

**crafts association  
of british columbia**

**www.cabc.net**

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# Craft contacts

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Hanna weaving on a computerized jacquard loom.

Details of work from exhibit "City Forest"

## A Profile of Hanna Haapasalo City Forest

By Leslie McGuffin

From September 11th to October 19th, 2008 the Crafthouse Gallery will be exhibiting "City Forest", tapestries woven by Hanna Haapasalo on a computerized Jacquard loom. Weaving is an ancient craft, perhaps the oldest craft of all. Hanna's work is a vision of weaving's potential extending far into the future.

Hanna was born in Finland in the mid-1950s and spent her childhood there. After graduating from university she lived, worked and raised her family of three children in both Finland and Norway. She and her husband first visited Canada in the early 90s in connection with a professional visit to UBC.

Fabric arts have always been a part of her life. Her grandmother taught textile arts and her mother made rugs on a loom in her home. In searching for training in ceramics that could possibly lead to another career, Hanna chanced upon a weaving school in Finland offering a two and a half year program covering enough of the art and design basics to be potentially useful no matter what medium she ultimately focused on. She enrolled, left her home in Norway and went to live by herself for the first time in her adult life. In Finland, on

her own, Hanna learned not only the weaving arts but also about her own creative spirit and the energy with which she responds to creative tasks and challenges.

The computerized jacquard loom has a genealogy tracing back to 7000 and 8000 BC from ancient Mesopotamia and Turkey. While fabric remnants have been difficult to find and date, the funerary model of a weaver's workshop, found in an Egyptian tomb, contains a horizontal loom, warping devices and other tools, and weavers in action. The history of weaving from the discovery of the warp-weighted loom to the present computer-driven loom is a progressive development of complex refinements to carry out a process that, in essence, remains exactly the same. Born in 1752 in a small village near Lyon, Joseph Marie Jacquard developed the Jacquard machine in 1801. Jacquard went to work at age 10 as a drawboy with his father, a weaver by trade. As a drawboy he had the tedious job of maneuvering by hand the weighted cords that controlled the pattern in the weaving of silk fabrics. In 1790 Jacquard started inventing a mechanical device to replace drawboys. Although interrupted by the French Revolution, he finally succeeded in presenting a new silk drawloom at the Paris Exhibition in 1801. In 1805, he completed an automated loom with wooden hole-punched cards controlling the weaving of very complicated patterns.

In a piece of cloth, woven threads run lengthwise - the warp - and crosswise - the weft or woof. In the loom, a hook connected to a rod can lift each thread of the warp. At each weaving step, a thread of the woof is carried crosswise. Lifting the warp threads, changing the choice of threads to lift from step to step, creates a pattern in the fabric. The choice, originally made by hand, is obtained by touching the tips of all the rods to a card in which holes have been previously punched according to a program. If a rod finds a hole, the thread is lifted. At the next step, the card is changed. The holes may or may not be in the same order as before and if they are not, the weaving pattern changes. Jacquard built the wooden cards one after the other in a very long loop mounted on a drum rotating in tempo with the advance of the fabric, so that the preprogrammed pattern, if necessary, could be repeated at every cycle of the loop. In a vivid demonstration of the power of his invention Jacquard, using 10,000 punch cards, programmed a loom to weave his portrait in black and white silk. His machine with its punch card mechanism is credited as the basis of modern computer science.

Hanna weaves on a computerized jacquard loom manufactured in Norway that she owns jointly with Kaija Rautanen, another CABC member. On the computerized jacquard loom the warp threads are lifted by electronically controlled harnesses. Which warp thread

is lifted and which thread is not separately programmed for each row. Pattern repetition is minimal, which is what Hanna finds particularly challenging, interesting and pleasing.

Having determined that weaving resonated with her intellect, aesthetic and cultural predisposition, the key question, becomes "how do you pick the images you weave?" Hanna's images are based on her digital photographs. Photography hovers (somewhat menacingly) over all mediums today. (Just last week a drawing instructor protested vehemently against the use of photographic reference.) And yet all artists acknowledge the importance of this resource. Hanna and I talked about the ephemeral quality of photographs versus the weight and the timelessness that attaches when the photograph is translated into a woven tapestry. As Hanna put it, "I would like to weave a unique cloth, but still a cloth, then I would like to express some feelings or memories through the cloth. First come my thoughts and I have made some pieces based on these alone : good memories, walking on the beach alone in the winter - and then come the feelings as, for example, about how the forest and the city in Vancouver coexist." This sets Hanna to thinking further about the complexity of her medium and how far she can push it. Colour. Pure colour. Weaving far into the future.



# President's Message



Jane Kenyon and Yvonne Chui at the CABC Volunteers' and Friends' Appreciation Tea.

In July we hosted the CABC's annual Volunteers' & Friends' Appreciation Tea in the beautiful garden of Candace Thayer-Coe, a long-time dedicated CABC friend and volunteer. This lovely event spurred some thought and research into volunteerism: the why, what, where and who. According to Statistics Canada, BC contributes the most volunteer time provincially with almost 200 hours/volunteer. I was particularly interested in the "why" of volunteering - what is the motivation for us to give generously of our time, our most valuable currency. The reasons are many and varied, but here are a few of the more common ones:

- Social interaction to meet new people with similar interests.
- Contributing to a cause relevant to you and/or your family.
- Gain valuable job experience as many employers will look at volunteering in your chosen field.
- Acquiring or sharing a skill.
- Filling time with worthwhile and rewarding activity.
- You were invited/asked to volunteer - it's amazing how often this was the reason!

Whatever the motivation, volunteers are the heart, soul and strength of CABC and all other non-profit charitable organizations. We couldn't even exist without them. The flip side of this is that the benefits need to work both ways: you should be receiving as much value from your volunteer experience as you are giving. If not, it's time to speak to someone where you volunteer and see if there is a more rewarding way for you to contribute your time and expertise. No matter how much or how little time you are able to give, we appreciate it all and can't thank you enough.

Over the next 18 months, CABC will be leading and participating in several large and exciting endeavours: a gala reception in Vancouver (time & location tba), organizing Canada's role as guest country in the Cheongju International Craft Biennale in South Korea in 2009, and developing a large exhibition of Canadian, Korean and BC fine craft at the Vancouver Museum during the 2010 Olympics. Please see more information about these activities in this newsletter, and let us know if you'd like to be involved in any way.

*Jane Kenyon*



CABC Volunteers' and Friends' Appreciation Tea



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If you are a current CABC member and are not receiving the E-News please send us an e-mail to confirm that we have a correct address on file. 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, info@cabc.net.

The CABC gratefully acknowledges the funding support from the Province of British Columbia, through the British Columbia Arts Council and gaming revenue, City of Vancouver and CMHC, Granville Is., members and sponsors.



## MEMBER HIGHLIGHTS

In March of 2008 Laurie Rolland of Sechelt BC travelled to Shepparton Australia. A piece of her ceramic work titled "Circinate #7" was selected for the Sidney Myer International Ceramic Exhibition 2008. The organizing committee then asked Laurie to speak and present a workshop at the related Symposium.

Laurie states, "It was extremely gratifying to see my work in the context of this international exhibition. The importance of the Australian landscape, which is harshly beautiful, is very evident in much of the local work. This underlined for me, the connection we all share to the earth and how we as makers are influenced by it."

Laurie also travelled to Ontario in May of 2008 to install her exhibition entitled "Homage", currently showing at the Burlington Art Centre until August 2008. She presented a talk at the Gardiner Museum of Ceramic Art in Toronto about the idea development of her work. A bus tour was organized by the Gardiner to view "Homage" at the Burlington Art Centre the following day.

Laurie says, "The work at Burlington is a culmination of technique, intent and invention. It pays tribute to the archeologist Marija Gimbutas and the profound influence her work has had on so many."

## COMING SOON CRAFTHOUSE AT YVR VANCOUVER INTERNATIONAL AIRPORT

Travellers to Vancouver International Airport will soon be able to take home original Canadian works from the new Crafthouse at YVR. This is a partnership between the Hudson Group and CABC. The new store is scheduled to open September 2009 and will include a broad range of contemporary craft in clay, fibre, glass, metal, wood, and mixed media. The store will be operated by the Hudson Group and will be located near the domestic and transborder terminals.

A call for entry to submit work for Crafthouse will take place in October. We will accept all Canadian made work, but works from British Columbia will be given priority for the initial launch. This partnership will help build strategic alliances at a prime location, increase customers and awareness of craft as a visual art form, and the artists who create the works. We hope the success of this concept will allow an expansion in airports across Canada and the United States in the future.

As a social enterprise, Crafthouse Shop, CABC's retail program serves to support the Association's mission and mandate by contributing to our sustainability. Phase I of this new endeavour to complete a detailed business plan has been made possible through a grant from Enterprising Non-Profits. Phase II will begin spring 2009 once additional grants are received.

## CCF VISITS VANCOUVER An update of national craft projects and issues with Maegen Black from the Canadian Crafts Federation.

**Date** : Monday, September 29 at 5:00 – 6:30pm  
**Location** : CABC office on Granville Island  
1386 Cartwright Street, Vancouver

Talk portion is 5:30 to 6:00pm.  
Light refreshments provided.

Maegen Black, Administrative Director for the Canadian Crafts Federation (CCF), is making her first visit to British Columbia. She will present an informal talk about new trends and issues in the Canadian craft sector, and recent activities and national goals of the CCF. The CCF is the national arts service organization that represents provincial and territorial craft councils and the Canadian craft sector. It advances and promotes the vitality and excellence of Canadian craft nationally and internationally to the benefit of Canadian craftspeople and the community at large.

## RESCHEDULED NETWORKING SKILLS HOW TO SCHMOOZE AND PROMOTE YOURSELF AND YOUR WORK.

**Presenter** : Kathleen Staples

**Date** : Monday, October 20 at 4:30 - 5:30pm

with Q&A following

**Location** : CABC office on Granville Island

1386 Cartwright Street, Vancouver

**Cost** : \$10 for members and \$15 for non-members

**Registration** : 604.687.6511 or email [info@cabc.net](mailto:info@cabc.net)

**Cancellation Policy** : All cancellations must be made directly to CABC 24 hours ahead. If you cancel late or do not attend you will be billed the full price.

Does the thought of networking in a room full of people scare you? How effective is your "elevator speech" to tell people about yourself and your work in 2 minutes? It could make a significant difference when talking with a potential customer, sponsor/donor, collector, retailer, agent or partner. Join Kathleen Staples, founder and president of Staples ([www.staplesonline.com](http://www.staplesonline.com)) as she demystifies networking and shares her personal experience of going from no name and a new company to a recognized household name. Learn some of the lessons that will make you and your work known. The presentation is suitable for everyone including new or aspiring craft makers/artists, those with a few years' experience in the sector, anyone wishing to learn more about effective networking and those involved in sales, marketing and management.

## THE BUSINESS IN CRAFT EDUCATION SERIES

Presenting a professional look to your work is critical to getting work accepted in exhibitions, retail shops, awards and schools - "presentation is everything." The following classes are developed specifically for artists, in language that artists will understand and delivered by an artist who has developed the skills over time and training. The classes take place in small group settings of 3 to 5 people per session at Vivian Zuba's studio in Vancouver.

Mixed media artist, teacher and businessperson Vivian Zuba will be conducting workshops to teach artists skills in organization, promotion and sales. She has developed custom-printing methods and has adapted inventory systems that have suited the needs of all visual artists and have helped expand on the business side of art.

**Location** : Zuba's studio at #307, The Artists Resource Centre (The ARC) 1701 Powell Street at Commercial Drive.  
Transit routes #4 Powell/UBC and # 7 Nanaimo/Dunbar and limited street parking.

**Date** : Tuesdays & Saturdays for DTP, Wednesday & Sundays for Organizational Skills, September – November (see details below). If any group of 3 or more would like to take the course at a date/time not listed, please make alternative arrangements with CABC.

**Cost** : \$30 per class for members and \$40 for non-members. Note: For private sessions with individual attention, it will be \$20/hour. Each class is 2 hours.

**Cancellation Policy** : Course fee is transferable to another person or towards an upcoming class provided by Vivian in the event of a cancellation but NO REFUNDS. All cancellations must be made directly to CABC 24 hours ahead. If you cancel late or do not attend you will be billed the full price of the class.

**Registration** : 604.687.6511 or email [info@cabc.net](mailto:info@cabc.net)

## DESKTOP PUBLISHING FOR ARTISTS

In this course, you will learn easy techniques for designing business cards, display tags and labels on your home computer. Learn how to set up templates that allow for easy, cost effective changes. With this method you can print as many or as few as you'd like of different images. Zuba will provide a review of printer settings to get best results, paper selection and accurate and easy cutting methods. These tools and tricks make it easy and inexpensive and provide professional presentation. Participants will leave with a set of cards or tags on a variety of papers. Please bring a disc with a few photos of your work. **Note:** taught in PC environment.

Tuesdays and Saturdays

**Sat, Sep. 13** ▶ 10am - 12 Noon

**Tue, Sep. 23** ▶ 1 - 3pm

**Tue, Oct. 14** ▶ 10am - 12 Noon

**Sat, Oct. 18** ▶ 10am - 12 Noon

## ORGANIZATIONAL SKILLS FOR ARTISTS

Trying to locate and keep track of your work, correspondence and invoices can be a frustrating experience. This course is designed to teach you how to set up and manage an easy computerized inventory and invoicing system whether you are an artist or retailer. Learn a system that will allow you to organize and update your work according to a wide variety of categories including medium, style, location, year, price, framed/unframed, cost, retailer/gallery and many more. You will find it faster to be organized! **Note:** taught in PC environment.

Wednesdays and Sundays

**Wed, Sep. 17** ▶ 10am - 12 Noon

**Sun, Sep. 21** ▶ 10am - 12 Noon

**Wed, Oct. 1** ▶ 1 - 3pm

**Sun, Oct. 5** ▶ 1 - 3pm

**Wed, Oct. 29** ▶ 10am - 12 Noon

**Sun, Nov. 2** ▶ 10am - 12 Noon



## ARTISTS-IN-RESIDENCE PROGRAMS: STORIES AND "HOW TO" STEPS

**Presenters :** Karin Marita Jones

(Metal artist and Jeweller)

**Sally Alice Michener**

(Ceramist and Mixed Media artist)

**Jill Weaving** (Coordinator, Arts & Culture,

Vancouver Board of Parks and Recreation)

**Moderator :** Maciek Walentowicz

**Date :** Tuesday, October 28 at 7:00 - 8:30pm

**Location :** Vancouver Community College,

City Centre Campus

**Cost :** \$5 for members and \$10 for non-members.

F/T Students – pay what you can.

**Registration:** 604.687.6511 or email [info@cabcc.net](mailto:info@cabcc.net)

Artists in Residencies are programs and/or organizations that provide artists of any discipline with time, facilities, professional development opportunities and resources to create and develop creative work. It could take two weeks, six months or a year to sculpt, throw, weave, blow, cast, assemble, hammer or saw. There are hundreds of residencies available worldwide which act as research and development labs for students and artists. Join our panelists for a discussion about the types of residencies, career and life benefits and life as artists and the impact on the communities where programs take place. Our panelists, recent residents and administrators, will share their experience and insights about various residencies in Canada and abroad. Special thanks to Vancouver Community College and its Jewellery Art & Design Department for partnering to present this program.

After receiving a diploma in Jewellery Art and Design at VCC, **Karin Marita Jones** worked in many areas of the jewellery trade, including an apprenticeship with a goldsmith in Germany, designing and selling her own line of silver and enamel jewellery, and working as a goldsmith and designer at Stittgen Fine Jewellery in West Vancouver. She is currently working on a collection of Damascene (silver and gold inlay on steel) objects, which she started while at a residency in Fiskars, Finland in May 2007.

**Sally Alice Michener** is currently a retired faculty member of Emily Carr University. Michener continues to travel, study and work internationally as an artist, juror and instructor. After receiving a BA from Hamline University in St Paul, and a MSW from Columbia University, New York, she went on to study ceramics at the University of Minnesota and then to complete an MFA from the University of Cincinnati. She has had 14 solo exhibitions and participated in more than 70 group shows. Considered one of Canada's foremost ceramic sculptors, her work is represented in important museum collections across the country, as well as in the USA and Mexico. She has been the recipient of numerous awards.

**Jill P. Weaving** was as one of the 4 artists-in-residence in 1994 with the Vancouver Park Board during the inaugural year of the program. Subsequently she was asked to manage the program and now works as the Park Board's Coordinator of Arts and Culture. Weaving received a BFA, Major in Drawing and Painting from the University of Victoria and an Interdisciplinary Master's in Humanities from Laurentian University. She has exhibited widely in Canada and is additionally involved in the arts community as a consultant, researcher and juror.

## CABC PRESENTS EXHIBITION AT ONE OF A KIND VANCOUVER

**Date :** November 20 – 23

**Location :** BC Place Stadium, Vancouver

We have been invited by One of a Kind Vancouver to present a showcase of unique fine craft at its premier event in November 2008. The artists featured will be invited members of the CABC who make one-of-a-kind fine craft pieces, and who do not participate in similar craft sales venues. This is a mutually beneficial partnership and extends our goal of programming at major craft shows (CABC organized the guest artists' exhibition for Filberg Festival 2007 and will be organizing another in the near future). We will continue to support other craft shows and sales locally, nationally and internationally. It is part of our strategic plan to provide exposure and audience development opportunities for our members and the organization. We look forward to your visit to see our exhibition at this event. Other programming includes a fashion show by the Vancouver Guild of Fibre Arts and FibreEssence, and demonstrations of craft techniques. Those interested in assisting as volunteers or demonstrators, please contact Yvonne at 604.687.6511 or email [yvonnecc@cabcc.net](mailto:yvonnecc@cabcc.net). More details will be available on the website and through ENews.

### ONLINE SURVEY REQUEST

Your opinion counts. We encourage you to complete an online survey designed for members, friends, affiliates and non-members in the craft sector in BC. It will be available in early September to September 30th. The link to this survey will be provided on our website and through email to those in our database. Your feedback is valuable to us. Information about you and how we can serve you better through our programs and services will help CABC fulfill its mission. As a token of our appreciation for taking the time to complete the survey, we will be drawing for four prizes - two one year CABC memberships and two tickets to an upcoming professional-development workshop/presentation this winter/spring. It will take only 10-15 minutes to complete. We look forward to hearing from you. Thank you! If you have any questions before, during or after the survey, please do not hesitate to contact us at the CABC office, 604-687-6511. Thank you!

## EXCITING OPPORTUNITY 2010 WINTER OLYMPICS

To celebrate the 2010 Winter Olympics in Vancouver the CABC has arranged an exhibition opportunity for BC craft artists at the Vancouver Museum. This exhibit, "2010: Unity & Diversity in British Columbia Contemporary Craft," will be held from mid-January through April. Artists in BC have the opportunity to submit work that addresses our regional identity in the context of the larger Canadian identity. This is an excellent opportunity to show our work to the world. Other components of this project may include a selection of works from Canada's submission to the Biennale in Korea, as well as a travelling exhibit of contemporary craft from Korea. The Call for Entry for the BC 2010 exhibit and details are available on our website under the "News" section. **Deadline for submission is May 2009. An online submission application will be available spring 2009.**

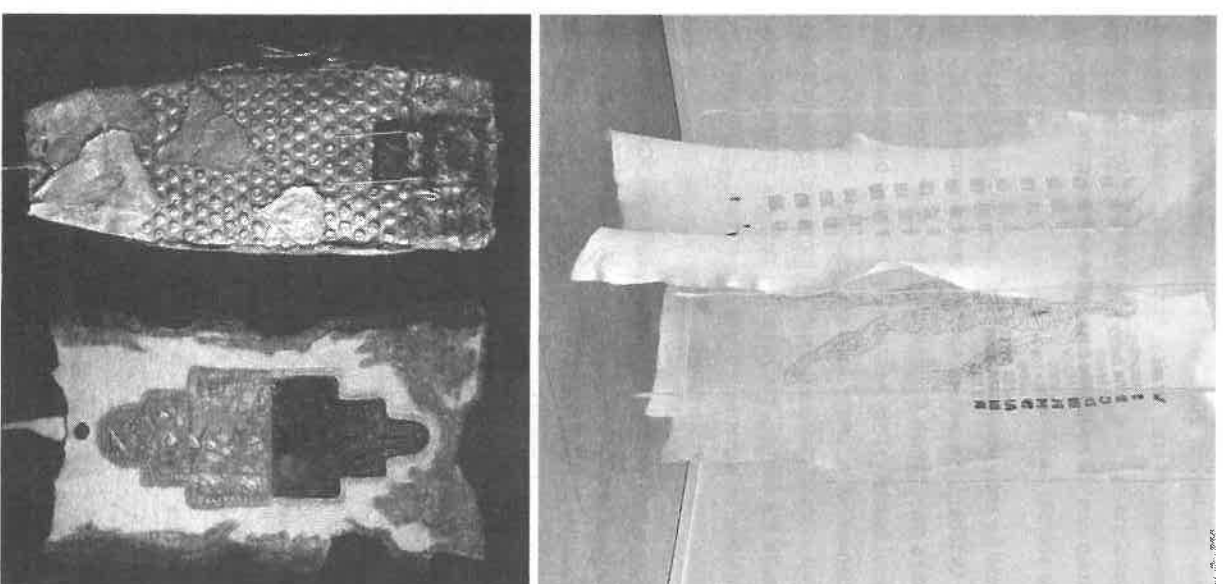
Please note that BC artists may enter both the 2010 BC call and the upcoming national call for Korea - timing of the calls allows you to submit to both with the same work, or with different pieces, as you see fit. For questions contact Yvonne Chui or Calvin Taplay at 604-687-6511.

## GRACE CAMERON ROGERS AWARD 2008

The Awards Committee is pleased to announce that the successful recipient for the 2008 Grace Cameron Rogers Scholarship is textile artist Maggie Tchir. Our congratulations to Maggie!

Maggie Tchir has been a working artist, exhibition curator, textile historian and educator for the past thirty years. Born and raised in Vancouver, she moved to the West Kootenay region of BC in 1976. She attended the Universities of British Columbia and Eastern Washington, Banff School of Fine Arts and is a Langara College Honours' graduate. As an educator, Maggie has taught traditional ethnographic and contemporary fibre in both Canada and the United States. Her world textile research and studies have included residency and travel in Tibet, Nepal, India, Japan, Europe, the American Southwest and Mexico. Recently Maggie has been teaching at the Fibre Studio at the Kootenay School of the Arts in Nelson where she lives half the year and the other half on the Navajo reservation in Arizona and New Mexico studying textile traditions of the southwest. In pursuit of new material, techniques and scale exploration Maggie will be studying in August at the West Dean College at Sussex University, UK. She will be painting and screen printing on cloth with internationally renowned textile artist, Carole Waller. Maggie intends to develop two bodies of new mixed media fibre work, centering on installation and sculptural concerns, entitled : "Prayers : Sacred Conversations" and "The Cosmic House". We look very forward to hearing about her residency and seeing her newly developed work.

This year's Awards Committee consisted of Penny Parry (Chair) and Jane Kenyon. Our thanks to the jurors for their involvement.



Top : Mercy - A Prayer by Maggie Tchir  
Left : Nomad's Pouch by Maggie Tchir  
Right : Fire of Desire - Prayer Flag for the World by Maggie Tchir

# Touching Hands

## A Challenge to Craftspeople

by Bettina Matzkuhn

Years ago I exhibited a work I called "Sharp Turn". It was hand embroidered, depicting a memory of driving to Tofino on the west coast of Vancouver Island. There was a clear night sky, a full moon and a pantheon of trees partially illuminated by the headlights. Announced by a yellow sign with a bent arrow on it, the road veered around a cliff. After the show, the gallery passed an unsigned note on to me. The writer described how it evoked memorable road trips and the constant longing to know what was around the corner. The person regretted not having enough money to buy it, but wanted me to know of the many memories it conjured. I keep this scrap of paper in my desk. It reassures me. There is no mention of medium or theory; it is simply a response, a generous gesture.

Gestures of support are important to me as a creative person. I work in textiles, embroidering by hand, printing and painting fabrics to use in my work. It is a slow, solitary pursuit and I am never sure how the work will be received. My friends and family wax enthusiastic, but I fear they are too diplomatic. Even on the opening night of a show, or at a presentation of my work, I have little detailed feedback from viewers. I am discouraged when people look at the work and say "My grandmother does this stuff" or suggest helpfully, "Why don't you get a machine to do this?" The comment book from a gallery show often has either very kind words or ones to the effect of "what is this crap?", but they are rarely specific. What that stranger gave me was a small but tangible reply, a sense of how it had spoken to them.

I am reminded of watching my son's high school basketball games when the teams line up on either side of the basket so one player could take a foul shot. Some wiry boy at the shooting line would focus himself and launch his first attempt out of two. Then his teammates would all step over to touch his hands before the second shot whether or not the first one had gone in. I wonder what would constitute a parallel in the crafts community? How can we find the equivalent of this gesture? How can a process that is often meditative and personal – no cheering fans here – be acknowledged and celebrated publicly?

An obvious way is to acquire another person's work, but most of us don't have significant amounts of spending money. Another way is to attend the exhibition openings of our peers, raising a glass to the new body of work. But I think the most significant way of "touching hands" in the crafts community is to write about each other. The written word can be more durable than a pat on the back. Through writing one can too another's horn. And too the horn intelligently: to describe why the work is significant, why the process is relevant to the finished piece, and to describe a greater context for the work. Writing connects the maker and viewer by explaining the impetus behind the work, how the maker has arrived at his/her form of expression (never a straight line) and the adventures, innovations and metaphors bound in with the making. Paula Gustafson, in a presentation at a conference hosted at the Alberta College of Art and Design and the University of Calgary, talked about the absence of a national (English) magazine devoted to craft. She described how writing "documents artistic endeavour" and that the shortage of writing on craft makes us "invisible". Lack of written documentation means lack of resources for teaching, a lack of analysis of the position the work inhabits – both in the crafts person's body of work and on a grander, cultural, international scale. Lack of writing means a lack of promotion and celebration.

It is easy, as craftspeople, to maintain that we are not writers. But writing is a craft like any other – the first attempts are wobbly but improve with persistence. Writing is a craft-like practice in the sense of working the material, the same way I pin, cut and colour fabric, embroidering, embellishing, ripping it out, re-working the piece. The craftspeople I have interviewed – as a paid or volunteer writer- are articulate, perceptive, witty, well-educated people. There is much to discuss. I feel that we are uniquely qualified to write about each other as we have an appreciation for the process and practices in craft disciplines, the way athletes on a team know and admire one another's investment, special skills and personal breakthroughs. Describing and analyzing our responses to another's work often results in the focusing of ideas around our own work.

And so I challenge you to take this on. Volunteer to write a short essay as a handout for a peer's exhibition – it would serve as an introduction and a record. Send in a review to a local paper – it may be rejected, but that is part of any creative process. The writing could be critical – if it is undertaken in a sincere spirit, it will generate discussion, even controversy. The writing could be as understated as touching the hands of the person taking the foul shot or as jubilant as a high five. The tiny note left to me has the kernel of how we must begin to write: as a generous response.

## Upcoming Crafthouse Gallery Exhibits at a Glance

**Until September 7, 2008** : Laura Murdoch, "Layered Light" a collection of hand-blown glass vessels and pendant lights in vibrant colours with layers of intricate repeating patterns. Each patterned layer is different but the sum of all layers are harmonious.

**September 11 - October 19, 2008** : Hanna Haapasalo, "City Forest" An expression of the beautiful interface between nature and the urban environment: double layered tapestries created with a computer aided Jacquard loom. Hanna shares with the public the possibilities of different weave structures in double weaving.

**October 23 - November 30, 2008** : "Then and Now" An exhibit commemorating the 150th Anniversary of British Columbia and featuring craftspeople with strong ties to the formative years of CABC. The exhibit features : Brian Baxter, Tam Irving, James Koester, Francis Lemieux, and Diana Sanderson.

**December 4 - 31, 2008** : Jill Allan, Jeff Burnette, Julian Duerksen, Tammy Hudgeon, and Naoko Takenouchi, "Winter Light" An exhibit of glass by five of BC's renowned glass artists celebrating solstice and the return of light in the depths of winter.

**January 15 - February 8, 2009** : "Fresh Craft" Student exhibit.

**February 12 - March 22, 2009** : "Valentine" group exhibit.

**May 7 - June 14, 2009** : Anni Hunt, "Containment" This exhibit features special vessels/containers for storing secrets and memories. Vessels are made of fibre and mixed media, some will open, others you will only be able to peer into and just make out a secret!

**June 18 - July 22, 2009** : Eleanor Hannan, "Small Excursions into Colour and Form" : Not so much imitations of as translations from painting - works began as watercolour studies on paper and are embroidered to give brilliance, texture and momentum.

**Aug 6 - Sept 6, 2009** : Naoko Takenouchi, "Celestial Navigation 2": The exploration and interpretation of the artist's recent experience of walking meditation to the Santiago de Compostela in Northern Spain. The exhibit features handblown and sandblasted glass pieces.

**Sept 10 - Oct 18, 2009** : Charmian Nimmo, "Elements": Pots...with a twist. Clay, glass and metal come together to create vessels with something more. Pieces maintain their functionality while surprising the viewer with an unexpected aspect of humour or delight.

**Oct 22 - Nov 29, 2009** : Sheila Morissette, "in FORMations": This ceramic exhibition features playful formations of miniatures designed to be intimate and special. The repetition of form within the display, informs the viewer by accentuating the subtleties of work that is handmade.

## CALL FOR ENTRY

### 22<sup>nd</sup> ANNUAL

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# Crafthouse Shop



Jo Darts

Crafthouse  
Manager

When summer finally showed its colours, sales in the shop reflected accordingly. Pride Appreciation Day was a good first attempt at connecting with a new audience and we look forward to an even better one next year.

**FinalJury: Monday, October 6. Please phone the shop to register at 604-687-7270 or email [crafthouse@cabc.net](mailto:crafthouse@cabc.net)**

The shop hosted work from some members of the Conseil des Métiers d'Art to help celebrate Quebec City's 400th anniversary. This work has been very well received.

We welcome two new craft artists: Victoria Dixon and Carline Shuttle. Victoria Dixon was brought up in Bath, England. As an adult she has lived in Winnipeg, Boston, New York, Georgia, Texas, and for the past thirty years in Vancouver. She began to create original canvaswork designs in 1994 and her work is owned by collectors in Britain, China and across Canada. She has taught several courses for embroidery guilds in British Columbia and has also written articles for Embroidery Canada. In creating her samplers, Victoria focuses on elements of pattern and colour which extend the boundaries of needlepoint design and give fresh expression to a traditional form of embroidery.

Caroline Shuttle operates her fused glass studio and gallery in Bloomfield, Ontario. Caroline has taken a wealth of workshops from Red Deer, Alberta to Corning, New York. About her work, Caroline says "I work with glass because its nature is contrary. Solid one moment, fluid the next, glass is strong yet brittle; refracting or reflecting light, textured or smooth. These things draw me to work with glass in all its many forms."

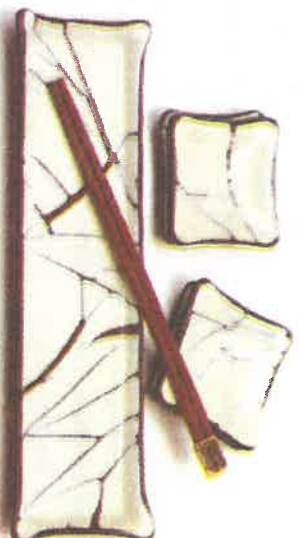
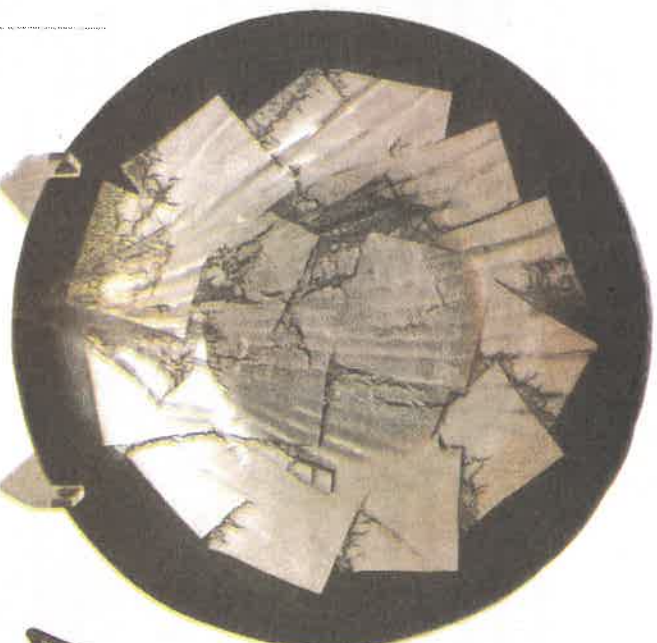
Our Customer Appreciation Day will be **Thursday December 4, 10am - 8pm**. The trunk show will run from 6pm to 8pm together with the opening for "Winter Light: Reflections in Glass", our December exhibition. A 20% discount will be offered on purchases in the shop (not the trunk show), and we look forward to seeing you all.

## SYMBIOTIC MARKETING

In today's world of competitive economies, we need to direct creativity and collaboration to our marketing strategies. With recent economic changes, our new marketing initiatives have helped to stabilize revenues. Craft artists and shops need to think of their relationship as a win-win partnership and develop a symbiotic approach towards marketing and promotions.

As craftspeople and artists have become more sophisticated in marketing, the wealth of studio, home, website and blog sales have also flourished. The success of holiday season studio, open houses and craft fairs contribute significantly to the crafts artist's income. Retail shops also depend on this season to make or break their businesses.

How do these cross marketing opportunities impact sales



from retail shops selling the same work as the craft artist? Often gift ideas need to be mulled over, and a customer may decide not to make a purchase at the craft fair but find you later. You would be performing a service for your customers, yourself and the shops that sell your work, by informing your customers where your work can be found year round. Why not create a list of shops that sell your work? Have copies available in your booth and stuff your shopping bags with them. Verbally bring your customer's attention to where else you sell. If you have a website or a blog, list all the shops that sell your work. The CABC website has a profile of all artists who sell in the shop with links to individual websites if available.

If you would like Crafthouse rack cards to give to your customers, please let us know. In turn, give us your holiday season promotional materials and we will distribute them for you. (I am especially interested in the dates you are selling in the Public Market). Please ensure that your retail prices are consistent in all your retail locations (website, studio, craft fairs and consignment shops).

Let's help each other to grow our businesses.

## CONTEMPORARY GLASS TECHNIQUES

Most contemporary fusing methods involve stacking, or layering thin sheets of glass, often using different colours to create patterns or simple images. The stack is then placed inside the kiln (which is almost always electric, but can be heated by gas or wood) and then heated through a series of ramps (rapid heating cycles) and soaks (holding the temperature at a specific point) until the separate pieces begin to bond together. The longer the kiln is held at the maximum temperature the more thoroughly the stack will fuse, eventually softening and rounding the edges of the original shape. Once the desired effect has been achieved at the maximum desired temperature, the kiln temperature will be brought down to avoid devitrification. It is then allowed to cool slowly over a specified time, soaking at specified temperature ranges which are essential to the annealing process. This prevents uneven cooling and



Left: Fused glass silver foil bowl by Caroline Shuttle  
Right: Fused glass trees by Tammy Hudgson  
Down: Fused glass sushi set by Caroline Shuttle

breakage and produces a strong finished product.

Cooling takes place normally for a period of 10-12 hours in 3 stages.

The first stage, the rapid cool period is meant to place the glass into the upper end of the annealing range 516°C (960°F). The second stage, the anneal soak, is meant to equalize the temperature at the core and the surface of the glass thereby relieving the stress between those areas. The last stage, once all areas have had time to reach a consistent temperature, is the final journey to room temperature. The kiln is slowly brought down over the course of 2 hours to 371° C (700°F), soaked for 2 hours, then down again to 260°C (500°F) which ends the firing schedule. The glass will remain in the unopened kiln until the pyrometer reads room temperature. Note that these temperatures are not hard and fast rules. Depending on the kiln, the size of the project, the number of layers, the desired finished look, and even the brand of glass, ramp and soak temperatures and times may vary.

While fused glass techniques are generally used to create glass art, glass tiles and jewellery, the slumping process allows the creation of larger, functional pieces like dishes, bowls, and plates. Producing functional pieces generally requires 2 or more separate firings: one to fuse the glass and a second to shape (or slump) it.

Since the 1970s, more hobbyists have focused on using kiln-fused glass to make beads and components for jewellery. This has become especially popular since the introduction of glass manufactured for the specific purpose of fusing in a kiln.



# Gallery Exhibits



Calvin Taplay

Communications  
Coordinator

## City Forest : A Jacquard Loom Textiles Exhibition by Hanna Haapasalo

Exhibit : September 11 – October 19

Opening Reception : Thursday, September 11, 6 - 8pm

The well being of people is dependent on successful and harmonious relations between nature and the urban environment : in her works, Hanna Haapasalo examines the interaction between these elements. "In cities which create an optimal environment for people, structures have never fully replaced nature; the trees and forest have never left the city" says Hanna. The organic shapes of big trees and straight lines of buildings and other architectural structures make an interesting contrast for the eye and the mind.

Photography and Jacquard weaving are the tools Hanna uses to translate her vision into art. Photography has been her passion for more than twenty years. When she walks outside with her camera she looks for surfaces and wild patterns. Her tapestries are further interpretations of these structures. The computer assisted Jacquard hand loom is highly suited to advance her exploration.

Hanna has always excelled at complex weaving. This connection was strengthened when she studied weaving and textile arts from 2001 to 2003 in Finland, where she graduated as a textile artisan. The double weave technique, which she has used in her works, not only provides advanced technical possibilities to explore this topic, but also symbolizes the multilayered nature of this special environment – the City Forest.



Photo: Caitlin McKinlay  
Lasalle Digital Media Student

Jewellery: Teresa Gontes  
Lasalle Jewellery Design Student

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Accepting Registration for September classes.



## "Then and Now : A Celebration of Fine Craft and British Columbia's 150th Anniversary"

Exhibit : October 23 - November 30, 2008

Opening Reception : Thursday, October 23, 6 - 8pm

"Then and Now" is an exhibit commemorating the 150th Anniversary of British Columbia, featuring craftspeople with strong ties to the formative years of CABC. The exhibit features artists Brian Baxter, Tam Irving, James Koester, Francis Lemieux, and Diana Sanderson.

Brian Baxter focuses on maximizing the textures of glass to enrich the quality of light. The design of this architectural work attempts to harmonize with each site. Although he does use colour at times (and enjoys it), he feels it can distract from the richness of the glass itself.

In the eighties, Tam Irving was making wheel - thrown pots fired to stoneware temperatures in a reduction kiln. Glazes were made from local materials and plasticity was celebrated by incising and altering pieces immediately after throwing. Irving has since moved in a different direction with his current pieces showcasing his interest in the abstract use of colour. He has been influenced by the world of the colour-field painters in his series of wall-vases.

James Koester is a Vancouver artist working primarily with metals. His practice includes mixed media sculpture, wrought iron work and other specialized fabrication. He has exhibited throughout North America and has contributed to a number of regional public art projects.

Francis Lemieux established himself as a leading Vancouver designer and maker of fine contemporary furniture in the mid 1980s, gaining national attention when he won the first Canadian design competition for residential furniture - Virtu.

Although by its nature, fabric weaving tends to be somewhat rigid, Diana Sanderson has long wished to introduce greater fluidity into her work. She recently developed a way to create that general effect by employing felt-ing to soften the rigid forms that she has traditionally woven. Lately, she's enjoyed looking anew at branches and bark and attempting to translate the colours, textures and intertwining into textiles.

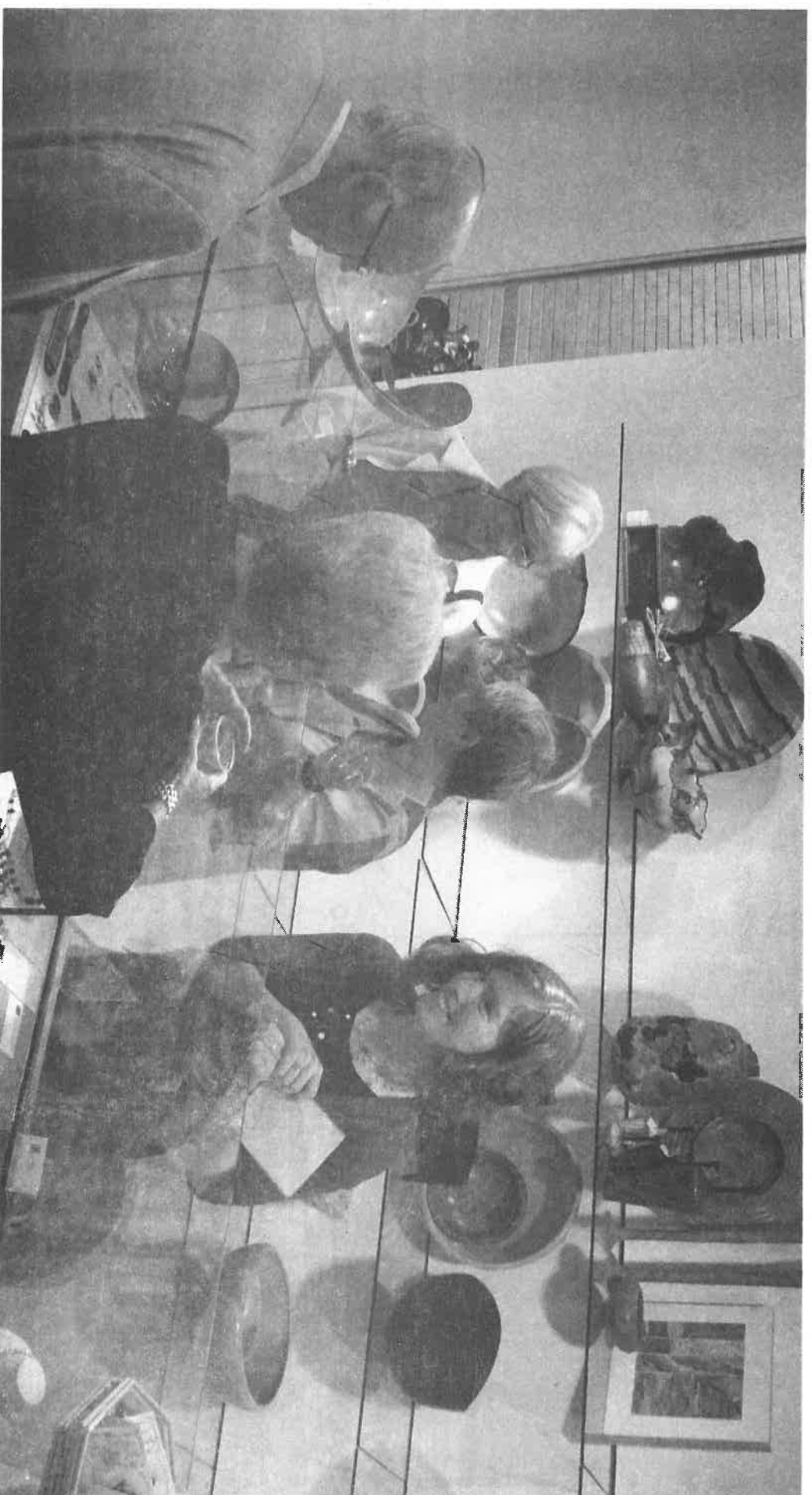
By exploring the development of some craftspeople associated with the CABC, we present some of the contributions craft production has made to British Columbia.

Left : "Red Square" 1990, Brian Baxter  
Top : Image by Diana Sanderson,  
Work from exhibit "Then and Now"  
Down : Work by Tam Irving





# The OCC's Guild Shop Grand Re-opening



The Guild Shop's new retail space designed by Johnson Chou Inc.

By Leslie McGuffin

On Thursday, June 5, 2008, nature's finest overture – late afternoon lightning closely followed by rolling thunder and a downpour – announced the grand re-opening at 118 Cumberland Street in Toronto of The Guild Shop, the retail showcase of the Ontario Crafts Council (OCC). While 118 Cumberland has been the Guild Shop's location for the past 14 years, technically speaking, the 3-day closure for final touches on the long-awaited, long-wished for makeover qualified the event as a true 're-opening.' That many of the 275 members and guests literally rushed in and stayed all night, wasn't just because Mother Nature decreed this should be, although her support is never to be gainsaid. Nothing beats an early evening thunderstorm in Toronto. The city suddenly feels cozy, not confining, the mightiness of Canada's geography awe-inspiring. The contrast is delicious. The evening couldn't have been more perfect for the event, and the turnout, the festivities and the display made it truly 'grand.'

This celebrated makeover is the vision of the OCC board of directors, General Manager, and the Guild Shop's dedicated staff realized by Johnson Chou Inc., a Toronto-based multi-disciplinary design practice encompassing architecture and interiors, furniture, graphic and industrial design. Johnson Chou's wide range of work – residential, retail, institutional, offices and restaurants – has been featured in numerous architecture and design publications both nationally and internationally, and received several awards. The Guild Shop project offered an unbeatable location, 'great bones' (in my estimation), and the challenge to produce "champagne results on a beer budget."

While there isn't much that an architect/designer can do about a client's location, when it's as good as this, the possibilities for the whole project are enhanced: in this case an oasis in the heart of Toronto's swankiest shopping district immediately bounded by a small park to the south, a lane to the west, an outdoor patio to the north and the Bloor-Bay subway entrance to the east. Windows on all these features have been preserved. The bones that I like are its ideal urban retail layout: a big open well-coming window on the street, a narrow but inviting thoroughway in which you can see your way down to a back area that opens up. You feel invited in, you enjoy working your way through, you can always see the outside, and you don't mind at all having to retrace your steps. And this is especially true when, as happens here, the space is clean and light-filled and the fixtures are sculptural and subtle.

The feature wall by the front desk – you can't miss it as you begin your journey through the space – displays the OCC logo and the following wording: "The Guild Shop where the Ontario Crafts Council connects you with the craft community. Since 1932 your support has provided an income for craftspeople to develop their talents, fostering the continued growth of craft for future generations". The beauty of the graphic presentation underscores the message. This space is about celebrating craft and while guests at the re-opening were invited to focus on the setting, inevitably the wares commanded their attention. On display and receiving much acclaim was what you would expect: an extensive collection of handcrafted jewellery, ceramics, textiles, wooden objects, and hand-blown glass objects.

Torontonians of a 'certain age' (myself included) cannot remember a time without The Guild Shop – the place to find the most unique gifts, beautiful home décor items, and personal indulgences. And now the tradition carries on.



The OCC's Guild Shop Grand Re-opening

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# Book Review

## Richard Sennett : The Craftsman

2008 Yale University Press, New Haven and London.

Review by Bettina Matzkuhn

Throughout this thoughtful and inquisitive book, Richard Sennett avoids the word "creativity" as he feels it privileges vague ideas of mystery and genius over the diligent, perceptive work embodied in craft. Yet creativity is bound in with every subject he examines, he simply analyzes and reflects on the process in more detail. Sennett is a sociologist, teaching in London and New York. This positions him to discuss craft as a very social practice at work in a variety of arenas.

Through the book, Sennett entitles chapters with terminology familiar to craftspeople: The Workshop, Machines, Material Consciousness. The Hand and Ability. Where he goes, in and around these categories, is remarkable. For example, he describes Linux computer code as a craft-like process that involves problem solving and problem finding in the context of a community of makers and users. He points out that the ancient Greeks thought of the terms "craft" and "community" as synonymous. Within the medical community, he sees doctors, technicians and nurses as akin to craftspeople. They have specific, tacit, experiential knowledge that is not taken into account or respected by imposed procedures and quantitative bottom line. He sees the ethics of craft – to do good work and to learn from ambiguity – threatened by demands for standardization and an emphasis on intellectual solutions. To understand something conceptually and to understand it physically are not the same.

Sennett describes the traditional craft workshop as a social

place that harbours ritual, mentoring and shared advice. Art is often concerned with originality, which he finds does not lend itself to a transfer of knowledge. A great violin maker such as Stradivarius oversaw a workshop where he directed workers and apprentices, keeping an eye on every detail of making. Sennett likens him to the head of a scientific lab where the master has a grasp of and contribution to a process that intellectually cannot be broken down and analyzed.

Just because craftspeople find it difficult to express in words the nuances of how they work does not mean there is a lack of intelligence. "Inarticulate is not stupid" he writes, indicating knowledge exists outside of language. He takes us on a witty tour of written directions (recipes, IKEA instructions etc.) often compiled from the point of view of someone who has already mastered the process. The directions all too often become "dead denotation" as he puts it, whereas learning from another craftsman is part of linking technique to imagination. In craft, conveying skill is something that needs a social context.

During the late 1700's, The Enlightenment era encouraged well-to-do people to try their hands at craft. Bumping up against the limits of one's own skills and talents was an exercise in self-improvement leading to skill through progression. Diderot himself tried engraving and printmaking and found it sobering: "tailure... can teach a fundamental modesty" he reported. Sennett cites this awareness of our own inadequacies as central to craft. In the chapter on machines, he acknowledges that machines increase our capabilities, but should not be a model to follow. Perfection

does not leave room or respect for learning. "Machines break down when they lose control, whereas people make discoveries". The adaptation and improvement of technology is a craft-based process, he maintains.

The repetitive process of learning may seem quite mechanical to the casual observer. Sennett likens learning to blow glass or throwing a pot to learning to play a musical instrument. "Practicing becomes a narrative rather than mere digital repetition" he writes. As the musician or potter practices and repeats, the opportunity to perceive refinement and variation presents itself. The craftsman, chef, or musician is informed through the senses and committed to a slow process of learning through materials, necessities and refined technique. A musician himself, Sennett finds the latter is never soulless but "intimately linked to expression".

Sometimes, Sennett touched on interesting connections that I felt he might have expanded. He described post-war Japanese industry as a craft-related system, where there were hierarchies of skill and experience, yet workers were encouraged to suggest changes or improvements. He criticizes communism for revolving around centralized, imposed power and capitalism for being too preoccupied with competition; neither of these systems stress cooperation. He hints at, but never quite fleshes out, a political system based on craft ethics : the impetus to do good work, to consider its social consequences and context, a sensitivity to material resources, to our environment and how we conduct ourselves in the world.

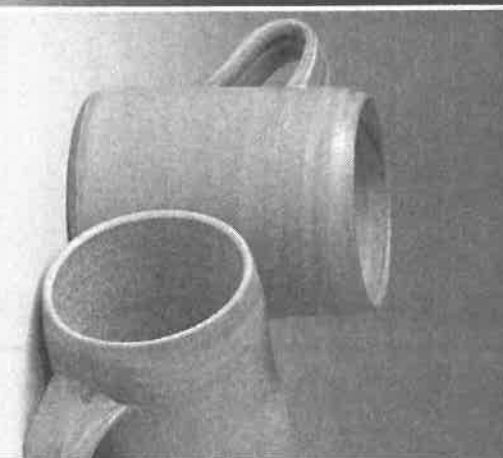
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## Call for Entries

The annual Filberg Festival takes place in the Comox Valley on Vancouver Island  
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This event attracts SERIOUS shoppers (some wholesale and gallery buyers too) looking for quality, handmade Canadian art and craft.  
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# Fluevog



## JOHN FLUEVOG : ORIGINALITY, CONFIDENCE & SHAMELESS SELF-PROMOTION

By Melissa Mundell

Vancouver's famous high-fashion cobbler, John Fluevog, is the winner of the BC Creative Achievement Award of Distinction for 2008. I got the chance to chat with the designer in July and gleaned some useful advice for fellow craftmakers. John's primary message – "If you can [make things by hand], you can do something special."

John Fluevog sits on a leather couch wearing a T-shirt, jeans and worn-in luxurious, olive green, leather sandals. No music is playing but if it was it would be the Benny Goodman Orchestra circa 1940, jazz, the musical analogy of John's designs – art deco sensibilities progressively hip yet equally nostalgic of a more handmade fashion. The interview begins and John says, "I never knew I was a designer. The thought of opening a shoe store, to me, sounded boring." Looking up at the dazzling 45-foot-high glass ceiling enclosing Fluevog Shoes new Gastown location (65 Water Street) this comes as a surprise. Thankfully for Fluevogers (die-hard Fluevog shoe wearers from across the globe), John discovered a way to make running a business interesting and crafted his first pair of handmade kicks, flower - print clogs, in 1970. One year prior, along with then partner and close friend Peter Fox, John purchased (at a discount price) a warehouse full of mint 50-year-old shoes that happened to be super-hip in '69 – there John's reputation as a retro-fashion connoisseur began and Fluevog Shoes has since become a multinational mega corporation with 10 North American locations.

In John's opinion, "Very few people do completely original things." With ever increasing mass production of consumer goods, the handmade object takes on a position of nostalgic desire. At international shoe fairs, John says, "Young designers don't hand make," but rather cut and paste digital images that won't find form until the assembly line. "If I didn't have the ability to work with my hands," says John, "I wouldn't have been as [sic] successful." John pays little attention to the marketplace, rarely cruising pop - fashion magazines but instead he holds focus on, "a few influential hipsters in town," and is inspired to "create things from what I feel." Sound romantic? True, but the romance ends at Modernist aesthetics – John does not feel artists can, "do whatever they feel like. Only a reflection of what is going on in society, the fact that no one can understand it, that doesn't make any sense at all." John tells me that – "the middle-aged guys in suits" – aren't typically who he looks to for influence. For him, knowing your audience and being willing to accept criticism is essential. Clearly John has a gift when it comes to style, and perhaps more importantly, the ability to recognize it in others.

John states, "We are all taught that we are not special and not encouraged to make art." John even admits to being concerned for his daughter working in textiles and pottery, that initial ingrained worry, however doesn't seem to have lasted long. Although at times he had a fear of going bankrupt trying to make a living as an artist, John felt he had to keep going, "When a creative person doesn't create, they get depressed. I believed I was doing something really original and sensed it could be bigger – it was never about the money."

John feels the BC Creative Achievement Award is essential to the arts and cultural morale of BC makers, "In BC we don't give artists and local people enough praise. In Eastern Canada people say to me, 'it is so great that you're a Canadian designer', you don't get that here. [The Award] is inspiring to other artists in that it focuses on what they do. We need to give [art and applied art] more attention because it is not easy to make a personal mark." And how does one do that? According to John, a mixture of, "confidence, originality and absolutely shameless self-promotion."



## CALL FOR ENTRY

31st Annual Creative Craft Fairs is Accepting Applications  
A Three-day Event, held at Peakres.Rec.Centre in

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APPLY ON LINE & info at

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## CALL FOR SUBMISSIONS

The Roundhouse Community Arts  
& Recreation Centre invites local  
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in the ninth annual



Urban Artisans Juried Craft Fair,  
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Submissions accepted on  
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Craft Fair!

More info contact:  
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or call 604-713-1805

Application forms available at  
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## QUANTUM ACCOUNTING SERVICES

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Self-Employed/Artists/Craftspeople

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Louise M. Jackson, had to say :

"I got in touch with Quantum Accounting as a result of their  
advertisement in Craft Contacts - and found them extremely  
helpful vis-à-vis doing taxes for a new business.

The last accountant I saw (2002 tax year) was unhelpful to  
say the least regarding the start-up / product development phase.  
He couldn't understand why I wasn't making money immediately  
and left me utterly humiliated. I gave exactly the same  
information to Marianna Scott at Quantum.

Everything made perfect sense to her. From my perspective,  
CABC membership was worth it last year  
just for Quantum's ad and finding a friendly accountant  
who not only understands small art / craft oriented businesses  
but was willing to spend time helping me  
streamline my bookkeeping!"

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# Craft Calendar

Contact Calvin Taplay for display ad rates and details. [info@cabc.net](mailto:info@cabc.net), visit our website at [www.cabc.net](http://www.cabc.net), tel:604-687-6511. Next deadline : October 31, 2008.

## Announcements

If you know of any upcoming Calls for Entry, or funding opportunity, contact Calvin Taplay at [info@cabc.net](mailto:info@cabc.net). Calls for entry, exhibitions, and funding announcements are free, space permitting. Craft Shows and Lectures / Workshops are listed as classified ads, and the rate is \$40 for 40 words or less. Craft Calendar entries researched by Wolfig Von Schleinitz.

## Call for Entry

### September, 2008

**Deadline :** September 30, 2008. Call for Entry, 5th World Ceramic Biennale 2009 Korea International Competition. **Contact :** Shinhee Park, Curator, World Ceramic Exposition Foundation. [cebiko@gmail.com](mailto:cebiko@gmail.com), Tel : +82-31 -645-0580.

**Deadline:** September 30, 2008. NICHE magazine announces the opening of the 2009 NICHE Awards Competition open to all craft artists. Deadline for students Sep. 30. **Contact :** [www.americancraft.com](http://www.americancraft.com).

### January, 2009

**Deadline :** January 1, 2009. Island Mountain Arts of Wells, BC is currently accepting submissions for the Summer 2009 & 2010 season. **Contact :** Island Mountain Arts & Gallery, 250-994-3466, [programming@imarts.com](mailto:programming@imarts.com), [www.imarts.com](http://www.imarts.com).

### February, 2009

**Deadline :** February 3, 2009. The Campbell River and District Public Art Gallery invites proposals for exhibitions for the Main and/or Discovery Galleries for 2010. **Contact :** The Exhibition Selection Committee, 250-287-2261, [curator@crartgallery.ca](mailto:curator@crartgallery.ca).

**Deadline :** February 16, 2009. The Ontario Handweavers & Spinners are calling for entries to their juried show May 1-3, 2009. **Contact :** Carol Ann White, 905-471-3912, [white\\_carolann@yahoo.ca](mailto:white_carolann@yahoo.ca).

## Ongoing

**Deadline :** Ongoing. Proposals from visual artists to exhibit work in all media are invited to make submissions **Contact :** Exhibition Selection Committee, Kootenay Gallery of Art, History & Science, 250-365-3337, [info@kootenaygallery.com](mailto:info@kootenaygallery.com), [www.kootenaygallery.com](http://www.kootenaygallery.com).

**Deadline :** Ongoing. The Alternator Gallery accepts exhibition proposals from artists and curators. **Contact :** Programming Committee, The Alternator Gallery, Kelowna, BC, 250-868-2298, [info@alternatorgallery.com](mailto:info@alternatorgallery.com), <http://www.alternatorgallery.com>.

**Deadline :** Ongoing. The Pendulum Gallery has an on-going open call for exhibitions. **Contact :** Chris Keatley, Pendulum Gallery, 604-250-9682, [chriskeatley@telus.net](mailto:chriskeatley@telus.net), <http://www.pendulumgallery.bc.ca>.

**Deadline :** Ongoing. Artists working in any medium are welcome to submit exhibition proposals to the Grand Forks Art Gallery. **Contact :** Grand Forks Art Gallery, 250-442-2211, [gfaagchin@direct.ca](mailto:gfaagchin@direct.ca), <http://www.galleries.bc.ca/grandforks/index.html>.

**Deadline :** Ongoing. Applications to exhibit at the Dawson Creek Art Gallery are accepted year-round. **Contact :** Dawson Creek Art Gallery, Dawson Creek, BC, 250-782-2601, <http://www.dcartgallery.ca/submissions.htm>.

**Deadline :** Ongoing. The Comox Valley Art Gallery seeks submissions from craft artists. **Contact :** Curator, Comox Valley Art Gallery, Courteney, BC, 250-338-6211, [contact@comoxvalleyartgallery.com](mailto:contact@comoxvalleyartgallery.com), <http://www.comoxvalleyartgallery.com/media/proposals/application.pdf>.

**Deadline :** Ongoing. The Surrey Art Gallery welcomes proposals for exhibitions **Contact :** Liane Davison, Surrey Art Gallery, 604-501-5197, [artgallery@surrey.ca](mailto:artgallery@surrey.ca), <http://www.surrey.ca/NR/rdonlyres/8CC263A7-7EFD-40DE-B39F-5C7A65D667C1/27835/2006ProposalInfoSheet.pdf>

**Deadline :** Ongoing. Centre A invites proposals for projects that sustain an open yet critical approach to what Asia may mean as a cultural category. **Contact :** Makiko Hara, Curator, Centre A, Vancouver, BC, 604-683-8326.

**Deadline :** Ongoing. The Oxygen Art Centre welcomes proposals for exhibitions on an ongoing basis in any media. **Contact :** Oxygen Art Centre, Nelson, BC, [debt@oxygenartcentre.org](mailto:debt@oxygenartcentre.org).

**Deadline :** Ongoing. The Curatorial Committee of the Art Gallery of Greater Victoria reviews all submissions on a regular basis. **Contact :** Lisa Baldissera, Curator of Contemporary Art, Art Gallery of Greater Victoria, 1040 Moss St., Victoria, BC, V8V 4P1.

**Deadline :** Ongoing. The Evergreen Cultural Centre accepts unsolicited proposals at any time for its art gallery. **Contact :** Ellen van Eljnsbergen, Visual Arts Program Manager, Evergreen Cultural Centre, 1205 Pinetree Way, Coquitlam, BC, V3B 7Y3.

## CRAFT SHOWS

### The 28th Annual Coquitlam Christmas Craft Sale

**Location :** 624 Poirier St

**Date :** Friday, December 5th 5pm - 9pm

**Saturday,** December 6th 10am - 4pm

**Sunday,** December 7th 11am - 4pm

This juried show is one of the largest craft sales in the lower mainland with 135 crafts. For further information please contact Samantha at [coquitlamcrafts@canada.com](mailto:coquitlamcrafts@canada.com)

## EXHIBITIONS

**September 4 - October 24, 2008.** Leonhard Epp, "Gotta Have It." Expressionistic figurative ceramic sculpture. Vernon Public Art Gallery, 3228 - 31 Avenue, Vernon, BC, V1T 2H3, 250-545-3173, <http://www.galleries.bc.ca/vernon/default.asp>.

[galleries.bc.ca/vernon/default.asp](http://www.galleries.bc.ca/vernon/default.asp).

**September 4 - October 24, 2008.** Carolina Sanchez de Bustamante, "Quiet Anger." Fibre-based art and ceramic sculpture. Vernon Public Art Gallery, 3228 - 31 Avenue, Vernon, BC, <http://www.galleries.bc.ca/vernon/default.asp>.

**September 5 - 30, 2008.** Jessica de Haas - felted clothing. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, [shop@circlecrafft.net](mailto:shop@circlecrafft.net), <http://www.circlecrafft.net>.

**September 6 - 29, 2008.** "KSA Out There." Group show of Kootenay artists. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, <http://www.bcpotters.com>.

**September 9 - October 5, 2008.** "Relationships". By Fibre x5: Annette Blair, Martha Cole, Jennifer Cooper, Pam Godderis and Patt Wilson. Seymour Art Gallery, 4360 Gallant Ave., North Vancouver, BC, <http://www.seymourartgallery.com>.

**September 9 - October 4, 2008.** "Quilting Through the Times". Exhibition by the Piecemakers Quilters Guild. Dawson Creek Art Gallery, 101 - 816 Alaska Avenue, Dawson Creek, BC, V1G 4T6, 250-782-2601, <http://www.dcartgallery.ca>.

**September 19 - 21, 2008.** "Album of Quilts." At the Lucas Centre, 2132 Hamilton Avenue, North Vancouver. Lions Gate Quilters Guild. [President@lionsgatequiltersguild.com](mailto:President@lionsgatequiltersguild.com), [www.lionsgatequiltersguild.com](http://www.lionsgatequiltersguild.com).

**September 20 - November 1, 2008.** Icons by Elaine Saviole and Jewellery by Lisa Banks. Opening Reception: Friday, September 19, 7pm. Comox Valley Art Gallery, 580 Duncan Avenue, Courtenay, BC, 250-338-6211, [contact@comoxvalleyartgallery.com](mailto:contact@comoxvalleyartgallery.com), <http://www.comoxvalleyartgallery.com>.

**September 24 - November 1, 2008.** "Tri-fold." Laura Kemshall, Linda Kemshall and Catherine Nicholls. fibreEssence Gallery, 3210 Dunbar St., Vancouver, BC, V6S 2B7, 604-738-1282, [www.fibreessence.ca](http://www.fibreessence.ca).

**October 2 - October 26, 2008.** Fibre Arts Group Show The Port Moody Arts Centre, 2425 St. John's Street, Port Moody, BC, V3H 2B2, 604-931-2008, Fax : 604-931-2052, [info@pomocraftscentre.ca](mailto:info@pomocraftscentre.ca), [www.pomocraftscentre.ca](http://www.pomocraftscentre.ca).

**October 3 - November 4, 2008.** Circle Craft Xmas Preview. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, [shop@circlecrafft.net](mailto:shop@circlecrafft.net), <http://www.circlecrafft.net>.

**October 4 - 27, 2008.** 2nd Annual Vancouver Collects exhibition. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, <http://www.bcpotters.com>.

**October 4 - 5, 2008.** Quilt show presented by Boundary Bay Quilters' Guild. Boundat Bay Quilters Guild, Cliff Drive School, 5025

12th Avenue, Tsawwassen, Delta, BC, [www.boundarybayquiltersguild.ca](http://www.boundarybayquiltersguild.ca).

**October 6 - December 24, 2008.** "The Shape of Seven-Out of the Basket". Okanagan Basketry Guild Group Exhibition. Grand Forks Art Gallery, 7340 - 5th Street, Grand Forks, BC, 250-442-2211, [www.galleries.bc.ca/grandforks/index.html](http://www.galleries.bc.ca/grandforks/index.html).

**October 18 - 19, 2008.** "Quilters' Harvest". A quilt show put on by the Blue Mountain Quilters' Guild, Blue Mountain Quilters' Guild, Wendy Squires, 604-941-5945, [wsquires@telus.net](mailto:wsquires@telus.net).

**October 30 - December 24, 2008.** Barbara Marchand, "Okanagan Storytelling." Sculptural installation Vernon Public Art Gallery, 3228 - 31 Avenue, Vernon, BC, V1T 2H3, 250-545-3173, <http://www.galleries.bc.ca/vernon/default.asp>.

**November 1 - 24, 2008.** New works by Meg Ida. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, <http://www.bcpotters.com>.

**November 5 - December 20, 2008.** "GIFT OF ART". Annual Christmas Sale. fibreEssence Gallery, 3210 Dunbar St., Vancouver, BC, V6S 2B7, 604-738-1282, [fibreessence.ca](http://www.fibreessence.ca), [www.fibreessence.ca](http://www.fibreessence.ca).

**November 7 - December 2, 2008.** Michelle Mathias - glass animals. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, [shop@circlecrafft.net](mailto:shop@circlecrafft.net), <http://www.circlecrafft.net>.

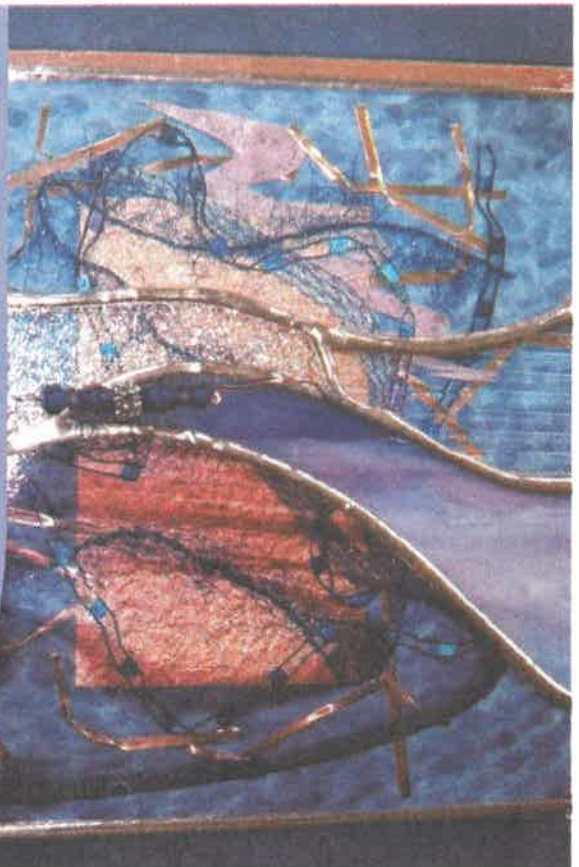
**November 13 - December 20, 2008.** "Positively Petite Miniature Exhibit." Miniatures in Various Media Atrium Gallery. Also, Laura Murdoch, "Glow." Acid Etched, Sand Carved Blown Glass. Place des Arts, 1120 Brunette Avenue, Coquitlam, BC, V3K 1G2, 604-664-1636, [info@placedesarts.ca](mailto:info@placedesarts.ca), [www.placedesarts.ca](http://www.placedesarts.ca).

**November 14, 2008 - January 4, 2009.** Comox Valley Art Gallery's 34th Annual Craft fair in the Arts and Craft Gallery. Comox Valley Art Gallery, 580 Duncan Avenue, Courtenay, BC, V9N 2M7, 250-338-6211, Fax: 250-338-6287, [contact@comoxvalleyartgallery.com](mailto:contact@comoxvalleyartgallery.com), <http://www.comoxvalleyartgallery.com>.

**November 14 - December 24, 2008.** "Christmas Arts and Crafts Market". The gallery welcomes a festive showcase of decorative and functional pieces by Vancouver Island artists and artisans. Campbell River and District Public Art Gallery. Main and Discovery Gallery, 1235 Shopper's Row, Campbell River, BC, V9W 2C7, 250) 287-2261, [contact@crartgallery.ca](mailto:contact@crartgallery.ca), <http://www.craftgal.ca>.

**November 15, 2008 - January 31, 2009.** "The Spirit of the Season". The 11th Annual Spirit of the Season Collection. Van Dop Gallery, 421 Richmond Street, New Westminster, BC, V3L 4C4, 604-521-7887, [info@vandopgallery.com](mailto:info@vandopgallery.com), <http://www.vandopgallery.com/>.





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**info : 758-6545 or lindaknecht@shaw.ca**



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