABC. Expenses have gone up - rent, insurance, bank charges, etc. - while revenue has gone down. With slower shop sales and lower interest earned through our Vancouver Foundation Endowment Fund, staying on the black side of the ledger has been challenging. To help deal with the situation, staff benefits were lowered in 2003 and staffing was reduced. After a year of cutting and trimming the budget at every turn, and feeling as though we were finally getting a handle on things, we were hit with some bad news this fall. BC Gaming cut our funding by 40%. This body will no longer fund our Gallery program, deeming it a "commercial enterprise," and it has eliminated support for our Education program as well, calling it "professional development" and not eligible for funding under a new set of guidelines. We have appealed the decision and will receive the results within days.

The membership has been extremely supportive through all of this. The fine craft donations for "Surprise Packages" and the tremendous response to our membership donation appeal has been phenomenal. We know that as a group, we will get through these tough times and stay strong as an organization.

We are developing various strategies to increase shop sales, such as carrying a greater variety of lower-priced items than we have in the past, monitoring and maximizing sales in specific areas of the shop, conducting a customer survey, and meeting with other Granville Island craft retailers on a regular basis to share ideas and knowledge. Additionally, a group consisting of customers, craftspeople, and our Shop Committee will meet for a "brainstorming" session in January, with the goal of gaining new ideas for the shop and insight into the public's perception of this CABC program.

Our Trade Routes application for federal government investment in the Buyers Market of American Craft (BMAC) initiative was approved, and eleven craftspeople were successfully juried into the February 2004 show. However, with the CABC's fragile financial situation and reports of slow sales at the July BMAC show, the CABC Board made the difficult decision to withdraw our application from the show. Since our organization would be responsible for funding 25% of the venture, it was too risky



Heather O'Hagan

to attempt involvement at this time. The Buyers Market organizers were most impressed by the "fine work" presented in our application and disappointed that we declined participation. They very much want us to be involved in future shows. Once our financial situation stabilizes, and given the continuation of the Trade Routes program, we will try again.

Fortunately, the Department of Canadian Heritage is allowing us to use the funding for educational workshops related to "Export Readiness." We're engaging Helen Sebelius and Lou Lynn (coordinators of the highly successful "Beyond Borders" craft marketing conference) to design and deliver the workshops this coming March. This newsletter contains all the information you need in order to register for the workshops. Alternatively, check our website at [www.cabc.net](http://www.cabc.net).

Highlights of the Canadian Crafts Federation (CCF) meeting this past October included a preliminary presentation on the CCF-commissioned *Profile and Development Strategy for Craft in Canada*. This report will provide a profile of the craft sector in Canada, with the objective of developing a Canadian craft sector strategy. Another CCF project which is underway deals with CCF governance issues and how our national organization might run more effectively. To this end, a consultant has been appointed to meet with each Canadian craft council in mid-January. The Territory of Nunavut joined the CCF this year, leaving only the Northwest Territories left to join. The Celebration of Craft 2006 has been changed to 2007. Most members felt that with such a major cross-country undertaking, more time was needed for planning.

A new Education Group has been formed at the CABC to assist with the production of lectures and workshops. As a result, the

circumstances, our revenue for Crafthouse was less than anticipated (economic downturn, fewer tourists this summer, SARS). Also, a significant portion of our BC Gaming grant was not approved, though this is currently in the appeal process. As such, our financial situation is less than pleasant. The Board, members, volunteers, and especially staff, have been working very hard to reduce expenses and increase revenue for the organization, and with careful planning, an increased focus on fundraising, and our dedicated (and growing) team of volunteers, we will take the challenges of 2003 and turn them into rewards in 2004. We have lots of plans and programs for the coming year, and we are doing all that we can to ensure that they are brought to the membership and the public in an effective and financially responsible way.

Tacoma Glass Museum trip that we had hoped to conduct last year is now being coordinated and will likely occur in May. If you're interested in joining us for that day trip, you have plenty of time to get your passports, US health insurance, etc., in order. We sent out a broadcast e-mail in November asking members to share their talents and expertise with other members. As a result, this spring, Janet Helm will be offering a session on wholesaling your craft to corporate buyers, and Rachelle Chinney will talk about grant writing for craftspeople.

The CABC has been asked to jury the Filberg Festival again this coming March. Like last year, nine CABC members will travel to Comox to jury over 300 craft items. With the assistance of the CABC, the Festival organizers are developing application guidelines for a new biennial scholarship to be offered to a deserving craftsperson starting some time in 2005.

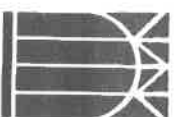
Unfortunately, the CABC will not be able to offer the Grace Cameron Rogers Award this year. The award is tied to interest earned from a designated fund, but with such low returns in recent years, we have had to discontinue the practice of "topping it up" through operating funds. We like to offer at least \$1,000, but with low interest rates as they are, the award for this year would have been \$334.

Welcome to all our new volunteers: Peggy Wu who is helping in administration; Justyna Krol who is helping with the website and has joined our Education Group; Stephanie Rosloski who has been working on the production of the Craft Shows Guide 2004; Deushka Timmer, Kay Lin, and Brenda Chapman who are volunteering in Crafthouse; and Tracey Lynch who helped with fundraising. We are planning a major "clean-up" in the office on Feb. 2nd and 3rd. If you'd like to roll up your sleeves and volunteer a few hours on those days, please call me at 604-687-6511.

The CABC says goodbye and best wishes to Crafthouse Assistant and potter Sandra Ramos, who has moved to Pender Harbour. Sandra will continue with the organization in the capacity of newsletter designer.

Thanks to all the volunteers, Board members, and staff who worked so hard in 2003.

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



Granville Island



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

Please send all comments and/or letters to the Editor, Calvin Taplay, [calvin@taplay@cabc.net](mailto:calvin@taplay@cabc.net).

#### LAST MINUTE UPDATE!!!

BC Gaming has reversed its decision. We won our appeal and are now awaiting news on how much funding we can expect.

Heather O'Hagan

## Craft: Observations from a Rural Perspective

by Peter Shaughnessy

Having chosen to live and work as an artist in a tiny and remote community, I have come to appreciate the symmetry between the challenges and the rewards that a remote lifestyle provides. And there is in fact a balance. I have often thought (just briefly) that my wife and I might move "closer in." Things would surely be much easier. But always, in retrospect, the balance is tipped decidedly in favour of continuing to live and work in our remote mountain valley. Here's why:

Our community, Tatlayoko Lake, sits in a cleft on the lee side of the Coast Range about halfway between Williams Lake and Bella Coola. The centre of the community is the village of Tatla Lake, about 30 km by gravel road from my home. Tatla Lake consists of a gas station/store/post office, a health clinic, Tatla Lake School (40 students from K-10), and a restaurant/inn. The greater metro area has about 350 full-time residents within a 160 km diameter. (For more about my community: [www.chilcoth.bc.ca](http://www.chilcoth.bc.ca)) Like other small communities around BC, the economy is quite limited, with few full-time jobs. Most people make a living through government jobs (the school and the clinic), ranching, back-country tourism, or by odd-jobbing. My "day job" as a construction contractor and cabinet maker is intermittent, and relies on a slow but steady flow of people who have discovered the beauty and wilderness flavour of the area and choose to build here.

In preparing for this article, I have spoken to craftspeople/artists within my own community and others living in similar remote settings (Stuart Simpson of Athin). These are a few of the common themes I have heard: the importance of the natural environment for inspiration, the importance of the Internet for marketing, the difficulties created by distance, and the lack of one-on-one social interaction with peers.

The challenges? The root of the greatest challenge is created by distance: distance from my home to an urban centre, to the doctor, to the hardware store, to the theatre, to the library, etc. This challenge affects my craft business in two discrete ways. First are the actual physical difficulties of acquiring raw materials, marketing the work, and the cost of transportation. Second is the distinct lack of social interaction. More on these two points later.

To put the distance into perspective, our home is 275 km from the nearest town and 900 km from a major urban centre (Vancouver). A portion of this distance is on lightly maintained gravel roads. Day-long treks that include the doctor, the dentist, getting the truck serviced, groceries, building supplies, and the library are carefully planned in advance. There is no such thing as a quick trip to the grocery store for that special ingredient needed for a favourite recipe. If we run out of milk, well... then we are out of milk. An evening out for dinner and theatre is rare and cherished. I felt much better when Stuart informed me that for him, Vancouver is three days one way and his route passes, in part, through the Yukon.

Tools to deal with the physical remoteness are few. An obvious tool is mail order and I use it extensively to get supplies. That doesn't always work though. For example, I have not yet been satisfied with mail order wood purchases. I must personally dig through the lumber pile to pick the right boards. The extra costs of transporting my finished work and attending show openings are a fact of life, but are mitigated somewhat by the lower cost of living in rural areas.

To deal with the social isolation, I have all of the tools that other artists have with one important exception: face-to-face, one-on-one, and group interaction with other artists and

their work. Similar to most artists, I keep in touch with the (outside) craft world chiefly through e-mail, telephone, and various news media including *Craft Contacts*, magazines, and newspaper articles. The missing ingredient in a remote setting is personal interaction, and I do not believe that there is an adequate alternative. Occasional trips to cities such as Vancouver or Calgary are whirlwind tours of new and favourite galleries, the big libraries, and of course at least one meal at a sushi bar. I crave exhibition openings, theatre performances, alternative film festivals, workshops and educational events, art courses, and participation in craft groups.

What about the rewards of this lifestyle for an artist? Foremost in my mind are the tremendous natural surroundings that I am immersed in. Much of the inspiration for my work directly results from this environment. The landscape, the flora and fauna, and the wilderness flavour of my home have formed a large part of the foundation of who I am, and therefore heavily influence my work. This factor alone offsets all of the disadvantages listed above. Then there is the sense of community and the slower pace of life that pervades this community. As Stuart said, "The largely relaxed lifestyle [of a remote community] is conducive to creativity." I concur.

In 1988, when my family arrived in this community, business opportunities were limited by the lack of phone service. When telephone lines arrived two years later, what was shaping up to be an impossible business situation suddenly seemed workable. Then, six years ago, the Internet arrived in the form of a local government-funded ISP, which allowed toll-free dial-up access. Although line speeds are extremely slow (1 Mb can take up to half an hour to send or receive) and the service frequently disconnects for no reason, I still feel fortunate to have any access at all. Since then, business opportunities for this community have blossomed, and the residents have clearly taken advantage of them. It would not surprise me if this community had the highest per capita concentration of entrepreneurs in British Columbia. Many of these entrepreneurs are artists and craftspeople.

The Internet has become an integral and essential part of my business and I believe it is the key element to my future success. The importance of the Internet was reiterated to me by Stuart, a CABC member and rural woodworker who has taken on the challenge of running a craft business in a remote community. Stuart's website, which he uses as a virtual portfolio, has become his main marketing tool, along with e-mail.

Of course these challenges and rewards, while not unique to artists living in remote areas, tend to be exaggerated by the distances. For example, emerging artists must go through a learning process involving how to approach galleries, determining their price point, etc. Their local market is an obvious starting point before expending the energy and resources needed to tackle distant markets. For artists living and working in a remote setting, there is little or nothing in the way of a local market. I have found, and other rural artists have told me, that if there is a local market the work tends to be devalued. Of course, the rewards are enhanced also. For example, my wife and I love backpacking in the mountains behind the house. The solitude of spending five days in the mountains without seeing another human is priceless.

Those great gatherings of people we call cities provide many wonderful things and can be very inspiring. But somehow I know that my wife and I would implead living in a city for any length of time. The challenges of living and working in a remote setting can be viewed as either obstacles or opportunities. I stand firmly on the side of opportunity.

Thanks to Stuart Simpson for his time for telephone interviews.

## Entering International Exhibitions

by Mary Fox

Last September, after hearing that I had a piece in an exhibition related to the "53rd International Competition of Contemporary Ceramics" in Faenza, Italy, Calvin Taplay contacted me to ask if I would write about my experiences with international competitions. To date, I have entered only two such competitions so my experience is limited, but I'm more than happy to share what I have learned. I decided to begin entering international competitions as a way of getting some exposure for my work outside of Canada and to help prepare myself for exhibiting and selling in Europe. There are many competitions that one can enter in my field (ceramics), but as I had decided to only enter those without an entrance fee, the list was shortened considerably. No entrance fee is important to me for two reasons. Any organization, including less than stellar ones, can end up making a great deal of money charging for every entry and there can be many hundred entries. I find this hard to swallow. Also, it generally costs the artist a fair bit to ship work to the venue and you may also be responsible for return of the work. This can really add up. Competition regulations vary quite a bit in terms of the application process, judging, prizes, coverage of costs, etc. It is important to obtain and read the relevant paperwork and ensure that all requirements are completed in a thorough manner. The Faenza competition literature stated the following was required: "special entry form...together with a curriculum of the artist, eventual critical dossiers and slides of the works which are being submitted...." The application should be accompanied by three 24x36 mm slides in 5x5 glassless mounts for each of the works...photographed from different angles against a neutral background...." I sent the following: a) the completed entry form which included identifying information about myself, brief

information about each piece (size, materials, technique, value in Euros), and the method I had chosen for return of work; b) three slides of each piece, photographed and mounted as per instructions; c) curriculum vitae, biography, artist statement; d) detailed information pertaining to the development of the works being submitted. I subscribe to *Ceramics Monthly* and find it has very good coverage of upcoming international competitions. Every craft discipline has its own journals, websites, newsletters, etc.

That post competitions. You just follow these lists and see which events are of interest to you based on your own criteria. Having decided to enter a competition, it is necessary to choose which piece or pieces to enter. I find it hardest when only a single piece is required as was the case with the "2002 Sidney Myer International Ceramics Award" held at the Shepparton Art Gallery in Australia. I submitted a chalice and was pleased it was accepted: you just never know... For a single entry, I choose a piece that I most want the world to see at that point in time and that is representative of works I would like to exhibit should a suitable gallery approach me. Many ceramic competitions call for up to three entries, with three slides required of each entry. I usually have a shot taken of each side of a vessel and a detail shot to show more of the surface of a piece. I choose pieces that show my skills in as many ways as possible. For the competition in Faenza, I entered a rock-based chalice (two different mediums), a tripod chalice (wheel thrown and hand built), and a vase (thrown in 2 parts). The vase was chosen in this instance. I was further honoured when the Museo Internazionale delle Ceramiche requested that my vase become part of their permanent collection when the exhibition closed. The thought of one of my vases being studied by future generations is very gratifying and I hope to have the honour of representing Canadian ceramic artists in other international exhibitions in the future.

## CABC Member Wins International Inventors Competition

by Diana Breti



Deborah Loxam-Kohl

Nelson fibre artist Deborah Loxam-Kohl is a winner of the 2003 Collegiate Inventors Competition. Her design for a felting machine that makes three-dimensional forms was awarded a \$15,000 prize in the Undergraduate category.

The Collegiate Inventors Competition is an international competition for science, engineering, mathematics, and technology projects leading to inventions that can be patented. Loxam-Kohl travelled to New York City in October to present her invention to a panel of judges. She is the first artist to win in the competition.

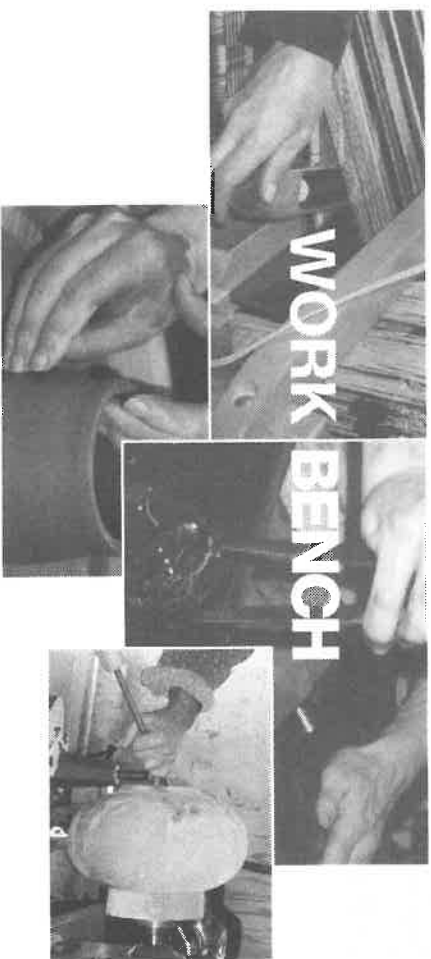
In 2001, Loxam-Kohl applied for the Grace Cameron Rogers Scholarship to develop a technique for making three-dimensional

felted objects. She was awarded the scholarship and enrolled in the Alberta College of Art and Design. It was at ACAD that her experimentation expanded into the design and construction of a felting machine.

Although there are industrial felting machines that produce flat material, Loxam-Kohl wanted to develop an automated method to produce a three-dimensional felted object without cutting and stitching. Her design is a drum mill powered by a motor. A wool-batting wrapped form is placed in the drum with loose objects that bounce off the form, providing further agitation. Loxam-Kohl experimented with different materials to find the right sort of loose objects for the process, but rubber balls were too soft, triangles of wood became swollen and cracked, and chunks of plastic cutting board were too rigid. Finally, she found an object that had just the right combination of pliability and durability—a hockey puck. Using pucks cut into suitable shapes, the machine creates a thick-walled, three-dimensional form made of superior quality felt, able to maintain its form without the use of stiffeners.

Some of Loxam-Kohl's work was displayed in the Crafthouse Gallery in February, 2003 in an exhibition titled "Cell Division: Felted Explorations." She is now spending her time investigating industrial applications for the felting machine, such as stereo speaker cones, acoustic tiles, filters, and the garment industry.





*We asked: Do you have a "day job" and how does it contribute to, or conflict with, producing your craft?*

#### Lorne Gray, Vancouver

I am an artist/blacksmith, and I am lucky enough to work as a blacksmithing demonstrator at the Burnaby Village Museum. I get paid to practice my craft and talk about it to the public. It is a no-lose situation. If it is a slow day, I can do a lot of blacksmithing, which I love to do. If it is a busy day, I get to talk to a lot of different people about blacksmithing, which I also love to do. It keeps me energized to constantly interact with people who are curious and interested in the craft. The greatest payoff, however, has got to be when the schoolchildren come in. To see the awe and wonder on their faces as I heat up and pound out the metal gives me a great sense of satisfaction. Because blacksmithing nearly died as a craft, it is natural for smiths to tend to promote it a bit. This job is the perfect pulpit from which to preach and look for converts. This job also is a great base from which to run a smithing business. It gives you some income and practice time, but since it's seasonal, you have time to run a craft business as well. At least one other smith at the Museum has done it. It's one of the few jobs I've seen that really blends well with a crafter lifestyle.

#### Laura Gavini, Vancouver

As a freelance artist, I have lots of day jobs. One of them is working as a background performer for film and TV productions filmed in Vancouver. Some days it is easy money and some days I earn every penny... in blood. On the easy days I have long periods of down time where I need to occupy

myself. Luckily my craft is very portable and I can sometimes bring a small kit of projects with me to work on. It helps me escape from the madness of the set. Someone inevitably asks "Hey, what are you working on?" and then I give them a card and invite them to one of my upcoming sales. So it's been great for making contacts. This job pays my bills and helps me afford supplies and pay for workshops. On the hard days, when I am lying in the mud as an airplane crash victim, this is what I tell myself and somehow I make it through.

#### Julie Kemble, North Vancouver

Yes! I am blessed to have a day job (instructor at Kwantlen University College) that I love because it is intellectually challenging and stimulating and provides a wonderful complement to my passion for designing jewelry. Of most importance, it provides me with a comfortable income which allows me to subsidize my business expenses without having to take a small business loan. Since I don't have the financial burden of having to live solely off the income of my craft, I can afford to do only one-of-a-kind art pieces that are satisfying to me in the context of my own personal creative challenges and, therefore, do not necessarily fit into the mediocre standards of a popular marketplace. In other words, I can do whatever pleases me creatively. Compared to years ago, when I felt some pressure to secure a minor income from my then-passion for surface design, my more recent status as one who is securely employed is wonderfully liberating. Furthermore, my day job allows me the flexibility that I need to design and fabricate beautiful things and market them successfully even though maintaining a healthy balance around Christmas time, for example, can be somewhat tenuous.

## member kudos

**Mary Bentley** recently won the first annual HGA/Interweave Press Teach-It-Forward Grant, "for individual instructors who bring new people to the craft of weaving through innovative ideas and teaching methods. The goal of this joint effort by HGA and Interweave Press is to support and honour those who are devoted to sharing with others the skills we cherish." Mary is a founding member and currently teaches workshops at Foxglove Fibre Arts on Bowen Island. She teaches throughout North America and is offering a workshop and two seminars at Convergence 2004, to be held in Denver, Colorado in June 2004.

**Janet Helm** of Pitt Meadows has been selected as one of Business in Vancouver's "Forty under Forty" winners (December 24, 2003 issue). "I am always inspired by the artisans I work with and am happy to be able to promote their work and passion," she says. "I love explaining to our clients how their gift was created just for them, last touched by the artist who made them, and how special it is for them to give and the recipients to receive."

This image of a rooster by **Gillian McMillan** appeared in the 'Gallery' section of *Ceramic Review: The International Magazine of Ceramic Art and Craft*, Nov/Dec 2003, edition #204.



**Gillian McMillan, "Rooster", 2003, ONNITHIKOS, Gallery of BC Ceramics**

Ceramic artist **Kathryn O'Regan** of Delta spent the first half of 2003 in New Zealand and Australia, where she was invited to speak and conduct workshops. The subsequent tour, which included an artist residency at the University of Tasmania, attracted the attention of the BC Arts Council who provided a generous grant to complete the five-month project. The Victorian Ceramics Group featured her as one of their pre-conference speakers for the Ignition International Conference held in Bendigo, April 2003. Her workshop demonstration at the Canberra School of Art (Australian National University) was videotaped for distribution to their Distance Education Program students. Her six-week residency at

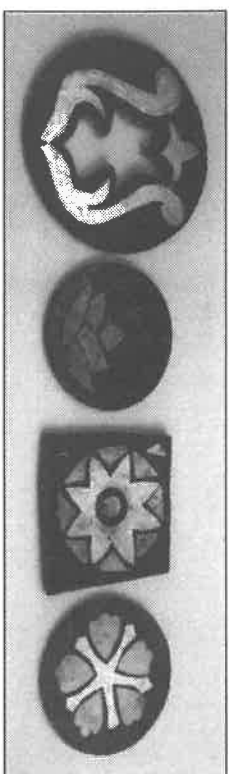
### Report From 2003 Grace Cameron Rogers Award Winner: Karen Marita Jones

Dear CABc,

Thank you so much for awarding me the Grace Cameron Rogers Scholarship to study damascene inlay (gold and silver inlay on steel) in Mendocino, California this past summer! Here's how the week went.

Mendocino is a quaint little former fishing village perched on a cliff a few hours north of San Francisco. Its vine-covered, whitewashed Victorian buildings now house many art and craft galleries, upscale restaurants, and bed-and-breakfasts. It is the perfect artist's retreat for an urbanite like myself! The Mendocino Art Center itself is a slightly ramshackle collection of weathered wooden buildings arranged around a large patio and sculpture garden. It's a friendly, unpretentious sort of place that gives workshops in various arts and crafts.

We started the week looking at some of the work of our teacher, Bruce Clark. Bruce is professor of jewelry and metals at a university in the Southwest (Arizona maybe?). He showed us slides of buckles, disc-shaped bangles, and small sculptures made of blackened steel with glinting gold patterns on the surface. He also showed us a book of damascene pieces from 17th-century Spain, which showed the perfection and



**Damascene samples by Karin Marita Jones: steel, fine silver, fine gold**

grace that can be achieved with this technique. These vases, bowls, and armour embellished with arabesques, geometric patterns, and intertwining vines in gold and silver took my breath away!

Damascene inlay is done by creating a cross-hatch pattern over the entire surface of the steel, and then hammering thin sheets of a softer metal onto it. Gold, silver, copper, or even aluminum can be used. When you hammer it, the inlay metal sinks into the texture, where it is held by the cross hatches. Bruce's method of creating this texture is by using a small chisel and chasing hammer to beat hundreds of little marks into the steel. He then uses a brass punch with a flat end to hammer the foil onto the surface. After the foil is attached, a flat, polished hammer is used to "planish" (smooth out) the surface.

After a few tries, I was thoroughly frustrated! The foil kept tearing, exposing the blackened steel where I didn't want it to, and no matter

how much I planished, I couldn't get rid of the deep chisel marks. I asked Bruce how I could achieve the smooth, refined look of the work from Spain, and he told me not to aim too high and set myself up for disappointment. This, of course, infuriated me! I hadn't come all this way to stick a few random chunks of gold foil onto a sloppy-looking piece of rough steel! I had come to challenge myself and learn to do this technique the way the craftsmen in Spain have been practicing it for centuries.

Well, luckily Mr. Clark had brought along a promotional video from a company in Toledo, Spain, which produces damascene pieces in the traditional way. It showed a craftsman using a sharp knife to draw parallel lines across the surface of the steel, then turning it several times to create the cross-hatch. This created a shallower, more uniform pattern than the chisel method. I happened to have a small utility knife on hand (the kind where you break off the end when it gets dull), and decided to try using that. The mild steel we were using was surprisingly soft, and the little knife seemed to do the trick. I wasn't sure if this shallow texture would hold the gold foil, but much to my relief, it did! With a bit of practice, and using slightly thicker foil to prevent tearing, I might be able to do some intricate patterns after all.

Despite my little frustrations, I managed to learn a lot in that week in Mendocino. I learned that working with steel is easier than I thought; it can be cut, soldered, and

annealed in a basic jeweller's workshop, blackened with a torch, and fixed with oil to prevent rust. (Those Spanish craftsmen heat the piece gently, and then use a piece of stale bread to rub some olive oil onto the surface!) I learned techniques for rolling out and annealing very thin foil. One trick for annealing is to roll up the foil and heat it inside a piece of copper pipe. And, lastly, I learned what a pain in the neck I am as a student to always be questioning and contradicting the teacher!

Anyone wishing to try this technique will find a good description of the Japanese version in Opi Untracht's *Jewelry Concepts and Technology*, page 313, followed by a brief paragraph about the Toledo method. You are also welcome to call me with any questions at 604-669-9855. I will be experimenting a bit more with damascene after the Christmas craziness is over, so look for some finished pieces in the new year!

the world have been selected for this international competition, which boasts a first prize of AU\$15,000.

Riot Designs jeweller **Jennifer Broeska** has been selected to exhibit her silver and glass bead jewellery at the Art Resources Gallery in St. Paul, MN from November 15 to December 31. She will also have her jewellery featured in two upcoming books by Lark Books: "500 Glass Beads," which features glass bead artists from across North America, and "1000 Rings," which displays 1000 unique rings by North American artists.

**Anna Clark** of Rossland has had her jewellery accepted into the 2003 Itami International Craft Exhibition, which will tour to three cities in Japan. Anna's piece is a brooch in acrylic, fine silver, 18k gold, and coloured pencil.

## CABC welcomes the

### following new members:

● Chi Cheng Lee ● Alesha Davies ● Bryan Fair ● Erick James ● Jennifer James ● Melanie Lewis ● Ilianna Mandel ● Elia Mishkis ● Caroline Scagel ● Yukiko Shiina ● Larry Stevenson ● Nadia Tikhonova ● Sibylle von Baes ● Blair Maugh ● Iona Wheatley ●

## CABC thanks the following renewing members:

● Vancouver Guild of Fabric Arts ● Greater Victoria Public Library ● Mark Anderson ● Rosalind Ayimer ● Mary Bentley ● Dominique Brechault ● Jeff Burnette ● Lorna Cammaert ● Brenda Chapman ● Gary Chernett ● Paye Clarke ● Randi Delisle ● Nancy Denomme ● Nicole Dextras ● Deborah Dumka ● Helen Edwards ● Ingrid Ems ● Marilyn Folsom ● Glen Gordon ● Elizabeth Gordon ● Dougal Graham ● Jeff Greenup ● Trevor Guernsey ● Michael den Hertog ● Beryl Hickinbottom ● Mariana Holbrook ● Brad Hudson ● Lewis Kennett ● Catherine Kluthe ● Alison Kobyluk ● Larrane Lamb ● Deborah Loxan-Kohl ● Sandy Martin ● Bettina Matzkuhn ● Anne Mauch ● Catharine McPherson ● Sheila Morissette ● Karen Morrow ● Judi Moscovitch ● Marnie Murdoch ● Akko Odagawa ● Cheryl Parker ● Connie Paul ● Jean Paull ● John Phillips ● Elizabeth Piccolo ● Celia Pickles ● James Pinto ● Robyn Pussinen ● Mary Lou and David Reside ● Lesley Richmond ● Marka Sacks ● Gera Scott Chandler ● Peter Shaughnessy ● Gillian Smith ● Frances Solar ● Charles St. John ● Kaarina Talvila ● Brenda Taylor ● Laura Van der Linde ● Jordan Van Sewell ● Yvonne Wakabayashi ● Nancy Walker ● Judy Weeden ● Veronique (Jinny) Whitehead ● Heather Jane Wilson ●

## New in the Resource Centre

We've added the following materials to the Resource Centre in recent months:

**Canadian Subsidy Directory 2004**, Canadian Publications, 2004

Kathy Lacey, **Making Mentoring Happen**, Business & Professional Publishing Pty Ltd., Warriewood, Australia, 1999

## CONTINUING STUDIES PROGRAMS + COURSES FOR ARTISTS + DESIGNERS

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# Re-inventing the Wheel

**SATURDAY MARCH 20, 2004 ● SHADBOLT CENTRE FOR THE ARTS ● BURNABY BC**  
by **Rachelle Chinnery**

Going to clay workshops is about picking up techniques, learning new tricks, or getting the low-down on news in the community. The rest of a potter's education comes by way of monthly magazines, periodicals and a great deal of trial and error. But every once in a while, an immersion in mentorship like the Canadian Clay Symposium is needed to boost spirits and reanimate the typically solitary potter.

## 3rd Biennial Canadian Clay Ceramic Symposium

This biennial event was inspired by the Malaspina College day-long seminars organized by John Charnefski in the 1970s. At the time, John was the only ceramics instructor at the college, and in 1971 the ceramics program was only one year long. John felt that if the students were going to develop as professional potters, they would need supplementary education – an occasional art infusion. And so began the twenty-two-year tradition at Malaspina. When John retired in 1993, there was no one to pick up the ball – until now.

A tireless champion of community involvement, Cathi Jefferson resurrected the one-day symposium by forming the Canadian Clay Symposium Collective. When John Charnefski was asked for advice, he said the most important consideration was variety. Hands-on demonstrations and presenting ideas about the business of art were his first priority, but giving participants as many different learning opportunities as possible was key.

Because the symposium is entirely self-funded, and budget considerations are ever looming, artists from abroad have to be

balanced with local talent. Besides, it would be a great disservice to everyone if local and regional professionals were overlooked in favour of overseas artists. If nothing else, this should be a prime opportunity to showcase a few of the best of British Columbia each time the symposium is held.

Initially, the Collective petitioned guilds across the province for seed money. Many came through and opened their already stressed wallets to start the symposium off with a balance of \$3,000. The rest was paid for by admission revenue. While the symposium remains a not-for-profit event, each year a small profit has remained from ticket sales, which has guaranteed start-up funds for subsequent years. Although each symposium is sold out, the event would not pay for itself without the Shadbolt Centre for the Arts donating the venue. Paying for a venue would mean charging participants twice as much as they currently pay for admission. And given that volunteerism is the second greatest contribution, charging for the actual cost of this type of arts event would make it prohibitive. Over one hundred volunteers have donated their time for the last two symposiums to ensure a successful day of workshops. This is how the clay community works – pulling together for the greater benefit of the whole. And the third biennial Canadian Clay Symposium in March 2004 will be the best yet.

"Reinventing the Wheel" is the theme, and artists range from eclectic to traditional, functional to sculptural, and wildly decorative to greatly subdued. Ten superlative artists and speakers from England, Japan, Canada, and the United States will be coming together for the most international line-up to date. Presenters include Jane Hamlyn, a salt fire native of Stoke-on-Trent, Linda Christianson, wood kiln and firing expert, and Anne Hirondelle, sculptor and potter of exquisitely elegant vessels. These individuals, and all past presenters, have been invited because they are

models of excellence for the local community.

A number of this year's presenters will be giving extended workshops with guilds around the Lower Mainland, broadening the impact of the symposium. Additionally, a number of galleries will be hosting ceramic exhibitions during March and beyond. The Gallery of BC Ceramics, Crafthouse Gallery, the Surrey Art Gallery, the Gallery at Ceperley House, and the Morris & Helen Belkin Art Gallery at UBC will all be hosting ceramic shows ranging from fully traditional to utterly contemporary.

With sound planning and ample volunteerism, this symposium will ensure professional education for practicing craftspeople for years to come. Reestablishing this tradition is important not only for potters, but also for fostering public awareness about craft. Communities are only visible when they are united on many fronts, and the clay community is becoming visible by having symposiums at major art centres and exhibitions in several major galleries concurrently. This March will be a very strong showing for the clay community indeed.



2002 Canadian Clay Symposium Presenter, Peter King

# Out of Hand Craft Fairs

## 2004 EVENTS SCHEDULE

## SUMMER 31st Annual Victoria FolkFest

**June 26th - July 4th**

Do all nine days or choose one of two sessions

On Victoria's beautiful Inner Harbour, this is a highly visible and popular outdoor festival with exotic music, dance, art and family fun. Celebrity Chef stage, beer garden, and much more. Over 100 shows feature everything from Cuban jazz to hip-hop. Only 52 spaces available.

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

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

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

### For more information on these shows

Contact: Ramona Froehle-Schacht

Phone or Fax 250 592-4969

ramona@outofhand.ca or visit [www.outofhand.ca](http://www.outofhand.ca)



# Crafthouse Report

## Crafthouse Manager

It is December 9. The island is gray but with twinkly Christmas lights breaking through the gloom. I confess it is hard to think about February, March, and April before even Christmas has been celebrated.

2003 was not a good year for many retailers on Granville Island, and because of our “hidden” location, definitely not a good year for Crafthouse. This all seems strange as we have always experienced higher than average annual increases and 2002 was our best year ever. As I write, our Christmas sales are slightly below expectations, probably due to major sales being offered by other local retailers as well as everyone’s craft dollar being stretched further and further between craft fairs and new shops on Granville Island selling the same work as ourselves. This has led the shop committee to reconsider the shop’s mission and direction and to this end hold a brainstorming session with some regular customers and craftspeople in early January.

We have partially addressed this problem by cutting some of our expenses. There will be fewer paid staff in February. Besides myself and Atsuko, you will only see volunteers in the shop, so please introduce yourself and make our volunteers feel like the important people that they are. You can help greatly by having your work coded and priced and by bringing an invoice which has been totaled.

The shop will not be closed for an annual inventory check. A check was completed in October and any discrepancies have already been relayed to the craftspeople concerned. I will be working weekends and taking my weekend on Monday and Tuesday.

The following are the dates for juries in 2004:

February 16 (“Little Treasures.” This is a specific jury for work that retails for \$40 and under and is exclusive to Granville Island. If the need arises a second jury will be held which will address other work), April 19, June 21, August 19, October 18 (this is a specific jury for Holiday work – especially hand made ornaments and work that retails in the \$100 and under category). There is no jury in December.



Conrad Li, Ceramic Mugs

**Exhibition Review:**  
**“Thinking Textile”**  
 at the Richmond Art Gallery,  
 December 5, 2003 - January 15, 2004

by Bettina Matzkuhn



Barry Goodman  
 Photo by Alex Waterhouse - Hayward

This exhibit is not about the craft of textile but rather, as the title announces, about the way textiles can become vehicles for ideas.



Jo Darts

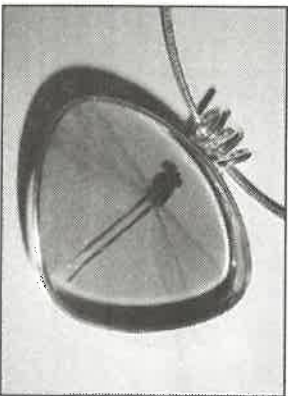
Work should arrive at Crafthouse 2-6 days prior to the jury date and be picked up 2-6 days afterwards. Due to limitations in time and staff, phone calls regarding the work cannot be made, however jurors’ comments are enclosed with the work. It is essential to pre-register with Crafthouse by phone, personal visit, e-mail or fax, as a maximum of 10 people’s work is looked at per session (20 in October). Thereafter, your name will be placed on a waiting list and you will have priority for the next session.

At our October jury, work from Conrad Li and Larry Stevenson was accepted. Conrad studied ceramics at Langara College and Emily Carr Institute of Art and Design. He produces functional work in stoneware. Larry is featured on the cover of this newsletter.

In December, Crafthouse’s window was voted fourth in the Holiday Window Decorating Competition organized by the Granville Island Business and Community Association. My thanks go to Elisabeth Owe who worked enthusiastically until 10 pm on this.

In October, the work in the shop was featured in a Granville Island section of the local Japanese newspaper “Oops”, and in December, we were extensively photographed by “Figaro”, another Japanese Magazine distributed through Tourism BC in Tokyo.

Our Jeweller Profile in February will feature Mikel Laffer. Mikel embeds insects in resin and transforms them into jewellery. In April we feature Tamara Clark.



Mikel Laffer, Dragonfly Pendant

Issues of identity, hybridity, gender, and how we communicate, are some that are addressed through textile processes and materials. While some works do feature stunning technical skill, it is not central.

Curated by Deborah Koenker, the exhibit represents two years of planning. She is interested in how textile lends itself readily to interdisciplinary work and how it infiltrates every aspect of our lives. This show includes work by established as well as emerging artists, men and women, and by artists who generally work in other media.

CABC members Ruth Scheuing and Barry Goodman both have strong work in the show. Scheuing combines Photoshop and jacquard weaving in an ongoing exploration of women, nature, and the cyborg. The two pieces featured include #12 Cyborg Leaf – a woman encased in a (to us) old-fashioned dressmaker’s form with the image of a leaf thrown like a long shadow beside her. We are reminded that women working with textiles have always been involved with technology, with its restrictions and developments. The

**Crafthouse:**  
 ▲ provides an outlet for the display and sale of traditional, contemporary, and leading edge fine craft.  
 ▲ provides craft-related information and education to the CABC membership, general public, professionals in the visual arts community, and craftspeople.  
 ▲ aims to be self-supporting in its promotion of craft.

Crafthouse is a non-profit gallery/shop and is a program of the Crafts Association of British Columbia (CABC).

*Crafthouse*

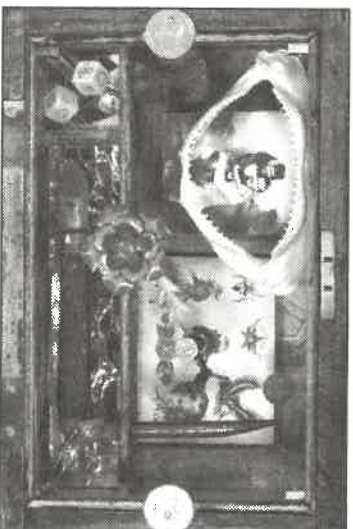
1386 Cartwright Street  
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 tel: 604-687-7270  
 fax: 604-687-6711  
 crafthouse@cabc.net

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

ongoing play on words, tongue-in-cheek humour, and inside jokes.

**Exhibition Review:**  
**Eric Allen Montgomery -**  
**“The Time is Always Now: A Collection of Memory Box Clocks” at Object Design Gallery, Granville Island, November 27, 2003 - January 31, 2004**

by Janet Collins



“Ship to Shore (Hello Sailor)” - Interior detail

Nostalgia seems to be a hot commodity these days. Witness the proliferation of scrapbooking magazines and material suppliers. Sadly, while a well-crafted scrapbook might help preserve precious memories, it is likely to be stuffed out of sight in a cupboard for most of the time. Out of sight, out of mind. In the hands of Eric Allen Montgomery, memories are given more time, literally.

In Montgomery’s hands, past and present morph as artifacts from the past are fashioned into present-day works of art that can be hung on walls to form a backdrop for the owner’s memories in the making. Think Joseph Cornell’s artworks with a modern twist. These collections, what Montgomery calls Memory Boxes, speak as much about the collective memory of a society as they do about specific individuals, events, or times in an era.

A functioning clockwork is frequently included – as with the 17 pieces that comprise this exhibition – to show that time is as malleable as the other items in the boxes. In fact, the box itself acts somewhat like a time machine wherein a photograph or a piece of memorabilia has the power to transport the viewer into the world of the past. Sometimes, the memory is pleasant (a dinner with friends, perhaps) sometimes not (like when you were the butt of a joke). As with the hands of a clock, the play on the concept of time – giving the past a relevant place in the present – runs in tandem with an

other piece, #19 Green Tea, combines Edward Muybridge’s studies of movement from the 1800s – in this case, filmstrip-like frames of a woman sitting down to sip tea – with patterns of green leaves that recede or come forward. The animation of the patterning overlaid on the images proposes the old technology/textile partnership as an ongoing tool of inquiry.

Barry Goodman has rendered, in cross-stitch, the infamous wrought-iron gate that spans the entrance to the Dachau death camp. The stitches become pixels in a stark black and white world, yet Goodman conjures the shadings that characterize both history and contemporary life. “Arbeit macht Frei” (work makes one free) announces the gate that saw death and unspeakable suffering. The viewer is invited to think about the nature of the work the camp’s inmates were forced into, but also the work of the artist. To explore how we remember (as societies and

Montgomery is a masterful storyteller. He has the ability to retell the facts of the story while injecting the right amount of humour to keep his audience interested. His wit is sharp. At times it is subtle (the photo of a young sailor and some Polynesian cheesecake is framed by a shark’s jaw in the piece “Ship to Shore (Hello, Sailor)”), sometimes obvious (the false teeth and palm buzzer in “Wild” – as in Joker’s Wild, get it?).

An interesting irony emerges from some items on display. For example, “The Adventure Club” appears to be the memoir of a group of friends going out for a Chinese food dinner. It could, however, also be seen as a commentary on tolerance, or society’s lack of it, since the members of the gathering are all white, as are the inferior quality pearls (known in the jewellery trade as rice pearls) used to highlight the hands of the clock. The fortune from a fortune cookie may also speak about the tension between artist and craftsperson, a line Montgomery frequently walks both in terms of his Memory Boxes and his other artistic endeavours (he is also a glass artist and mixed media artist).

Of the Memory Boxes presented in this exhibition, the most alluring is doubtlessly “Ship to Shore (Hello, Sailor).” The assemblage encapsulates every stereotyped item pertaining to a sailor on shore leave, save the score from South Pacific and a handful of condoms. There’s the studio shot of a doughboy and his dame, the erect pocket knife, the cigarettes and gambling chips, and the tattoos, all atop a map of the Pacific that is surrounded by exotic flowers. The piece sweats exotic sex onto an erotically dangerous backdrop. Thankfully, the artist acknowledges there are prudes in this world – the box can be closed to conceal its titillating contents.

The most interesting thing about this show – and any other show of Montgomery’s Memory Boxes – is that there is always more to each piece than meets the eye. Like every good book, every box tells more than one story, and every item in every box tells many more. Take a closer look, and you’ll be transported into the world of your own memories.

individuals) and to confront difficult subjects as artists is essential work.

Kati Campbell’s Missing Women Project: 67 Shawls includes pale pink woollen shawls she has machine embroidered with the meanings of the missing women’s names. It is especially evocative as it includes the associations of warmth, comfort, and the significance of decoration. She is continuing a central gesture of textile – making something as a gift. The shawls will be given to the women’s families.

Other works include textiles used in photo-based work, a poetic little video of a pair of high-heeled shoes made of felt, two personal variations on the button blanket, a woven paper tablecloth from labour negotiation notes, and a tour de force embroidered splint. There was a catalogue launch for the exhibit on the 14th of January. The breadth of ideas that textiles can enfold made this well worth the visit.



Gallery Report

Communications Coordinator

“Fragments: A Fibre Exhibit by Jane Kenyon”

Exhibit: February 6 - March 1, 2004  
Opening Reception: Thursday, February 5, 2004, 6 - 8pm



Jane Kenyon, “Fragments/Lace 16”, 20cm x 59 cm

Marvel at the intricacies of textile production in an exhibit by Jane Kenyon entitled, “Fragments.” Many of Jane’s works have an architectural feel with a framework which interconnects all of its components. Her stitched mixed media pieces possess the feeling of a network. According to Jane, she has been intrigued by old textiles including “Fragments of Elizabethan embroidery, colourful and symbolic doorway hangings from India, Coptic textiles from the 5th century, 2000 year old mummy wrappings, richly embroidered hats from Africa, and [her] great grandmother’s hand-made lace handkerchief.” Her designs which incorporate vastly different sources resemble a mosaic with an intricate web like structure which runs throughout, and ties together, all of the elements. She incorporates different types of textures with sophisticated uses of colour.

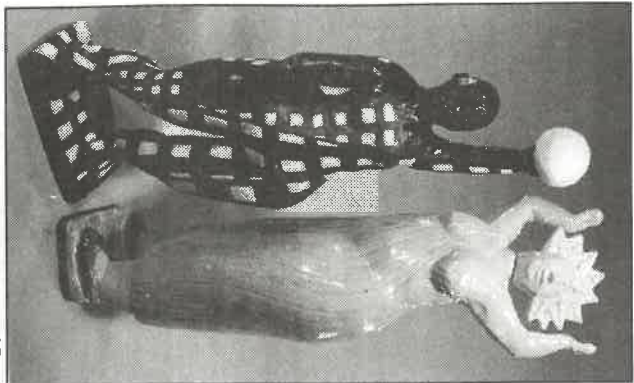


Jane Kenyon



Calvin Taplay

“All Dressed Up’ Figures in Motion Built in Clay by Debra Sloan”  
Exhibit: March 5 - 29, 2004  
Opening Reception: Thursday, March 4, 2004, 6 - 8pm



Debra Sloan, “Night and Day”

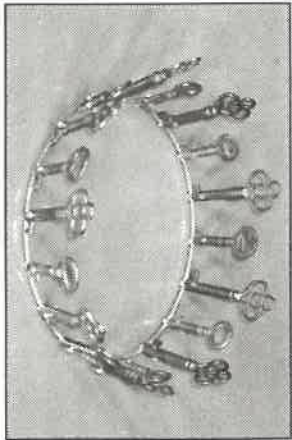
Jane’s work makes many references to the ancient past and creates a narrative similar to the components of an archaeological dig. She notes that the sources of her inspiration, occasionally archaeological findings, were often crafted by artisan’s hands with limited tools. The resulting works involved a great deal of pain and labour to produce. What we experience today is the aesthetic beauty of the objects with little information about the creators of the original objects, their status within society, and the circumstances around their production. Likewise, in Jane’s work, we see her fascination with archiving, or creating details of, this past. She engages the viewer in the same type of mysterious dialogue about the origins of the ornamentation and objects which inspire her work. The significant difference between the archaeological digs which inspire Jane’s work and her final form is the richness of Jane’s colour which dazzle the viewer with its sophistication.

Many of Jane’s works have the feeling of topographical maps with the attention placed on texture, depth and pathways. Her work is great to view simply as works of fine art as they are great feats of abstraction. Jane has a strong grasp on the formal elements of design as she produces highly harmonious compositions which are rich in texture, repetition, colour, asymmetry, visual weight, and pattern. She frames her work similar to how one might find archaeological specimens within a museum. On the one hand, her work is concerned with fine art and on the other hand it is very scientific in presentation. It is a delight to see work with such high levels of craftsmanship and technical sophistication. Come view the outstanding accomplishments of Jane Kenyon who marries themes of architecture, topography, archaeology and fine craft.

the notion of movement in cityscapes by the spiraling upward of windows along the sides of some of her figures.

Debra incorporates a great deal of opposites within her work to give the pieces a dynamic tension whether these opposites are colour or contrast. The work which best emphasizes this is entitled “Night and Day” which contains a series of contrasts. Night holds a moon in one hand and Day’s head radiates like the sun. There are endless other contrasts which create a dynamic quality to the work. Enjoy this exploration of the human form presented in a surrealistic fashion.

“Crowning Glories: Contemporary Tiaras - A Mixed Media Exhibit by Heather Jane Wilson”  
Exhibit : April 2 - May 3, 2004  
Opening Reception: Thursday, April 1, 2004, 6 - 8pm



Heather Jane Wilson, “Keys to the Kingdom”

Examine the many playful explorations of the tiara in an exhibit entitled, “Crowning Glories” by metal artist Heather Jane Wilson. Heather has researched the history of tiaras and has noted that “the word ‘tiara’ comes directly from the Latin term referring to the headdress of ancient Persian Kings. In our time, we have come to think of a tiara as a feminine head adornment, consisting of a band, ring, or hoop of beautiful or precious materials.” Heather produces tiaras which have been used



Heather Jane Wilson

Book Review

*The Potter’s Professional Handbook: The Complete Guide to Defining, Identifying, and Establishing Yourself in the Craft Community*  
by Steve Brantman  
Krause Publications, 1999  
ISBN 0-8734-1-678-3

by Rachelle Chinnery

Although many craftspeople may find it difficult to believe there is a complete “how-to” book for setting up a practice, this one comes very close to hitting the mark. The subtitle clearly defines the author’s goals and he systematically guides the reader out of the beginner stages of craft into the professional realm. Although the author, Steven Brantman, specifically states in his introduction that this is not a “how-to” book, he aptly lays out solid suggestions.

“Defining” yourself comes about through critical essays such as “The Role of Handmade Objects in Contemporary Society.” This chapter offers potters a set of guidelines defining what a potter’s role and responsibility is in western society. Brantman says here that “to be dedicated and driven towards the pursuit of craft making and to have the attitude that your craft is integral to your life is of the utmost importance and cannot be stressed enough” (p. 26). His approach in this book is in equal parts philosophical and practical.

historically for ceremonial purposes and adds newer and more unusual ceremonies which did not necessarily exist historically. For example, one of her tiaras is entitled, “Chicken Lady” and consists of wishbones cast in sterling silver. The wishbone is part of the ceremony or practice of two participants making a secret wish and then holding on to one side of the wishbone. From here, they pull them apart to see who has the longest piece. The person who has the longest piece is believed to have their wish come true. “Keys to the Kingdom” another tiara work refers to the ceremony of giving a person who has engaged in a noble deed the keys to a kingdom, city etc. “Birthday Girl,” another tiara, refers to the ceremony of blowing out candles on one’s birthday cake. Many other ceremonies and other types of processes are highlighted in Heather’s other tiaras.

Many of Heather’s works begin with an idea or play on words and are then conceived in a process that illustrates the original idea or pun. For example, her work entitled “Anger Management” uses a common contemporary phrase as its foundation. From here, she has explored material which could articulate the expression visually. She ended up using a halo made up of very sharp dressmaker’s steel pins. She shows how the potentially dangerous needles can be controlled by the halo. Another work entitled “Weighty Thoughts,” which uses deep contemplation as its foundation, is transformed into another meaning of weight by using balance-type weight scales. The titles in all of the works become an integral part of the finished compositions.

Heather likes to recycle debris to construct her tiaras but always does so to highlight an initial concept. For example in her work entitled, “Post-Modern Mermaid” she makes references to the shoreline and incorporates elements which would be found there to construct the final tiara. These pieces include beach glass, pebbles, tiny shells, and other beach detritus. Finally, she adds high craft material such as sterling silver and peridot “pebbles.” In another tiara entitled “Ditch Diva” which makes reference to another location, the side of a highway, she uses elements such as beer cans and caps. Enjoy the very imaginative works in this conceptually rich exhibit.

“Identifying” yourself is essentially claiming the title of potter in a society where the role of crafts has diminished almost beyond relevance. The author jokes about how in college his friends teased him about “majoring in hobbies,” and how calling yourself an artist is often a defensive process. Brantman maintains that cultivating a professional state of mind in addition to quality work is key to identifying yourself as an artist.

“Establishing” is dealt with on a practical level of studio construction tips and blueprints for model studios, while Chapter 2, “The Transition to Professional: Life After School,” discusses myriad ways of making a living as a potter while diversifying your skills set. He advocates maintaining a very broad contact with the clay community while establishing a studio. Brantman insightfully recommends teaching, tutoring, getting published, and exhibiting as well as approaching galleries to help develop a professional profile and practice.

This book came across as a potter’s version of *The Artist’s Way*. It is a step-by-step guide to self assessment and goal setting through realistic visualization techniques and a Red Green brand of common sense. And despite the author’s contention that it is not a “how-to” book, it is a very sound professional development guide with a surprising combination of poignant essays and good studio tips.



# Craft calendar

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

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

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

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

Contact Calvin Taplay for display ad rates & details.

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

## Events with grey backgrounds indicate CABC programs

### Announcement

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

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

### Calls for Entry

Deadline: February 13, 2004. Focus on Fibre Art Association biennial competition and show will be held in Edmonton Jun-Sept. 2004. Shirley Myroniuk, 6309 90 Ave. NW., Edmonton, AB T6B 0P1, 780-469-1783, misty@shaw.ca, www.focusonfibrearts.org

Deadline: March 1, 2004. "Northern Lights" fashion show at Quilt Canada 2004. May 2004. Create a quilted ensemble to be modelled in the fashion show. Linda Perry, 281 Dumoulin St., Winnipeg, MB R2H 0E5, 204-231-1143, perry1a@ms.umanitoba.ca, www.canadianquilter.com

Deadline: March 1, 2004. "Spirit of the West" will be an international juried exhibition of spiritually inspired fibre art, on display as part of Convergence 2004 in Golden, Colorado June 30-July 25, 2004. Peg MacMorris, Rocky Mountain Weavers' Guild, 17206 W. 17 Place, Golden, CO 80401, info@rmweaversguild.org, www.rmweaversguild.org

Deadline: March 1, 2004. The Richmond Art Gallery is accepting proposals from individuals, collaborating artists, and curators for exhibitions in 2005-2006. Work in all media will be considered. 180-7700 Minoru Gate, Richmond, BC V6Y 1R9, 604-231-6457, gallery@city.richmond.bc.ca

Deadline: March 1, 2004. "Constructions: A Celebration of Canada's Built Heritage" is a national quilt exhibition to be held spring 2004 at the Kitchener-Waterloo Art Gallery, and Joseph Schneider Haus National Historic Site. For information contact Kathleen Bissett, 519-579-5860, constructions@kathleenbissett.com

Deadline: March 1, 2004. The McDougall Cottage 2004 Quilt Challenge is open to quilters across Canada. Theme: Wee Houses I Have Known. Quilts should be no larger than 24 inches measured horizontally or vertically and must include a piece of tartan or plaid. McDougall Cottage, 89 Grand Avenue South, Cambridge, ON N1S 2L7, 519-624-8250, bususan@region.waterloo.on.ca

Deadline: April 9, 2004. Pacific Northwest Quiltfest, a juried & judged exhibition in Seattle, WA, Aug 13-15, 2004. Over \$30,000 in cash and prizes. Entries accepted from residents of AB, AK, BC, ID, MT, NT, OR, WA, YT. Sponsored by The Association of Pacific Northwest Quilters. Send SASE to: APNQ Show Brochure, PO Box 70300, Seattle, WA 98127-0299, 206-297-2490, janticeB@pnq.org, www.apnq.org

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

## CALL FOR ENTRY FOR CRAFTSPEOPLE CRAFTHOUSE GALLERY EXHIBITIONS 2005

The Crafts Association of British Columbia (CABC) is accepting proposals for exhibitions in the Crafthouse Gallery for 2005. The Crafthouse Gallery is a program of the CABC which contributes to the development of excellence in crafts through the exhibition and interpretation of fine Canadian crafts. There are several opportunities for member craftspeople to have solo or group shows to promote their work. As one of the few spaces in BC dedicated to the exhibition and promotion of contemporary Canadian crafts, the Crafthouse Gallery provides an invaluable opportunity for craftspeople to gain exposure and develop their exhibition experience.

Craftspeople working in clay, glass, wood, metal, fibre, and mixed media may apply. Craftspeople must be members of the CABC. Applications are judged on quality and strength of work, innovation and a demonstrated commitment to furthering the development of excellence in crafts. Applications will be accepted up until May 31, 2004.

For information on becoming a member and on the Crafthouse Gallery program, visit our website at [www.cabc.net](http://www.cabc.net) (about the cabc/membership & programs and services). To access the 2005 proposal package directly go to <http://www.cabc.net/jury.htm>. For further information, please contact Calvin Taplay at (604) 687-6511, (888) for long distance callers or by email at [calvin.taplay@cabc.net](mailto:calvin.taplay@cabc.net)

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

Deadline: Ongoing. The Campbell River and District Public Art Gallery is looking for local artists' work to exhibit in display cases in the Centennial Building's foyer. Displays will rotate on a monthly schedule. 250-287-2261, art.galley@ccrn.net, www.crrtgai.ca

Deadline: Ongoing. Two Rivers Gallery invites artists interested in teaching studio programs to submit a resume and cover letter. Alyson Courley, Public Programs Manager, 725 Civic Plaza, Prince George, BC V2L 5T1, fax 250-563-3211, www.tworiversartgallery.com

Deadline: Ongoing. The Dawson Creek Art Gallery is committed to producing a balanced exhibition schedule featuring both local and touring exhibits. Applications are reviewed monthly. #101-816 Alaska Ave., Dawson Creek, BC, 250-782-2601, dagch@pris.bc.ca

Deadline: Ongoing. The Surrey Art Gallery is planning exhibitions through 2005, and welcomes proposals for exhibitions in any media. 13750-88 Ave., Surrey, BC V3W 3L1, 604-501-5566, artgallery@city.surrey.bc.ca, www.art.scity.surrey.bc.ca

Deadline: Ongoing. MacDonald Stewart Art Centre is seeking unique benches for the Donald Forster Sculpture Park. Commissions will be awarded through a juried process. MacDonald Stewart Art Centre, 358 Gordon St., Guelph, ON N1G 1Y1, 519-837-0010, msac@uoguelph.ca

### Exhibitions

Until February 14, 2004. Alain Stahl - Furniture and Pottery. The Arts Station, 601 1st Ave., Fernie BC, 250-423-4842, info@theartstation.com

Until February 15, 2004. Irene Avaalaqiaq - "Myth and Reality." Avaalaqiaq is one of Canada's most prominent Inuit artists and a leading member of the prolific artistic community of Baker Lake, Nunavut. Avaalaqiaq is best known for her remarkable wall hangings that reveal a rich heritage of spiritual and shamanistic imagery. Textile Museum of Canada, 55 Centre Ave. Toronto, ON, 416-599-5321, info@textilemuseum.ca, www.museumfortextiles.on.ca

Until February 15, 2004. "Currents." Contemporary works featuring 15 artists from Newfoundland and Labrador. Canadian Embassy, 501 Pennsylvania Ave, Washington, D.C., USA, 202-682-1740

Until February 19, 2004. Member Exhibit - "Passion and Process." A multi-disciplined exhibit that will include weaving, surface design, quilting, and knitting. Foxglove Fibre Arts, Artisan Square, Bowen Island, BC, 604-947-0092, www.foxglovetextiles.org

Until February 22, 2004. Mark Thompson - "Autonomous Glasswork." Cast glass exhibition. Canadian Clay & Glass Gallery, 25 Caroline St. North, Waterloo, ON, 519-746-1882, info@canadianclayandglass.ca, www.canadianclayandglass.ca

Until February 28, 2004. "Textile Works: Nancy Edell." Art Gallery of Nova Scotia, 1723 Hollis St., Halifax, NS, 902-424-5280, www.agns.gov.ns.ca

Until February 29, 2004. "A Matter of Style: Interior Ornamentation by McCormack and Carroll" examines the work of Toronto-based designers McCormack and Carroll, who were best known for their production of composition ornamentation-a resin-based substance moulded and then attached to furniture, walls, and fireplace mantles. The finished appearance was of carved wood. Highlights of the exhibit will include photos, archival drawings, moulds, and pattern blocks. The Marker Gallery, 95 Front St. E., Toronto, ON, 416-392-7604.

Until March 6, 2004. An exhibition of works inspired by Gertrude Stein's oft-quoted phrase, "A Rose is a Rose is a Rose." Grand Forks Art Gallery, Box 2140, Grand Forks, BC V0H 1H0, 250-442-2211, gfgagch@direct.ca, www.galleries.bc.ca/grandforks

Until March 7, 2004. Same Time/Same Place - Biennial Craft Studio Residents Exhibition. Residents present new work in metal, glass, ceramics, and textile, along with the work of visiting artists. Harbourfront Centre, 235 Queens Quay West, Toronto, ON, 416-973-4600, info@harbourfront.on.ca, www.harbourfront.on.ca

Until March 7, 2004. Susan Warner Keene - "History: A Gathering." Work in handmade paper in which words and phrases form the structure. Harbourfront Centre, 235 Queens Quay West, Toronto, ON, 416-973-4600, info@harbourfront.on.ca, www.harbourfront.on.ca

Until March 7, 2004. Susan Rankin - "Epergne." A new series of glass works informed by flora. Harbourfront Centre, 235 Queens Quay West, Toronto, ON, 416-973-4600, info@harbourfront.on.ca, www.harbourfront.on.ca

Until March 7, 2004. "Scratch" - An exhibition of eight ceramic artists who use drawing to express their ideas. Harbourfront Centre, 235 Queens Quay West, Toronto, ON, 416-973-4600, info@harbourfront.on.ca, www.harbourfront.on.ca

Until March 14, 2004. "Thrown: Influences and Intentions of West Coast Ceramics." Mick Henry, Tam Irving, Charmian Johnson, Glenn Lewis, Wayne Ngan, John Reeve and Ian Steele. This exhibition will present ceramics since the 1960s that are influenced by the studio pottery movement of Bernard Leach and Shoji Hamada. Morris and Helen Belkin Art Gallery, 1825 Main Mall, UBC, Vancouver, BC, 604-822-2759, belkin@interchange.ubc.ca, www.belkin-gallery.ubc.ca

Until March 27, 2004. "Threads of Many Colours, Surrey's Cultural Traditions" is a multicultural exhibition of textiles, clothing, and crafts of the Chinese, Taiwanese, Mayan, Ukrainian, and South Asian communities. Surrey Museum, 6022-176 St., Surrey, BC, 604-502-6457, www.heritage.city.surrey.bc.ca

Until March 28, 2004. "Hot Clay." From the sublime beautiful to the extraordinarily fantastic, this exhibition features vessel-based sculptures by sixteen west coast ceramic artists. Surrey Art Gallery, 13750 - 88 Ave., Surrey BC, 604-501-5566, artgallery@city.surrey.bc.ca

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

Until April 18, 2004. Sandy Skoglund - "Breathing Glass and Raining Popcorn." Installations examining the irrationality of modern life. The installation features a fully-animated environment of over 1,750 twittering glass dragonflies, 3 glass mosaic life-size figures, and bouncing mini-marshmallows and tiny plastic people. Tacoma Museum of Glass, 1801 East Dock St., Tacoma, WA, USA, 1-866-4-MUSEUM, info@museumofglass.org

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

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

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

Until January 31, 2005. "The Potlatch Collection." Traditional and contemporary arts and crafts, including one of the finest collections of elaborately-carved masks depicting the Potlatch ceremony of the Kwakwaka'wakw. U'mista Cultural Centre, Front St., Alert Bay, BC, 604-974-5403, umista@northisland.net

February 6 - March 1, 2004. Jane Kenyon, "Fragments." (TBC) A series of textile pieces based on historic textiles using modern materials and modern methods. Opening reception, February 5, 6-8 pm. Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

February 14 - March 28, 2004. "Myth of the Tea Bowl: From Silk Road to the Information Super Highway." Opening reception February 14. Gallery walk with exhibition curator March 17. Tea bowls from Japan, China, Canada, USA, England, and Mexico.



Experience the many cultures who love the tea bowl and a colourful experience of having tea. Ceperley House Gallery, 6344 Deer Lake Ave., Burnaby, BC, 604-205-7332, gallery@city.burnaby.bc.ca

February 23 - March 26, 2004. Parvaneh Roudgar & Olga Dubitskiy - Figures, Masks, and Abstract Works in bronze, plaster, and clay. Place des Arts, 1120 Brunette Ave., Coquitlam BC, 604-664-1636, info@placedesarts.ca, www.placedesarts.ca

March 5 - 29, 2004. Debra Sloan, "All Dressed Up." This is a series of figures in motion, built in clay. The embellished or carved clothing using landscapes or narratives informs the viewer about their passages. Opening reception: March 4, 6-8 pm. Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

March 20 - August 15, 2004. Italo Scanga. Survey of the work of the Italian glass artist. Tacoma Museum of Glass, 1801 East Dock St., Tacoma, WA, USA, 1-866-4-MUSEUM, info@museumofglass.org

March 25 - May 1, 2004. "Clay Creates Culture," annual juried exhibition of The Alberta Potters' Association. Visual Arts Alberta Association Gallery, 10215 - 112 St., Edmonton, AB.

March 29 - April 17, 2004. Karen Diebert - Potter and Photography. The Arts Station, 601 1st Ave., Fernie BC, 250-423-4842, info@heartstation.com

April 1 - May 15, 2004. "Broom Bash," a challenge for the most innovative and creative use of Scotch Broom in art, craft, literary, and performing arts. Comox Valley Community Arts Council, 440 Anderson Ave., Courtenay, BC, 250-334-2983, cvcac@island.net

April 1 - 30, 2004. Janny Fraser - "Window of Opportunity." Book boxes and mixed media sculpture. A Show of Hands Petroff Gallery, 1016 Eglinton Avenue West, Toronto, ON, 416-782-1696, info@ashowofhands.com, www.ashowofhands.com

April 2 - May 3, 2004. Heather Jane Wilson, "Crowning Glories: Contemporary Tiaras," A collection of headgear incorporating both traditional and surprising materials and techniques. Opening reception: April 1, 6-8 pm. Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

April 3 - 4, 2004. "Quilts Through Time." Pitt Meadows Rec Hall, Harris Road and Lougheed Highway, Pitt Meadows, BC, Marlene Lehman, 604-467-9293

April 3 - August 1, 2004. Judith Schechter - "Extra Virgin." One of the most skillful internationally recognized stained glass artists. Tacoma Museum of Glass, 1801 East Dock St., Tacoma, WA, USA, 1-866-4-MUSEUM, info@museumofglass.org

April 3 - August 15, 2004. "Fiberart International 2004 - Biennial Exhibition of Contemporary Fiber Art" will feature innovative contemporary art from around the world. Society for Contemporary Craft, 2100 Smallman St., Pittsburgh, PA, www.fiberartinternational.com

April 23 - 24, 2004. "Joy of Quilting." Calvary Temple, 1205 Rogers Way, Kamloops BC, Carole McLean, 250-679-5486, inclean@ocis.net

May 7 - 31, 2004. Asian Heritage Month. Opening reception: May 6. Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

#### Funding

Deadline: March 1. Canada Council for the Arts - Research/Production/Professional Development Grants to Professional Fine Craft Artists. Grants for emerging, mid-career, and established artists for work that reveals innovation and artistic expression. Amount: established artists - up to \$34,000; mid-career - up to \$15,000; emerging - up to \$9,000. Contact: Canada Council for the Arts,

350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588 ext 5269, marianne.heggvei@canadacouncil.ca, www.canadacouncil.ca

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

Deadline: March 15. BC Arts Council - Professional Development Assistance. Subsidizes tuition and course-related costs to assist practicing professional artists or arts administrators. Amount: 50% of costs up to \$1,500. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC V8W 9W3, 250-356-1718, www.bcarts.council.ca

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

Deadline: March 15. Canadian-Scandinavian Foundation - Study Grants. Grant to help defray travel expenses incurred during longer-term study or research visits to a Scandinavian country. Amount: up to \$2,000. Contact: Canadian-Scandinavian Foundation, McGill University, 805 Sherbrooke W., Montreal, QC H3A 2K6, 514-398-4304, www.canada-scandinavia.ca

Deadline: April 1. Pitchuck Glass School - The Emerging Artist-in-Residence (EAIR) program. An eight-week program designed to provide artists at an early stage in their careers with a place and the time to develop a particular idea or work on a project with glass. Amount: studio & \$1,000. Contact: Pitchuck Glass School, 430 Yale Ave. N., Seattle, WA 98109, 206-621-8422, registrar@pitchuck.com, www.pitchuck.com

Deadline: April 1. Canada Council for the Arts - International Residencies Program. Residencies in Paris, Trinidad, and New York for emerging or mid-career artists. Amount: Paris - \$21,000; Trinidad - \$15,500; New York - \$19,500. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588 ext 4030, meinda.molineaux@canadacouncil.ca, www.canadacouncil.ca

Deadline: May 1. The Handweavers Guild of America - Silvio and Eugenia Pettini Grant. For study in non-accredited fibre art programs at any skill level. Recipients must be HGA members. Amount: up to \$300. Contact: The Handweavers Guild of America, #211-1255 Buford Highway, Suwanee, GA 30024, 678-730-0010, weavspindy@compuserve.com, www.weavspindy.org

Deadline: May 1. The Handweavers Guild of America - Mearl K. Gable II Memorial Grant. Provides funds for study in non-accredited programs for any skill level. Recipients must be HGA members. The grant may be used for research and studies connected with the fibre arts. Amount: varies. Contact: The Handweavers Guild of America, #211-1255 Buford Highway, Suwanee, GA 30024, 678-730-0010, weavspindy@compuserve.com, www.weavspindy.org

Deadline: May 1. The Handweavers Guild of America - Teach-It-Forward Grant. Awarded to an individual for his/her effort in making the crafts of weaving and spinning accessible to beginners. This grant is available to any individual who teaches spinning and/or weaving and who has an innovative plan for bringing new people to the craft. Amount: up to \$500. Contact: The Handweavers Guild of

America, #211-1255 Buford Highway, Suwanee, GA 30024, 678-730-0010, weavspindy@compuserve.com, www.weavspindy.org

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

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

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

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

Deadline: Ongoing. Arts and Cultural Industries Promotion Division, Dept. of Foreign Affairs - International Career Development Grant. Airfare, accommodation, and per diem grant to help upcoming artists launch international careers and develop market potential by exhibiting in a foreign commercial gallery. Amount: up to \$3,500. Contact: Arts and Cultural Industries Promotion Division, Dept. of Foreign Affairs, 125 Promenade Sussex, Ottawa, ON K1A 0G2, 613-992-5559, yves.pepin@dfait-maeci.gc.ca, www.dfait-maeci.gc.ca

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

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

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

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

Deadline: Ongoing. The Craft Studio at Harbourfront Centre - Artist-in-Residence Program. Openings for recent graduates in

hot glass, metal, ceramics, and textiles. Contact: The Craft Studio at Harbourfront Centre, 235 Queens Quay W., Toronto, ON, 416-973-4963, rmegan@harbourfront.on.ca, www.harbourfront.on.ca

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

#### Craft Shows

Filberg Festival Call for Entry. Download 2004 Artisans' Jury Criteria/Form from www.filbergfestival.com. No applications mailed after Feb. 16, 2004. Leave name, phone number & mailing info at 250-334-9242 or info@filbergfestival.com. Event dates: July 30, 31, Aug. 1 & 2 Comox Valley.

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

CALL FOR ENTRY - CRAFT SALE, ART MARKET - ART & CRAFT SALE. Nov. 18-21, 2004, Telus Convention Centre (City Centre) Calgary, AB, 210 artisans, 18th Annual, Juried High Quality Event. Processing will start April 1st. Apply early!, Call: Toll Free: 1-877-929-9933 or 250-672-2411, Fax: 250-672-9517 E-mail: info@artmarketonline.com, Applications at: www.artmarketonline.com, Marlene Loney, Art Market Productions Inc., P.O. Box 190, Barriere, B.C. V0E 1E0. Also see www.artmarketonline for an Internet Marketing Opportunity

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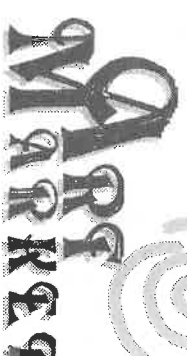
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**Granville Island  
Public Market**

**Call for Submissions**

**Granville Island Public Market Annual Craft Adjudication**

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

**Sunday, February 15th, 2004 1:00 to 5:00 p.m.**  
**or Monday, February 16th, 2004 9:00 a.m. to 12:00 noon**

Location: Performance Works

1218 Cartwright Street  
Adjacent to the Granville Island Hotel, Vancouver B.C.

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

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

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

For more information please call:

Market Coordinator at 604-666-6477 (option #4)



## President's Report

*Jen Hiebert*

What a difference a year makes. Looking back through the year to where we started in 2003, I see such unbridled optimism for the plans and programs for the year ahead. As it turned out, the optimism was welcome, but tempered with a healthy dose of reality as dwindling resources created new challenges for the organization. 2003 may have been a year of many challenges, but it was also one of many rewards.

We started out the year with a focus on our AGM, which was held in Nelson in conjunction with "Beyond Borders," a craft marketing conference. Holding our AGM with this event sponsored by the Kootenay School of the Arts provided many opportunities to meet with our regional members, as well as to introduce the organization to a broader community of craftspeople. At our very well-attended AGM, the membership voted to approve a new membership category for seniors and full-time students. This also will

help to expand the member base of the CABC, and thereby enrich its perspective. We are always looking for more ways to expand our reach into the province, and the craftspeople we met provided much insight.

We have had some changes to the Board and staff this year. We had two Board members step down from their positions; Nancy Ryder and Kasandra Bonn were both great assets to the organization (Nancy continues to work with the Shop Committee) and their input at the Board level will be missed. We added three new Board members. Elisabeth Lokke Owre was elected at the AGM, and Diana Breti and Bryan Fair were appointed later in the year. In addition, Heather O'Hagan, who was filling the Executive Director position during Jane Matthew's maternity leave, has taken on the role permanently. We are very thrilled with the work Heather has done, and look forward to a long relationship. Jane resigned from the position in the fall to spend more time with her twins. Her contributions to the CABC will always be remembered, and we wish her and her family the best of luck.

## Executive Director's Report

*Heather O'Hagan*

The main focus this past year has been keeping the CABC on an even financial keel, but thankfully there have been numerous highlights along the way.

We held our March AGM in Nelson during the "Beyond Borders" craft marketing conference. While in Nelson, we initiated a Regional Members Survey, which was completed by other members on our return to Vancouver.

In 2003, the CABC was contracted to write a report for the Department of Canadian Heritage entitled *Market Intelligence Report for the Buyers Market of American Craft* (BMAC). To this end, Jo Darts and I travelled to the July BMAC in Philadelphia, PA to interview sellers, buyers, and the trade show organizers. Canadian craftspeople and organizations from Quebec, Nova Scotia, Yukon Territory, and British Columbia contributed to the research as well. The trip gave us a chance to evaluate the show prior to coordinating CABC's planned participation in the February 2004 BMAC. Unfortunately, that initiative did not go forward due to the financial risks involved

## Financial Report

*Judith Fitzgerald, Treasurer*

Financially, 2003 was a disappointing and challenging year for CABC. Poor sales in Crafthouse, our largest revenue source, coupled with a major cut to our yearly BC Gaming grant, has left the organization with a \$16,000 deficit for the year.

Total revenue for the year was down 12%, or \$44,000 from 2002. Crafthouse revenue was down 20%, or \$56,000, largely due to the 22% decrease in the number of tourists visiting Vancouver in 2003. In November we were notified that our operating grant from BC Gaming, which supports the gallery and education programs, was reduced by 40%, or \$12,000. As well, interest revenue was down 27%, or \$3,000. One bright spot was the gallery, which saw a 170%, or \$10,000, increase in sales.

Staff and Board have monitored the situation carefully over the months, and responded on several fronts. We cut expenses, reducing staffing in the Crafthouse and staff benefits. Office expenses were cut to the bare bones, and updating our computer system was put on hold. The staff did a great job in 2003, making it possible to deliver high quality

Because of slow retail activity due to world events (economic slowdown, fewer travellers, SARS), revenue generated from Crafthouse in 2003 was lower than anticipated. This, combined with a significant portion of our BC Gaming grant application being denied (it is currently in the appeal process), has focused the Board on the need to generate revenue from other areas. As a result, we are

kickstarting the newly-activated Fundraising/Marketing Committee. In addition to our annual "Surprise Packages" holiday fundraiser, which by all accounts was a great success, the Board initiated two other fundraising events: a yard sale, and a direct mail member appeal. The yard sale in October was set up at the BBQ pit on Granville Island, and thanks to the kind donations of gently used household items from our membership, we were able to raise over \$1000. The direct mail member appeal was initiated in December, and at the time of printing, our members had already generously donated over \$600 to the organization.

When the CABC was formed in the early 70s,

Arts Program Coordinator, for the Saidye Bronfman Award. In the spring, the CABC presented the Grace Cameron Rogers Award to Vancouver jeweller Karin Marita Jones, to study danasene and kum-boo at the Mendocino Art Center in California. At our volunteer recognition party in August, in the presence of Gerson family members, we presented the Hilde Gerson Award for the first time. It went to Mary Bentley, a teacher and textile artist from Bowen Island.

Two presentations were held at the Alliance for Arts & Culture's boardroom in Vancouver. In February, we offered a lively and informative presentation with FCCA Laurie Dye, who talked about income tax preparation for craftspeople. In May, "Pricing Your Work," a participatory panel discussion with Jen Hiebert, Erin Dolman, and Jo Darts, was offered. Approximately 25 members attended each of these sessions. Staff members, Jo Darts and Calvin Taplay, toured a group of Capilano College Textile Arts Program students through our space in late January.

In 2003, we coordinated a Granville Island craft event - the Canada Day Craft Crawl, which involved demonstrations by the Gallery of BC Ceramics, The Wood Co-op, and 16 other Granville Island studios and galleries. Seventy thousand people visited the

I don't know if the first members could

imagine where we'd be with craft 30 years later. Much has changed, but a commitment to volunteerism and quality craftsmanship practices continues to be the backbone of the craft community. As we celebrated our 30th anniversary in August 2003, the CABC was pleased to award our very first Hilde Gerson Award to member and weaver, Mary Bentley. Since both Hilde Gerson and Mary Bentley were active and dedicated volunteers (and very talented craftspeople), it was very appropriate that we honoured them as we celebrated. The award was given at our Volunteer Appreciation party at the home of one of our Board members, Elisabeth Lokke Owre, and many of our past and present volunteers were in attendance. This organization was built by, and continues to exist and grow, because of our many volunteers, and I'd like to take this opportunity to extend a huge and gracious thank you to all of the people who have dedicated their time and money to the Crafts Association of BC.

Island that day. Many of those visitors participated in our felting workshop at Ocean Art Works, where they also watched woodturner Neno Catania. At Crafthouse, silk painter, Mark Anderson, and weaver, Jen Hiebert, demonstrated their skills. We also participated in the Granville Island Business & Community Association's "Spirit of the Season," which was held on Granville Island in December. In the spring, we juried "The Craft Zone" for the annual Van Dusen Flower & Garden Show in Vancouver.

In October, I attended three days of meetings with the Canadian Crafts Federation in Hull, Québec. The Annual General Meeting was held, the CCF-commissioned *Profile and Development Strategy for Craft in Canada* was presented, and a general business meeting regarding CCF initiatives and activities at the provincial crafts council level took place.

Over 1,500 volunteer hours were recorded this year in eight key areas: Shop, Gallery, Publications, Education, Website, Resource Centre, Fundraising, and Office. The Board has contributed many, many hours over and above this in monthly Board and committee meetings. Thanks to all of you for your valued contributions to the Crafts Association of BC.

## Gallery Committee Report

*Elisabeth Lokke Owre, Gallery Committee Chair*

The Gallery held ten wonderful exhibitions this year, showcasing some of BC's finest crafts (see below). The Gallery Committee met once a month planning for events like the 30th Anniversary Party and Surprise Packages.

### Crafthouse Gallery 2003 Exhibitions

Feb. 7 - March 3  
Deborah Loxam-Kohl, "Cell Division," Grace Cameron Rogers Exhibit. This exhibit explored the manipulation of form through the process of felting.

March 7 - 31  
Jordan Van Sewell, "A Year." Twelve ceramic sculptures (one for each month) using symbols, allegories, and iconography to record our meaning in life and passage of time.

April 4 - 28  
Sandra Ramos, "San-An." One-of-a-kind cups with their own personalities.

May 2 - June 2  
"East-West Impulses," featuring the works of Brian Morita, Gailan Ngan, Naoko Takenouchi, Yvonne Wakabayashi, and

Atsuko Yoshimura. This exhibit explored the serene beauty of crafts organized for CABC's first exhibit dedicated to Asian Heritage Month.

June 6 - 29  
Eleanor Hannan, "Embroidering to Transparency." Two and three dimensional embroidered dolls and doll structures.

July 4 - August 4  
Ian Johnston, "Leflover and Under."  
August 8 - Sept. 1  
Naoko Takenouchi, "Voices from the Past: Memories and Dreams." Serene and enigmatic glass works.

September 5 - 29  
Keith Skelton, "Chess in the Iron Age." Large scale chess set of welded metal sculptures.

Oct. 3 - Nov. 3  
Barry Goodman, "Not Just Another Pretty Face." An exhibit of stitched portraits of women authors, philosophers, and intellectuals.

Nov. 7 - Dec. 1  
Andrea Russell, "Salvage: solo." A small series of wearable jewellery objects that integrate found materials.

December 2003  
"Packages," an annual CABC raffle/silent auction fundraiser.



## Shop Committee Report

*Jo Darts, Crafthouse Manager*

A combination of the USA recession (and ultimately a Canadian recession), SARS, and fears about mad cow disease and terrorism slowed down tourism to Canada and Vancouver. As a result, attendance in the shop was down by 12% (8000 people) to the end of November, but per capita spending was up slightly. Whereas our April sales were over budget, that was not the case for the rest of the year.

Once again, the shop was open for extended hours in the summer and December, as well as opening earlier when possible. Our Customer Appreciation evening was held in conjunction with Granville Island's Spirit of the Season on December 5<sup>th</sup>, but attendance was down considerably from 2002.

## 2003 Donors

### Annual Operating Assistance

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

### Program Assistance

- Publications, Resource Centre, Website, Volunteers:
- The Province of British Columbia through Gaming Revenue

Gallery:

- Human Resources Development Canada Summer Career Placement Program

### Scholarship/Awards Assistance

- Grace Cameron Rogers Award - family of Gail Rogers
- Hilde Gerson Award - family of Hilde Gerson

### Strategic Initiatives

*Market Intelligence Report for the Buyers Market of American Craft, Philadelphia, PA*

- Government of Canada - Department of Canadian Heritage

### Donations from Individuals

- Anonymous ► Anonymous ► Mary Bentley ► Barbara Cohen ► Pauline Dutkowski ► Abe Hamm ► Maria Hyklova ► Janis D. Johnson ► Nigel Jones ► Kamyio Kitamura ► James Pinto ► Kimcha Rajkumar ► Kathleen Ruth ► Kaarina Talvila ► Mary Ursuliak ► Betty Weaver

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### Fundraising Events

#### Surprise Packages

- Cindy Anderson ► Mark Anderson ► Anne Marie Andrichak ► Arbutus Arts of the Gulf Islands ► Judith Arnold ► Sarah Ashby ► Ros Aymer ► Michael Babier ► Millie Ballance ► Kate Barber ► Catherine Barr ► Anat Basanta ► Beadzerk ► John Bese ► Suzy Burstein ► Dominique Brechnault ► Judith Burke ► Jeff Burnette ► Joe Bye ► Janet Cameron ► Bruce Campbell ► Neno Catania ► Rachelle Chinney ► Madeleine Chisholm ► Anne Clark ► Barbara Cohen ► Joanne Copp ► Silvia Dotto ► Deb Dumka ► Dougal Graham ► Jeff Greenup ► Eleanor Hannan ► Holy Crow ► Bonny Houston ► Charmian Johnson ► Johnston Fischer ► Jamie Kealy ► Jane Kenyon ► Kilnart Glas ► Peter Kiss ► Kathy Kristmanson ► Mikel Lefler ► Naomi Levitin ► Conrad Li ► Art

Jewellery displays were changed to better reflect an individual's work and a freeze was put on accepting any more jewellers due to lack of reasonable display space. Ten members (three from outside the Lower Mainland) were profiled with a Member Profile.

Twenty-seven galleries and retail shops enquired about craftspeople selling in the shop and 53 customers enquired about commissioning work from our members. The Jury Guidelines were amended this year. Fifty-seven people's work was juried for sale in the shop and 15 people were accepted.

Many thanks to all volunteers, the shop committee, and shop staff whose assistance has been invaluable.

- Lestman ► Christina Luck ► Cynthia Lyman ► Jane Mackenzie ► Jan Macleod ► Vincent Massey ► Bettina Matzkuhn ► Barbara McCaffrey ► Gillian McMillan ► Metal Garden Design ► David Milligan ► Sue Minchin ► Eric Allen Montgomery ► Sheila Morrisette ► Karen Morrow ► Kathleen Murphy ► Margit Nellenman ► Gailan Ngan ► Natalie Normand ► Yoriko Ok ► Charles O'Neil ► Connie Paul ► Alice Phillips ► Sandra Ramos ► Kaija Rautainen ► Lesley Richmond ► Riot Designs ► Andrea Roberts ► Kathy Robertson ► Brent Rourke ► Heather Rupert ► Sid Samphire ► Diana Sanderson ► Joen Schader ► Gera Scott ► Chandler ► Peter Shaughnessy ► Rutiko Shimomae ► Eliana Sigal ► Keith Skelton ► Debra Sloan ► Jan Smith ► Larry Stevenson ► Mioera Stribu ► Naoko Takenouchi ► Brenda Taylor ► Candace Thayer-Coe ► Brian Tyson ► Linda Varro ► Andrea Waines ► Yvonne Wakabayashi ► Nancy Walker ► Judy Weeden ► Deanna Welters ► John Werle ► Angelika Werth ► Lyn Wiggins ► Sharmni Wirasekara ► Atsuko Yoshimura

*Yard Sale*

All those members and friends who donated items to the sale.

### Board of Directors

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

- Kasandra Bonn (until August)
- Diana Bret (from September)
- Barbara Cohen
- Bryan Fair (from September)
- Elisabeth Owre (from March)
- Nancy Ryder (until March)

### Regional Representatives

- Les Crimp, Oceanside District
- Peter Flanagan, Okanagan Boundary (until August)
- Ian Johnston, Central Kootenay
- Dianne Young, Victoria

### Committee Members

#### Communications Committee

- **Chair** - Judith Fitzgerald (until October)
- **Chair** - Diana Bret (from November)
- Sarah Chivers ► Rachelle Chinney ► Bettina Matzkuhn ► Judi Moscovitch

#### Shop Committee

- **Chair** - Cindy Anderson ► Nancy Ryder ► Sharon Slutsky ► Janet Helm ► Margaret Klajnert

#### Gallery Committee

- **Chair** - Sharon Slutsky (until March)
- **Chair** - Elisabeth Owre (from April)
- Kate Barber (from September) ► Anat Basanta ► Jen Hiebert ► Lea Houghton (until March) ► Coralie Triance

## Communications Committee Report

*Diana Bret, Communications Committee Chair*

### Newsletter

According to member feedback, *Craft Contacts* is becoming more useful and more interesting with every issue. Members are sending in "Kudos," letting us know about their local and international accomplishments. The "Workbench" feature, which was introduced in the November 2002 issue, gives readers an insight into how their fellow artists really spend their time. Also, in 2003, we began regular exhibition reviews, book reviews, and "What's New in the Resource Centre." Because members asked for more regional news, we published issues focussing on the West Kootenays and Vancouver Island – next year, other areas of the province will be featured. CABC's 30th anniversary was commemorated in the August issue with a look back at the organization's history, and a special Workbench feature in which members were asked to reflect on their own artistic chronology. We also published educational articles on photographing your work, income tax, finding funding, and pricing your work. The ever-popular Crafts Calendar expanded its listings of local, national, and international exhibitions, funding sources, and calls for entry – the November, 2003 issue contained a record 116 calendar entries.

### Website

Improving the website is an ongoing task.

### Education Committee

- **Chair** - Kasandra Bonn (until August)
- Jean Francois Guimond (until November)
- Cheryl Parker (from March) ► Apollonia Ciforelli (from May) ► Justyna Krol (from December)

### Marketing Committee

- Barbara Cohen

### Board Development Committee

- **Chair** - Jen Hiebert ► Sharon Slutsky

### Human Resources Committee

- Jen Hiebert ► Judith Fitzgerald

### Renovation Committee

- **Chair** - Cindy Anderson ► Jen Hiebert

Jo Darts, Calvin Taplay, and Heather O'Hagan act as staff resources on appropriate committees.

### Volunteers in 2003

- Shop**
- Sibylle von Baer ► Brenda Chapman ► Lin Sircus ► Jia Ke Ding ► Elsie Jang ► Francois Lanta ► Kay Lin ► Maureen McConigal ► Catharina Noest ► Elisabeth Owre ► Vanessa Radunz ► Lucy Rice ► Doshka Timmer ► Po Yee Tse ►

### Gallery

- Barbara Cohen ► Noriko Horiguchi

### Resource Centre

- John Scott

### Fundraising

#### Surprise Packages

- Cindy Anderson ► Kate Barber ► Tony Darts ► Judith Fitzgerald ► Jen Hiebert ► Margaret Klajnert ► Justyna Krol ► Tracy Lynch ► Patrick Oswald ► Elisabeth Owre ► Sharon Slutsky ► Coralie Triance

#### Yard Sale

- Isabelle Busby ► Sophie Busby ► Brenda Chapman ► Barbara Cohen ► Jo Darts ► Tony Darts ► Bryan Fair ► Jen Hiebert ► Katie Metten ► Marie Oswald ► Elisabeth Owre ► Sharon Slutsky ► Cassie Taylor ► Deanna Welters

### Office

- Suwad Chang ► Emu Goto ► Wakana Misono ► Jay Jie Niu ► Peggy Wu

This year the focus was on redesigning and simplifying the member portfolios, so that we could continue to offer them as a free member benefit. By the end of the year there were 35 portfolios online. As of the end of November 2003, the website had received 691,127 "hits," which was 18,522 more than the same period in 2002.

### Craft Shows Guide 2003

Guest writer Sylvia Allan offered tips on the jurying process. This fifth edition of the guide was the largest yet, with 121 listings for craft shows across Canada and the United States. The guide is provided free to CABC members; non-members can purchase the guide for \$10.

### Resource Centre

This year, 33 publications were purchased for, or donated to, the Resource Centre. John Scott is the volunteer Resource Centre coordinator, and he has reorganized the material and developed a database and index of holdings, which includes books, magazines, newsletters, videos, and CDs. The Resource Centre's holdings are not limited to craft technique and theory – there is a wealth of information on marketing, business, employment, funding, exporting, career management, jurying, and more.

### Broadcast E-mails

About 70% of our members have e-mail, so in 2003 the staff began sending regular e-mail broadcasts to inform members about CABC activities, calls for entry, and other news.

### Awards / Juries

- Cindy Anderson ► Anat Basanta ► Barbara Cohen ► Les Crimp ► Erin Dolman ► Jen Hiebert ► Barbara Heller ► Anne Mauch ► Eric Allen Montgomery ► Peter Rambo ► Andrea Roberts ► Nancy Ryder ► Ruth Scheuing ► Sharon Slutsky ► Dianne Young

### Website

- Helen Cheung ► Justyna Krol ► Charlene Lalonde ► Ladan Mehrabi

### Publications

- Diana Bret ► Helen Cheung ► Sarah Chivers ► Rachelle Chinney ► Janet Collins ► Les Crimp ► Jen Hiebert ► Ian Johnston ► Lou Lynn ► Charlene Lalonde ► Michelle Mathias ► Ladan Mehrabi ► Bettina Matzkuhn ► Ken Mayer ► Eric Allen Montgomery ► Stephanie Rosloski ► Joanne Salem ► Judy Seeley ► K.C. Solano ► John Scott ► Sharon Slutsky ► Maggie Tahir ► Coralie Triance ► Dianne Young

### Education

- Jo Darts ► Erin Dolman ► Jen Hiebert

### Outreach

- Mark Anderson ► Kasandra Bonn ► Neno Catania ► Suwad Chang ► Apollonia Ciforelli ► Eleanor Hannan ► Beryl Hickenbottom ► Jan Hiebert ► Ian Johnston ► Anne Mauch ► Oswald/Owre family ► Elisabeth Owre ► Amber-Crae Thayer-Coe ► Candace Thayer-Coe ► Sharon Slutsky ► Jenny Tan ► Deanna Welters

### Staff

#### Full-time

- Heather O'Hagan, Executive Director
- Jo Darts, Crafthouse Manager
- Calvin Taplay, Communications Coordinator

#### Part-time

- Sandra Ramos, Crafthouse
- Atsuko Yoshimura, Crafthouse

#### Contract Assistance

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

*This list was prepared on Dec. 12th, 2003. We sincerely apologize if we missed your name anywhere in these listings.*