

# 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.*

## Upcoming Events

### Glass Lecture Series

Presented by the BC Glass Arts Association, the Crafts Association of BC, and the Vancouver Museum.

Vancouver Museum  
(auditorium)  
1100 Chestnut St.,  
Vancouver, BC  
Lectures are by donation

**Hiroshi Yamano**  
July 21, 6 - 8 pm

Japanese glass artist, Hiroshi Yamano, has built his glass art career through studies and work in both his homeland, Japan, as well as the US. His refined technique of applying silver leaf and engraving to blown glass has won him wide recognition in the international glass art scene.

**ann Robinson**  
August 11, 6 - 8 pm

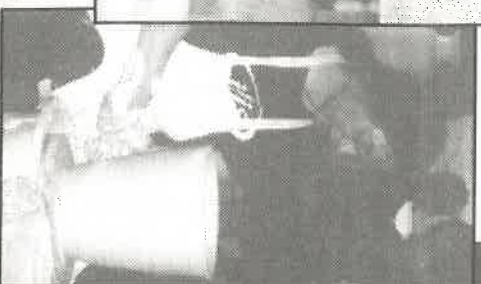
ann Robinson is a kiln cast glass artist from New Zealand who is known for her large cast glass bowls and vases. She is inspired by the natural erosion of her surroundings which is reflected in her work.

**Klaus Moje**  
September 1, 6 - 8 pm

Klaus Moje, a German born glass artist who resides in Australia is best known for his fused glass constructions. He set up, and was head of, the Glass Department at the Canberra School of Art, Australia, in the early 1980's and has since retired. He received an Australian Creative Arts fellowship and has been exhibited widely in Australia and the US and was an invited guest of honor at the Vanessa Apart Veto in 1996.

### Call for Volunteers

We are looking for people to assist with these presentations. Please contact the CABC, if you are interested, at 604-687-6511.



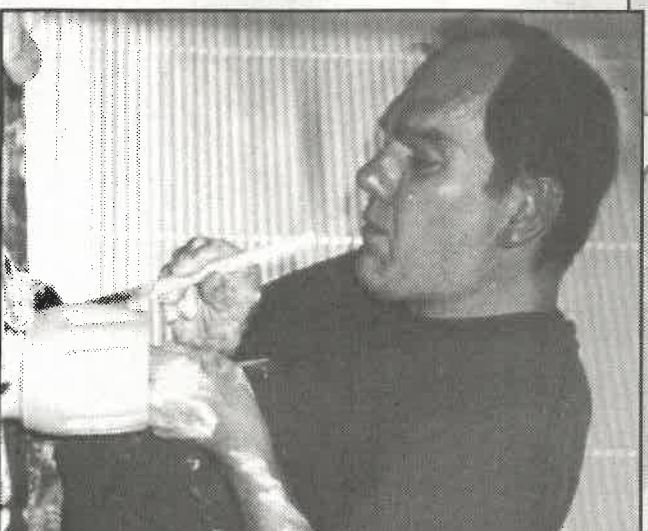
From top left clockwise:  
Gordon Hutchens, Sam Kwan, Laurie Rolland, Jeff Oestrich and Fred Rahn.

## Canadian Clay Symposium

By Rachelle Chinnery

This past March saw the revival of a traditional day-long clay fest. A number of years ago at Malaspina College on Vancouver Island, there was a full day of workshops put on for potters. These workshops were organized by potter, John Chamelski, and were a major source of learning and information exchange in the clay community. After several years of organizing the workshops, John found himself weary of the task and the Malaspina tradition ceased to be.

The ceramic community has found itself in need of a steady source of inspiration and information exchange since that time and potter Cathi Jefferson took on the challenge of reviving the successful Malaspina model. On March 25 of this year, twelve potters, sculptors, and clay artists gathered at the Shadbolt Centre for the Arts and spent the day demonstrating, showing slides and presenting their work to no fewer than 350 participants.



Sculptor Gary Williams of the Alberta College of Art in Calgary spent the day in the central hall of the Shadbolt Centre demonstrating and extolling the virtues of paper clay. British Columbia's Walter Dexter and Gordon Hutchens jointly conducted raku demonstrations, while Laurie Rolland, Elaine Brewster-White and others rotated through slides, handbuilding, and throwing workshops. There was even a surprise guest, American potter Jeff Oestrich, who gave a throwing demonstration to a packed-to-capacity room. In addition to the live performers, there were two exhibitions organized and mounted just for the day.

The presenters brought work for sale and display at the symposium, but the real draw was the "Road Show." The Canadian Clay Committee was at a loss as to how to present an exhibition in conjunction with the

symposium with no budget, with too little time and very little space. It was decided that the participants themselves could bring a ceramic piece of their own choosing, leaving it for display for the day, and then taking the piece with them when they went home. With the piece, they filled out a card to explain the work, why they chose the piece for the show and any other relevant information. This was one of the best ceramic shows to hit the West Coast in a while.

Examples of the work people brought were a fourteenth century Korean vase, a china cup and saucer hand-painted by a participant's great grandmother, a Peter Voulkos tea bowl discovered at a garage sale, and multiple examples of people's favorite ceramic work. When the committee proposed the "Road Show" idea, they anticipated a meager but

sufficient turnout. Of the over 350 participants, 280 brought pieces to show and the exhibition hall was filled to capacity. It was a quick, easy and thoroughly fascinating exhibition.

The day finished with Toronto's Prime Gallery owner, Suzanne Greenaway presenting slides and talking about the trends in clay over the last twenty years. This was a perfect finish to a full day of demonstrations and talks covering almost every imaginable aspect of clay. This year's event was so successful that a second symposium is now in the planning stages for 2002. If you're interested in further details about this event - past or up-coming - call Cathi Jefferson at 929-9175.

3 Proposal Writing Checklist: The Top 10

4 Member Profile

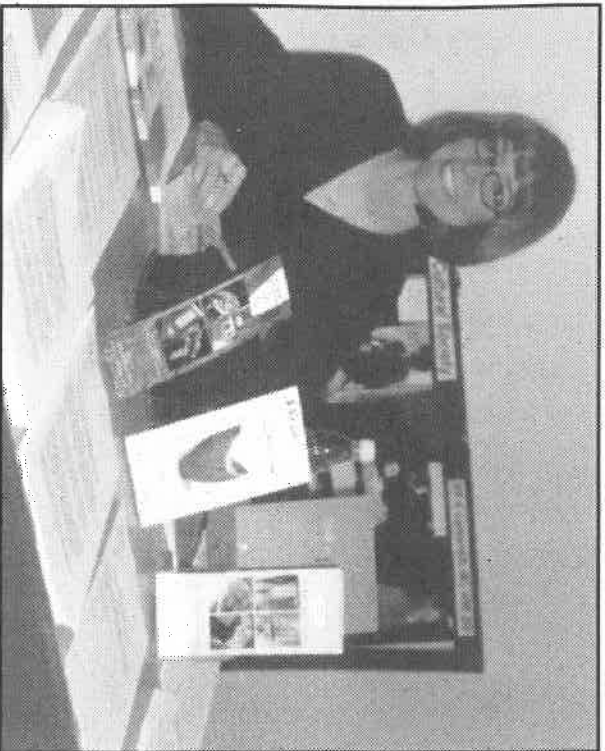
5 Saidye Bronfman Award Nominee

6 Calendar

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Cherry! Masters at the Canadian Clay Symposium

## Executive Director's Message

### Cherry! MASTERS

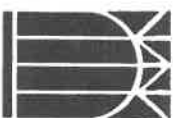
As many of you already know, some important changes were voted on at our Annual General Meeting of Members in March including the change of membership categories, a fee increase, revisions to our constitution and bylaws, and a new board of directors.

We voted to implement a single "individual" membership category and increased the annual fee to \$53.50 (gst incl.). The motivation behind this was the fact that fees had not been increased in eight years and that all categories of membership were receiving the same benefits (with the exception of affiliate) for different fees. Further, the categories established did not accurately reflect the makeup of our organization. As such, the members voted to implement a single category of membership.

We have been revising our constitution and bylaws for the past 2 years and are pleased to announce that the members voted for the proposed changes. Additionally, we have received endorsement for these changes from the province. This document presents clearly, and with current language, our purposes and our operations. Thanks to the members who provided us with feedback regarding revisions. One of the changes made to the bylaws was the term of office for the Board of Directors. We have moved from a one to two year term for all Directors which will increase consistency for the CABC. Please make yourself familiar with the new and renewing Board members announced in this edition.

One more change to note is that I have left the association. This was not an easy decision to make as I have invested so much in this organization over the past two years in terms of building relationships with you, funders, community, staff and Board of Directors. I have enjoyed the opportunities this position has provided me and the inspiration you have given me when I thought the challenges were great. I leave this position reflecting on significant accomplishments we as a group have made during my stay. These accomplishments include creating a strategic plan; communicating more effectively with members and the community through a new website and information sessions; connecting more efficiently with the community through

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



BRITISH COLUMBIA ARTS COUNCIL  
Supported by the Province of British Columbia



Granville Island

HAWTHORNE CHARITABLE FOUNDATION

President **Anne MAUCH**

**CABC Welcomes  
Jane Matthews**

Jane Matthews, currently General Manager, Potters Guild of British Columbia, will join the CABC as Executive Director, effective July 18, 2000. Jane brings a wealth of experience and a great love of craft to the position. Jane has a BA in Art History and an MBA with a major in Arts Administration, both from UBC. Prior to her work at the Potters Guild, she spent a number of years with the Museum of Anthropology in public programs and the museum shop. We are fortunate to have someone of Jane's calibre at the helm as the Board continues to develop new directions for the CABC. This years priorities for the Board include developing a strategy for Crafthouse, capital and operations requirements, improving our service availability outside of the lower Mainland, developing a long term fundraising strategy, and developing new governance models.

I hope you will take the opportunity to stop in to introduce yourself to Jane if you are in the vicinity of the Crafthouse this summer.



Jane Matthews

## Cherry! Masters: An Appreciation

As we welcome our new Executive Director and look forward to the future of our organization, we must also look back with appreciation for the many gifts that Cherry! Masters brought to us. Cherry! brought energy, enthusiasm, new ideas, a mischievous sense of fun, and a lot of hard work to her job. As an organization, we benefited greatly from her commitment and willingness to explore new approaches. I will miss Cherry! immensely but will follow her career with interest. I believe that she has great potential and will be a positive influence for arts and culture in BC, not only in her new position, but also far into the future.



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### Board of Trustees

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Judith O'Keefe - Secretary-Treasurer  
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Earl Zimmer - Vice President

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Audrey Nishi  
Sandra Ramos  
Craig Stokes  
Coralie Trance

### Newsletter Design

Sandra Ramos

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

Please send all comments and / or letters to the Editor (Calvin Taplay) @ CABC.

## 2000 - 2002 CABC Board of Directors

At the Annual General Meeting of Members this past March 30th, the Board of Directors for 2000 - 2002 was elected. We are pleased to present our renewing board: President Anne Mauch, Vice President Earl Zimmer, Secretary-Treasurer Judith O'Keefe and Director Susan Burgess. The new members are Jen Hiebert, Nancy Ryder and Cindy Anderson. We thank these people for supporting the organization in this capacity.

**Susan Burgess** is the Director of Business Programs at Simon Fraser University. She has over 10 years of consulting experience in the hospitality and tourism industry completing feasibility and evaluation studies, operation reviews and business plans throughout North America. Europe and the Middle East. Susan is a Certified Management Consultant and completed her Masters of Business Administration in 1996, specializing in Entrepreneurship. Susan has a keen interest in art, design and crafts.

**Judith O'Keefe/Secretary-Treasurer** is a Vancouver native, painter/printer, arts administrator and educator with twenty-five years experience. She is presently with Vancouver Community College Continuing Education as Coordinator for the Arts and Design Programs.

**Anne Mauch/President** is a Senior Manager in the Forest Sector Industry with over 20 years experience in strategic and business planning. She has extensive experience in department management, business and economic policy development and international trade. Anne's interest in crafts has been long-standing; she has been a volunteer for the CABC and a member for three years. In addition to her strategic and business planning, Anne offers a sound knowledge of the business community and experience with fundraising and event planning.

**Earl Zimmer/Vice President** is a lawyer with the firm of Goldman and Company. He has a keen interest in crafts and has been a supporter of Crafts Association of BC for several years. Earl brings his legal expertise and his interest in the crafts community to the organization.

**Cindy Anderson** is a ceramist who lives and works in Vancouver. She began making pottery professionally over 20 years ago in Roberts Creek, BC. In the late 1980s, she moved to the city and had to put her life as a craftsperson on hold for several years. She has recently begun practicing her craft again and joyfully gets muddy as often as possible, creating one-of-a-kind pieces in porcelain. As a "re-emerging" craftsperson, she is very interested in connecting with the crafts community and hopes her experience will be of assistance to the CABC.

**Jen Hiebert** is a Vancouver craftsperson who specializes in textiles and weaving. She has been an active volunteer with the CABC for the past two years, sitting on the gallery committee and giving a workshop for the "Made by Hand" exhibit. Jen hopes to bring her experience as an emerging craft artist and nine years of event planning to the CABC Board of Directors.

**Nancy Ryder** is an avid craft collector and enthusiast having moved to BC 1 1/2 years ago from Washington, DC. She is currently a volunteer at Crafthouse and a member of the association. Nancy holds a Master of Social Work degree and also has a background in fundraising and special event planning. She has also been a potter for the past eleven years.

## The CABC would like to welcome the following new members:

● Cindy Anderson ● Tera Bailey ● Johanne Boivin ● Marg Brennan ● Judith Burke ● Marilyn Campbell ● Rob Chaplin ● Amy Choo ● Chang Li Chuan ● Lamara Clark ● Barbara Cohen ● Jelena Conak ● Mary Davison ● Paul Diamond ● Graham Eagle ● Bob Ellenton ● Susan Erickson ● Micha Forestell ● Mark Glavina ● Merlin Grade ● Qway-Aahia Grann ● June Grasdal ● Suzanne Greenland ● Carol Grieve ● Mitch Gwynne ● Colleen Heigh ● Carole Henshall and Keith Lehman ● Barbara Hewitt ● Susan Hirst ● Tina Ippel ● Susan Isaac ● Shelley Johnson ● William Juren ● Emilie Kaplan ● Audrey Karmann ● Bj Katz ● Darlene Kellett ● Elaine Kerr ● Maggi Kneer ● Liisa Laakso ● Giosi Lammunaro ● Marilyn Lee ● Amourentia Leibman ● Man Ching Lo ● Joanna Lovett ● Deborah Loxan-Kohl ● Kimberley McKenna ● Susan Minaker ● Dona Nabata ● Ula Nagel ● Daniel Nemeth ● Diane Nosela ● Jian Pan ● Bev Parker ● Greg Planer ● Steven Potters ● Heather Prohaska ● Kathleen Raven ● Dominik Rechner ● Mark Reuten ● Hilary Rice ● Noelle Rider ● Randall Roach ● Graeme Robinson ● Bill Roddie and Cathy Roddie ● Lorraine Runberg ● Waine Ryzak ● Oliver Samonte ● Jennifer Schmidt ● Shirley Searle ● Joanne Starratt ● Alison C. Tang ● Harison Tanner ● Barbara Tooley ● Ming Yi Tu ● Devon Vankoughnett ● Barbara Wager ● Charlotte Wall ● Tania Wainmough ● Pat White ● Laura White and Geoff Gaudet ● Tanya Zarski ●

## The CABC would like to thank the following members for their continued support

● Barbara Albert ● Keri Atkinson ● Kelly Bennett ● Michelle Bernard ● Suzy Birstein ● Jeff Burnette ● Joe Bye ● Susan Can ● Joan Carrigan ● Neno Catania ● Kristen Churnisnof ● Donna Cochran ● David Cunningham ● Pat Elliott ● Holli Facey ● Alison Feangrewe ● Robert Gander ● Izabela Gereb ● Jan Giffen ● Barry Goodman ● Judith Gurr ● Janet Helm ● Brian Hoyano ● Marta Hyklova ● Denys James ● Rebecca Liou ● Bessie Luteyn ● Malcolm MacFadyen ● Jill Mathews ● Shan Melzak ● Barbara Mofat ● Els Constance Mol ● Mairne Murdoch ● New Westminster Public Library ● Markian Olynk ● Kathryn O'Regan ● Teri Paul ● Gilles Payette ● Aimee Promislow ● Eric Roberts ● Diana Sanderson ● Phillip Smith ● Ian Smith ● Lorelei Sommer ● Charles St. John ● Starfish Glassworks ● Micoara Stibru ● Marilyn Strongtharm ● Bryan Tyson ● Louise Valentine ● Vancouver Guild of Fabric Arts ● Trudy Van Dop ● Jordan Van Sewell ● Linda Varro ● Andrea Waines ● Cedar Denyse Wallace ● Betty Weaver and Mike Fleming ● Deanna Welters ● Sharnini Wrasekara ●

## CABC Resource Centre

1386 Cartwright St.  
Granville Island, Vancouver, BC  
Tel: (604) 687-6511, Toll-free: 1-888-687-6511 in BC  
Open: Mon - Fri 10:30 am - 5:30 pm

### Craft related documents, publications and general information include:

- Crafts, Atchtoke, American Craft, The Crafts Report, Fibre Arts, Surface, Ornament
- Publications and newsletters of art & craft guilds and provincial crafts councils
- Business information, small & home-based business guides, Business in Vancouver, Revenue Canada guides
- US Customs and Border information
- US Market Information, (Pacific NW), CanadaExport, surveys, gallery & shops lists
- Funding information (Guide to Canadian Arts Grants, The Arts Resource Book, Canada Council)
- Cultural reports (government, CABC Crafts Sector Survey & Summary)
- Craft Show Directories (BC, Alberta, Ontario)
- Education

### Video Lending Library

Over 50 titles available for loan. Videos feature profiles of artists and their work. For a complete list of titles contact the CABC offices or visit our website, [www.cabc.net](http://www.cabc.net)

### Artist Portfolio Registry

Profiles, biographical information, visual material of member craft artists.

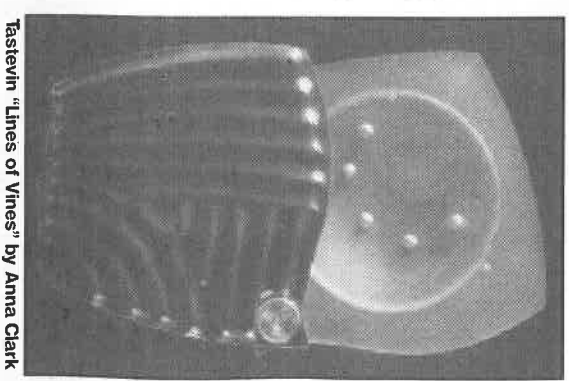
## Proposal Writing Checklist: The Top Ten

By Betina Matzkuhn

1. Have clear, well-lit, in-focus slides. Do not use distracting backgrounds (eg. barns, fences). Get a professional photographer to take some slides for you —it's money well invested. Include a detail, if it is particularly noteworthy. Do not send original slides. View slides on a projector prior to submission.
2. Use straightforward, jargon-free language. Get someone to proofread your proposal and give you feedback.
3. The artist's statement should clarify your process and motivation, describe how your experience contributes to your work, and guide the viewer and/or jury committee.
4. Keep the CV concise. Two pages will do.
5. Make sure the application is complete. Adhere to deadlines.
6. Pay attention to criteria. Stay within the guidelines regarding length. If the gallery asks for a 250 word (1 page) proposal, don't send 450 words. They simply don't have the time to go through anything extra. Same goes for slides.
7. Present yourself as an innovator. Think about how you will address and challenge your viewers.
8. Do your homework. Find out about the gallery you are applying to, its mandate and criteria for selection to ensure you qualify.
9. Describe what you are physically going to do with the space. Do you need special equipment or assistance to install?
10. Think of this as applying for a job. Make sure the work and the proposal convey a professional and artistic unity of focus.

## Grace Cameron Rogers Scholarship Award Recipient - Anna Clark

Congratulations to Anna Clark who is the 2000 Grace Cameron Rogers Scholarship award recipient. Anna resides in Rossland, BC, where she has established a jewellery studio. Anna, a recent graduate of the Kootenay School of the Arts, Centre for Craft and Design, will be traveling to the Mendocino Art Centre to undertake a five-day workshop with Susan Wood-Onstad, entitled "Handmade Mechanisms." She will be learning about the theory of mechanisms for jewellery and how to adapt these theories to her own unique designs. Anna designs and creates one of a kind jewellery and is interested in creating unique handmade findings such as unusual clasps, catches, balls and hinges, to contribute to her overall designs. The jury was supportive of her interest in pursuing this unique and specialized element of jewellery design and recognized that this venture will be a credit to her work, career and the jewellery community. We wish her great success and look forward to learning more about her experience in a future edition of *Craft Contacts*.



Fastevln "Lines of Vines" by Anna Clark

## BC Craftsperson Awarded First Prize In International Exhibition

By Rosalind Ayler

**A**t the recent Surface Design Association Conference in Kansas City, Missouri, Vancouver's Lesley Richmond was awarded first prize for her work, "Leaf Cloth" in the juried exhibition, "Measure for Measure."

The Surface Design Association is an organization of individuals who work in the field of textile design, whether as one-of-a-kind artists or designers for industry. The conference was held June 1 - 4, 2000 on the campus of the Kansas City Art Institute, and "Measure for Measure" was installed in their new gallery, the H&R Block Artspace.

The show was juried by Ann Sutton, a prominent English textile artist and author, and Ana Lisa Hedstrom, an internationally recognized American textile artist. Lesley Richmond was the only Canadian whose work was accepted for "Measure for Measure."

Lesley's winning piece, entitled "Leaf Cloth," is a length of screen printed devoré fabric in silk rayon velvet and satin, hand dyed with natural dyes, and pieced on netting with machine embroidery - a complex and beautiful cloth.

Lesley teaches surface design in the textile arts department at Capilano College, and sells her work locally through Crafthouse and the Canadian Craft Museum. Internationally, she is represented by Julie, Artisans' Gallery, New York.

## MEMBER PROFILE

### Suzanne Summersgill



By Bettina Matzkutin

**S**uzanne Summersgill is an energetic person, to begin with a gross understatement. That being said, she is also creatively adventurous, enthusiastic, curious, thoughtful and very organized.

The latter allows her to fit in the various aspects of her work including a busy studio practice called "Some Piece of Work" where she produces painted floorcloths, naturally dyed vintage fabrics and children's clothing. She is also immersed in teaching, volunteering and raising two children.

Summersgill has an Associate of Arts diploma from Langara College which comes through in her painterly use of colour and in her delight in drawing, but she has also steadily been accumulating an extended education through workshops and conferences. She keeps "workbooks" which are a conglomeration of sketches, doodles, thoughts, cut-out images and quotes. They are her reference material and a net that catches all those unpursued ideas.

Summersgill worked at Maiva Handprints for four years where she became interested in natural dying processes. She pursued this when she began to work out of her home studio, an arrangement which allowed her to spend more time with her children. The use of natural or low impact (essentially non-toxic) dyes is aligned with her concern around ecological issues and the conviction that the craft object—hand worked, using natural and recycled materials—contributes to a more connected, meaningful life. Beyond challenging the kind of materials and processes used in commercial clothing/textile production, Summersgill wants to aim a pebble at the images promoted by mass produced clothing Goliaths. She is concerned that these clothes don't speak of us, but rather of corporations. They speak of industrial homogeneity and the power to acquire rather than diversity and specificity.

Working with children, Summersgill finds, is a good way to intervene with the mindset of mass production. Along with associate Beck Anderson, Summersgill conducts workshops through "ArtStarts in Schools," showing elementary school students how to do natural dying. The cloth which they produce is ultimately used to become a textile tipi. Students can enjoy the tipi as a place to read or simply retreat. In her garden, Summersgill tends a small patch for dying. If the Pacific Northwest is described in dyers' terms, she says it would be golden yellow (a cheering thought on a rainy day). She grows tansy, marigolds, coreopsis and madderroot to use in her studio as well as using them in her classes with children. She stresses the connection between the plants which supply

the fibre and colour for clothing and with what we wear—an association often lost when clothes come from the mall. She also offers a workshop for children where they learn to dye and decorate a jean jacket. They

must supply the jacket and it has to be found for under 5 dollars. The emphasis is on recycling and personalizing a mass produced piece of clothing.

Summersgill has an ongoing interest in ethnic textiles. She is buoyed by the lavish decoration and vibrant colours but it is the simple motifs she incorporates and emulates in her work. She finds they are similar to the unassuming, direct quality of childrens' drawings which she also admires and borrows. These textiles are embedded in the daily life of their specific cultures. Natural fibres, in constant use, have a dignity and patina as they wear. There is a relationship and history between the cloth, its biological origins, its maker, and the person who uses it and mends it.

Summersgill sees North Americans as

impovertished, textilewise; there is no equivalent respect or abiding fondness for the shirts on our backs. We are trained by advertising and consumer culture to regularly discard clothing for anything new and trendy.

And so how does one market something which is not new and trendy? Here, Summersgill demonstrates her business savvy. She maintains that a craftsperson's promotional success depends on good presentation. Even before making her pitch, she finds out about the store or gallery she will be approaching. The information package she routinely sends out contains background information about herself and her working process, price lists of production work, and colour photocopies of items in action: ie being worn or in a domestic setting. She asks for an appointment in her cover letter and follows up with a phone call. The packages are polished without being impersonal and the impression one gets is of her expertise in her field and of her joy in the work.

The shops where she sells her work are given plenty of informational material when they order stock as well as the option of having an exclusive range of colours in dyed garments. Summersgill says she tries to anticipate their customer's questions. Tags on items are engaging miniature works in themselves and include information about processes and background stories. For example, if the pillowcase is made of a piece of vintage fabric, the description will include where and how it was found. She includes old recipes for removing stains and background material even on the origins of the buttons and lace trim.

All this is arguably in the interest of generating sales, but Summersgill has a deeper motive which, I think, also contributes to her ongoing drive. She feels it is up to craftspeople to educate the public. We need to oppose what she refers to as 'dot-line' art (colour in the lines, cut on the dots) and promote the neglected and even lost aspects of the craft world. Her abundance of energy should be viewed as an abundance of commitment to the craft community. At CABG, she not only served on the board, but helped instigate the fundraiser "Packages" for Crafthouse, did the majority of organizing for the recent "Made By Hand" exhibit and lined up educational opportunities to complement various shows at Crafthouse. She has the solid understanding that, while we work as individuals in honing our skills and developing our work, it is as a community that we can make a dent in what often seems like a de-humanized world. All the aspects of her formidable juggling act are important - she knows that surviving as a craftsperson is some piece of work.

Crafthouse is a non - profit gallery / shop and is a program of CABG. Crafthouse provides an outlet for the display and sale of fine traditional, contemporary, and leading edge crafts; and provides craft-related information and education to the CABG membership, general public, professionals in the visual arts community, and craftspeople. Crafthouse aims to be self-supporting in its promotion of craft.

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tel: 687.2710 fax: 687.6711  
HOURS:  
Open Daily  
10:30am - 5:30pm  
Open on Statutory Holidays  
10:30am - 5:30pm

craftforall

## Crafthouse Report

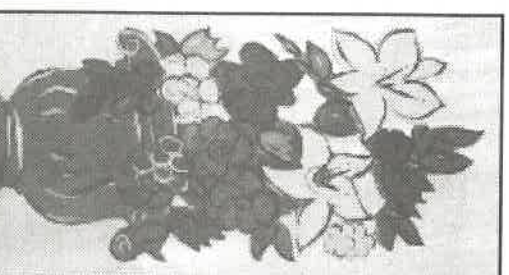
Crafthouse Manager

Jo DARTS

**T**here seems to be pricing confusion when consigning work to shops that take different commissions. When you consign your work, you tell the retailer the selling price. When you wholesale your work, you tell the buyer what the wholesale cost is and the buyer retails it for whatever he/she wants. You are aiming to keep your retail costs consistent, and in a consignment situation you can do this, but when you sell outright (wholesale) all you can do is give a suggested retail price. Therefore in a consignment situation you may find that you are being paid different sums of money depending on the shop's commission. This is okay. First set your wholesale cost, then double it. This is the retail price everywhere that you consign. Do not change the retail price because one store takes 35% and another 40%. You may make a bit more money from one store than another but there is nothing ethically wrong with this. When consigning your work, you are the one taking most of the risks (wear and tear etc.).

For more information on wholesale pricing see "The Riddle of Pricing" *Craft Contacts Nov/Dec. 1997* and "Start and Run a Profitable Craft Business" by William G. Hynes published by Self Counsel Press. Both are available at the CABG Resource Centre.

We welcome the following new artists accepted at the April jury. **Anna Clark** is a fine jeweller living in Rossland. She has a degree in architecture and brought this to her 3-year study at the Kootenay School of the Arts. She works in sterling silver and acrylic. Her silver pieces have a depletion gilded finish meaning that the fine silver in the sterling alloy is raised to the surface. This gives a bright white finish to the metal that is tarnish-resistant. In 1997, **Colin Delory** retired from his engineering job and took up woodturning. He makes complicated turned segmented vessels where the segments are first mathematically configured, and then glued one row at a time with the help of jigs, while on the lathe. When each row is dry, the piece is turned, one row at a time. **Karin Maria Jones** is an enamelist and a graduate of the Vancouver Community College. Her designs are based on Moroccan architecture and the powdered glass is built up in layers and fired between each addition - a very slow process. **Cheryl Parker** is a lampworker, with an engineering background, who lives in Prince George. We have accepted her delicate earrings and bracelets. **Vivian McIntosh** paints joyful floral scenes on wood cutouts. Working from her home studio, she uses a variety of saws to cut out the shapes to be later sanded and painted. She has a busy summer ahead of her. Her work will be seen at the Harmony Arts Festival in August, the Squamish Gallery and at Arts 2000 in September and October. If you saw the May exhibition you will remember the whimsical teapots by **Louisa Leibman**. We have kept the teapot set that features the handwritten script and taken a few platters that echo the same technique. We will shortly have the work of **Micha Forestell**. Micha is a furniture designer, a graduate of Selkirk College and lives in Nelson. We congratulate him on having a table purchased by the Canadian Craft Museum for their permanent collection. We have also just received **Joan Carrigan's** baskets in the shop. We first saw Joan's work in last year's basket exhibition.



Floral arrangement by Vivian McIntosh

In the last few weeks, a lot of exciting new work has arrived, both from new and existing members. We are also about to hold another jury, so don't miss the opportunity to come and see this bounty before it sells. Sales have been very good and our projected 10% increase in sales seems to be spot on. Shipping mania is in full swing with crates being built and furniture and sculpture being shipped mainly to USA.

The jewellery of **Metal Garden Designs** is profiled in July. This studio includes **Naomi Levitin**, **Francine Keane-Mitchell** and **Jennifer Cline** who are all graduates from the Vancouver Community College program. Their pieces are engraved in sterling silver, gold with some stone use. In August, we will see the work of **Tobey Robinson** and in September **Karen Morrow** is featured.

I welcome and thank the following new volunteers: **Karin Jones** is the enamelist mentioned above, **Helen Levitin** is a busy lady with a full-time job who has offered to help on Sundays and **Natalia Albert** is a student at the Pacific Culinary Institute who helps us in the mornings. In preparation for a busy summer, I'd like to thank all of our existing volunteers - **Coralie Triance**, **Elsie Jang**, **Sandra Ramos**, **Cynthia Dong** and **Audrey Nishti**. Sadly, we say au revoir to **Elisabeth Owre** who is going "home" to Norway for one year. **Elisabeth** has been a mainstay around Crafthouse for seven years and she will be sorely missed...

Starting in September, Crafthouse will have an ongoing semi-full-time paid position for a sales assistant. This position requires: a knowledge of craft; superior English language and customer service skills; experience with retail sales, point of sale equipment, PC computers with Word, Excel and point of sale software; multi-tasking, organisation and flexibility; an independent thinker and a team player. Shifts will fluctuate but will always include Saturday, Sunday and Monday. Please submit a resume to Jo Darts. The deadline date is August 25.

I will be at the Toronto Gift Show from July 17 to 30.

# Crafthouse Gallery

Communications Coordinator

Calvin TAPLAY

Turned, Chiseled, and

Dovetailed

July 7 - August 1, 2000

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

Contemporary works in wood are featured in a group exhibit entitled, "Turned, Chiseled, and Dovetailed." The show includes the work of John Bese, Marilyn Campbell, Neno Catania, David Cunningham, Glen Gordon, Jeff Greenup, Jason Marlow, Greg Metz, Mark Salisbury, and Brian Tyson. Context and observer perception are an active consideration on the part of some of the artists involved. Through his work, Greg Metz is cognizant of the relationship between furniture design and its architectural setting. Both should evolve together to complement one another. Individuality and personality are also important factors within his work; this enables his pieces to be unique in form. Other craftspeople in the show believe that the merits of design should be evident to an observer. This should be distinguished from the purely functional or aesthetic qualities of a piece. In such cases, positive and negative space, as well as other design elements, should be considered paramount in the appreciation of a work.

Autobiography, tradition, and personal expression are the informing principles of other exhibiting artists. Neno Catania produces extraordinarily unique hand-saw boxes out of wood that retain the character of their original natural source. His work also becomes very individualistic and personal in form. Jeff Greenup's work has an element of

autobiography; he comes from a family that has worked several generations as woodworkers. This intergenerational connection, plus the physical environment he grew up in, instilled in him an understanding and respect for time-honored construction methods and functional design.

Sensitivity to materials and extracting a spiritual essence from a piece of wood is the focus of other artists. John Bese, through his wooden bowls, uses his knowledge of his medium to envision the finished object in raw wood. He has produced a Beidermaier bowl, a lidded vessel made from Russian Baltic birch with inlaid padauk and a carved footed bowl with slide bowl made from yellow cedar. Enjoy and reflect on these and other captivating works in the show.

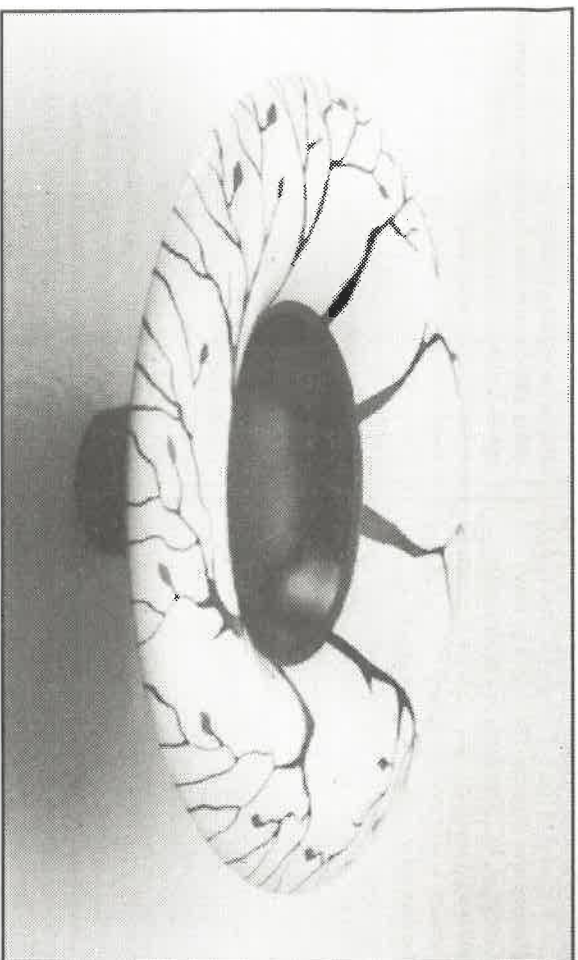
## Salvage

August 4 - September 5, 2000

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

By Andrea Russell

When I was twelve I began a collection of what I called "things to put other things in" - boxes, bags, all sorts of interesting containers. It was a necessity actually, because even at that age, I had accumulated a substantial number of unusual "relics," bits and pieces of detritus that caught my eye and, more importantly, my imagination. Rusted objects of unknown origin, abandoned parts of machines, fragments of bones, metal, glass, shells, rocks - they still find their way home with me, and



"Prelude to Winter" by Marilyn Campbell

## Saidye Bronfman Award Nominee - Lesley Richmond

By Cheryl Masters

Textiles celebrate a rich history of applications over the centuries. From functional to symbolic, to monetary, to artistic, creators have long explored possibilities of expression using textiles as their vehicle. For the first half of the 20th century, textiles mirrored other current art movements. By the 1960's, fibre art was being praised for its own merit, and by 1970, fibre art was a palpable component of contemporary art. At this time, a healthy textile arts community was quietly settling on Canada's west coast. Newcomers and natives of Vancouver, BC, were to evolve what has become one of the most fibre art rich provinces in Canada. At the forefront of this movement is Lesley Richmond - a fresh

Lesley's talent and contribution to the surface design movement stems from a mastering and combination of processes and techniques. Her work has evolved beyond imposing design on the surface of cloth to actually manipulating the surface structure of fibre. Shortly after she arrived in Canada, she earned her Masters in Education in the US and ventured to Vancouver to teach fabric printing at the Capilano College in North Vancouver. At this time, Lesley was working with interior designers and architects designing cloth for site specific and commission projects. Her role at Capilano College enabled her to share industry

arrival from England, armed with a Fine Arts Degree and a thirst for fibre arts. Lesley was quick to embark on what has become a 30 year devotion to the textile arts industry, assuming a leadership role in surface design, a relatively new genre of textile art, which flourished in 1980. For these reasons, we are pleased to nominate Lesley Richmond for the Saidye Bronfman Award this year.

the images, textures and stories they suggest become the inspiration for many of my designs. Currently, I have become interested in the possibility of allowing these artifacts to physically become a part of my work, and tell their own story.

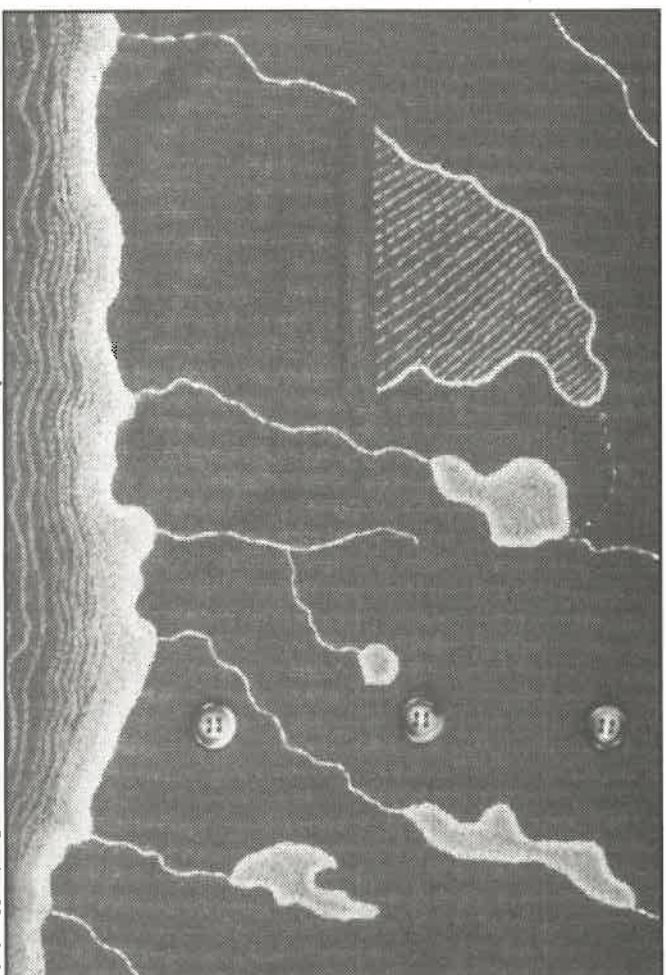
As I created my first jewellery along these lines, utilizing rusted nails, coral, mammoth ivory, Picasso stone and mixed metals, I discovered that other jewellers within the local community were also enthusiastic about working with alternative materials. Many had their own overflowing collections of fascinating "stuff". Inspired by artists such as Keith Lo Bue, Joseph Cornell, and Robert Ebendorf - and even more by the materials themselves - we decided to create a group show focussed on the use of found objects in jewellery.

As part of the process we have been meeting to share / recycle our collections, and exchange the stories of their origins. For some of the artists, the mystery that shrouds the history of these objects is an integral and irresistible part of their appeal, and little was said verbally. Along with materials and tall tales, we have been swapping our technical observations and practical experiences of working with these odd and frequently fragile items. Each of the eight jewellers involved has distinctive styles, and have selected diverse objects to design with - everything from wasp nest paper to linoleum to watch parts and dinosaur teeth! The theme of "Salvage" was chosen to unify the work being created for this show.

Conceptually, the show is intended to examine the remains of our lives that have been broken, lost or forgotten, then recovered and transformed - salvaged. The collage of materials draws connections between diverse phenomenon- the trivial and the profound, the concrete and the imagined, treasure and trash. Each piece of jewellery will be an enigma, a visual poem that invites the viewer to consider what is held precious and why, and an opportunity to reflect on the

information with her students and colleagues, but also to focus on the artistic goals of fabric design. Over the 27 year period Lesley has been with the college, she has evolved the program from a course within the Fine Arts program to a major component of the Textile Arts Department, where she and her colleagues, (including Ruth Scheuing and Yvonne Wakabayashi) have played a leading role in the development of fibre arts in Canada.

Lesley's earlier work focuses on highly textured and layered surfaces employing dyed and pleated silk, painted silk, dyed and painted cast paper. The application of these processes resulted in compositions of what looked to be ruined man-made structures, depicting power and decay. Her work became more representational with a series of large paper and mixed media compositions which spoke of textiles as emblems of personal wealth. A piece titled "Reliquary", 1993, juxtaposes a monk skull at the axis of four bullets against a highly textured border



"To Line One's Pocket" by Bettina Matzkuhn

significance of what we leave behind. The show promises to be an eclectic and fascinating collection of contemporary art jewellery in a style seldom showcased in Vancouver. We invite you to participate in Salvage, by contributing any (small) interesting objects that you have found - and are willing to part with - to add to our collection box at the gallery during the show. Our book will have room for you to leave a story about its discovery / significance / origin, if you like. Or it could remain a mystery, to fire our imagination in the future...

## The Acid Rain in God's Pocket

September 8 - October 3, 2000

Opening Reception: Thursday,  
September 7th, 6 - 8 pm

Through the exhibit, "The Acid Rain in God's Pocket," fibre artist Bettina Matzkuhn explores pockets as a theme to address environmental concerns and opens a discussion into how and with what we "line our pockets." The show argues that our actions play a part in the preservation as well as destruction of the environment. The initial concept of the exhibit comes from a story that Matzkuhn relates. Her father has a friend who lives in a remote bay along the British Columbian coast. This bay is called God's Pocket. The friend uses large batteries to run his electric lights and maintains their water level by topping them up with distilled, purchased water. When her father asked him why he did not just use the ever plentiful rainwater, he replied that he had taken some to a lab to have it tested. It was too acidic. From this story, Matzkuhn has gathered together a collection of textiles exploring many conceptions of pockets originating from this story of "the acid rain in God's Pocket" to explore larger issues that implicate everyone of us.

continued on page 8

# Craft calendar

Display Ad Rates (1-2 issues):	
7 3/4" x 8 1/2"	\$175.00 + GST
5" x 6"	\$90.00 + GST
3 5/8" x 4 1/2"	\$50.00 + GST
2 1/2" x 3 1/2"	\$40.00 + GST

The rate for advertising in the Craft Calendar of Craft Contacts is \$23.36 for 40 words or less.

The rate for inserting flyers or pamphlets in the newsletter is \$100.00 - \$300.00 per issue.

The rate for placing a classified ad on CABC's website is \$23.36 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: September 15, 2000

## Calls for Entry

**Deadline: August 23.** "Fall Back," October 3 - 31. Group show, multimedia. Clock show - contemporary and traditional clocks. Craftspeople may submit up to 3 pieces for consideration for exhibit. Please include CV / resume or biography, artist statement, and process statement. For further information, contact: Calvin Taplay, CABC, 1386 Cartwright St., Granville Island, Vancouver, BC V6H 3R8, tel: 604-687-6511 or toll free 1-888-687-6511, fax: 604-687-6711, e-mail: cab@telus.net. All craftspeople must be members of the Crafts Association of BC prior to submission. For further inquiries on becoming a member call 604-687-6511.

**Deadline: September 27.** "Barbie Doesn't Live Here Anymore." November 2 - December 5. Group show, fibre and multimedia. Beyond Barbie - this multimedia show pushes the limits of contemporary doll-making. Craftspeople may submit up to 3 pieces for consideration for exhibit. Please include CV / resume or biography, artist statement, and process statement. For further information, contact: Calvin Taplay, CABC, 1386 Cartwright St., Granville Island, Vancouver, BC V6H 3R8, tel: 604-687-6511 or toll free 1-888-687-6511, fax: 604-687-6711, e-mail: cab@telus.net. All craftspeople must be members of the Crafts Association of BC prior to submission. For further inquiries on becoming a member call 604-687-6511.

**Deadline: September 30.** The Ocean Park Community Association Millennium Committee invites all artists to create a unique piece of art to celebrate the 75th birthday of the Ocean Park Community Hall. The artists are asked to showcase their art from 9-noon on September 30. For further information, contact Pam Chestnut at 538-8046.

**Deadline: December 1.** Christmas Treasures Craft Fair takes place Saturday, December 9 and Sunday, December 10 at the Cloverdale Seniors Centre, 17651 - 56th Avenue, Surrey, 10 - 4 both days. Table fee \$75. Juried. Deadline for entry December 1. Contact Jan, Arts Council of Surrey 585-2787; email acs@vcn.bc.ca.

**Deadline: Ongoing.** Our newly re-opened high-end furniture store is featuring Canadian artists and craftspeople. We are looking for superior quality art work, accessories, pottery and collectibles to accent our Stickley furniture. Please call for an appointment: Thomson and Page Home Furnishings and Collector's Gallery, 2914 Granville St., Vancouver, BC, V6H 3J7, tel: 604-738-5144, toll free: 1-888-609-8710, fax: 604-738-4364.

**Deadline: Ongoing.** Apply now to the 2nd Annual SIGNATURES CRAFT SHOW AND SALE at TRADEX, The Fraser Valley Trade & Convention Centre, Abbotsford, BC, December 7 - 10, 2000. Canada's largest producer of national-quality, juried craft shows invites you to call 1-888-773-4444 for application information.

**Deadline: Ongoing.** "BY HAND" Canada's Craft Gift Show is now accepting applications. "BY HAND" is a new wholesale

event for artists and artisans to be held at the Metro Toronto Convention Centre, January 28-30, 2001. Please call 1-888-773-4444 for further information.

**Deadline: Ongoing.** Prince George Art Gallery moves into new digs on July 1st, 2000. The new Shop at the Gallery will be opening then, in a beautiful, well lit space providing an excellent showcase for original work. We are seeking a variety of good quality crafts for sale on consignment. Items will be juried and should be submitted to the shop manager, Bridget Sipos. A maximum of 3 pieces, or photographs of work if this is more convenient, should be sent to: Shop at the Gallery, 725, Civic Plaza, Prince George, BC V2L 5T1, 250-614-7806 or Fax: 250-563-3211.

## Craft Shows

**August 5 - 7th, 2000.** 2nd Annual Calgary Summer Festival of Art and Crafts. 150 talented artisans from across Canada. An outdoor event, held under huge festival tents on the grounds of Canada Olympic Park in Calgary. Quotas for categories, no deadline. Contact: Gadsden Promotions Limited PO. Box 490, Shelburne, Ontario. 1-800-667-0619 e-mail: gadsden@craftshowscanada.com website: www.craftshowscanada.com.

**October 13 - 15, 20 - 22.** www.bcwwoodshows.com. Wood and woodcrafts, woodworking products, decorative tole, carving, wood sculpting. Two beautiful shows and sale - October 13-15 Kamloops at KXA Exhibition Grounds; October 20-22 Cloverdale Fairgrounds, Surrey. Largest shows of their kind in BC. Cryderman Productions Inc. 604-581-2333.

**November 11 - 12, 25 - 26, December 22 - 23.** 19th Original Vancouver Craft Market. Held at VanDusen Gardens, Oak and 37th St., Vancouver, BC. Contact: Simone Avram, Vancouver Craft Market, 8540 Demorest Dr., Richmond, BC V7A 4M1, tel/fax: 604-275-2724.

**Nov. 16 - 19.** Art Market, Art and Craft Sale. 14th Annual, 240 Artisans, Juried, High Quality Event. Location: Telus Convention Centre, (City Centre) Calgary, Alberta. Deadline for entry: April 1st, 2000, Apply early! Call: (250) 672-2411 Marlene Loney, Art Market Productions, P.O. Box 190, Barriere, BC V0E 1E0.

**November 30 - December 3.** Buttermere Craft Sale (10th Annual), Edmonton, Alberta. Western Canada's Largest Craft Sale attracting 40,000+ customers! Juried. Over 200 booths. Previous show experience and a professional display a must. Contact: World of Crafts, tel: (780) 436-6666, fax: (780) 431-2952.

## Market Place

www.CraftCanada.com Advertise your business on the Internet with CraftCanada.com. If you are an artisan, craft show promoter, craft supplier or have a craft shop/gallery, this site is the perfect place to promote your business. You can also place classified ads. Take advantage of our millennium special 'one year free advertising'. Visit us, at www.CraftCanada.com and advertise your business. E-mail: Sale@CraftCanada.com.

Closing home based business due to illness, thousands of dollars in craft supplies, some completed product, and good quality faux bear fur. Sell smaller quantities or "deal" for all. 948-8686.

1000 Parker St. Studio available May 1st. Beautiful bright 400 sq. ft. space available in a shared 2500 sq. ft. studio. This self contained studio space has a common area that will be used as a small reception/gallery space. For further information, contact: 604-254-6613.

**August 21 and 22** the Canadian Consulate in Seattle will host a giftware manufacturer's exporters program which will include: A Tour of the Seattle Gift Show and Gift Centre Presentations by US Customs. For more information contact (604) 666-1443.

## Exhibitions

**April 14 - September 10.** "The Language of Craft." A mixed-media exhibition of works which incorporate actual text, symbolic or visual language, illustrating a diverse range of approaches to traditional craft media. The focus will be on contemporary sculptural or installation-based works. A small selection of historical, mostly functional pieces will be included to provide a contrast and to allude to the use of words and symbols in craft objects of the past. For further information, contact: Canadian Craft Museum, Cathedral Place Courtyard, 639 Hornby St., Vancouver, BC V6C 2G3, tel: 604-687-8266, fax: 604-684-7174.

**June 1 - July 4.** "Brushed by Flame" by Gordon Hutchens at the Circle Craft Gallery. Capturing the elusive vigor of flame in a permanent form is Gordon's goal in this exhibition. Many of these pieces have been fired in Gordon's Japanese-styled wood fired Anagama. For further information, contact: 604-669-8021.

**June 9 - July 23.** "Doktobor" with works by Jan Kabatoff at the Kootenay Gallery of Art, History and Science, 120 Heritage Way, Castlegar, BC. The show is a multimedia investigation of cultural identity through textiles, works on paper, and video. For further information, contact: 365-3337.

**June 10 - July 23.** "The Tradition of Wood-Fired Ceramics," Gallery at Ceperley House. Burnaby's sister cities of Kushiro, Japan and Mesa, Arizona, both share a tradition of wood-fired ceramics. This exhibition focusses on this firing method. For further information, contact: 604-205-7332.

**June 30 - July 30.** "Further Journeys Beyond Utopia Parkway" an exhibition of 32 artists working within the shadowbox format. Held at the Glass Onion Studio Gallery, 1103 Union St., Vancouver, BC. For further information, contact Eric at 604-258-9010.

**July 28 - September 28.** "Horizons" quilts by members of the Fibre Arts Network at the Art Gallery of the South Okanagan, 199 Front St., Penticton, BC.

**August 4 - 27.** "Vroom!!" Road Trips and Car Culture. An exhibit at the Glass Onion Studio Gallery, 1103 Union St., Vancouver, BC. For further information, contact Eric at 604-258-9010.

**September 1 - October 1.** "ArtTHROB II: Size Doesn't Matter: An Exhibition of Erotic Art under Six Inches" at the Glass Onion Studio Gallery, 1103 Union St., Vancouver, BC. For further information, contact Eric at 604-258-9010.

**September 22 - November 12.** "Emily's Art Plates" at the Canadian Craft Museum (CCM). The Emily Carr Institute of Art and Design (ECIAD) celebrates its 75th anniversary this year. In recognition of this the CCM will host Emily's Art Plates, a collection of 25 sets of eight plates. For further information, contact: 604-687-8266.

**October 5 - 28.** "Threads of Life, The Culture of Cloth." A major textile exhibition and workshop series highlighting the shared origins of textile patterning techniques through different ages and cultures. Roundhouse Community Centre, Vancouver, BC. For further information, contact: Amanda Jones at 604-264-0422.

## Lectures / Workshops

**July 7 - 9.** "Stained Glass: The Painted Element" with Louise Duttie. This workshop will focus on the techniques and principles of glass painting as it relates to stained glass. Students will acquire successful paint mixing, firing and application skills. For further information, contact: Naoko Takenouchi at 604-876-7910.

**July 10 - 14.** "Ceramic Surface Design and Firing" This program explores various methods of adapting the drawn, painted or graphic mark to the ceramic surface. Held at the Metchosis International Summer School of the Arts. For further information, contact: 1-800-667-3122.

**July 10 - 14.** "Raku - Dancing with Form and Fire" with Billy Ray Mangham. This class will be a great for experienced clay workers to immerse themselves in a week-long creative exercise and for beginners. Held at the Metchosis International Summer School of the Arts. For further information, contact: 1-800-667-3122.

**July 29 - 30.** "2000 International Jewellery Workshop" at Elgin Hall, 14250 Crescent Road, Surrey, BC. There will be demonstrators from Washington and Oregon, as well as our own members, showing precious metal clay, etching, repoussage, glass fusing and other allied crafts. For further information, contact: 604-687-6071.

**August 4 - 6.** "Kiln Casting" with Melanie Rowe, BCGAA Workshops 2000. Melanie Rowe is an internationally recognised kiln cast glass artist. This year she offers a weekend workshop in Vancouver. It will be a hands-on exploration of a variety of kiln casting techniques where students will learn about and be able to practice open face mold making with a variety of materials (mold mix 6, sand, etc.) and the use of various glass frits and sheet glass to achieve numerous colours, forms and transparencies for a variety of artistic and architectural applications. For further information contact Naoko Takenouchi at (604) 876-7910.

**September 15 - 17.** "Intermediate Lampworking" with Will Stokes and Julie Clinton, BCGAA Workshops 2000. Julie and Will are accomplished lampworkers who live and work in Bellingham. They have taught at the Corning Glass Museum in NY and the Pratt Fine Art Center in Seattle, and many other places around the world. For further information, contact: Naoko Takenouchi at (604) 876-7910.

**October 6 - 8.** "Glass Fusing" with Brock Craig, BCGAA Workshop 2000. Brock offers a comprehensive course on the art of fusing and slumping techniques, tools and processes. We will discuss all aspects of kiln work, and through demonstration, colloquia and slides, we will survey the ouvre of modern fusing. For further information, contact: Naoko Takenouchi at (604) 876-7910.

**November 30 - December 15, 2000.** Mexico, San Miguel de Allende, Workshop / Ceramics - Bronze Casting / Art / Spanish. Handbuilding, low temperature firing, bronze casting, art, and Spanish. Fee \$1595 - 1795. Includes return airfare from Vancouver, accommodation, meals, tuition. Mail \$100

deposit to Denys James, 182 Welbury Drive, Saltspring Island, BC V8K 2L8, tel or fax 250-537-4906 or email: denys.james@hotmail.com, website: denysjamesmexico.homepage.com.

**January 18 - February 6, 2001, Mexico, Oaxaca, Workshop / Excursion / Language / Art.** Construction and wood-firing of an adobe bottle kiln, ancient pottery village visitations. Spanish instruction. Art courses. Homestay with Mexican family. Fee \$1795 - 1995 includes airfare from Vancouver, accommodation, tuition, materials deposit \$100. Denys James, 182 Welbury Drive, Saltspring Island, BC V8K 2L8, tel or fax 250-537-4906 or email: denysjames@hotmail.com, website: denysjamesmexico.homepage.com.

**February 15 - 26, 2001, Mexico, Barra de Potosi, Workshop / Clay Meditation / Massage / Yoga.** Denys James - Awareness and meditation using clay. Valerie Hamill - massage and acupuncture. Celeste Mallette - Yoga. An integrated ocean front relaxation experience. Includes return airfare from Vancouver, ocean front accommodation, two massage treatments, daily yoga sessions, clay meditation experiences. Also available: ocean sports, horseback riding, lagoon boat excursions etc. Fee \$1950 - Deposit \$100. Denys James, 182 Welbury Drive, Saltspring Island, BC V8K 2L8. Phone or fax 250-537-4906 or email: denys.james@hotmail.com, website: denysjamesmexico.homepage.com.

## Funding

**Deadline: September, March.** BC Arts Council - Professional Development Assistance. Subsidizes tuition and course-related costs to assist practicing professional artists or arts administrators in pursuing advanced studies in their preferred discipline. Amount: 50% of costs up to \$1,500. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC V8W 1N3, tel: 250-356-1718.

**Deadline: March 1.** Canada Council for the Arts - Creation/Production Grants to Professional Artists (Craft). Grants for emerging, mid-career and established artists to contribute to subsistence, production and travel costs relating to research, or the creation or presentation of work. Amount: Established Artists - \$34,000 or \$5,000; Mid-career - \$15,000 or \$5,000; Emerging Artists \$5,000. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, tel: 613-566-4414 ext. 4267 or toll free 1-800-263-5588 ext. 4267, fax: 613-566-4332, email: marianne.heggyveit@canada-council.ca.

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

**Deadline: April 30, October 31.** Sheila Hugh Mackay Foundation - Individual Grants. To provide "seed" money to visual artists and craftspeople for projects which increase knowledge of, participation in and appreciation of Canadian arts and craft and their importance in the cultural heritage of Canada. Amount: up to \$500. Contact: Sheila Hugh Mackay Foundation, 3107 Rothersay Rd., Rothersay, NB E2E 5V3, tel: 506-847-5322, fax: 506-849-1881.

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

**Deadline: May.** Vancouver Foundation - Visual Arts Development Award (VADA). For professional artists working in any medium looking to develop their skills or explore new techniques or processes. Amount: \$3,000 to \$5,000. Contact: Vancouver Foundation, c/o Contemporary Art Gallery, 555 Hamilton St., Vancouver, BC V6B 2R1, tel: 604-681-2700, fax: 604-683-2710, email: cag@axionet.com.

**Deadline: May 31.** BC Arts Council - Scholarship Awards (Junior and Senior categories). Assistance with post-secondary education on outstanding BC students of the arts. Amount: up to \$2,000 - \$3,000. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC V8W 9W3, tel: 250-356-1718.

**Deadline: May 31.** Crafts Association of British Columbia - Grace Cameron Rogers Scholarship. Awarded to a practicing or emerging crafts person to attend a recognized school or course to upgrade technical or design skills, or to seek stimulus for greater creativity and inspiration. Amount: approximately \$1,000 - \$1,500. Contact: Crafts Association of British Columbia, 1386 Cartwright St., Vancouver, BC V6H 3R8, tel: 604-687-6511 or toll free 1-888-687-6511, fax: 604-687-6711, email: cabc@telus.net.

**Deadline: Ongoing.** Canada Council for the Arts - Travel Grants to Professional Artists (Craft). For professional travel that is in response to an invitation related to the public presentation of the artists' work and ideas. Amount: \$2,000; \$1,500; \$1,000 or \$500. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, tel: 613-566-4414 ext. 4267 or toll free 1-800-263-5588, fax: 613-566-4332, email: marianne.heggyveit@canadacouncil.ca.

**Deadline: Ongoing.** City of Vancouver, Office of Cultural Affairs - The Public Art Program for Civic and Private Development. Provides funds for public and private-sector funding of public art. The Program encourages art-making of many kinds, from single-artist commissions to collaborations with engineers, architects and neighbourhood groups. Amount: Varies. Contact: City of Vancouver, Office of Cultural Affairs, City Hall, 453 West 12th Ave., Vancouver, BC V5Y 1V4, tel: 604-873-7487, fax: 604-871-6048, email: publicart@city.vancouver.bc.ca.

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

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

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

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

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

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**Call for Entries**

**RECLAIMING TRADITION**

Women's Political Expression Through Quilting

**October 20 - 22 / 2000**  
**Kwantlen University College**  
**12666 - 72nd Avenue, Surrey, B.C., Canada**  
**Saturday Evening Guest Speaker:**  
**Jaqueline Tobin**  
Co-author of the book,  
*Hidden in Plain View:*  
*A Secret Story of Quilts and the Underground Railroad*  
**Exhibitor:**  
**Wendy Lewington-Coulter**  
Feminist, activist and celebrated quilt artist will be exhibiting her current and past work.

**A Fundraiser for Artra Transition House Society**  
For more information call (604) 5319100 or email office@artra.bc.ca or, visit the Artra Transition House Society website at [www.artra.bc.ca](http://www.artra.bc.ca). Information about the quilt show, including an application form, can be found under the "What's New" button.

**Deadline for applications is August 31st, 2000**

**Saidye Bronfman  
Award Nominee -  
Lesley Richmond**

of growth and decay by re-engineering the design and surface structure of fibre. Distressing techniques and new chemical processes have added to her repertoire of methodologies and have taken fibre to yet another level. Taking a whole piece of cloth, she prints, dyes, burns out, heats, rusts, cuts and pieces it all back together only to discover the results of such random techniques, echoing random patterns rendered by nature. The leaf cloth and skeleton pieces from 1998 and 1999 play with the fragility and beauty of leaf skeletons, piecing together the remnants to transform their remains into a new and much larger life. Her most recent work is a culmination of her exploits to date. The timeless patterns of traditional lace, as seen in "Great Aunt Julia" and "Black Widow" of this year, are the perfect substance for her ongoing discussion of natural patterns, power and decay.

Lesley Richmond's work stands alone. She has fast become a familiar face on the national and international textile arts scene, exhibiting at international fibre arts exhibits and being awarded for her contribution to the development of fibre arts on a national and international level. Lesley continues to research and develop surface design and fibre structures through new processes and a combination of techniques. Her contribution to Canadian crafts in the 20th century has been recognized through her work and teachings and she will continue to lead the surface design movement well into the 21st century.

**The Talent Gallery  
A New On-line  
Recruitment Network**

The Talent Gallery is an on-line recruitment network which helps artists, creators, producers, technicians and administrators - virtually all members of Canada's cultural work force - find jobs and recruit employees. The site has been created as a result of a partnership between the Cultural Human Resources Council and Industry Canada. As a registered employer of the Talent Gallery, you have access to a database of over 5000 resumes of students, graduates and professionals in a variety of arts and culture disciplines from across Canada. As a creator, you can submit your resume on-line for access by employers in your area of expertise, search for jobs in your field of interest, apply for jobs on-line, view profiles of cultural employers throughout Canada, plus access other important employment information, events and opportunities. For further information, visit the Talent Gallery at [www.culturalhrc.ca](http://www.culturalhrc.ca) or contact Giselle Jean-Baptiste, Project Assistant, at [talent@culturalhrc.ca](mailto:talent@culturalhrc.ca), or by phone at (613) 562-1535, ext. 35.

**Congratulations  
Paul Mathieu  
Recipient of the Jean A. Chalmers  
National Crafts Award**

On May 15, 2000, arts patron Joan Chalmers announced the winners of the 2000 Chalmers Awards in Toronto. Each winner of Canada's largest national arts award received a cheque for \$25,000. Ceramist Paul Mathieu, from Vancouver, British Columbia, received the award for crafts. Paul is the head of the Emily Carr Institute of Art and Design, Ceramics Department. Congratulations Paul!

**ARTISAN CRAFTS**

**Juried Craft & Gift Shows  
2000 SHOW LIST**

**Vancouver - Van Dusen Gardens**

**November 4th & 5th** (13th Year)  
Canadian & International Crafts  
**November 18th & 19th** (13th Year)  
Canadian Crafts Only  
**December 9th & 10th** (13th Year)  
Canadian & International Crafts  
All Shows 10am - 5pm

**Whistler - Myrtle Philip Centre**

**April 22nd & 23rd** (4th Year)  
Canadian & International Crafts  
**September 2nd & 3rd** (4th Year)  
Canadian & International Crafts  
**November 25th & 26th** (3rd Year)  
Canadian & International Crafts  
All Shows 11am - 5pm



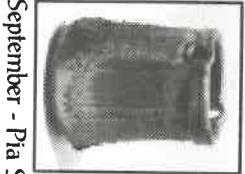
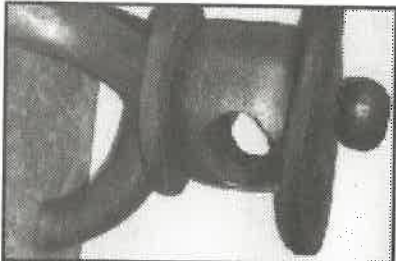
**Pemberton - Harvest Festival Centre**

**September 30th** (1st Year)  
Canadian & International Crafts  
11am - 6pm

**Contact Lyn: (604)739-9002 10am - 6pm**

**FEATURE ARTIST:**

July - Lynne Johnson



September - Pia Silleen

August - Connie Glover



Niwa Ceramic Gallery

#120 - 1 East Cordova St. (located @ the corner of Cordova & Carrall St., one block south of Water St. in Gastown)  
tel: 604.681.6417  
July: 11:00 - 6:00 August: 11:00 - 6:00 September: 12:00 - 5:00  
Open Tuesday - Sunday Closed Mondays

**Craft Shows 2000**

Published by the Crafts Association of BC, **Craft Shows 2000** is your guide to craft shows and fairs throughout BC, Canada and the US. Available at the CABC. To order your copy call 604-687-6511 / toll free: 1-888-687-6511 in BC or e-mail: [cabc@telus.net](mailto:cabc@telus.net).

**CABC members free  
Non-members \$9 + GST**



**Volunteer Opportunities**

As a non-profit, membership-driven arts organization, the CABC relies on a volunteer base to provide ongoing programs and services to its members and promote crafts to a large public audience. The CABC encourages all members to become actively involved in various programs of the organization including: the Board of Directors, committees, regional representatives, event planning, Crafthouse Shop and Gallery, newsletter, and publications. If you are interested in taking an active role in the development of your association, please contact the CABC at (604) 687-6511, (888) for long distance callers, or by email at [cabc@telus.net](mailto:cabc@telus.net).

**The Acid Rain in  
God's Pocket**

continued from page 5

She has taken the object of the pocket and explored its many uses in English speech. Interestingly, many of these phrases make a correlation between economic exchange through money and personal interests. For example, several phrases exist in the English language such as "to be in pocket," "to be out of pocket," "to pocket the difference," "to dig into our pockets." Other phrases comment on actions such as "to find pockets of resistance/unrest." Structurally, for the show, Matzkuhn uses different types of pockets and builds in contradictions or complementary relationships. These are emphasized through the execution of a work, its materials, and its juxtapositions. As she explains, the hand embroidered/painted image comments on the kind of pocket it embellishes. A waterfall flows into a vest pocket and seedlings grow out of a denim pocket.

In the exhibit, there is a wonderful piece entitled "To Line One's Pockets" which involves embroidery and what appears to be material from a pinstriped suit. The material is laid out to describe a map with land, lakes, rivers and sea. One of the lakes appears to be flowing into a pocket. The piece has an overall feeling of surrealism with the cloth acting metaphorically describing the vulnerability of the environment to some corporate practices which may be short sighted. These practices may not take into consideration long term effects for the land. This highly intriguing exhibit includes educational material. This includes preliminary sketches, photocopies from sewing manuals on the construction of pockets to describe the technical process involved. Finally, it includes environmental clippings from magazines and newspapers serving as a contextual reference for the show. Matzkuhn's work combines fibrework and conceptual engagement that leaves us looking into our own pockets.

**Join**

**the Crafts Association  
of British Columbia**

**benefits of  
membership:**

- ▶ Craft Contacts Newsletter
- ▶ Craft Shows, publication
- ▶ Website: [www.cabc.net](http://www.cabc.net)
- ▶ CABC Reference Centre
- ▶ CABC Artist Registry
- ▶ Commissions & Referrals
- ▶ CABC Video Lending Library
- ▶ Scholarship opportunities
- ▶ Exhibition opportunities
- ▶ Sales opportunities, Crafthouse Shop
- ▶ Discounted prices on CABC publications & programs
- ▶ Access to CABC provincial & national craft network
- ▶ 10% Discount on purchases in Crafthouse
- ▶ Visa & MasterCard Merchant Discount
- ▶ Mutual of Omaha membership benefits
- ▶ Voting privileges

▶ Membership Fee **\$53.50**

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Are you a crafts person? \_\_\_\_\_

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☐ Yes! I would like volunteer information

Mail or Fax to: CABC

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