

craft

CONTACTS

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

by Bettina Matzkuhn



Eleanor Hannan

The link between drawing and embroidery often seems obscure. Drawing is immediate, the marks appearing as quickly as thoughts whereas stitches take hours and hours to gather and reveal an image. Eleanor Hannan cherishes both kinds of mark making; in her work one informs the other.

Back in the expressive 1960s, Hannan embroidered her jeans and shirts, but set this aside while pursuing her BFA in Visual Arts at the University of Manitoba. She continued to study art history after graduating, but drawing and painting became her focus. She exhibited as a painter and also showed works that combined hand-sewn collaged paper. It wasn't until 1995, when Hannan took a class with Lesley Richmond at Capilano College that she discovered an important connection. Richmond's class in Surface Design explored various dying techniques but a light bulb came on for Hannan when the class was shown how to use the sewing machine as a drawing tool rather than a way to join pieces of fabric. Drawing with the machine allowed the freedom of gesture, without giving up the texture and density of thread. She invested in a muscular Bernina machine and never looked back.

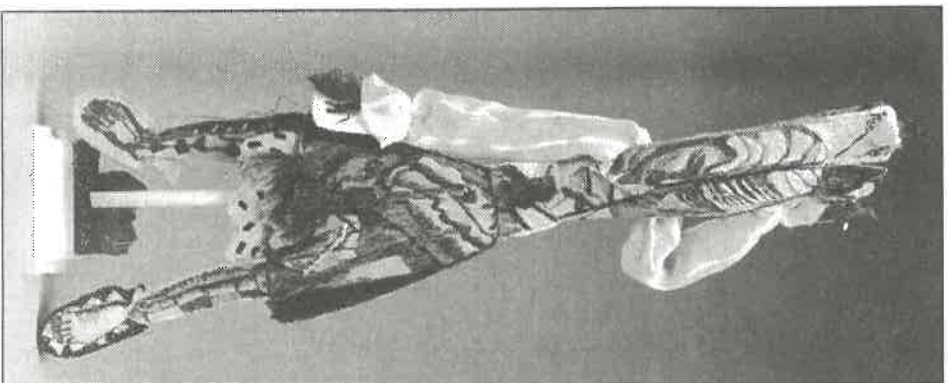
Currently, Hannan teaches design in the Textile Arts Department at Capilano College, where her fluency in different disciplines is essential. She continues to draw on paper for its immediacy and portability. It is easy to work into a daily habit and it releases a much bigger creative process. She hires a model once a month and prepares costumes or props for the occasion. Sometimes transferring a drawing onto cloth and machine stitching over it gives it an entirely different feeling. Other times she just sits down at the machine and draws straight onto the cloth.

Collaborating with writer Elizabeth Dancoes on a narrative project has led Hannan to a rich vein of possibilities. She illustrated Dancoes' story with a series of postcard-sized images, full of visual depth and symbolic references. While waiting in an airport, one woman watches another as she pulls a veritable feast from a paper bag and walks away in skirts that seem animated around her. The character of Baubo, from ancient Greek mythology, fascinates Hannan, especially the

MEMBER PROFILE Eleanor Hannan

reference to skirts. When the goddess Demeter grieved for her daughter Persephone, who had been taken to Hades, all the crops shrivelled and nothing would grow. Baubo, Demeter's servant, danced with her skirts over her head and made Demeter finally laugh. Baubo embodies female humour, sexuality, nurturing and persistence. Pulling up her skirts was irreverent but also liberating - and it saved the world from a slow death.

Hannan and Dancoes have put the project together on a website: www.liftingyourskirts.com, printed streetcards with one image and the text, and currently have the originals travelling to England in a group show. They are also proposing a presentation on the project and their research to an academic conference in Minnesota that centres on garments. Hannan says she has no idea whether they will be accepted, but feels it is important to represent craftspeople as participants in the academic community.



"Firewalker"

Drawing the figure springs from Hannan's interest in the mind/body, expressing the soul through the figure. In 2001, Hannan exhibited a series of dolls based on Joseph Campbell's "The Hero's Journey" (although she restaged it as the Heroine's Journey) at Cityscape in North Vancouver. Again, working with a model, Hannan plotted the 20 stages from travel to triumph that mark the hero/ine's path.



"Found Objects from Dreams"

The figure also relates to Hannan's 30 year interest in yoga. Practicing meditation and various states of consciousness led her to produce the works for "Embroidering to Transparency", an exhibit of three dimensional figures that have been sewn, cut apart and restitched. Hannan is self-critical when she declares that the concept was bigger than she could address, and that some of the figures "didn't work". But she stresses that she is not concerned by failure or wasted time - risk is inevitable. She found that working in her studio without a radio or telephone allowed a mediative quality. If one can chant to a different plane, one can also embroider to another space. If one finds "the groove" in music, it can also be found in the process of stitching.

A new series she has planned involves collaborating with breakdown artists. "Breakdown" is industry jargon for costumers who make clothes look like they have been through the same trials as their characters. Through washing, bleaching, scouring, staining, costumes take on a particular role. Hannan wants to use cloth, and the associations we make with it, as a metaphor of wear and rebuilding. The long relationship of cloth and body is quintessentially human. She will embroider pieces and the breakdown crew will put them through various adventures. When she gets them back, she will respond to what has happened, restitching and reassembling. Part of her concern is that embroidered textiles are mostly "no touch" items, associated with purity and ideas of feminine fragility. These pieces will have gone through the wringer in more ways than one.

Hannan is surprised that she continues to work with machine embroidery. It is the physical depth fibre offers, the layers and textures that make it so compelling. Despite the presence of the machine, she still sees it as "hand work", pushing, pulling, directing with her hands. Significantly, many of her works feature hands, the stitches darting and glinting around and over them; particularly in craft, it is where our minds, bodies and spirits meet and reflect the greater world.

2005 Crafthouse Gallery Exhibitions at a Glance

Feb 4 - 28. Lesley Richmond & Ruth Scheuing - "Transgressions of Nature"
Opening Reception: Thursday, Feb 3
Lesley Richmond and Ruth Scheuing explore the historical and social contexts in which handicrafts, dolls and tea towels have been used

Mar 4 - Apr 4 "Celebrating Ceramics: BC Potter's Guild's 50th Anniversary"
Opening Reception: Thursday, Mar 3
An exhibit to be held in conjunction with the 50th Anniversary of the Potter's Guild of British Columbia

Apr 8 - May 2 "Glass Works by Jeff Burnette"
Opening Reception: Thursday, Apr 7
This solo exhibition will showcase Burnette's current work

May 6 - May 30 "CABC's Third Annual Asian Heritage Month Exhibit"
Opening Reception: Thursday, May 5
In 2005, the Association is putting a new spin on this annual show by focusing on emerging Asian craftspeople

June 3 - 27 Erin Dolman - "Beyond Adornment"
Opening Reception: Thursday, June 2
Erin Dolman explores the idea of the talisman in her "Under Glass" series of wearable jewellery

July 1 - Aug 1. John Bese, Neno Catania, Jeff Greenup, Larry Stevenson and Mark Satsbury - "Maple Tree/Maple Wood"
Opening Reception: Thursday, June 30
To celebrate Canada Day, this group exhibition will feature woodturnings and finely crafted furniture

Aug 5 - 29. Alwyn O'Brien - "Walking Arcadia: New Works in Clay"
Opening Reception: Thursday, Aug 4
Through her ceramic pots, O'Brien examines the ways in which the concept "Arcadia" has been embraced and invoked by various groups as an idealized landscape and a historically dominant motif in ceramics.

Sep 2 - Oct 3 Jennifer Love - "Beyond Terra Firma"
Opening Reception: Friday, Sept 2
This exhibit is comprised of a series of textile constructions that celebrate the cultural richness and complexity of Venice.

Oct 7 - 31 Eleanor Hannan - "She Breaks Down the Nature of Cloth and the Body"
Opening Reception: Thursday, Oct 6
Textile artist, Eleanor Hannan, creates figurative embroideries on linen and silk to reflect the break-down process and to penetrate to a deeper, unexpected beauty

Nov 4 - 28 "Teapot Stories"
Opening Reception: Thursday, Nov 3
Throughout numerous cultures and countless years, the teapot has been the catalyst for friendship and communication. This international group exhibition highlights the ubiquitous teapot and what it means to people

contents November / December 2004 / January / February 2005

3	CABC's Donors and Supporters
3	Surprise Packages 2004
3	Canadian Crafts Federation
4	Tips for Good Grant Writing
4	Grants 101
4	CABC Membership Survey Results
5	Workbench
5	A Treasure Trove at our Fingertips
5	Member Kudos
6	Crafthouse Report

President's Message



Jen Hiebert

Summer may be a time of lazy afternoons by the beach, and holidays to far-off or near-by places for some, but we at the CABC have been hopping this summer! With several fundraising events, an organizational assessment and planning for 2005 and beyond, the CABC Board has been kept very busy.

Earlier in the summer we participated in a VAST / ArtsPOD funded organizational assessment with facilitator Helen Sebelius. Through an in-depth investigation into our programs and practices, and a look at where we fit within the larger craft/ arts community, this process helped us to identify which questions needed to be asked to make a strong start on improving the efficiency and effectiveness of the CABC. Too often this type of process can have people talking in circles, and not acting on their findings. To combat this, the board met several times throughout the summer to identify our priorities and create manageable tasks. We are very proud of the accomplishments of this organization, particularly in the last couple of years when reduced funding and revenue have increased our challenges. The CABC provides excellent service, but we want to continue to do so while improving and expanding our programs and services throughout the province. We have many plans waiting in the wings, which are on hold due to our shortage of financial and human resources. As such, the board has placed fundraising and increasing the size of our board (and committees) as our current top priorities.

In direct response to our need to increase revenue, the CABC Board pushed up it's sleeves and added three fundraisers this year! While in past years we have relied solely on our annual December fundraiser, Surprise Packages, this year we wanted to expand our scope and go where the people are. And on Granville Island, that is outside in the sun-

Executive Director's Message



Heather O'Hagan

Whew! Our BC Garning application was successful in that we received only \$500 less than expected this year. In another revenue area, Crafthouse sales were higher this Summer, but unfortunately, the net profit increased only slightly over last year. CABC Board and staff are looking at the options for improving the overall bottom line, especially since we are facing our 3rd year in a row with an operating deficit, albeit, much lower this year than last. Members can expect to see increased revenues in 2005 through more fundraising and the careful financial analysis of all CABC programs.

The Gallery Committee met in July to select the 2005 upcoming exhibitions. There is an exciting mix of shows planned for the coming year: wood, jewellery, clay, glass, and fibre exhibits by emerging and established craftspeople; group and solo shows; and representation from BC's diverse community. Increased public programming is planned to accompany many of the exhibitions.

6	The Craft Fair Season Cometh
7	Gallery Report
7	Preparation for Exhibiting at the Crafthouse
8	Copyright and the Craft Artist: FAQ
8	Challenging Craft Conference
8	News from the Island Artisans Association
9	Convergence Revisited
9	Felt the World Together
10	Craft Calendar

mer time! Or so we had hoped. Our first event, Bead Day, which coincided with the Canada Day celebrations, drew a number of people in to make beaded bracelets, necklaces, and key-chains from donated beads, and made a fair profit. But because of the weather (a heat wave, not the usual rain complaints), and other circumstances, our 2nd annual Yard Sale at the BBQ Pit was less well attended. Again, we made a fair profit, but it was certainly not the hoards of crowds eager for a bargain that we had hoped for on a sunny July Saturday. Fortunately, we are still pulling in revenue from our donated beads, some of which we are selling in Crafthouse. Thank you to all who donated items and/or time as we couldn't have done it without you! The third fundraiser we have for this year is the raffle of a necklace graciously donated by craftspeople and Board member Barbara Cohen. This necklace never fails to catch people's attention, and we have already sold tickets to many people hoping to win the prize on October 15. Many of the fundraisers undertaken by the CABC tend to be very labour intensive, as events are where our experience lies. And we will continue to fundraise based on what works (our annual member appeal, and upcoming Surprise Packages 2004 event - see article in this issue), but we are continually looking for new ideas to expand and tweak our strategies. If you have any ideas or suggestions, or would like to get involved on our fundraising committee, your input is very appreciated. Please contact me at the CABC 604-687-6511 or cabcc@telus.net.

September marked the last meeting for Board member Judith Fitzgerald, who served as our treasurer from the time she joined the Board in 2001 until earlier this year. She will be moving up to the Sunshine Coast, where she (and we) hopes to continue to be involved with the CABC. I'm sure our members up the coast will welcome her and her family. Her warmth, experience and commitment to the organisation were always a welcome sight. We will certainly miss Judith, and we wish her the best in her new home.

With Judith's resignation, our numbers are leaner than we like on the Board. We are now

Educational professional development programming for the coming year is in the works, as well. Laurie Dye, who held an income tax workshop in 2003, will be offering it again this February. We will send you a registration form for his presentation as part of the Craft Shows Guide mailing in January. On the topic of the Guide, our goal is to increase its size by 25% this year. If you are good with words and like to do research, please call to help out with this, since it requires considerable volunteer and staff time to produce each year.

Please drop by and visit us at the Eastside Culture Crawl in Vancouver on Saturday, Nov. 20th. We will be setting up a membership booth at Strathcona Community Centre, the home of the Crawl's Info Centre. Many CABC members sell at the Crawl, so please come by their studios and say hi. We've been involved with the community in other ways, as well, these past few months. The Whistler Children's Art Festival contacted us to find craftspeople who were interested in working at the Festival, so Janet Collins, Mary Walker, Laurie Steffler, Deanna Welers, and Diane Sherlaw helped out. And the Filberg Festival Society contracted CABC Shop Manager, Jo Darts, to advise on a possible new initiative for that organization.

In an effort to increase our national profile, we accepted an invitation to join the Craft

at 6 directors, and while they all work very hard for the CABC, this is half the number we would ideally like to have at our Board table. To address the priority issue of increasing the size of our Board, we have struck an ad-hoc Nominations Committee to review our Board profile, investigate untapped avenues for finding Board members, and fill the current vacancies with dedicated, skilled people who are passionate about the craft community. We have had a couple of interested people step forward, but we are looking for more. The Board has a lot of exciting plans for the CABC, and with more people involved, the more easily we can accomplish these plans for our members and the community. If you have any interest in how the Board works, or might be interested in joining, please contact me or Heather O'Hagan at 604-687-6511 or cabcc@telus.net.

Back in August, I was pleased to join with Volunteer Vancouver for their "Presidents' Club," a morning meeting of local not-for-profit board presidents. It was a great opportunity to meet with others in a similar position and discuss issues that seem to arise for all not-for-profits, regardless of what sector they are in. In September, Heather O'Hagan and I had the honour of joining the supporters of the Alliance for Arts and Culture to celebrate the career of Lori Baxter, the Executive Director of the Alliance for over 10 years. Lori has just left the Alliance to join with the arts section of Legacies Now, a provincial funding body. Lori has contributed much to the cultural landscape that we have in BC, and will continue to do so, as evidenced by the numerous and very inspirational tributes she received. Heather Redfern will be taking over the Alliance, and we look forward to working with her in the near future.

We are in an exciting time in BC. Whether or not we each personally support the events set to take place in the next few years, there is no disputing that the world will be watching British Columbia. Culture (and Craft!) is one of our fortes and with the events coming up, including the Canadian Craft Federation's Year of Craft 2007, we can show off to Canada and the world just how incredible our BC craftspeople can be!

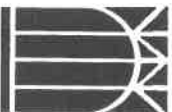
Advisory Committee of the Canadian Society of Decorative Arts. We'll be submitting articles, likely from this newsletter, to be included in their quarterly publication, "The Bulletin". If you want to see the magazine, we have just added it to our Resource Centre.

As the Canadian Crafts Federation rep for the CABC, I'll be attending CCF meetings and the AGM in Ottawa in October. This will be the first year for a one-day meeting of all Executive Directors from the provincial and territorial crafts councils to "talk shop". I expect to become filled with ideas and inspiration to bring back to the CABC. One major initiative that the CCF is undertaking is "Year of Craft 2007". Every crafts council country-wide will be involved in this project, creating exhibition opportunities, organizing lectures and symposia, etc. We want to know all about the major projects in your area, the plans and dreams you may have in mind for 2007. You can get involved by emailing us your information at cabcc@telus.net or calling 604-687-6511. If you want to help on our local planning committee, we'd love to hear from you. This is going to be big!

Getting the word out about craft and the business of craft is part of our mandate. To this end, we've just introduced a new service. For a fee, craft-related news can now be sent from the CABC to our members via broadcast

continued on page 4

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Granville Island



BRITISH COLUMBIA ARTS COUNCIL
Supported by the Province of British Columbia

craft CONTACTS

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

Please send all comments and/or letters to the Editor, Calvin Taplay, calvintaplay@cabcc.net.

CABC's Donors and Supporters

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Annual Operating Assistance

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

Program & Planning Assistance

Govt. of Canada - Dept. of Canadian Heritage (Trade Routes)
The Province of British Columbia through Gaming Revenue
Arts POD / V.A.S.T.

Scholarships/Awards Assistance

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

Financial Support from the Community

● Mona Allister ● Anonymous ● Burnaby Artists Guild ● Sarah Deagle ● Lynda Jones ● Marilyn McAllister ● Mary H. Spence-Sales ● Mary Lou Trinkwon ● Vancouver Guild of Fabric Arts ● Van Dop Gallery ● Veronique Whitehead ●

In-Kind Donations

● Adobe Systems Inc. ● Michael Babier ● John Beese ● Diana Brei ● Rachelle Chinnery

CABC Welcomes the Following New Members:

● Leslie Bergeron ● April Caverhill ● Michael Craigdalle ● Jennifer Eittinger ● Veronica Graham ● Nina Kiss ● Francine Mitchell ● Elaine Muller ● Lloyd Nicholson ● Donna Partridge ● Daryl Richardson ● Tamara Ruge ● Maggie Shaw ● Louise Tennant ●

CABC Thanks the Following Renewing Members:

● Two Rivers Gallery ● Ursula Bentz ● John Beese ● Emma Bracefield ● Jennifer Broeska ● Heather Cairns ● Brenda Chapman ● Carolynne Curran-Knight ● Sarah Deagle ● Hermann Edler ●

Surprise Packages 2004

by Jen Hiebert

The planning for Surprise Packages is well underway for 2004 as I write these words.

Our dedicated committee of volunteers and staff are carefully making all the arrangements, organizing donations, and preparing all details so that when you are reading this, everything should be in place! Tickets will be ready to sell, prizes prepared for viewing, and silent auction items ready for bids. We are very excited to present Surprise Packages 2004 as the CABC's premier annual fundraising event.

The Gallery Committee started the ball rolling on this event with their "Packages" fundraiser in 1998. Tied into the holiday gift-giving season (no pun intended), we created all kinds of hand made and hand decorated Packages to surround the precious holiday gifts. Realizing that "it's what's inside that counts" and that a fine craft gift is an excellent gift for someone to give and receive, the event evolved into the surprise raffle and silent auction of our members' hand-made fine craft that it is today. While we started by having the raffle winners choose their prize from wrapped gift boxes (which started the name "Surprise Packages"), we now display the craft in our gallery for everyone to see, admire, and covet.

As I'm writing this, well before the event or deadline for donations, we have already had many donations come in to the organization. It is so wonderful to see the work of our members arriving in such a generous manner. We kindly requested that the fine craft pieces donated were a minimum of \$50 retail value, but many of the items that have come in for both the raffle and silent auction are more in the \$200 - \$300 range.

Raffle tickets are available from Crafthouse, CABC Board members and volunteers. We will also be selling tickets at the Granville Island Public Market November 8-11. Look for our table! Tickets are \$15 each and 3/\$40. With only 500 tickets being printed, and dozens of fabulous hand-made prizes, this is a fantastic deal and a great chance to support your organization!

Ann Eggleton ● Mary Filer ● Patricia Fortin ● Alki Gladwin ● Barbara Heller ● Caralyn Jeffs ● Janis Dean Johnson ● Naomi Levitin ● Anne Love ● Lou Lynn ● Michelle MacLean ● Jan MacLeod ● Marilyn McAllister ● Barbara McCaffrey ● Siki McIvor ● Fleur McLauchlan ● Gillian McMillan ● Trish Moon ● Janice Moorhead ● Maria Morris ● Suzanne Nairne ● Bruce and Laura Nyeste ● Joanne Peacock ● Kimcha Rajkumar ● Marty & Francine Reynard ● Daniel Rondeau ● Mark Salusbury ● Kazuyo Sasaki ● Gloria Scheid ● Shirley Searle ● Diane Sherlaw ● Ruriko Shimomae ● Jasminka Sokolovic ● Errol Stewart ● Ingeborg Ther-Larsen ● Mary Ursuliak ● Charlotte Wall ● Joanne Waters ● Judy Watmough ● Todd Wolfenden ● Aisuko Yoshimura ●

Come on down to Crafthouse during our Customer and Member Appreciation event on Friday December 3, from 6-9 pm for our Surprise Packages Raffle draws. The Surprise Packages Raffle is a very unique raffle, with the winner choosing their "surprise" prize at random from the wonderful selection of fine craft prizes. Selected prizes will be on display in Crafthouse's window for the month of November, and all raffle prizes will be in the Gallery for the first few days of December. As if these wonderful prizes or the warm glow you get from supporting your favorite Crafts Association aren't enough incentive, people purchasing the multiple tickets (3/\$40) will be eligible for 20% off their purchases on our Customer & Member Appreciation Day, Friday, December 3! (see the Crafthouse Report for more details)

Once the tickets have been drawn on December 3, and the fine craft raffle prizes have been given away to good homes, the second half of this two-part event steps into the spotlight. During the month of November we will have selected fine craft pieces from the very popular silent auction on display (and available for bidding) in the shop. On December 4, the entire range of silent auction items are brought into the Gallery space, along with all of their respective bid sheets. You will be able to register with the Shop staff your maximum bid amount, and they will take care of adding your name each time there is another bid (up to your maximum). The silent auction items will be on display in the Gallery until Sunday, December 19 at 12:00 noon, when, if last year is any indication of what to expect, the frenzied last-minute bidding wars will come to a stop. If you get outbid on an item that you coveted, don't despair. Selected items will remain available until December 31.

This event has grown into the Craft Association's premier fundraising event through the help of many committed volunteers, CABC staff, and of course the generous donations of fine craft by our wonderful craftspeople. We are continually thrilled and grateful for the generosity of those who give their time and money, and such wonderful craft pieces. The funds raised through this event go to the continuation and improvement of CABC programs and services that directly benefit you, our members. We are looking forward to another successful Surprise Packages event in 2004!

● Madeleine Chisholm ● Eastside Culture Crawl ● Gallery of BC Ceramics ● Granville Island Hotel ● Handworks Gallery ● Louise Jackson ● Janet Helm Presents ● J.J. Bean House of Coffee ● Malaspina Printmakers ● Missing Button Studio ● Judi Moscovitch ● Margit Nellemann ● NISA Online ● Oasis Flowers ● Ocean Concrete ● Patrick Oswald ● Pacific Institute of Culinary Arts ● Nancy Ryder ● Software Productivity Centre Inc. ● The Playwrights Centre ● Vandro Arts & Cultural Guide to British Columbia ●

Bead Day Donations

● Cindy Anderson ● Joanne Andrighetti ● Gera Scott Chandler ● Kristen Chursinoff ●

CANADIAN CRAFTS FEDERATION/ FEDERATION CANADIENNE DES METIERS D'ART

UPDATE

The "Profile and Development Strategy for Craft in Canada" now online - This study provides a profile of the craft sector in Canada and works towards a consensus strategy for craft sector development to be implemented for professional craftspeople by national and provincial craft organizations, and other supporting groups.

The profile reveals a sector that is largely populated with skilled craftspeople working in home-based and other small studios producing one-of-a-kind work or production work. By current employment standards, the hours worked tend to be long and the wages and incomes relatively low. Craft activities are estimated to support some 22,600 individuals, generating total output valued at \$727 million, and exports approaching \$100 million dollars annually, representing 16 percent of craft revenue of the survey respondents.

The Report was co-ordinated by Conseil des métiers d'art du Québec (CMAO) for the CCF/FCMA and prepared by Bert Pereboom, Peartree Solutions Inc., October 2003. It was made possible with funds from the Department of Foreign Affairs and International Trade (DFAIT), the Department of Canadian Heritage (PCH) and the Canada Council for the Arts. The study is available on the CCF/FCMA website at <http://www.canadiancraftsfederation.ca/html/advocate.ccf.html>.

Canadian Craft Sector International Trade Action Plan developed.

Extrapolating from the *Profile and Development Strategy for Craft in Canada* report, representatives of the Trade Team Canada-Canadian Goods and Services (TTC-CGS) and the CCF/FCMA (Tom McFall, Rosalyn Morrison, Anne Manuel and Louise Chapados) and the department of Canadian Heritage (Susan Greene) have prepared the *Canadian Craft Sector Trade Action Plan*. The purpose of the Trade Action Plan is to identify trade opportunities and articulate possible strategies to enhance international market penetration for this sector. The document recommends initiatives and approaches to the Government of Canada through the TTC-CGS in assisting the sector in increasing export sales by identifying priority markets (geographic, established, emerging and niche). This plan is now available on the CCF/FCMA website.

CCF/FCMA signs agreement with A.I.R.

Vallauris - The CCF/FCMA has signed an agreement with A.I.R. Vallauris, offering a pilot residency program for two Canadian crafts people in the south of France for a two month period. The Canada Council encourages candidates to submit applications for funding through the Canada Council's Grants to Professional Artists - Fine Craft (March 1, 2005 deadline) as well as individual travel grants. The Call for Submissions can be found under the "What's New" section of the CCF/FCMA website. This pilot project will be evaluated with a view to developing and sustaining the program to ensure an international opportunity for Canadian craftspeople for years to come.

Barbara Cohen ● Country Beads ● Brigitte Eckart ● Laura Gavini of "Girl Fabulous" ● Fancy Glass Creations ● C.J. Jackman-Zigante ● Lynne Johnson ● Gillian McMillan ● Judi Moscovitch ● Mountain Gems Ltd. ● Heather O'Hagan ● Celia Pickles ● Kimcha Rajkumar ● Kassie Ruth ● Carol Sherman ● Sharon Slutsky ● Rachel Spirit ● Andrea Waines ●

This list was prepared on October 5th, 2004. We sincerely apologize if we missed your name anywhere in these listings.

p.s. Surprise Packages donations will appear in the next issue of Craft Contacts.

"Craft Year 2007" plans underway - The Steering Committee has been very active and will make public its mission statement, guidelines, and a news release in the near future. Meanwhile, the provincial and territorial crafts councils are asked to begin planning special events under the 2007 umbrella of activities. The Steering Committee will hold an open planning meeting on October 15, 2004 in Gatineau to gather additional input from CCF/FCMA members and other interested guests.

CCF/FCMA strengthens liaison with CODA

- The CCF/FCMA is strengthening its liaison with CODA (Craft Organization Development Association), an American organization of associations, agencies, schools, and shows supporting the American craft industry. Tom McFall, Executive Director of the Alberta Crafts Association, attended CODA's 2004 Annual Conference in New Orleans recently where they agreed to hold the 2007 CODA annual conference in Alberta.

Capacity Building Project conducted for CCF/FCMA

In order to examine the structure of the CCF/FCMA with respect to its capacity to achieve its strategic objectives, Morley Pinsent, a consultant with expertise in organizational design and function was hired in November 2003. Pinsent reviewed the CCF/FCMA's current structure in light of its mission and objectives, and undertook a review of other organizations, both craft and non-craft, both in Canada and elsewhere. He travelled across the country and held investigative meetings with all the Provincial Crafts Councils and the CCF/FCMA Board members. He prepared his final report on how best to structure the Federation to enable it to accomplish its goals and will present the findings to the CCF/FCMA Board of Directors on October 15, 2004 followed by an interactive implementation session. This project was co-ordinated by the Saskatchewan Craft Council (SCC) and was made possible with funding from the Policy Branch of the Department of Canadian Heritage and the Canada Council for the Arts.

Three-Year Plan update - The CCF/FCMA Board of Directors held a teleconference on March 26, 2004 at which it reviewed an updated three-year-plan for the period 2004-2007. The plan includes strategies, tasks and activities that will be initiated in the next three years, the most ambitious being Project 2007, which you will be hearing more about in future updates.

Canada Council Funding approved - An operating grant was approved for the next three years through the Canada Council for the Arts. Unfortunately, the amount requested on an annual basis was reduced, prohibiting the Federation from making the Administrative Director's (Betty Cornley) position full-time. The Federation is likely to continue to operate as it has in the past by allocating the administration of all projects to the various provincial crafts councils.

Grant Writing

"Grant Writing Demystified" was presented on June 3rd 2004 by CABC member, Rachelle Chimney, ceramic artist and successful grant writer. Here are some of the highlights of Rachelle's talk on the grant writing process:

Defining Your Proposal

- Proposals demonstrating artistic merit show integrity both in purpose and product
 - Your proposal must show an artistic evolution in your work
 - Reading through the guidelines helps you to focus on your artistic goals
 - A proposal is not an idea; it's a business transaction (i.e. Canadians are actually making an investment in your art career)
 - Call first to see if your project fits the grant-making body's mandate
-
- ### Contents of Your Proposal
- It's important to write about your individuality and to prove that your work is innovative and stands out from the work of your peers
 - Write intelligently, honestly, and with confidence
 - 40% of your grant proposal should focus on the issue of artistic merit
 - Show that this particular project is a progressive step in your career
 - Write about how your proposal will address issues and traditions that are relevant to your medium
 - Identify how your proposal will advance the arts

CABC Membership Survey Results

by Calvin Taplay

The CABIC Membership survey was based on discussions which were initiated by CABIC's staff and board during the summer of 2004. During that time, the survey was prepared with comments from staff, the Board and committees. A timeline, compilation, and distribution strategy were established and the survey was mailed to current CABIC members. Part of the purpose of this survey is to take its results as input to improve CABIC's programs and services. The results of this survey will be used by the CABIC to help improve, develop, and expand members' services. It will also be used to increase funding, support, and to build new partnerships.

The CABC membership is made up primarily of craftspeople in the province of British Columbia. There was a total of 80 completed surveys out of 477 forms sent out. The response rate was therefore 17%. The membership gave highly informative feedback on the programs and services of the Association. For regional services, members indicated that the CABC should offer more workshops, lectures, and seminars in parts of BC outside of the Lower Mainland. Regarding *Craft Contacts*, members indicated that they consider this program as the third most important program that the Association offers.

Executive Director's Message

continued from page 2

email. We have developed a strict policy regarding this initiative since we want to ensure that you don't get inundated with unnecessary advertising. If you want to see the policy and the rates, please check our website at www.cabbc.net.

Our recent survey showed that the Resource Centre was not a high priority for our members. It could be that you just don't know what we have available here for your use, so we're trying to improve the situation. Louise Jackson - quilter, volunteer and CABC member, will be writing regular articles in this newsletter to inform you about our Resource

Technical Aspects of Writing Your Proposal

- Use full sentences
 - Use subject headings for clarity
 - Use a 12-point font - anything smaller is too hard to read
 - Be exact about your word count (i.e. if they ask for no more than 50 words, don't write 53)
 - Don't use the first person ("I created..." or the passive voice ("My work was selected..." vs. "The Gallery selected my work...")
 - Always use positive language (i.e. "This will allow me to..." rather than "If I don't receive these funds, I won't...")
 - Write no fewer than 4 drafts
 - Colour-code grant proposal requests and your responses to ensure that you've addressed everything
 - Jurors don't like "artspeak"
 - Put your proposal away for 1 week and then go back to it "with fresh eyes"
-
- Your CV, Slides and Presentation Package**
- Make sure your c.v. is not sloppy
 - Be selective in what you include in your c.v.
 - Slides must be of professional quality
 - Slides must show that your work demonstrates a long-term investigation
 - Do not submit more slides than they ask for
 - Make sure your entire package is professional
-
- Some Final Words of Advice**
- Grant money is taxable, so consider this when you're planning your project budget
 - You may sell what you produce as a result of your grant
 - If you don't get a grant one year, send it again the next year since juries change from year to year

Some Final Words of Advice

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As for the Gallery, many members stated that they had not had a show in this space though, ranked the program as their second most important one offered by CABC. Concerning the Shop, members ranked this program as the most important offering.

When comparing the results of the 2004 membership survey with the previously conducted 2001 survey a number of interesting trends emerged. The top 3 programs of the Association - the Crafthouse Shop, Gallery, and *Craft Contacts* newsletter continue to be the top programs in 2004. Four programs in the association became more popular in the last 3 years. These programs were lectures and workshops, the website www.cabc.net, the wholesale trade show initiative and the business insurance program. Three programs became less popular in the last 3 years. These programs were the *Craftshows Guide*, the credit card discount program, and the Resource Centre.

The Association would like to thank all of those members who participated in the survey. We hope to summarize the results of specific programs offered by the Association in upcoming editions of *Craft Contacts*. If you are interested in browsing the results of the survey in greater depth please visit the CABC offices.

Grants 101

with Walter Quan,
Co-ordinator, Arts Awards
Programs, British Columbia Arts
Council¹⁴

Walter Quan spoke to our members and guests at the Alliance for Arts & Culture on Sept. 23rd, 2004. The following notes were taken at the presentation:

Introduction

- you start with a vision and a plan and then want to share it with others
- ask yourself the questions, "Who cares?" and "Who ought to care?" and then find a way to communicate this to the jury
- few craft applications are received - ⁹ was the maximum ever received in one grant run
- there is no funding available for emerging artists
- you must have shown publicly in at least two professionally-curated shows and/or have received peer acceptance (i.e. to have been selected as "best in (juried) show")

Your Application


- “*Grants to Individual Artists*” deadline is Nov. 15th each year
- call Council early in the process to discuss your application

- clarity is paramount in your proposal
- give your application to someone who doesn't know your work or your proposal and have her/him read it for clarity
- it's best not to use "art lingo", but if you do be sure you're clear on what you're saying!
- regarding your c.v. - include anything that relates to your work
- the maximum award is \$5000, most ask for this amount
- you don't need to say how or where you will be showing your work; funding could be used for research and development, not necessarily for an upcoming show

The Jury Process

- about 150 applications are received each Nov. 15th - 1 in 4 or 5 applications is funded
- 5 people sit on a jury; jurors are selected once Council sees what work is submitted
- the jury spends 5 days looking at work
- the jury looks for your artistic develop-

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representing, marketing, promoting & selling arts & contemporary crafts for bc artists

- the jury reads your reference letters (these letters are optional)

- the jury looks at images of your work, both jigs and slides are ok, images are projected
 - re: slides - it's ok to send more than one slide of a piece; placing a scale in the shot is ok
 - if you have had a period of several years when you weren't working, it's ok to submit slides of older work
 - out of 100 applications, 10 stand out, 10 are unclear/ineligible (therefore are eliminated) and the other 80 are somewhere in the middle
 - grants are not tied to need
 - travel can be included in your grant application, but you must be able to rationalize it
- It's important to make the jury care about your work!**

After the Decisions are Made

- you can call to get feedback from Walter Quan after the jury has taken place
- you can re-submit your application the next year, but if it is turned down again, it is best to re-work it (significantly) before submitting it for a 3rd time
- on the advocacy front, invite your MLA or MP (or City Councillors) to your Opening so that these individuals can know what arts support is going to their communities
- you will receive a T4A slip at tax time

Applications and more information are online at www.bcatscouncil.ca - You may call the BC Arts Council through Enquiry BC (Lower Mainland: 604-660-2421/Rest of BC: 1-800-663-7667/South Vancouver Island call direct - 356-1718)

* the BC Arts Council is an arms-length agency which receives and distributes funds from the Province of BC. Funding decisions for individuals and organizations are approved by 15 Government-appointed members - most funding decisions are made by independent advisory committees or juries consisting of professionals with the relevant range of experience and expertise to examine a batch of applications received for a competition.

p.s. Do you want to be a juror? You can be considered as a juror by sending your resume to the BC Arts Council. Jurors are paid honoraria.

by Heather O'Hagan

will be sent out at the end of January as usual but you can expect your next *Craft Contacts* in early March. The current issue covers a four-month period from November through February.

Lastly, I want to say that we would very much like to hear about what is happening in your region. If you like to write, or know someone who does, please send us a brief article describing an exhibit, workshop, event, etc. that has happened or will happen in your area. Share your news with other members! Contact Calvin Taplay at 604-687-6511 for more information.

WORK BENCH

We asked:

What magazines and websites do you turn to for technical advice and/or inspiration?

Beatrix Schalk, Burnaby

I live in Burnaby and I work mostly in ceramics. I get most of my inspiration from magazines and websites. I am a magazine junkie. I subscribe to *Ceramics Monthly* and also buy *American Craft*, *Ceramics Art and Perception*, *Ceramic Review*, *Clay Times*, *Metalsmith*, *Craft*, as well as a selection of design/architecture and garden magazines. I have 27 websites bookmarked right now. They range from international galleries, artist's personal pages, educational institutions and of course the CABC site. My favorite sites are: AKAR.com, cecb.com/ceramics/, ferringallery.com and canadancylayandglass.ca. I find ads and work in magazines that interest me and I will follow with a web search which often leads me down wonderful paths. Keeping up with what's happening in contemporary ceramics and design and also researching its history informs my work and helps me establish my personal visual language.

Blair Waugh, Surrey

I work in the jewellery field and for technical information and inspiration I participate in the Orchid Digest forum of the Canoksin web forum. The website is also very useful for technical information and galleries of participants. It maintains one of the largest data bases of jewellery techniques on the net. I also read *Lapidary Journal*, *18 Karati*, *Vogue Gioielli*, *Metalsmith*, *Modern Silver*, *Ornament* and *ICS* publications and web forums.

Carol Skulmoski, Mackenzie

For Paper quilting inspiration: *Quilters Today* and *Quilt America*.

Paper Quilting is not well known, however, it is a special craft and is gaining in popularity recently. Belonging to both organizations has been great. The newsletters are packed with pictures of members' projects. The Annual General Meetings have competitions with pictures in the newsletters. The photos really are inspirational. It is amazing what some people can do with a little bit of paper.

I am self-taught with the help of books and magazines. A kit from a magazine began my playing with coloured paper.

Dianne Young, Victoria

For inspiration I turn to *American Style* magazine. I love the way that it honours contemporary fine craft. It is jam packed with superb images of works in every medium conceivable as they are displayed in the owners' homes. There are also excellent articles by craft aficionados, curators and craft producers. For example, the June 2004 issue included articles on a) "the art of acquiring art", b) how the craft world is really doing, c) curators spotting and setting trends in the New York arts and crafts world, d) arts travel and others. In my view, it is a great interior design magazine for craftspeople and craft collectors alike.

But the best part really is seeing the work and meeting the artists on the magazine's feature pages. Being "American Style" it of course focuses on the work of contemporary American artists and artisans. I can do market research here. What are current trends in terms of colour and form? How are mediums being combined to form funky and innovative new design elements? The senses are delighted. Initially it looked like "Style at Home" would be the Canadian version of this, after a few issues in 1998 where

Canadian craft was heavily featured. But they abandoned this focus by the time my subscription first arrived much to my dismay.

I am able to buy *American Style* magazine in Victoria at Bolen Books in the Hillside Mall. It is probably not available in smaller book stores. Sometimes I have purchased it at Chapters. It is published 6 times yearly in Baltimore. To find out more check out www.americanstyle.com

I work in clay, so it follows that my favourite website is a clay one, Clayzee, www.clayzee.com. It is one that most potters know about. It is an unbelievable resource packed with inspiration and information. It has a myriad of categories to delve into: the history and traditions of clay, potters individual sites, the business of craft, suppliers, collectors, galleries, links to employment opportunities and just way too much to mention here. The "editors choice" is my favourite section to visit. I can get happily lost there for hours, would be days, but the studio beckons. Check it out.

Eric Allen Montgomery, Roberts Creek

I have subscribed to the *Crafts Report* magazine for about 5 years now. Being the only publication I'm aware of entirely devoted to "the Business of Craft", it has proven to be an invaluable addition to my ongoing search for information and inspiration. While sometimes a little "middle of the road" in the work featured, and too often a little lightweight in the depth of it's articles, each issue continues to offer some article of interest or some lead to an event or method or product. That they've featured my work as a mixed media artist (Dec 02, "InSight on Recycled Art") and just printed a focus on me (Sept 04, "Voices of Experience: Many Skills Equals Many Markets") only increases my indebtedness to them.

For other fine craft inspirations I turn to *American Craft*, *Metalsmith*, *Ornament* and the hard to find *American Style* magazines, and for a creative "smack in the side of the head" I really enjoy *Juxtapoz* magazine, which features everything from surrealism, erotica, and pop influenced "low brow" paintings, photography and sculpture, to hot rods, graffiti, and tattoo art.

On the Internet I tend to "google" galleries, shows and artists I've read about and then work my way backwards through their various "link" pages to other artists whose work catches my eye. I have a low threshold for "square eyeball syndrome" so rarely last long on the Net. Give me a leisurely "coffee and baked good" stroll through a good magazine!

Mark Salusbury, Bethany, ON

I do my best to avoid looking at images of the published works of others in my craft as I feel it may have the potential to corrupt my own originality. However, publications I do find stimulating are *Fine Woodworking* by The Taunton Press www.finewoodworking.com and *Sculpture* by the International Sculpture Center www.sculpture.org. Thanks for a great publication in *Craft Contacts*.

Peter Shaughnessy, Tallayoko Lake

Magazines: *American Style*, *American Craft*, *Articleke*, *Craft Arts* (Australia), *Fine Woodwork*, *Woodwork*, *Sculpture*

Websites: www.nicholasroukes.com/ (follow the individual artist's links from here), cabc.net

A TREASURE TROVE AT OUR FINGERTIPS: THE CABC RESOURCE CENTRE

by Louise M. Jackson Ph.D.

Good things come in small packages. The Crafts

Association of BC is such a gem, albeit physical space has always been tight. In times past I recall the Resource Centre metamorphosing into office or storage space. As a current Executive priority and with the help of three dedicated volunteers, John Scott, Lucia Busto, and Maureen Peschiera, the Resource Centre is back in its element. We no longer have any excuses to kvetch about the trials and tribulations of being a craft entrepreneur not quite knowing how to run a small business. The answers are there for the finding.

As well as being a reminder of the Resource Centre's contents and huge potential, this article is also a public confession and cautionary tale. Don't become blasé or overlook the obvious! I rejoined the CABC a couple of years ago precisely because I knew I needed access to services and information to help establish a quilt oriented business. Egregiously, I didn't take the time until six weeks ago to reacquaint myself with the Resource Centre in person. Dumb oversight! Things carried over for months on my "to do list" could already have been accomplished if I'd gone earlier.

The Resource Centre is divided into two parts. Downstairs is亩curant. Upstairs has older materials: government and business information; books; the CABC archives; directories; craft supply catalogues; statistical data; museum and gallery catalogues; and the video collection.

Materials downstairs include: a rack with flyers and cards about forthcoming exhibitions; galleries and stores needing merchandise; available services; classes, retreats and so on - whatever people leave for others to peruse or take. Available to read (but not borrow), are current editions of newsletters, journals and magazines to which the CABC subscribes. Apart from national and international standards, there are a number of subscription-only publications not easily available elsewhere: e.g., *Niche*, a magazine for professional retailers and *Business in Vancouver*. While these publications may not have a specific article relating to crafts in each issue, all contain information relating to trends, events and small business operations that one should be aware of.

Also downstairs are seven binders continuously updated with faxes, e-mails, and hard copy materials the CABC office

receives. These are organized according to: current exhibitions; education, lectures and workshops; craft fairs; employment opportunities; calls for entries; Internet information; and classifieds. Postings received regularly from the Alliance for Arts and Culture for example, are replete with up-to-the-minute opportunities. Ironically, I found some of the out-of-date postings the most interesting. Sparking creative juices, I realized that past deadline or not, these were still people and organizations I could make future contact with. Others announce interdisciplinary workshops and lectures that one might not come across otherwise but which may relate to a subject theme in one's work.

The main holdings of the Resource Centre are upstairs. Everything is organized alphabetically, either by topic or organization. Of specific business interest are Revenue Canada requirements; Provincial and Federal Government Programs and Business Information; self employment opportunities and programs (e.g. HRDC initiatives); Department of Foreign Affairs and International Trade publications; U.S. border brokerage and U.S. Customs exporting requirements; and U.S. giftware, trade shows and market information. A plethora of diverse additional materials ranges from international crafts education, interior design to architecture.

Last but not least are Canadian Conference of the Arts Reports; and newsletters and publications from other arts service organizations as well as provincial and territorial crafts councils. Flicking through the latter, I was reminded they all contained potentially useful information not found elsewhere: calls for submissions and entries; grant and employment opportunities; and advertisements for suppliers.

So my new resolution is to make at least monthly visits to CABC and keep abreast of what's going on. I urge CABC members visiting from out of town to at least devote an hour to Granville island and do the same.

The CABC gratefully acknowledges Resource Centre funding from the BC Gaming Commission and the Province of BC through the BC Arts Council.

Resource Centre Hours:

Monday- Friday 10am-5pm.

Videos may be borrowed for a one-week loan period; \$6 members; \$8 non-members plus postage. For a complete listing of subscriptions, book and video catalogue list, visit the CABC web site www.cabc.net/about/progserv.htm and scroll down to the Resource Centre or visit the entire site at www.cabc.net.

member kudos

Congratulations to Gary Bolt (of Starfish Glassworks) for winning the award of Merit (twice in a row!) at the BCGAA Simon Fraser Gallery recording semi annual exhibition!

Katherine Soucie will be on ZICZAG, a French CBC television show scheduled to air this fall. The interview documents the creative process that her current work embodies as well as includes a discussion on fashion and art in Vancouver. Additionally, she was recently featured in an article with some of her work. To view article with interview and photos, go to: www.nsnews.com/issues04/w081504/083304/living.html

Joan Carrigan of Salt Spring Island recently received the HGA Award (Handweavers Guild of America) from juror Kevin Wallace for her piece in "Don't Fence Me In - Containing the West" at Convergence,

Sharnini Wirasekara's beadwork piece entitled "The Maya" won first place in the Bead Dreams 2004 contest (non wearable category). Contest sponsors *Bead & Button* magazine featured the prize-winning piece in the October 2004 issue. Also, four pieces of her beadwork are included in a recent publication by Lark Books titled "500 Beaded Objects".

The fall edition of *British Columbia* magazine features **Bruce & Laura Nyeste** from Mud Sweat & Tears pottery in a write-up about artists of the Shuswap area.

Crafthouse Report

Crafthouse Manager



Jo Darts

Outside it is an incredible Fall day with bright sunshine and leaves in colours of citrine, chartreuse, honey, burnt orange and magenta. It is very hard for me to think that this newsletter will contain information until February 2005! In the Shop, 2004 has to this point, been a marginally better year than 2003. However, with a decrease in government funding to CABC, it feels like walking forward three steps and then back two. Some months were better than 2003 and we had a few that were not as good. There is an air of optimism for more increases in sales in 2005, based on Tourism Vancouver's predictions for tourism to be back on track by 2006. Forward three steps. Sadly, though, we are losing cruise ship traffic to Seattle. Back one step.



Heide Otto

We welcome the following new craftspeople whose work has been accepted since August: **Wendy Murphy** can often be seen in the Public Market selling her paper mache animals; **Leslie Bergeron** graduated from Alberta College of Art and has just returned to Canada after living in Mexico for 14 years. She works in raku using different glazes to create a checkerboard design in a palette of



Veronica Graham

THE CRAFT FAIR SEASON COMETH, FA LA LA, LA LA, LA LA, LA LA LA LA

by Jo Darts

This article was originally written for *Craft Contacts* in 2002. With major sales opportunities fast approaching there are some salient points from that article that I would like to reproduce here that will help us all be financially successful. In this time of shaky economies, thinking needs to be adjusted for the long-term in order to develop symbiotic relationships between craftspeople, shops and galleries. We must all think of this relationship as a partnership and develop a professional attitude towards marketing.

As craftspeople and artists have become more sophisticated in marketing, the wealth of self-run studio and home craft sales has also flourished. The success of Studio Open Houses during the Holiday Season, and the craft fair contribute significantly to the craftspeople's income.

How do these marketing opportunities impact sales from retail shops selling the

black, white and browns; **Heide Otto** has been a silk painter for 18 years. Her love of colour is apparent in her exuberant silk scarves and **Veronica Graham** lives on Hornby Island and is a fibre artist. She apprenticed in felt-making with Alma Schofield and creates hand-felted, embroidered and appliqued cuffs that remind one of magic, fairy tales and medieval days.

At the end of September, we lost the volunteer services of **Qasira Farooqi** – but it won't be goodbye as **Qasira** will remain as paid staff for one day a week. We welcome **Jaimie McKelvey**, who is a new staff member working on Fridays. Further, we welcome new volunteers: **Kelly Jaepal**, **Liona Liu**, and **Chisako Hisamatsu**. My thanks also go to **Michelle Chen** who stepped in to help out for a while.

Christmas is just around the corner. I don't know whether to rejoice or complain that it has arrived so quickly again.

We have not held our Christmas jury yet, but I can tell you that our favourite ornaments will once again adorn the shop. These include copper enameled cats, angels, stars and Scotties from **Madeleine Chisholm**, Catherine Kuhn's wide range of plaster, dough, paper and metal stars, bells and angels; **Mamie Murdoch's** wire, glass and metal hearts, stars and churches; inlaid poplar burl ornaments from **Wild Woods**, and porcelain ornaments from **Johnston Fischer**. Some of our other Shop artists are also working on new creative ornament ideas!

Our Holiday Hours will be as follows:

December 1-23: 10am to 6pm
except *Friday December 3 when we will remain open until 9pm for the Surprise Packages draw, Customer & Member Appreciation Evening, and the launch of the Granville Island Holiday programming called Yuletide Traditions (see below).*
December 24: 10am to 3pm.
December 25-26: Closed.
December 27-30: 10am to 6pm
December 31: 10am to 3pm.
January 1-3: Closed.

Closed on Mondays in January

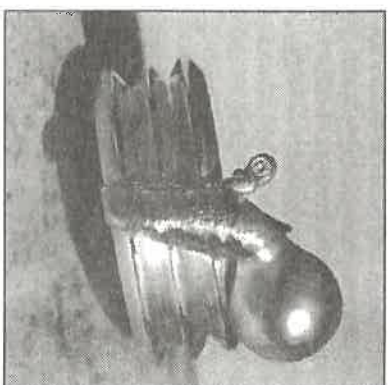
The annual inventory check will be conducted on January 2nd and 3rd. Craftspeople selling in the Shop should make sure that all inventory records are up to date. Please contact Jo Darts if you are missing any invoices or sales statements. The Crafthouse Annual Sale will run from January 4th to 31st. Members receive a 15% discount.

In November, we will profile the jewellery of **Andrea Roberts**. To Andrea, art is a reflection

same work as yourself? As there are only so many dollars to go around within a geographic area, it would make sense to think that sales in retail outlets would surely drop. But this could in fact become a win-win situation. Often gift ideas need to be mulled over, and a customer may prefer not to make a purchase at the craft fair. You would be performing a service for your customers, yourself and the shops that you sell in, by informing your customers where your work can be found year round.

Just as you are planning your holiday marketing, so the retail shops are likely implementing their own marketing plans such as a "Customer Appreciation Evening". Have you been asked to supply your retail shop with current work for this event - or are you saving it all for your craft fair or studio sale? Will you take your unsold work to the shop after your events are over, or have you thought ahead and created fresh work for ALL your marketing venues? If you hold

of a person's soul. Her own inspiration is drawn from nature, materials, form and people. Often symbolic and mystical in nature, **Andrea** uses techniques such as roller-printing to transform and shape her sculpture-like jewellery and to give a piece character and depth.



Andrea Roberts

Dougal Graham has the jeweller spotlight in December. Since the Spring, **Dougal** has been playing around with Memento Mori. This is a centuries-old method of remembering the dead by wearing jewellery, heavy with symbols of skeletons, reapers etc. and often containing a fetish (e.g. a locket containing the hair of a loved one). However, there is another aspect of Memento Mori which is more interesting to **Dougal**: it also serves as a reminder for the living to enjoy life; to remember...but not be mired by grief. The palette for **Dougal's** pieces is white antler and fine (pure) silver, contrasted with ebony and black oxides with some pieces lit up with garnets, pink tourmaline, citrines and high karat gold. The metals are hand-wrought and fabricated; the motifs are hand carved. These pieces are also brooches – a departure from **Dougal's** rings.

Our January to March 2005 profiled jeweller will be **Connie Paul**. **Connie** works in many colours of Moretti glass to make her beads but will feature the ivory and earth tones for this exhibition. **Connie Paul** grew up in BC but now resides in St. Catharines, Ontario. She recently returned from a trip to Italy where she visited the island of Murano, the source of her glass and much inspiration. Her passion and demand for her handmade beads and jewellery keeps her close to her

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).

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crafthouse@cabc.net

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

home studio, but she ventures out weekly for metalsmithing and drawing classes. Her love of the human form is now incorporated into finely sculpted heads and bodies emerging from shells, pods and hearts that become beautiful and moving focal points.

Christmas on Granville Island this year is called Yuletide Traditions. The launch is on December 3, 5pm – 8pm. Crafthouse will remain open until 9pm and hold its Customer and Member Appreciation Evening (discount to members will be 15% for the whole day, general public 10%) and Surprise Package Raffle Draw (buy three Surprise Packages raffle tickets and you will receive a 20% discount for the whole day) on the same evening. This is the Granville Island Holiday agenda. December 3rd - Late night shopping, and Customer & Member Appreciation Evening. Horse-drawn trolley rides (free with a cash donation to Canuck Place) starting at Triangle Square, Holiday Carols, Holiday Lighting Program (15,000 festive lights Island-wide will be turned on), Santa arrives by Trolley, Hot Apple Cider and holiday refreshments in Triangle Square. Continuing until December 24 - Window Decorating Contest, CTV Christmas Wish Contest for Island customers, CTV Stage in Triangle Square offering holiday family entertainment on Saturdays and Sundays. Santa at Kids Market & Christmas Holiday Show at Kids Market and Triangle Square, roving carolers will perform on Saturdays and Sundays at



Connie Paul

Triangle Square, the Public Market and at various other Island locations, horse-drawn trolley rides (free with a cash donation to charity) on Friday nights and the Winter Solstice Lantern Procession (Tuesday, December 21).

marketing events at your studio, how do you advertise them? "Studio Open House" suggests that you are inviting the public to your studio (you may also be targeting a select group such as your own customer mailing list) to meet you, view your work, and hopefully make purchases. Is this work selling at the same price as your retail shops? If the work is the same design and quality as your shops, it should sell at the same price. If you advertise your event as a "Sale" or "Open House and Sale", it infers that you will be giving a discount to your customers. This may be because you have seconds, old designs or leftovers from sets. It may also be that you are giving a customer appreciation discount of say, 10%. There is nothing wrong with this. We are all attempting new methods of marketing to remain competitive in this economy.

However, your base retail price at craft fairs and your studio should still be consistent with your retail shops. But never never give people year-round discounts from your studio and never sell to the public at a price

minus the shop commission because you misguidedly feel that this doesn't matter. This undercuts your retailer - and why would a customer ever go back to a shop when they can come directly to you for a cheaper price. The customer would now expect to come to you regularly for a cheap price. Often that person brags to friends about their good luck. This, in turn, proliferates the attitude that shops overcharge for work and therefore discounts should be expected in shops too. Essentially this undermines your work in the long run. A discount should be viewed by the public as something extra special, and not as a right. While you may not have as high an overhead in your studio or at the craft show as your retail outlets, you must still remember to include your labour and overhead (which could include advertising, mail outs, booth fee, marketing and selling time etc.) during the studio sale or craft show.

So what is the lure of a customer coming to your studio to buy direct, instead of going to a shop? Why to meet you of course. You are the single most important aspect of your work. You are the "extra" that a customer

continued on page 7

Gallery Report

Communications Coordinator



Calvin Tapley

Over centuries and across religions, angels have been depicted as messengers of the gods. Drawing inspiration from the angelic incarnations of various spiritual disciplines, artist **Janet Collins** challenges conventional conceptions of the heavenly host with her needle-felted angels. These feather-light angelic guardians provide a sense of hope, light and love in the midst of widespread social unrest and warring political factions.

New Every Morning
Exhibition:
 November 5 - 29,
 2004
Opening Reception:
 Thursday,
 November 4th,
 6-8pm



Janet Collins, "Gargorie II"

faiths have depicted angels in a variety of visual forms. In Roman Catholic theology, angels are believed to have formed at one and the same time as Creation. In the Jewish tradition, angels are "new every morning" (Lamentations 3:23).

Janet takes her own approach to these heavenly creatures by creating figures from needle-felted wool. She uses a special chisel-tipped needle with rough, notched edges to force wool fibres to entangle. This dry felting method allows more control over colour and details through an additive process. Working without a preconceived notion of what she will make, Janet allows the process of felting to determine the form of the final piece.

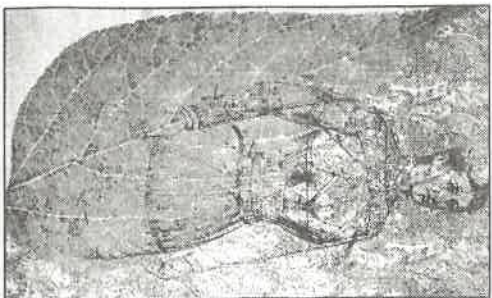
Gathering a handful of wool into a ball, Janet pokes the wool repeatedly with a felting needle, forming a more dense and compact globe. Eventually, some of the poke marks will begin to resemble eyes or other facial features, from which Janet is able to develop a specific character for her emerging angel. The angel's personality calls out to be clothed or

left unadorned. Often, Janet uses the gowns of her clothed angels as a canvas on which to experiment with surface design, with bodies added at a later date. The finished pieces are soft in appearance and touch, the fuzzy surfaces emphasizing the lack of definition in any description of the heavenly host.

New Every Morning reinstates a belief in a greater good, lifting spirits and invigorating souls. Janet Collins' angelic creations provide a sense of hope and create a space in every one of us where we can still the surrounding chaos with the help of spiritual forces to render us new every morning.

by Jennifer Parisi

Transgressions of Nature
Exhibition:
 February 4 - 28,
 2005
Opening Reception:
 Thursday, February
 3rd, 6-8pm



Ruth Scheuing, "Cyborg Leaf"

work. This can clearly be seen in cultures where women traditionally prepared a trousseau, which was a large part of the wealth women contributed as part of the marriage contract. Through the decorative aspect of her commercially inspired kitchen towels, and using the computer-assisted jacquard loom, Scheuing distils these ideas in relationship to women's work.

Lesley Richmond creates a series of handkerchiefs and doilies to explore traditionally

which won you the right to have this exhibition, comes in handy. Wherever applicable, use any relevant writing from it. (Note: If you photograph and document your process during the year you can use these materials for the educational component required in the exhibition.)

3) Faxing: On your behalf, during the four months before the opening, the office will start faxing your press release to various publications.

4) Newsletter profile should be emailed to the office four months before your opening. During this intense working period it may be good to stand back and re-evaluate what you are doing. Decide whether you want to focus your writing on your bio, your process, or a conceptual component in your show. This can also be added to your educational component.

5) Invitation design: This can be done very simply through the office by using your 'Signature Image', and the previously written statement. The office will put all the information together, and for a very reasonable cost make a handsome black and white 4" x 6"



Lesley Richmond, "Great Aunt Julia"

feminine and domestic textiles that were originally functional, but historically, have become overly precious and decorative, turning them into objects to be admired and protected. Using nature as inspiration, Richmond uses materials and

The Craft Fair Season Corneth

continued from page 6

connects with, that sets apart your handmade work from a commercially manufactured gift. You are the soul of the work, and you can impart intriguing stories about that piece that a shop may not be aware of. Meeting you, the creator, is a value-added inducement. Your work place is also of great interest, as is your portfolio and the chance to discuss a commission face to face.

When you started selling your work you went through a formula to arrive at the price you wanted to be paid (wholesale price). This is the price at which a shop buys your work. You can give the shop a "suggested" retail price (generally double the wholesale), which works as a guideline for the shop owner and lets them know what your work sells for in other places. It is also a figure at which you know that your work will sell. However there may be circumstances under which the shop may mark up your work more than the customary 100%. Examples of these could be: a high-rent district, shipping costs from the crafts-person, complimentary gift-wrap or customer shipping included in the retail price.

If you consign your work, the shop will ask for the selling price. Once again, you take your wholesale price and double it. You keep this retail price consistent no matter what commission the shop takes. In other words if shop "A" takes 40%, and shop "B" takes 35%, your retail price should stay the same. You will get paid more money from shop "B", but this is not something you should feel is unethical! A problem often arises if you start out by only consigning your work but later decide to wholesale. Let's say your wholesale price is \$10, and you consign to a shop that takes a 40% commission. You figure that to make your \$10 the shop should sell your work for \$16.67 (you would likely round this

processes which are unnatural and unexpected in decorative fabric. As part of the educational material accompanying the show there will be a binder with historical information on handkerchiefs, doilies and towels in social & political settings.

Furthermore, there will be a presentation by the artists which will be announced shortly. Check out our website www.cabc.net for up to date information or CABC's broadcast email which will keep you informed on the date of the presentation. Come see this fascinating exhibit!

off to \$16.75). Now you decide to start wholesaling to another shop "C" within the same area. That shop will double your wholesale price and will attempt to sell the same item for a minimum of \$20. Today's consumer does shop around and will blame shop "C" for price gouging. Unless you agree to increase your price at the consent shops, shop "C" will close its account with you. So you can see how important it is to think long term by nurturing your wholesale accounts.

I know that some craftspeople think there is a difference between supplying their wholesale versus consignment accounts. A wholesale order means cash within thirty days (at least one hopes...) A consignment shop generally pays by the middle of the month following the month of the sale. I have been told a few times that my request for new work has to wait because a wholesale order has priority. Is there a way that this can be turned into a win-win situation?

If you consign your work to a shop that is willing to give your phone number to customers, and that customer phones you at home to try to get that same piece at a cheaper price, it is totally unethical for you to remove your work from the shop in order to sell it privately. Also if you receive a commission or order as a result of a referral, do remember to pay the commission to the shop. This can vary from 10% upwards. Rarely is it the same as it would be if the shop had sold the work directly. Either way, the policy should be stated at the time you start selling in the shop.

Professionalism isn't intuitive, it comes with education. I hope this article helps the learning process, and remember that long-term thinking prevents shooting yourself in the proverbial foot.

9) Signage: The office will order the signage for the show at this time. Statements, titles, etc., can be mounted on foam core by the office if the information is received in time.

10) Set up of the show happens one or two days before the opening. As advised, any special needs for display or assistance in the setup, would have been discussed with the office during the first meeting 6 months ago to avoid any last minute crises.

11) Take down: Out of courtesy to the Gallery, come early on the day assigned to dismantle, with your packing materials, and leave the space as clean as it was when you started. If you cannot come, you will have to designate someone else.

● Early preparation of your photography, writing, and educational materials, will be of great help to avoid last minute scrambling and distress.

Preparation for Exhibiting at the Crafthouse Gallery

by Debra Sloan

Fortune has smiled, and the jury has accepted your exhibition proposal. In seven months to a year you will have an exhibition. With the acceptance letter should come a paper titled **Exhibition Deadlines**. This is an important document. The following is an example of the expectations:

1) **First meeting with Calvin, or the "office"**, will be six months before your show opens. If you know that you will have special needs for display, invitations, or educational materials, be sure to discuss these at this time. Very shortly after this meeting you need to provide your promotional materials

2) **Press release: Ideally, five to six months prior to the opening**, you should have a "Signature Image", ready. This image should represent the intent of your show. Accompany this image with a statement, short bio, and some process information. This is where that well written application,

Copyright and the Craft Artist: FAQ

by Diana Breit

What is copyright?

Copyright is the right to copy a work. The owner of the copyright in a work has the exclusive right to permit copying, publishing, reproduction, or exhibition of that work.

I've heard of copyright in relation to music and books, but is there copyright protection for crafts?

Yes. Any original artistic work that can be reproduced in a tangible form is protected by the Copyright Act.

What kind of protection does the Copyright Act provide?

Copyright law gives creators the right to benefit financially from their work, to prevent others from using their work without permission, and to protect the integrity of their work.

OK, how do I copyright my crafts?

Copyright protection is automatic as soon as you've created an original work in a tangible form.

How do I prove I'm the person who created the original work?

Documenting the creative process is always a good idea. Keep sketches, notes, photos, correspondence, prototypes-especially document-

ation that establishes the date you created the work. Your documentation will make it easier to prove you own the copyright.

Don't I have to register the copyright somewhere?

You can, but it's not absolutely necessary. An unregistered copyright is just as valid as a registered one. The benefit of copyright registration is that the registration certificate can be used in court to establish ownership.

If you want to register a copyright, contact the Canadian Intellectual Property Office: www.cipo.gc.ca

Do I have to make one-of-a-kind crafts in order to have copyright?

No. A work doesn't have to be unique or innovative to be "original" for copyright purposes. "Original" simply means the work originated with the creator, and was not copied from someone else's work. If you created the work using your own ideas, skill, labour, and experience, you own the copyright.

When I sell my work, is my copyright sold with it?

No, the copyright remains with the creator unless she specifically transfers her rights in writing.

An exception is certain types of commissioned work: the copyright in a commissioned engraving, photograph, or portrait

Challenging Craft Conference Gray's School of Art Aberdeen, Scotland September 8-10, 2004.

by Sylvia Allan,
Comox

This conference was intellectually provocative: I was thrilled to be one of the five Canadians attending. The following promotional quote states the conference's themes: "Craft practice is undergoing a revolution. Hybrid practices are blurring creative boundaries - not just between art, craft and design - but between art, performance and film. New technologies enable makers to integrate digital and hand processes. Against the backdrop of globalization and increased homogenisation of consumer goods craft plays a defining role in articulating cultural identity. The new craft is challenging popular and professional definitions of practice, and creating new values and relevance for craft knowledge." The conference also heard of many challenges to existing craft practices.

The invited speakers were: Gijs Bakker, Droog Design from the Netherlands, Jane Harris, UK, Mah Rana, Jeweller, UK, Paul Atkinson, UK, Grace Cochrane, Powhouse Museum, Australia, and Kenji Toki, Japanese Lacquer Practitioner. Droog Design works with young architects and designers to push the "norm" of accepted design and its founder explained how he and his

co-founder accomplished that, and why they thought it was necessary

www.droogdesign.nl. Jane Harris has completed a research PhD in which she explored ways of animating fabric so that historical garments could "come to life". Her work has obvious applications for museum archives, and her process involved her in many cross-faculty explorations and collaborations to find the technology she needed to achieve her vision. Often what she wanted to achieve was ahead of what technology could provide. Paul Atkinson put forward the concept of functional items being designed online by "Future Factories" where in he theorizes the consumer would interact with algorithms programmed by the designer - the product would be produced without human hands actually touching it. Each piece would be unique as it would have evolved in design to exactly the point in time that the customer hit the "make" button. The animated sample products were designed by Lionel Theodore Dean. One was Lampadina Mutanta a chandelier that was a design mix of a large standard pear shaped light bulb sprouting penis-like tentacles - such a visual! For more details on the process and theory go to: www.futurefactories.com Kenji Toki explained the history and processes involved in the very traditional art-form of Japanese Lacquer then explained how his own work stretched the media, literally and figuratively, into new forms much larger and more sculptural and organic than a the traditional sushi tray or tea bowl. www.kenjitolki.com

Visa and MasterCard Merchant Discount Programs

CABC provides a Visa merchant discount through Paymentech Canada. The merchant discount rate is currently 1.9% for electronic processing and 2.25% for IVR. CABC provides a MasterCard merchant discount through the Bank of Montreal. The rate is currently 3.2% for electronic processing and 3.5% for IVR. Call CABC at 604-687-6511 for further info.

belongs to the client once the client pays for the work.

How long does copyright last?

In most cases, for 50 years after the creator's death. If there is more than one creator, the limitation is 50 years from the death of the last surviving creator.

The time period is calculated from December 31 of the year in which the event occurs. So if a creator dies on May 1, copyright protection will last until December 31 of that year plus an additional 50 years.

What happens when copyright expires?

Once copyright expires the work is in the public domain. Public domain work can be used by anyone without asking permission or paying a fee.

I told a friend about my idea for a chocolate teapot. Now he's making chocolate teapots and selling them everywhere! Has he infringed my copyright?

Copyright law doesn't protect ideas, only the expression of ideas. Expression requires creation of the work in a tangible form. If you didn't express your idea by creating even one chocolate teapot, you don't own the copyright.

I want to make a tapestry of an Andy Warhol painting. How can I do this legally?

Whenever you want to reproduce a copyright work you must get written permission from

Set up in the foyer were 16 sculptures created using Rapid Prototyping, a process completely new to me. The models were created by 16 makers (to use the term current in the UK) as part of the "CONNECTIVITY - A collaborative project jointly supported by the Robert Gordon University, Gray's School of Art, Aberdeen and <make> research and development unit, The University of Plymouth. The project explores the potential of the Internet to act as a collaborative international workshop that incorporates digital methods of creativity and manufacture." One of the makers was Canadian ceramist Neil Forrest. Some images can be found at: www.rgu.ac.uk/fgunews/headlines/page.cfm?page=15652 This project had the makers creating their design using CAD, then sending the files to the host university for "printing". I watched this printing process with complete interest as I had never seen anything like it. Imagine if you will, a 3-D printer. A device which uses as its "ink" a coil of hard white plastic less than 1/8" in diameter. This solid rod is heated to its melting point, then extruded from the "print head" in combination with a soluble "support" substance according to the digital data contained in the design file. The "print head" deposits ABS or support material layer by layer, touching down at all points within a 3d matrix and builds up the model bottom to top within a cube. Once the model is cooled and set, the support material is dissolved and the remainder is the finished product. At that

the copyright owner. Usually that means you contact the individual who created the work. The creator may decide to let you reproduce the work for free, or he may ask you to pay to use the work.

Of course, it can be difficult to find artists or their heirs. Consequently, many artists join copyright collectives, which grant licenses and collect royalties on behalf of their members.

In Canada, Andy Warhol is represented by a copyright collective called SODRAC (www.sodrac.com). If you want to reproduce an Andy Warhol painting, you have to obtain a license from SODRAC.

What can I do if someone copies my work without permission?

First, contact the person and ask him or her to stop-the person may simply be unaware that he or she is infringing your copyright. If that doesn't work, you may bring a civil lawsuit for copyright infringement. A judge can grant an injunction to stop the infringement, confiscate the copies of the work, and award damages (monetary compensation).

This article covers some basic concepts concerning copyright law, and is intended as general information only. For legal advice about your specific situation, consult a lawyer.

point the piece can be finished - ie smoothed, coloured, used as a prototype or original in a casting process or it can be the end product. This technology had its origins in mechanical design labs and was, and is still, used for industrial applications to sample and test design specs for many products too costly to build full scale. An image of a rapid prototyping machine can be found at www.fdm-modeling.com At \$80,000+ these machines are just a tad costly for the average studio. The model I saw could create an object no bigger than a cubic foot. Many of the other conference participants had also had the opportunity to work with this or other technology "borrowed" from other faculties and they were without exception excited about the range and potential for the applications to their own work.

Technology interacting/integrating craft practice was the dominant theme of the papers presented by 36 participants, some of whom participated in CONNECTIVITY. Other papers, including my own, dealt with the cultural themes of craft articulating culture, and craft and education. It was a privilege to be there.

PHOTOGRAPHY FOR THE ARTS & CRAFTS

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Convergence Revisited

by Rosalind Aylmer and Barbara Heller

"Convergence," the bi-annual conference of the Handweavers Guild of America was held this summer in Denver, Colorado. An international conference, "Convergence" usually draws about 2000 attendees from around the world to participate in the week-long events which include an enormous number of workshops and seminars.

"Convergence" was held two years ago in Vancouver, and as in Vancouver, Denver resonated with fibre, as many of the city's galleries featured fibre and textile artists. Unfortunately, it was impossible to see very many of the exhibits as they were scattered throughout the city, which is very large, and there was neither time nor transport to cover everything. Some of the best shows were even further afield in Boulder and other towns and could only be reached if you had access to a car.

There were a number of exhibits at the Convention Centre, where the conference was held, but, in comparison with Vancouver's, they were somewhat disappointing. There were relatively few entries in many of the categories, and not much in the way of innovative pieces. The garments from the fashion show were well displayed and it

was interesting to see them close-up, particularly as the fashion show itself was badly lit, making it difficult to see any details at all.

Over and over I heard comments to the effect that the Vancouver "Convergence" was much better, but in fairness to the Denver committee many of the problems were due to the regulations of the convention centre where it was held. To further our pride in our city, Janet Collins even heard a Shriner say that their convention in Vancouver was the best ever.

Two of the best exhibitions, in my opinion, were located some distance away from the Convention Centre. These were Small Expressions and the American Tapestry Biennial exhibit. The former showed a variety of works in a variety of techniques, while the latter amazed with the variety of effects possible under the heading of "tapestry". There were pieces by most of the well known tapestry artists, but I am happy to say that, again in my own opinion, the outstanding works were by Canadians, Kaija Rautiainen, Barbara Heller, and Ruth Jones.

"Convergence" is always interesting. Aside from the seminars, the pre-conference workshops, and the three keynote lectures, learning takes place with the wonderful networking and the chance to renew old friendships and make new ones. Where else can one fully immerse oneself in fibre for five days, see top quality exhibits, and have stimulating conversations to the wee hours of the morning. Thank goodness it only happens every two

years. It takes that long to digest all the stimulating experiences and new ideas. I always come away with a notebook full of things to do and things to think about.

In spite of some of my less than positive impressions, Convergence was, on the whole,

a good experience. Certainly the large Vancouver contingent seemed to be having fun, as is usually the case when a group of fibre-aholics can get together for a week to play!

Felt the World Together

by Joanne Circle,
Duncan

This summer my 16 year old daughter and I travelled to Hungary. I had the privilege to teach and attend the "World Meeting of Felt Art 2004" hosted by Mari and Istvan Vidak. How did this come about?

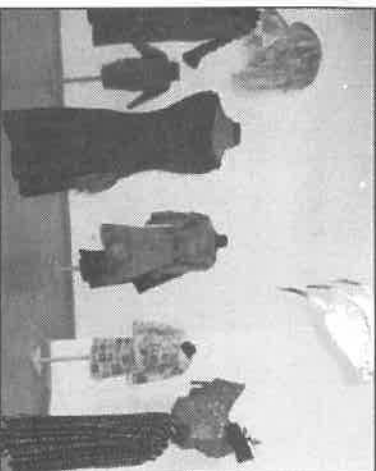


Kendzsekan Toktosunowa from Kyrgyzstan preparing shirdak panel for rug

In 1986 Russia had occupied Hungary for 30 years (the last soldier left in 1991). Contrary to the Russian official edict to erase Hungarian cultural memory, Mari and Istvan Vidak, then in their 30's, became self-appointed caretakers of Hungarian craft, folksong and folkdance. In the summer of '86, I participated in the third of four International Felt Conferences organized by Mari and Istvan Vidak commemorating Veronika Gervers, a Hungarian scientist living in Canada and known for her extensive research of felt textiles. At that time, the use of felt in contemporary textile applications was relatively new. We were 20 people from 6 countries coming together to share our felting methods and ideas. The conference began in Kecskenet at the Szorakatenusz (Toy Museum). Here we observed a master Hungarian felt hatter using a bow for loosening wool, with steaming and felting done on a clay stove; participants gave slide presentations; Mari and Istvan introduced historical information and nomadic objects (i.e. rugs, saddle bags, and boots), acquired on their travels. From Kecskenet we travelled to the Hungarian Puzta and camped for a week. We pitched yurts, shared our methods of felting at the canal's edge, made Kyrgyz

rugs by stepping the rolled bundles across the Puzta, arm-in-arm, singing, learned Hungarian folkdances, went to a traditional wedding, and visited farms with ancient breeds of sheep. This conference welcomed an interchange between felts' traditional applications and the new explorations.

Geographically and historically, Hungary is a bridge between peoples of Asia and Europe. Scythians travelled Mongolia to the Danube between the 7th-3rd centuries B.C. The earliest known felts from 6500 B.C., found in the Altai Mountains and curiously resembling Scythian imagery, are housed in The Heritage, St. Petersburg. The Great



Felt Clothing and Accessories Exhibition at Museum of Applied Arts, Budapest

Migrations of nomadic peoples from Asia in the 2nd Century A.D., Romans, Turks, French and the Habsburg Empire took turns occupying Hungary. Genghis Kahn and the Mongols blazed through this land with their felt yurts in 1241 killing one-third of the populace. Imagine a land mass currently bordered by 7 autonomous countries (Austria, Slovakia, Ukraine, Romania, Yugoslavia, Croatia, and Slovenia); this is Hungary, a multiethnic people whose history was shaped by being a crossroads. Mari and Istvan encountered a felt tradition deeply interwoven in Hungary's past.

Being passionate researchers of the history, nomadic context and differing felt techniques found in Hungary, Turkey, Turkmenistan, Kazakhstan, Kyrgyzstan, Mongolia, Bulgaria, and Dagestan, Mari and Istvan travelled these lands in search of the vanishing felt maker. They are a treasury to the benefit of contemporary felt artists.



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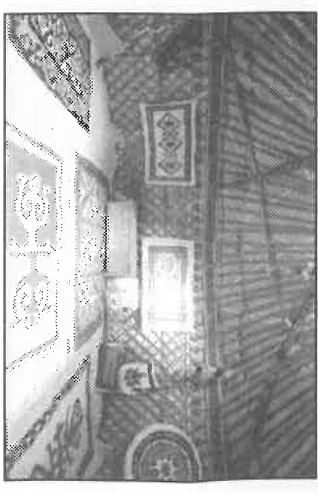
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plum orchards. A yurt village was pitched for sleeping and workshops. The week-long symposium had two components. Workshops on traditional techniques pertaining to yurt construction were given by masters from



Interior of Kyrgyz Yurt

Kyrgyzstan and Kazakhstan: inkle-woven bands, yak hair rope, shirdak rugs, grass mats, wooden under-structures. Nine contemporary felt artists from 9 countries gave workshops on wearables, jewellery, numoelt, indigo dying, sculptural forms, and "breaking boundaries".

Daily, the 6 hours of workshops occurred between fantastic meals; after supper, individuals presented their slides of felt related work and travel, lecturers spoke on historical aspects of felt. Inge Evers presented Mari and Istvan a communally felted rug composed of hearts she had received from artists around the world. Evenings finished with singing, dancing, Hungarian folk musicians, an incredible jazz quartet from Budapest, or a surreal puppet show with felt puppets.

One evening we created a fashion show extravaganza. Outside in the star-flooded sky a small yurt was pitched and lit from within. Silhouettes of the models changing garments danced upon the white felt walls. Hungarian folk music flickered across the night floor as a fire dancer drew lines in the darkness. Up rode a man and woman on a flea bit horse. She slid off and walked down a Turcoman rug; he rode off into the darkness. The models wearing forms, colours and textures in contemporary felt clothing, hats, and jewellery exploded from the yurt for a whirl of an hour.

I am so thankful to have landed on this piece of earth called Hungary for yet another time to be with my beloved, ancestral felt family, palmeritronworks.telus.net

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: February 4, 2005

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 cabcc@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: November 1, 2004. February 28, 2005. "FibreEssence, An Artists Association" is now a reality. A non-profit society formed by a diverse collection of fibre artists who feel the need for a stronger presence for fibre art in BC. We hope to become a focal point for fibre art in Vancouver. New members welcome. Contact: mbrammer@unitserve.com or kaija-rau@smattt.com.

Deadline: November 06, 2004. The White Rock Millennium Rotary Club invites submissions for its 1st annual Euphorbia Art Exhibit. Jurors looking for a variety of mediums, styles and subject matter. Saturday, November 6, 2004 from 8:00am-11:00am. For info & address check website: www.euphorbia.ca

Deadline: November 7, 2004. The North Vancouver Community Arts Council is seeking 2-D artists to submit for the annual intake of new artwork for the Art Rental Programme. Take up to five pieces of work to CityScape Community Art Space, 335 Lonsdale Avenue, on Sunday, November 7, 2004 between 10:00 am - 12:00 noon. Contact: 604-988-6844

Deadline: January 1, 2005. The Oakville Arts Council is staging its 4th Fibre Arts Festival in May 2005 with "Common Thread", a juried exhibition showing traditional, technique-based textile forms alongside contemporary fibre art. All works must be fibre based and can be traditional or conceptual. Entry forms available from Oakville Arts Council, 120 Navy St., Oakville ON; 905-815-5977; www.oakvillearts.com.

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

Exhibitions

Until November 2, 2004. "Gnomes, Elves, Wizards and More". When very young, Joan Tang made facelessdolls, sewing & embroidering their clothes. Study of painting, graphic art and pottery developed skill in building wire skeletons for her lifesize 'dolls'. Contact Circle Craft Gallery: 604-669-8021. Located on Granville Island, Vancouver, BC.

Until November 5, 2004. The BCGAA Biennial Glass Exhibition is happening at Simon Fraser University, Burnaby Mountain Campus. For more information, contact the SFU gallery at 604-2914266

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

Until December 21, 2004. "Star Mania", a group show at The Hand Wave Gallery in Saskatchewan, featuring works by gallery artists. Contact: june.jacobs@handwave.ca and check the web: www.handwave.ca.

Until November 21, 2004. The Seymour Art Gallery presents Kevin Dubois, a Deep Cove Artist who works on paper, canvas and glass to produce images of mountain bike trails and the surroundings of this area. There will be an artists talk and three-dimensional sculpture included in this exhibition. Contact: Jacque Morgan, Director/Curator at 604-914-1378

Until November 21, 2004. "Walk Ways". A travelling exhibition organized by Independent Curators International, explores the theme of walking in contemporary art, and is at the Surrey Art Gallery. It presents 29 works by 19 international artists, including four Canadians. Contact Seymour Art Gallery at 604-501-5566 or www.arts.surrey.ca.

Until November 28. South Gallery, Okanagan University College Fine Arts Faculty Exhibition. The exhibit highlights the various disciplines taught at the OUC campus, and will include painting, drawing, ceramics, printmaking, photography, and sculptures.

Until December 23, 2004. "Rapt in Threads"; Fabricators Fibre Show at the Art Gallery of South Okanagan, Penticton, BC. 14 fibre artists work in fabric & incorporate innovative use of stamping, beading, embroidery, dyeing, painting & technological fibre manipulations. Contact: Mariannep@telus.net

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

Until December 24, 2004. "Stuff -Ingenuity and Critique": 31 of Denmark's most innovative and experimental artists and craftspeople present an explosive cocktail of ultra-modern, provocative Danish crafts. The exhibition is part of the festival "Superdanish", and is in connection with the conference on 'curating and critical writing about craft'. Info on web: www.harbourfrontcentre.com

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

November 01 - 30, 2004. Works by John Phillips on exhibit at Circle Craft Gallery, 1-1666 Johnson Street, Granville Island, Vancouver, BC. Contact Gallery: 604-669-8021

November 4, 2004 - January 3, 2005. "Pairs and Partners dance in duos with Judy Weeden's beautiful marriage of forms" in ceramics, until November 29. From December 3, see the Potter's Guild Annual Members Exhibition, "an annual popular show featuring the diversity of clay revealed by our many members!" Contact Gallery of BC Ceramics: 604-669-3606 or galleryofbc ceramics@bcpotters.com; 1359 Cartwright Street, Granville Island, Vancouver, BC, open 10-6 daily.

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

November 24, 2004 - December 31, 2004. "Molten Obsessions 2"; Starfish Glassworks is hosting the second members show for local flameworking (and bead-making) group, Pacific Pyros: happening at the studio 630 Yates Street, Victoria, BC. Contact: 250-388-7827 or check web: www.starfishglass.bc.ca.

November 25-December 31, 2004. "Kirsten Abrahamson: Diary of a River". A solo exhibition in ceramics happening at the Ilingworth Kerr Gallery, Alberta College of Art and Design. More info on web: www.acad.ab.ca

December 3-24, 2004. The Granville Island Business and Community Association is proud to sponsor the 4th annual Holiday Island event, "Yuletide Traditions", a month-long program offering fun holiday activities: caroling, horse-drawn trolley rides, hot apple cider and the CIBCA Window Decorating Contest! Contact by fax: 604-683-3061.

December 04, 2004 - January 31/05. The Victoria Gallery Walk event this year will also be the opening celebration for "JOYOUS: new works by Joy Jubenvill", happening December 04, 2004 at Starfish Glassworks, 630 Yates Street, Victoria, BC. Contact: 250-388-7827.

Feb 4 - 28. Lesley Richmond & Ruth Schreuing - "Transgressions of Nature" Opening Reception: Thursday, Feb 3 Lesley Richmond and Ruth Schreuing explore the historical and social contexts in which handkerchiefs, doilies and tea towels have been used.

March 4 - April 4, 2005. Celebrating the BC Potter's Guild 50th Anniversary! For more information contact Calvin Taplay, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

Apr 8 - May 2. "Glass Works by Jeff Burnette" Opening Reception: Thursday, Apr 7 This solo exhibition will showcase Burnette's current work.

May 6 - May 30. "CABC's Third Annual Asian Heritage Month Exhibit" Opening Reception: Thursday, May 5 In 2005, the Association is putting a new spin on this annual show by focusing on emerging Asian craftspeople.

June 3 - 27. Erin Dolman - "Beyond Adornment" Opening Reception: Thursday, June 2 Erin Dolman explores the idea of the talisman in her "Under Glass" series of wearable jewellery.

July 1 - Aug 1. John Bese, Neno Catania, Jeff Gremp, Larry Stevenson, and Mark Salisbury. "Maple Tree/Maple Wood" Opening Reception: Thursday, June 30 To celebrate Canada Day, this group exhibition will feature woodturnings and finely crafted furniture.

August 5 - 29, 2005. Alwyn O'Brien, "Walking Arcadia: New Works in Clay." Ceramic works exploring idealized landscapes through the context of cultures, histories, myths and contradictions of the Canadian North. For more information contact Calvin Taplay, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

September 2 - October 3, 2005. Jennifer Love, "Beyond Terra Firma." A series of textile constructions that celebrate the cultural richness and complexity of Venice. For more information contact Calvin Taplay, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

September 20 - October 9, 2005. "Fibre Alive 2005 - Looking Forward To The Past". In celebration of Salmon Arm's 100th Birthday, featuring Lace Exhibit and Lecture, Contemporary Mixed Fibre Exhibition, Wearable Art & Historical Fashion Show and Fibre Artist Retreat. Info on web: www.salmonarm100ca/events.html

October 7 - 31, 2005. Eleanor Hannan, "She Breaks Down: In the nature of cloth and the body." It is inherent to the nature of cloth to break down. This exhibition explores the cycle of creation, degradation, resurrection and re-creation in the relationship between cloth and its makers. For more information contact Calvin Taplay, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

November 4 - 28, 2005. "Tea Pots." Featuring invited ceramic artists who create imaginative and functional tea pots. Coordinated by Jo Darts. For more information contact Calvin Taplay, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

Funding

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

Deadline: March. 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.heggyve@canadacouncil.ca, www.canadacouncil.ca

Deadline: March. 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 County Club Ave., Helena, MT 59602, 406-443-3502, archiebray@archiebray.org, www.archiebray.org

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

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

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

Deadline: February. Canada Council for the Arts, Aboriginal Peoples Secretariat - Aboriginal Peoples Collaborative Exchange. To encourage artistic exchanges in traditional or contemporary knowledge among Aboriginal artists. Grants are for national and international travel for study or work with respected Aboriginal artists or groups. Amount: up to \$10,000. Contact: Canada Council for the Arts, Aboriginal Peoples Secretariat, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588 ext 5212, louise.profeit-leblanc@canadacouncil.ca, www.canadacouncil.ca

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

Deadline: March. 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

Craft Shows

CALL FOR ENTRY - CRAFT SALE, ART MARKET - ART & CRAFT SALE, Nov. 17-20, 2005. Telus Convention Centre (City Centre) Calgary, AB, 200 artisans, 19th 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@artmarketcraftsale.com, Applications also at: www.artmarketcraftsale.com, Marlene Loney, Art Market Productions Inc., P.O. Box 190, Barriere, B.C. V0E 1E0. Also see www.artmarketonline.com for a simple Internet Marketing Opportunity

23rd Annual Original Vancouver Craft Market at Vandusen Garden
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For info call: Simone 604-275-2724,
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Lectures / Workshops

Foxglove Fibre Arts Studio/Gallery offers workshops in the fibre arts (weaving, surface design, felting, embroidery, quilting, etc.) for all skill levels. Artisan Square, Bowen Island, 604-947-0092, www.foxglovehibrearts.org. PLEASE NOTE NEW FALL/WINTER HOURS: Thurs-Sun 12-5pm.

Deadline: See Website. International Conference on Architectural Glass Art in Kopavogur Iceland will feature artists, curators, critics and scholars from many countries. See www.iceland2005.is for registration information

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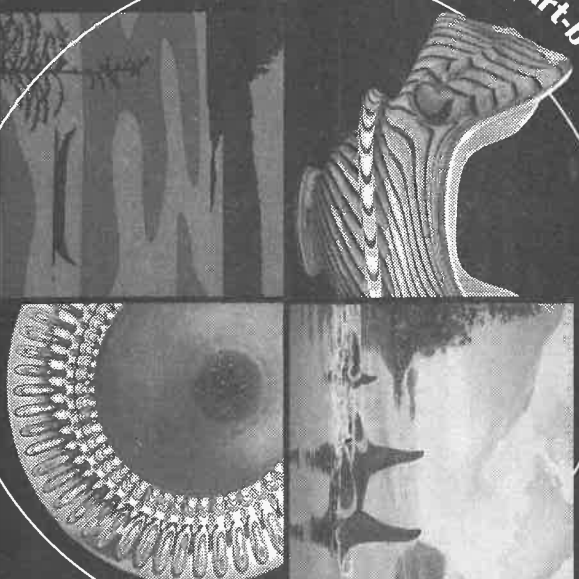
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Celebrate with us as we enter our 30th season!

Paul Rodriguez

We are now accepting applications from artists interested in selling their handcrafted art and fine crafts. This year we're happy to introduce two new sections: **One of a Kind Green** (hand-crafted products that respect our precious environment) **One of a Kind Floral** (an open concept showcase for floral designers). As always, a number of travel scholarships are available for each of our shows.

One of a Kind Christmas Show and Sale

November 25 – December 5, 2004
National Trade Centre, Exhibition Place, Toronto, Ontario

One of a Kind Spring Show and Sale

March 24 – March 28, 2005 (Easter weekend)
National Trade Centre, Exhibition Place, Toronto, Ontario

Please call us at 1-877-766-6656 for additional information
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30
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"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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- Membership Fee:**
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☐ Associate Business \$10200

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Are you a craftsperson? _____
 What media do you work in? _____

☐ Yes I would like volunteer information



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 13th, 2005 1:00 to 5:00 p.m.
 or Monday, February 14th, 2005 9:00 a.m. to 12:00 noon

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

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

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

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

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

Call for Entries

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Participants are juried at the end
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