



CRAFTS ASSOCIATION of BC

published four times annually by the Crafts Association of British Columbia

September / October / November 2007

ISSN 0319 - 8873

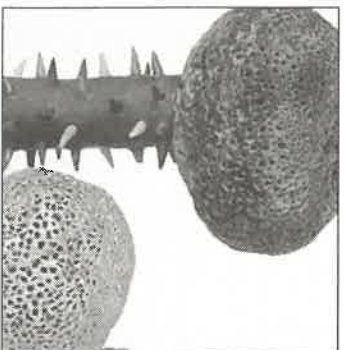
\$ 2.00 + GST

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

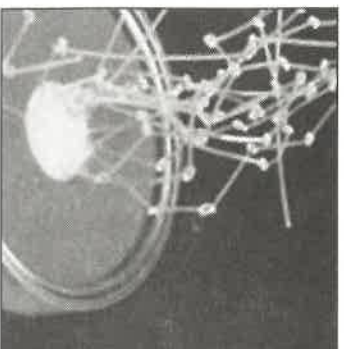
www.cabc.net

CONTEMPORARY CRAFT IN BC: EXCELLENCE WITHIN DIVERSITY

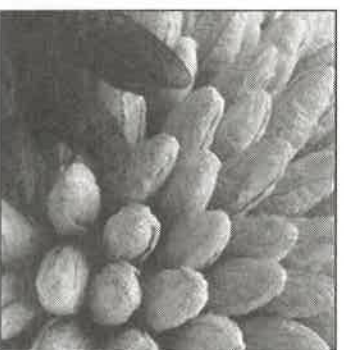
CERAMIC • FIBRE • GLASS • METAL • MIXED MEDIA • WOOD



Rachel Gourley



Jan Smith



Yvonne Wakabayashi



Jo Ludwig

NOTE: Due to the City of Vancouver's civic action dates will be changed without notice. We apologize for the inconvenience and thank you for your understanding. The postponed date may be early spring 2008. Updated information will be posted on the website at www.cabc.net or call 604.687.6511.

Exhibition Hall at Roundhouse Community Centre TBC

Location: 181 Roundhouse Mews (corner of Pacific Blvd & Davie St.), Vancouver
Free but donations welcome
11:00 AM – 9:00 PM weekdays
11:00 AM – 4:30 PM weekends

Public Opening to meet the artists
Sat, Sept 15: 2:00 - 4:00 PM FREE

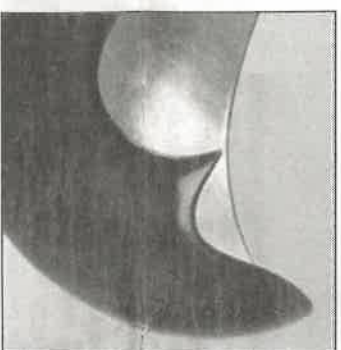
Gala Reception and Craft Year Celebration: Sat, Sep 15: 7:00 - 9:30 PM. Tickets are \$50 each with a portion that will be tax deductible. Join us for appetizers, wine, live music, a Goblet Grab, auction and an evening of fantastic craft. Call 604.687.6511 or email craft2007@cabc.net for information and tickets. Some tickets at the door.

A series of free craft demonstrations will be presented to the public on Saturday, September 22 from 11:30 - 4:30 PM. FREE

In partnership with the Roundhouse Community Arts and Recreation Centre, craft artists and guilds, the Crafts Association of BC will present an inspirational exhibition of innovative hand-made works of art in "Contemporary Craft in BC: Excellence within Diversity" at the Roundhouse from September 12-25, 2007. The exhibition and educational programming celebrates and explores British Columbia's diverse and internationally recog-



Graham Eagle



Joanne Copp

nized craft artists. A professional jury selected over 80 artists and works in every medium (ceramic, fibre, wood, metal, glass and mixed media) for the exhibit. They exemplify innovation, creativity, excitement and discipline.

Sam Carter, Associate Professor at Emily Carr Institute, Art, Design, Media writes in the preface of the catalogue that "just as in the past, the craft of this location/region/place/province/domain, called BC, consists not only of the indigenous. BC craft is a hybrid and mosaic of both indigenous and exotic influences. The "cultural mosaic," identified by Pierre Trudeau, encouraged diversity and the understanding of traditions, new ideas, and fusions from beyond our political and spiritual borders. This cultural mosaic is expressed in this collection of BC craft. In addition to the cultural and economic aspects of craft making, the issue of environmental sustainability or "greening" of design and craft will continue to influence aesthetic, political, and lifestyle decisions. New lifestyles with environmental and economic pressures in the twenty-first century will continue to question the disposable culture of today. Let's hope that more and more people recognize the value of fine craft when passed to the next generation, not thrown away!"

Gail Rogers, former Executive Director for CABC (1974-92) remarks that "design has taken on a new importance in the education of our craftspeople. It's not enough to know "how to" but rather to make things that not only works but look "good". Many levels of instruction are offered for every medium and endeavour and this has raised the bar on success! People travel today and see so much good, bad and indifferent work but this exposure always offers a comparison to what we see at home."

Craft is all around us, giving pleasure as well as serving a function for thousands of years and across all cultures. Craft is much more than projects made of popstick sticks or leftover yarn. It represents our diverse culture and truly reflects our Canadian identity. This province wide exhibition is part of a national initiative, Craft Year 2007 celebration of craft. Across Canada over 550 exhibits, events and programs at museums/galleries, community centres, arts councils, colleges and festivals were presented with a focus on fine craft this year.

Other activities include demonstrations, a speakers' series and community interactive project – "Weaving Communities Together". Balls woven in random weave

will be created using local materials as the base (eg. willow). We invite the public to "weave", attach or insert pieces of their story into the ball when visiting the exhibit. Photos/ images of woven balls created in other communities across BC will be gathered and presented on-line as part of the Craft Year 2007 project.

Admission is free, although donations are gratefully accepted. Programming details will be listed on the Craft Year webpage at www.cabc.net/news/craftyear2007/craftyear2007.htm.

Artists being featured include:

- Alice Philips • Alwyn O'Brien
- Amanda Savinkoff • Amy Chang • Angelika Werth • Ann Marie Andriashak • Arnt Antzen • Barbara Birke • Barbara McCaffrey • Barry Goodman • Ben Burnett • Bettina Matzkuhn • Brigitte Rice • Celia Rice-Jones • Charleen Stroud • Cher Cartwright • Chris Dobranski • Debra Sloan • Derek Moore • Doreen Marlor • Eliza Au • Enrico Koing • Frances Solar • Friederike Rahm • Georgina F. Lohan • Gillian McMillan • Graham Eagle • Jan Johnston • Haapasalo • Ian Johnston • Jacqueline Cornford • James Esworthy • Jan Smith • Jane Kenyon • Jane Mackenzie • Jay Rudolph • Jean Kuwabara • Jean Pederson Ellis • Jennifer Love • Jenny Judge • Jill Allan • Jo Ludwig • Joan Carrigan • Joanna Rogers • Joanne Copp • Judy Weeden • Kaia Rautainen • Kate Barber • Keith Lehman • Kinichi Shigeno • Laura Murdoch Inc. • Lesley Richmond • Lise Kuhr • Lyle Hamer • Maggi Kneer • Maggie Tahir • Marcus Bowcott • Margit Nellemann • Mariana Holbrook • Mary Fox • Meg Ida • Melanie Thompson • Michelle

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Upcoming Crafthouse Gallery Exhibitions at a Glance

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

September 6 - 30, 2007. Dominique Briehault, "The Road: Jewellery. An exploration on the theme of 'The Road,' based on an 800 kilometre walk to Santiago, Spain, following the Camino Frances.

September 11 - 26, 2007. TBC "Contemporary Craft in BC: Excellence within Diversity." An exhibition in celebration of Craft Year 2007 presented by the Crafts Association of BC at the Roundhouse Community Arts and Recreation Centre.

October 4 - 28, 2007. Nancy Hall, "The Climb." Each rug celebrates an ascent: women's climb from invisibility to recognition. Nancy's own struggles as a rural Prairie artist to achieve new heights and to take craft up the steep incline to fine art.

November 1 - December 2, 2007. Sharon Ray, "Book Ends." Classic childhood bedtime stories come alive in this exhibition of ceramic bookends.

December 5 - 31, 2007 "Pitchers." Pitchers executed by Cindy Anderson, Meg Burgess, Cathi Jefferson, Sam Kwan, Lialah Lotan, Meira Mathison, Vincent Massey, Gillian MacMillan, Sandra Ramos, Kathleen Raven, Debra Sloan, and Pat Webber will be featured in "Pitchers," an exhibit of functional ceramic pitchers.

February 14 - March 23, 2008. Eliza Au, "Circumference." Circumference is a series of ceramic wreathes that investigate the use of the wreath as a ritual object for life and death.

March 27 - May 4, 2008. Colleen Baran, "Like Wearing a Love Letter" Jewellery that is like wearing a love letter, a dream, a memory or a thought of love.

May 8 - June 15, 2008. Deb Dumka and Shirley Inouye

June 19 - July 27. Karin Maria Jones, "Damascene: Gold and Silver Inlay on Steel" Modern interpretations of a traditional technique. Damasene inlay has rarely been used in contemporary craft.

July 31 - September 7, 2008. Laura Murdoch, "Layered Light" a collection of hand-blown glass vessels and pendant lights in vibrant colours with layers of intricate repeating patterns.

September 11 - October 19, 2008. Hanna Haapasalo, "City Forest" An expression of the beautiful interface between the nature and the urban environment.

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CONTEMPORARY CRAFT IN BC: EXCELLENCE WITHIN DIVERSITY

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Sirois-Silver ● Mikel Lefler ● Morna Tudor ● Nancy Walker ● Pat Webber ● Patricia Crucil ● Rachel Courley ● Renata Crowe ● Robert Shiozaki ● Roberto Fioravanti ● Robin Dupont ● Rosalind Ayimer ● Sharon M. Grove ● Sheila Morissette ● Shirley Inouye ● Susan Cain ● Sylvie Roussel-Janssens ● Tanis Saxby ● Vincent Massey ● Yvonne Wakabayashi

Jurors will also present a piece of their work in the show and include: Gary Bolt, Barbara Cohen, Barbara Heller, Eleanor Hannan, Peter Kiss, Enrico Konig, Sally Michener, Peter Pterobon, Susan Remant, and Lisa Samphire.

A fashion show will be presented by The Vancouver Fibre Arts Guild and FibreBessence Gallery entitled Green is the New Black. These two groups are collaborating to showcase the wonderful talents that exist in their midst. An eclectic range of interpretations of wearable art will be exhibited in this very appropriate theme of our time. Green is the New Black Wearable Art Fashion Show, Sun, Sep 16: 2:30 - 4:30 PM. TBC. Tickets are \$10 each and are available through the Vancouver Guild of Fabric Arts or FibreBessence Gallery (www.vfga.org, www.fibreessence.ca or call 604.738-1282). Tickets are also available at the door the afternoon of the show.

We wish to thank our generous sponsors, donors, artists and volunteers for their assistance in making this project a success. A full list will be published in the

Satellite Craft Year 2007 Exhibitions - Lou Lynn Sculptures at Evergreen Cultural Centre

Through a partnership with the Evergreen Cultural Centre and in celebration of Craft Year 2007, we are pleased to present Lou Lynn's unique glass and bronze sculptures, each a synergistic expression of metallurgy, which have been exhibited throughout North America. Her work is in the collections of the Corning Museum of Glass, New York; Claridge Collection, Montreal; the International collection of Modern Glass Art, Denmark; and the Department of Foreign Affairs and International Trade, Ottawa. Lynn is active as a lecturer and instructor at the Pilchick Glass School, Kootenay School of the Arts, and the Red Deer College's Series. The winner of numerous awards, in 2006 Lynn received the Gerson Award for Excellence, Innovation & Leadership from the Crafts Association of BC.¹

Inspired by architecture, archaeology and industrial objects, Lou Lynn creates sculptural works that reference the function and aesthetics of implements and objects that have been used

winter issue of the newsletter and on the webpage for Craft Year 2007 project.

OTHER RELATED CRAFT YEAR PROGRAMMING IN THE COMMUNITY

During the month of September, the following galleries/museums and community centres will present craft related exhibitions and public programming (details can be found on the webpage at http://www.canadiancraftsfederation.ca/craft_year_2007/index.php?option=com_wrapper&Itemid=81): This is a small sampling of the many programs that will be presented in 2007 around our province.

TRICITIES:

Coquitlam - Place des Arts presents an exhibition of mixed media work titled "Connection, Inspiration, Texture, Design," Sept. 4 - 29. This show features work by Lidia Kosznik, Monica Viola and Angel Yao. From ornate to abstract, the artworks reflect the diverse possibilities offered by clay, fibre arts, sculpture and paint. See www.placedesarts.ca.

Port Coquitlam - Leigh Square Community Arts Village, Port Coquitlam's newest cultural centre has organized a juried exhibition entitled "Au Naturel," Sept. 13 to Nov. 30. The exhibit will showcase talented BC artisans working in clay, wood, fibres and other media derived from natural sources. Au Naturel includes the Juried Exhibition, an Artist in Residency and Community Enhancement projects which will encourage public participation.

throughout human history. In her artist statement Lou Lynn says, "I am interested in combining the fragility, strength and optical properties of glass, with bronze or aluminium, to create contemporary forms that are reminiscent of artefacts from times past. The juxtaposition of contrasting materials invites the viewer to explore the tension that exists between strength and fragility."

Opening on September 23, 2007 at 4:00 pm, the exhibition at Evergreen will feature 13 glass and bronze works of art. Four of the sculptures were displayed in an exhibition of the same name at Material Matters in Toronto in 2004. The artist has created nine new works for the exhibition at Evergreen Cultural Centre. Lou Lynn will be in attendance at the opening and will give an artist's talk at 5:30pm. Admission is free.

Location:
1205 Pinetree Way,
Coquitlam BC V3B 7Y3
604.927.6550

¹ Artichoke FALL/WINTER 2004, volume 16, Number 3

See www.city.port-coquitlam.bc.ca.

Port Moody - The Port Moody Arts Centre presents the Wearable Art Awards at the Port Moody City Hall Galleria. More than a fashion show, this event is an experience! All work will be on display at the Port Moody Arts Centre from Sept. 27th - Oct 28th. See www.wearableartawards.ca.

Surrey - Surrey Art Gallery will host an exhibition organized and circulated by the Mackenzie Art Gallery, "Mobile Structures: Dialogues Between Ceramics and Architecture in Canadian Art," starting Sept. 15. This exhibit explores the connections between ceramic practice and the ideas of architecture. Included are large scale installations and sculptures from across the country. Artists exhibiting include: Christian Bernard Singer, Rory MacDonald, Jeannie Mah, Alwyn O'Brien, Gilbert Poissant, Neil Forrest, Ruth Chamber, Jeremy Hatch and Linda Sornin. See www.surrey.ca/Living+in+Surrey/Arts/Surrey+Art+Gallery/detail.htm.

Surface Design Association - Surface Design Group presents a series of exhibitions throughout Vancouver in "Moving Beyond: Textile Art that Moves Beyond the Ordinary into the Extraordinary," Sept. 6 - 27. This juried exhibition, dedicated to the memory of Peggy Schofield, will showcase the original and innovative textile art created by BC members of the Surface Design Association.

Gala Reception and Craft Year Celebration: Date & Time TBC

Exhibition Hall at Roundhouse Community Centre
A fundraising event to support Craft Year 2007 project and programs to benefit the craft community.
Features appetizers, wine, live music, a Goblet Grab, auction and an evening of fantastic craft.

Everyone loves a great party, and especially one with party favours. The Crafts Association of BC is hosting a gala reception on Sept 15, in celebration of Craft Year 2007 and the opening of the exhibition "Contemporary Craft in BC: Excellence within Diversity" at the Roundhouse Community Arts and Recreation Centre, Vancouver. As one of the fund-raising initiatives that evening, we invite the public and craft community to join us for an evening of great craft, entertainment and conversation.

What's new at this fundraising event?

Members and craft makers have generously donated to the Goblet Grab. Functional goblets in different mediums have been created for guests to "grab" during the party. Any one of them will be a great addition to one's collection of drinking vessels. Each goblet is valued at over \$20 and tickets will

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



Granville Island

craft CONTACTS

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► Sandra Ramos, Newsletter Designer

If you are a current CABCC member and are not receiving the ENews please send us an e-mail to confirm that we have a correct address on file.

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

Please send all comments and/or letters to the Editor, Calvin Tapley, info@cbcc.net.

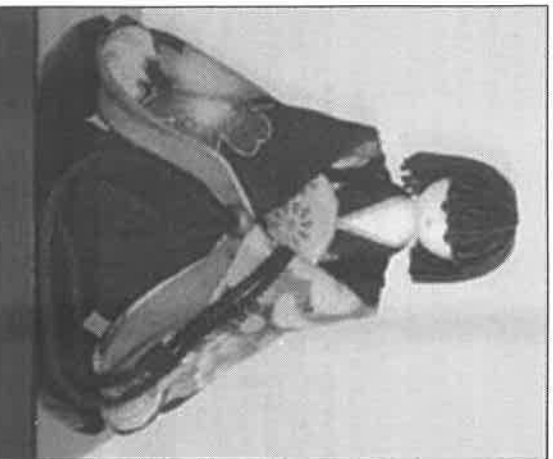
MEMBER PROFILE

FROM KIMONOS TO PERSIMMONS: A Profile of Keiko Kiyota



Keiko Kiyota

By Leslie McGuffin



Keiko Kiyota. Doll.

"Her kimono was a brocade in shades of brown and gold. Below the waist, deer in their rich brown coloring of autumn rustled one another, with golds and rusts behind them in a pattern like fallen leaves on a forest floor. Her obi was plum-colored, interwoven with silver threads. I didn't know it at the time, but the outfit she wore probably cost as much as a policeman or a shopkeeper might make in an entire year." P65, *Arthur Golden, Memoirs of a Geisha*, (Toronto: Vintage Canada, 1999)

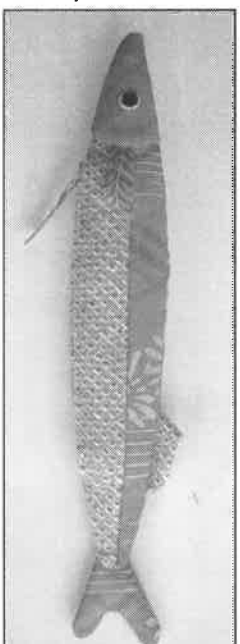
When she was in her early 30s, Keiko Kiyota worked as a secretary preparing legal documents in a Japanese lawyer/notary's office.

At home, at night, she stitched. She had always loved sewing and she wanted to make everything by hand. She made clothes and she made *sashiko*,—the Japanese word for "little stabs" or running stitch—a form of Japanese quilt in which traditional geometric patterns are traced in white running stitches on indigo-dyed fabric. One day she decided to follow the lead of her husband's friend's wife who was apprenticed to a

master kimono maker. This was no small decision. It involved leaving her secretarial job, and committing to a four-year program in which, stage by slow stage, mastery of one of the most highly regarded and challenging textile arts in Japan is acquired. Except that Keiko's stitching skills were so advanced that after only one day's practice, she was promoted to the next stage—stitching kimono sleeves—which she then did, day after day for over a year.

Two years into her kimono-making apprenticeship, Keiko discovered a book about *osaku-mono*. *Osaku-mono* is a traditional Japanese needle craft from the Edo period (1603 to 1867) in which kimono fabric scraps are stitched into three dimensional natural and traditional forms: flowers, fruit, animals, and dolls. And they are forms with a function: pincushions; drawing pouches for storing small precious items like koto picks or incense; or filled with seeds or beads, perfect three dimensional forms for juggling and other games. Keiko also discovered *oshie*, another needle craft from the same period in which kimono fabric pieces are

Keiko Kiyota. Fish.



stitched onto a textile "ground" to create low-relief fabric "paintings".

Now she stitched at work and at home: kimonos by day and *osaku-mono* and *oshie* by night. And, not surprisingly, her ever-improving skills and abiding love for needle arts enabled her to excel at doing both, so much so that her teacher began subcontracting some of her own kimono orders to Keiko as well as encouraging her to display her *osaku-mono* creations in her daughter's art gallery. After completing her kimono-making apprenticeship, Keiko continued to receive referral orders from her teacher until she retired, at which point Keiko made another career-changing decision: to focus solely on what had now become her passion: *osaku-mono* and *oshie*.

Keiko's early love for hand sewing happened during a less than propitious period. Japanese reverence for cloth and appreciation for the needle arts is evident in its long history of textile collecting. Antique textiles have been preserved in greater amounts and for longer periods of time in Japan than anywhere else in the world. But during Keiko's youth, Japanese culture was enthralled with ready-made goods and western influences. Chroniclers of Japanese quilting art describe the fifties and sixties as "uncreative years for needlewomen," times in which handmade goods went "out of fashion." They go on to describe, however, a good result of Western influence: Western enthusiasm for Japanese fabrics and Japanese needle arts helped rekindle Japanese regard for these traditions. When Keiko began to focus on *osaku-mono* and *oshie*, her work was increasingly well received. She became a sought-after teacher...and then the demands of her husband's schooling brought her to Canada.

When Keiko arrived in Vancouver in July 1999 (the day we met was two days away from the eighth anniversary of her arrival), she wasn't sure what she would do. She had brought her fabric scraps

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with her, of course, and once settled, she carried on sewing, as usual. But the idea of making a living here from her work seemed far-fetched, if she even considered it at all. Her growing group of new friends, however, encouraged her to at least show her unique and meticulously crafted works to various shop and gallery owners in Vancouver. This led to, of all things, some kimono-making and clothes-making projects. And, little by little, her *osaku-mono* and *oshie* creations started to find buyers. At an international needle arts guild exhibition, her work sold out quickly. At the same time she again became a sought-after teacher.

I met Keiko mid-morning in her bright, organized workshop/studio on Fairview slopes. A class was in session. Her students: Cecilia Wong, Norma Mulder, and Wendy MacDonald sat at the large central work table at the stations equidistant from the Kote irons in the centre. Cecilia, Norma and Wendy found their own route to Keiko via their longstanding and varied interests in the needle arts and Japanese culture including Japanese doll-making, and Japanese papermaking. They displayed a wealth of knowledge about *sashiko*, kimono-making, and Japanese culture in general, and quietly but forcefully conveyed to me their enthusiasm and appreciation for Keiko's skills as an artist and teacher. I learned from them that there really is no one else doing what Keiko does and teaching these traditional Japanese needle art skills anywhere else in Canada. Her kimono-making skills applied to *osaku-mono* and *oshie* are evident in the quality of her needlework, her feel for the fabric, the often intricate and original ways in which she assembles the pieces, her use of the Kote irons to make and fold the lines, and in her exquisite finishing techniques. At the same time that she values traditional expertise, Keiko is also excited by new ideas. Keiko's students particularly appreciate her receptivity to new ideas. She not only welcomes new ideas, they say, "but also encourages us to try new things. Very often she works with us to elaborate and implement them. As a class we always strive for perfection and we manage to achieve this in a stress-free and relaxing environment. We are lucky," they say, "to have Keiko."

Keiko Kiyota's work has been available at the Crafthouse for over two years. She introduces new designs at least once a year and regularly re-supplies work.



Keiko Kiyota. Persimmon.

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Kootenay School of the Arts at Selkirk College



By Laura White, School Chair & Marilyn Lee, CABC Regional Rep

On July 1, 2006, Kootenay School of the Arts Co-operative officially joined Selkirk College, the regional community college of the West Kootenay and Boundary region, completing a process that began in April of 2004 with the signing of a Memorandum of Understanding between KSA, Selkirk College, and the Ministry of Advanced Education.

The merger has brought with it considerable excitement and many changes. While KSA's mission remains the same - we are dedicated to graduating students who will be able to make a living through their professions in art, craft and design - students can now earn a two-year Diploma in art, craft and design with a major in Clay, Fibre or Jewellery and Small Object Design. Students can also earn a one-year Certificate in Metal. The switch from a private, co-operative, post-secondary educational institution to being part of Selkirk College provides certainty and new opportunities for students, and ultimately will lead to greater transferability and enhanced course and program choices.

A new opportunity this year was the participation of KSA students in the Crafts Schools of Canada Exhibit, a new feature exhibit at the One of a Kind Show and Sale Spring 2007 (March 28 - April 1 in Toronto). Students completing their last semester of study at KSA had the opportunity to apply their creative studio practice and

business skills they have learned to prepare for and participate in this event. The students' participation in this

event not only gave them valuable feedback from their future buying audience, but also allowed them the opportunity to see what their peers from other participating schools were doing in their prospective studios.

The common feedback amongst students was that they found that the idea of doing shows a bit daunting, but The Craft Schools of Canada Exhibit provided a safe environment in which to test the market and to see what it takes to participate in the largest retail show in Canada with KSA to support their endeavors. Overall the whole experience in Toronto gave the students the confidence and practical knowledge to participate in future retail and wholesale shows; and undoubtedly their experience will assist them in finding other opportunities in the competitive cultural marketplace.

As the only school from Western Canada to participate in The Craft Schools of Canada Exhibit, KSA already has initiatives in place for our participation in next year's show as well as the years to come.

KSA continues to build on its community initiatives as well.

Starting in September 2006, KSA was able to offer credit courses to the community (in addition to the non-credit Community Education courses we have continued to offer), resulting in more opportunities for part-time learners. In the fall of 2007, we will be offering individual courses at other Selkirk College campuses.

In partnership with Touchstones Nelson: Museum of Art and

History, we hosted three exhibitions at the new Touchstones facility that took place between March and May 2007. The exhibitions featured the work of KSA's alumni, teaching staff, and the 2007 graduating class. The Alumni Exhibition was the first in the school's 49-year history. There were several events that were scheduled around the opening reception of the Alumni Exhibition on Friday, March 23, as this exhibition was an important milestone in KSA's history. It was an opportunity for the region to see how successful past students have become, and for alumni to reconnect and network with each other and current teaching staff and students.

The KSA campus is currently undergoing major changes. In January, work started on an estimated \$1.5 million addition and renovation to KSA's granite heritage building located in downtown Nelson. This project will provide 290 square metres of new space, and 205 square metres of existing space will be renovated. Once completed, there will be more program studio space and an improved learning environment, which will allow KSA to increase capacity.

To learn more about KSA programs and upcoming events, please go to www.selkirk.ca/ksa or call 250-352-2821.

CABC Thanks the Following Renewing Members:

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CABC Welcomes the Following New Members:

● Mindy Andrews ● Robert Backman ● LaVerne Barnes ● Deb Clay ● Jacqueline Cornford ● Xandra Couwenberg ● Renata Crowe ● Heather Dahl ● Gillian DeConto ● Megan F. ● Ingrid Field ● June Hunter ● Linda Joseph ● Setsuko Kaneda ● Angelika Kehler ● Robert Leatherbarrow ● Ron Lombaert ● Jem Mercer Redlich ● Bogdana Mircioiu ● Gordon Mortimer ● Laura Murdoch ● Collette Pereira ● Mark Roth ● Claire Wensveen ● Bronwyn Woodburn ● Constance Wright ●

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Proposed Changes & Lease Issues on Granville Island

Many of you will be aware of recent media reporting about challenges facing tenants on Granville Island. Granville Island is Federal land, under CMHC management. For the past year CMHC has been undergoing some changes to its management and vision for the future. One major change effective immediately is the review of all rents paid by tenants and lease owners.

CABC is currently negotiating our lease renewal with CMHC. CABC has been on Granville Island since the early 80's. We have contributed in our way as a charitable organization to the growth of the Island and supported its many initiatives to make it a cultural destination. The building was renovated and the 2nd floor built at our expense. CABC is unique in its position as an arts service organization with members around the province an across

Canada with a mandate of promotion and advocacy for the craft sector and public education. We have a very small, dedicated and hard-working paid staff, but are able to continue to operate only because we have a large number of loyal volunteers and members. The proposed increases will make an impact on our ability to operate and make plans for 2010 and beyond.

The Executive will do its best to negotiate and secure CABC's future. Our E-news Bulletins will contain updates on this issue. Thank you to all who have spoken out and written letters on our behalf and on behalf of all Granville Island - your support is greatly appreciated, and we feel it will make the difference in the end.

Jane Kenyon, CABC President

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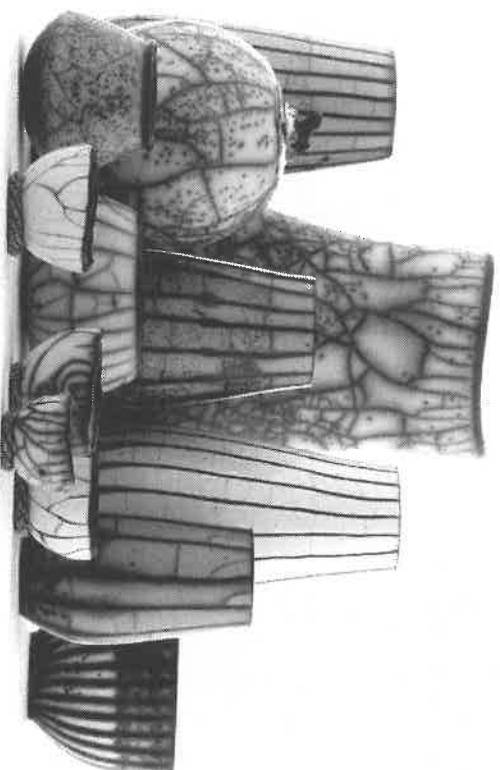
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Through the use of slides, lecture and demonstration, Barbara Cohen will teach participants in an upcoming workshop how to effectively photograph their art work (2D & 3D) using largely daylight and a minimal amount of equipment. Whether using a SLR camera or a digital one, learning to "see the light" and setting your piece up properly is essential for a clear and accurate representation of your work. Types of backgrounds, films to use and printing will also be discussed as well as numerous tips Barbara will pass on from her experience. Whether using photographs for applying for juried shows, media or portfolio work, she will teach the techniques to set up a shoot to get the best results. Basic knowledge of how to use a camera is a requirement.

Participants are encouraged to bring a piece of their art work (nothing so large that it is difficult to move or handle) and slides or photos that they have taken and would like feedback on. Barbara will get to as many pieces as time permits.

What participants get out of the workshop:

- increase your chances of being "juried in" by photographing your own art work to create professional-looking portfolio slide images using a regular film camera
- learn what makes a good slide/poor slide
- learn how to set up a shot using minimal equipment and existing light
- practical knowledge you can put to use right away

Instructor: Barbara Cohen
Barbara began studying at Sheridan College School of Design in Ontario in 1973 where she majored in textiles and began learning photography. For the next 18 years she created three dimensional fibre pieces and taught textile techniques through Continuing Education. The move to creating jewellery came 6 years ago. Her work can be found in local galleries as well as in national and international ones. For the last 4 years, her work has been represented at SOFA, both in NY and Chicago, by the Snyderman/The Works Gallery. Throughout her artistic career she refined her skills as a photographer. She ran a part-time business for 6 years by photographing the work of other artists. This then led to her teaching photography workshops to help other artists learn to photograph their own work.

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Crafthouse Report

Crafthouse Manager



Jo Darts

Australians - whose currency is on the upswing. This year we have already shipped four pieces to Australia. The July weather has just improved and the sales continue on an upswing.

At our last jury we accepted the beautiful soft, felted wearables of **Seisuko Kaneda**. Seisuko graduated from a fashion institute in Japan and worked for an apparel company as a fashion designer. After working in this field for 8 years her interests shifted toward textile design. She lived in New York for two and a half years where she took some art courses and upon returning to Japan, she started work as a textile designer. She was introduced to felting in 2006 and immediately fell in love with it. Currently she is making hats, scarves, bags and wall hangings. Seisuko uses ultra fine merino wool from both Canada and Japan for her felting. This high quality is suitable for blending with luxurious fibres such as silk, cashmere and angora.

We also welcome **Robert Leatherbarrow**. Robert is a self-taught glass artist from Calgary who has experimented with kiln-formed glass since 1988. A geologist by profession, he has applied a scientific understanding concerning the properties of glass and glass powders to developing his own signature style. His unique technique has extended his glass career to teaching in North America and Europe. Since

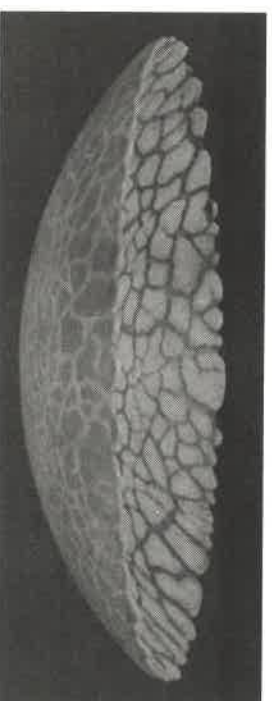
2000, Robert has had his work included in 17 exhibitions and he is an active member of the Glass Art Association of Canada. The pieces are fused using clear glass and glass powders. The powders are layered and blended to create unique colours and textures. After fusing, the piece is sandblasted to create a soft surface texture and may then be slumped into a mold.

Thanks to the shop committee and **Lena Madsen**, the shop has been given a minor face-lift. The purple coloured wall, door and plinths have been changed to terra cotta and all the cream plinths have been repainted. It is often easy to forget that the "face" of the shop as seen by our customers is different to the one that the staff lives with day in, day out.

We bid staff member **Gwen Murray**, a sad farewell. She has, for over a year, been a cornerstone on Saturdays with her humour and cheerful personality. Thankfully it is not goodbye though, as she will continue in her volunteer role by embellishing our front window and the shop displays.

The next, and last jury for this year, will be October 15. We hope to see many handmade holiday ornaments.

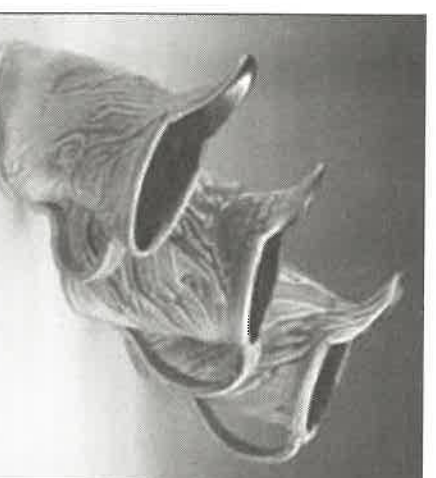
This has been a very busy summer for the shop. August is yet to



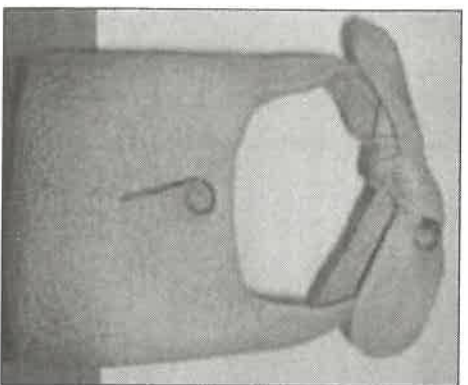
Robert Leatherbarrow. Fused and Slumped Glass Plate.

come. One of the points that I would like to stress is that successful craftspeople know how their work sells, and they plan ahead. This year we have virtually sold out of most of our best selling work. At least two craftspeople have been able to re-supply almost immediately (thank you so much!). I would just like to request that if I do email you for more work, please communicate with me as to whether, and when,

you are able to re-supply. Please do not ignore me, so that I have to spend more time contacting you. I suggest that you check your sales for the same period the previous year and prepare to deliver at least that same amount. If you are unable to keep up with your orders maybe it is time to increase your prices. If you are leaving on vacation please let me know so that I can place an order before you leave. Thanks everyone!



Meira Mothison. 3 Pitchers.



Seisuko Kaneda. Felted Merino Purse.

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Gallery Report

Communications Coordinator



Calvin Tapley

"The Road": Jewellery by Dominique Bréchnault
Exhibit: September 6 - 30, 2007
Opening Reception: Thursday, September 6, 6 - 8pm

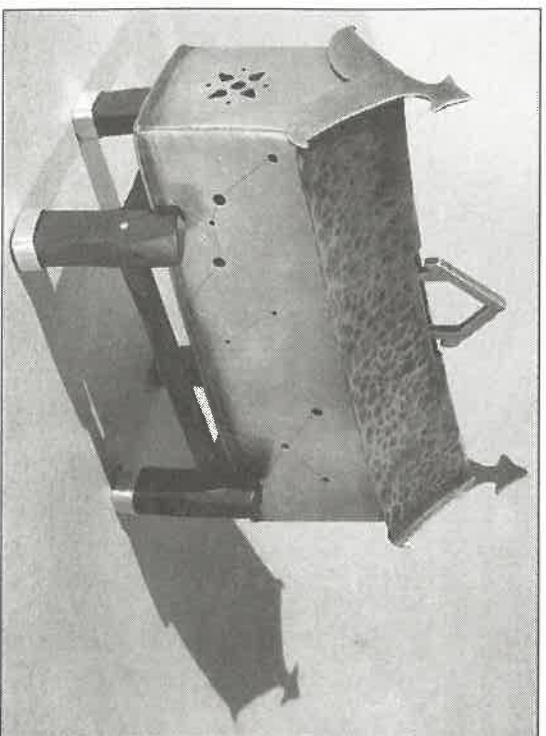
Dominique's exhibit is an exploration in jewellery on the theme of "The Road", based on a personal journey - an 800 kilometre walk to Santiago, Spain, following the Camino Frances.

Dominique describes her exhibit in the following manner: "I see this exhibition as an imagined museum inventory, a collection of ancient artifacts recently unearthed by a somewhat eccentric archaeologist. For the past ten years, I have been exploring through my jewellery the idea of home and displacement. In previous works, I looked at the more abstract or poetic aspects of this

idea. This time it is "the road" itself that interests me. The inspiration for this project is a recent journey. In August of 2004, I was awarded the Compostela, in Santiago, Spain, after successfully completing an 800-kilometer walk from France, across the Pyrenees, and northern Spain. The Camino Frances is an old pilgrimage road, where a thousand years ago, people would abandon the safety of home and set out on foot on a long and perilous trek, fuelled by the desire to see the relics of Saint James the Apostle. The reliquary fascinates me as it serves as a repository for mementoes of a journey

The purpose of this exhibition is to explore a variety of jewellery techniques with an emphasis on surface treatments. I will be using techniques such as: reticulation, roll-printing and cuttlebone casting-techniques that offer a wide range of possibilities in terms of textures and patinas (colouring of metal).

The main themes will be: Medieval art (calligraphy, architecture and symbols); Camino Frances (the landscape, historical places, the road, the journey); Home (being away); and Reliquaries (containers for mementoes from home, for journey memories from home, for journey mementoes, for "relics")."



Dominique Bréchnault. Box Celestial Travel Kit.

Sharon Reay, "Book Ends"
Exhibit: November 1 - December 2, 2007
Opening Reception: Thursday, November 1, 6 - 8pm



Sharon Reay. Jabberwocky.

The ritual of the nightly bedtime story, delivered by her father, was an important one for ceramic artist Sharon Reay. The images that were created in her head as a child, provide the inspiration for the one-of-a-kind work which she produces in clay still today. The upcoming exhibition "Book Ends", which opens November 1st at Craftthouse Gallery on Granville Island, illustrates this very well.

"I had three purposes in mind when I decided on the theme for

this show," Sharon says. "I wanted to pay tribute to the writers and illustrators who enriched my childhood with their work. I wanted to say thank you to my father, for the legacy he left me - a lifelong love and appreciation for books, which he passed on to me. And I wanted to bring some of my favourite characters to life, to inspire a whole new generation of readers to seek them out."

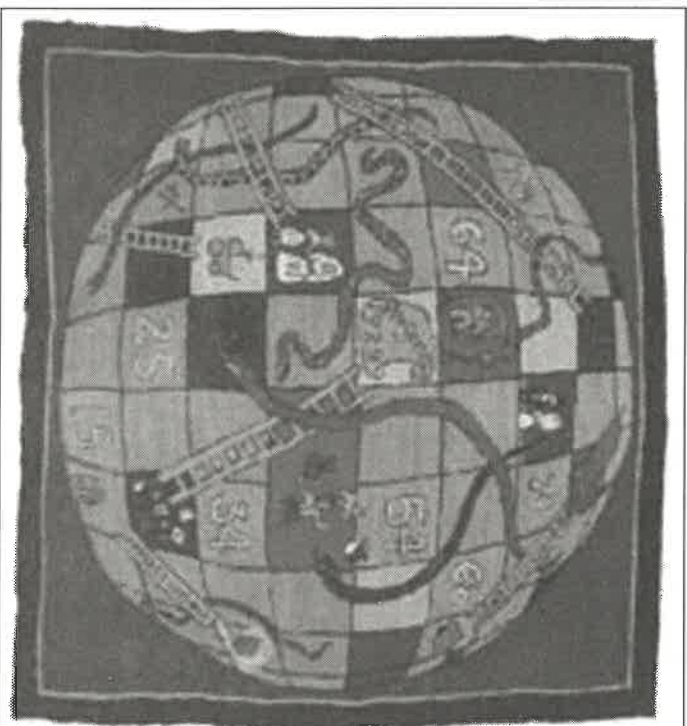
The exhibit consists of several sets of clay book-ends, in the shapes of books, with the characters emerging from the pages. Some characters are already very well known, while others may be less so (but certainly worth getting to know). One of the big challenges in the beginning was how to go about making sets of pieces, which could be individualized, yet start out with a consistent shape and size. Sharon's friend and colleague, Linda Doherty, a ceramic artist who specializes in extruded work, volunteered to create a "die" for her extruder, allowing her to produce a hollow book shape, which could be cut into standard lengths. Once that was done and the basic shapes were created in stoneware clay, Sharon was able to take it from there.

Each bookend has one book as its base and a second book standing upright from which the characters are emerging. Many of the pieces have involved a complicated pro-

cedure which requires the book shape to be finished, then the front "cover" sliced off and a new slab laid in its place. This made it possible to illustrate both the front and back covers and the "inside pages" with coloured slips. Next, it is all re-assembled and finally the three-dimensional, sculptured characters added. After drying very slowly, and bisque firing, a black stain is applied to give the figures the feel of a pen and ink drawing and then it is fired to Cone 10.

For the young - or the young at heart - there is a sense of magic in this show. You may get the feeling that you have just walked into the library at midnight and caught all of the characters coming to life.

Nancy Hall, "The Climb"
Exhibit: October 4 - 28, 2007
Opening Reception: Thursday, October 4, 6 - 8pm



Nancy Hall. Climb at Your Peril

Come and enjoy the rug hooking work of Nancy Hall in an exhibit to be held at the Craftthouse Gallery in October. Nancy describes her exhibiting by stating, "I propose to fill the gallery with colour and texture, and each rug, in its own way, will celebrate an ascent."

Nancy's work combines both aesthetic and political concerns. She says that "Women continue the climb up from invisibility to recognition, both on the home front and in the public arena. From being declared "persons" only as recently as 1929 to gaining the right to vote as late as 1940 in Quebec, to being let out of the kitchen to enter the corporate world, it's been a long, hard climb. And it's far from over. We may have summited but it's going to be a continuing battle to hold that turf.

Nancy also likes to explore the relationship between the definitions of "craft" and "fine art". She

observes that "It's been a climb taking the traditional craft of rug hooking into the art world. The debate rages: can function and fine art exist in the same work? Is there such a thing as "fine" craft? Who determines this? Am I an artist or a craftsperson? Personally, I've answered it for myself. I'm an artist whose craftsmanship enables me to produce my art. The show will honour my own climb up the artistic ladder, from humble first mats that I was too shy to show anyone, to loud, mouthy pieces I feel proud to display."

Geography, also plays an influence in her work. She draws a parallel between her focus on ascendancy and her work moving from the Prairies to the Coastal Mountains of British Columbia (Nancy is a visiting craftsperson from Manitoba). She notes that "... there's the literal climb - taking my Prairie sensibilities to the Mountains, an often difficult stretch for a flatlander."

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AVOIDING FIELDS, JUMPING FENCES:

An interview with Joanna Staniszkis, a Recipient of the 2007 British Columbia Creative Achievement Award

By Leslie McGuffin

Joanna Staniszkis, along with Tony Cavelti, is the recipient of the 2007 British Columbia Creative Achievement Award honouring and celebrating her accomplishments as an artist and her contributions as a teacher and supporter of the arts community. A former member of the CAB, she was also a founding board member of the Canadian Craft Museum. Retirement from her 35+ year career as an Associate Professor at UBC has enabled her to focus on her studio work and "the Silk Project," her boutique on South Granville. Bold, original, energetic, a prodigiously productive visionary, Joanna met with me in the Silk Project to talk about creativity and inspiration:

1. ABOUT AWARDS

I think awards are great. There are two kinds of awards: for emerging or mid-career artists, and those that acknowledge the whole body of an artist's work. I received the Saïdye Bronfman Award for Excellence in Crafts in 1981 when I was in my mid-30's. It validated my work, was a great incentive to keep on and confirmed that people were responding. The BC Creative Achievement Award of Distinction is the second type of award and I am greatly honoured by its acknowledgment of the whole body of my work. My awards have come as a great sur-

prise and are the icing on the cake, because I would continue to create, regardless. I live for my creative work. I would encourage artists to compete for awards, especially emerging artists. When you are young, accepting rejection is easier. The Canada Council grants enabled me to use my creativity without financial concerns it is a wonderful experience for any artist. We need more awards and with financial components, which are always helpful, and especially when you are young.

2. ABOUT CREATIVE ACHIEVEMENT

Creativity can be nurtured. Attending art school is especially nurturing and a big advantage over being self-taught. Once the creative process is started, it becomes self-generating. Being creative is a way of thinking and living, a way of looking at life unconventionally. It may be that artistic creativity compensates for deficiencies in other areas. Artistic inclinations and expression may be the positive offset. Expressing your creative drive brings happiness and fulfillment. Now that I am able to focus solely on my art, I am happier than I have ever been.

3. WHAT INSPIRES YOU?

Different artists have inspired me at different stages. Always the people I meet at the Silk Project and in my travels inspire me. Wherever I go, I am a sponge!

Architecture's grandness of scale and the simplicity of modern design particularly inspire me. Also the way glass is used. I always see possibilities in the work of other textile artists. The texture of my fabrics and the shapes of my garments reflect my fascination with transparency and structure.

I was born at the end of World War Two. We had very little which forced us to be inventive. Limitations foster creativity. My most creative jackets, for example, often come from figuring out how to use leftover fabric pieces. I, like most artists, love to travel. You leave caution behind and open your mind to new experiences. Living in Vancouver fulfils my need for natural beauty. In my travels, I am most inspired by a sense of place and by the people and their created artifacts. In Africa I saw the most wonderful toys made from tin cans. In our world, by contrast, so much is prepared and ready-made. Our inventiveness has diminished.

4. DO YOU DISTINGUISH BETWEEN ART, CRAFT AND FOLK ART?

My shop, the Silk Project, is about craft. It involves creating fabric-starting with the fibre and ending with the woven, dyed, and discharged or pleated cloth-and stitching it into garments that must be beautiful when worn, washable, and long lasting. They are my art with a functional purpose. I exhibit art works when I am compelled to create pieces for the sole purpose of conveying the concept, which is the glue of the exhibition - the common theme. I aim to speak both personally and universally. Folk artists apply tra-

ditional patterns and techniques to create artifacts that fit known criteria. My travels to the Far East, to India especially, sparked my current interest in working with Indian weavers, who are masters of the traditional ways of creating silk, to create new fabrics. My collaboration with them is a perfect marriage of their skills and my contemporary thought. The resulting fabrics are unique, but not totally my own.

5. DOCUMENTATION

Are photography and videotape your main methods of documentation?

Since stopping teaching my processes have changed. I had reams of slides, which I disposed of when I no longer needed them for teaching purposes. Now I am too busy "doing." Digital photography is easy and fast.

6. ABOUT THEMES

A description on your website of the Greenhouse Installation says: "The hanging panels displayed along with costumes and 'table and bed linens' became a magical site of mysterious objects, transparent and gossamer hangings with layers of themes and meanings." The words "transparent and gossamer" strike me as encapsulating the unique essence of your work-indeed the whole body of your work. It seems to me that in your personal history, your academic career and your creative output you have transcended boundaries and borders, and that you penetrate real and abstract surfaces. You are a world traveler, you have crossed and merged academic disciplines: fine art, interior design, landscape architecture, and textile design.

You see through things and your works are seen through. This could imply lack of focus but quite the opposite seems true: your vision is clear and the scope and range of your work suggests a powerful single mindedness and surefootedness. I think this is true of my life and my work. Creativity knows or recognizes no boundaries. I have had to be adaptable, and I have had wonderful opportunities to adapt. Moving into the Landscape Architecture department at UBC was a fantastic experience that enabled me to go on learning new things.

7. AVOIDING FIELDS, JUMPING FENCES.

Your work process and product remind me of many of the statements in Bruce Mau's 1998 Incomplete Manifesto for Growth, especially #40. Avoid Fields. Jump

Fences, which says: "Disciplinary boundaries and regulatory regimes are attempts to control the wilding of creative life. They are often understandable efforts to order what are manifold, complex, evolutionary processes. Our job is to jump the fences and cross the fields." Is this perhaps the key to your creative achievement? Yes, I think so...and I (after scanning the list quickly): #18 stay up late, #4 love my experiments, #6 capture my accidents, #19 work the metaphor and especially...#25 don't clean my desk.

8. ADVICE FOR ARTISTS

When my daughter was born the best piece of mothering advice I received was, "Never wake a sleeping baby." Do you have any such nuggets for your fellow artists?

[In a flash Joanna replied] "Always wake a sleeping artist" [and then went on to say]: Be certain that making art is your passion. You will know it is if you find yourself working late in your studio simply for the joy of creating and not for the money or the fame. Making art involves lots of "work" except that it isn't work because it comes from loving what you are doing. My advice is to love it- (also great mothering advice.)

9. THOUGHTS ON ARTS ORGANIZATIONS

Arts organizations play an important role in Canada. The British Craft Council, and the craft councils in Australia and Quebec are strong, vital organizations. Artists need this kind of support.

Canadian identity is defined and expressed through its artists. I think the Canada Council is doing a great job. I would love to see more grants and sponsorships and awards.

10. WHAT NEXT?

I took linen for granted because it was the most available cloth in Poland. It is difficult to dye, difficult to work with. When I went to India, I fell in love with Indian silk. The difference between linen and silk is like night and day. Silk dyes easily in a huge range of colours, and it is light and transparent. I am still in my silk phase and, at the same time, I am revisiting linen. I find that I am not done with it yet.

For more about Joanna's life and explorations of linen and silk go to www.joannastaniszkis.com and to see Joanna's Silk Project clothing and jewellery go to www.thesilkproject.com.

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by Carol E. Mayer
Anvil Press & The Burnaby Art
Gallery 127pg, 2007
ISBN 978-1-895636-82-6
\$32.95

Review by Rachelle Chinnery

Ceramists throughout Canada are acutely aware of the dearth of material on Canadian clay. Years ago we celebrated the launch of Contact Magazine, an excellent publication that covered potters and sculptors working in clay in every province. Regrettably, the funding dried up and we lost the magazine. So once again we were back to reading British, American and Australian publications, with nothing to call our own. We had no national voice and no one to champion our own legends, contemporary ceramists or emerging potters and sculptors. Here we are, in 2007, still having to gain recognition outside our own borders.

So when a book about a Canadian potter does emerge from under the weight of our own global anonymity, it really is cause for celebration. Carol E. Mayer has written a book documenting the life and work of BC potter and educator Tam Irving.

In March 2007, the Burnaby Art Gallery hosted an exhibition of four decades of Tam Irving's work entitled *Transitions of a Still Life*. Curator Darrin Martens commissioned Mayor to curate the exhibition and suggested the need for a book instead of a catalogue. Dr Carol Mayor is Senior Curator of Ethnology at UBC's Museum of Anthropology and approached her subject, friend and colleague, Tam Irving from the point of view of a story teller. Mayor recounts Irving's life and career with a narrative voice that carries across pages illustrating this potter's story. Large photographs of pots and sculptures, from art school beginnings in the 60's through to photos of work in Irving's retrospective, were taken

by Vancouver photographer Ken Mayer. The story is linear and the photos punctuate Irving's artistic undertakings.

Mayor starts this story with Irving's childhood introduction to clay in Portugal, where he had a small pottery studio, sold works and offered classes. The story then progresses quickly to Irving's formal education in agriculture at Edinburgh University, his move to Canada, and ultimately taking up a position in Manitoba with Shell Canada as a chemist. Irving's disconnect with the corporate environment is his impetus for artistic escape and "To alleviate his boredom and frustration he reverted to his childhood interest and started to take night classes in ceramics at the Winnipeg School of Art." From this point we begin to see the depth of Tam Irving's dedication to the ceramic arts. Ultimately he quit his job with Shell and was accepted to study with sculptor Peter Volkous at the University of California, Berkeley. But Irving changed his mind when he realized that what he really wanted to do was make pots.

Mayor ties in the many threads of Irving's complicated start in *Beginnings: early works*, then develops the profile of Tam Irving as an artist in *The Studio Years*. In *Local Materials*, she contextualizes Irving within the ceramic history of British Columbia and the Leach tradition, originating in St. Ives, England. Here Mayor focuses on Irving's dedication to gathering and processing raw materials for clay bodies and glazes in the traditions of older clay cultures. *The Teaching Years* reveals Irving's experience and influence as an educator at the Emily Carr

Institute of Art and Design, where in 1993 a project designed for his students "put him on a new path of investigation, resulting in a body of work that was a significant departure from his customary practice". Irving instructed his students to investigate *Still Lives* saying "If you look at the history of *Still Life* painting you find that some of the most popular objects were pots simply because they were ordinary yet beautiful. We make pots so I thought that it would be interesting to turn the real thing into a *Still Life*, as a way to celebrate our concern for objects."

Still Lives and *New Works* are two chapters that define Tam Irving as a central figure in Canadian ceramics. Irving's own investigation of the *Still Life* theme resulted in a body of work removed from the solitary, utilitarian pot. "Now he was adding painting, science and performance to his repertoire of possibilities." In *New Works*, the final chapter, Mayor documents Irving's departure from natural glaze materials and his focus on the pot, to playful sculpture involving bright red, chartreuse and yellow commercial slips. And we are left with a view of Tam Irving moving into an entirely unforeseen change of direction.

Overall, Carol Mayer does an excellent job of telling an engaging story of a living Canadian artist. Kudos to Darrin Martens for recognizing the need for such a book, and thank you Carol Mayor for contributing to the literary body of work on Canadian ceramics.

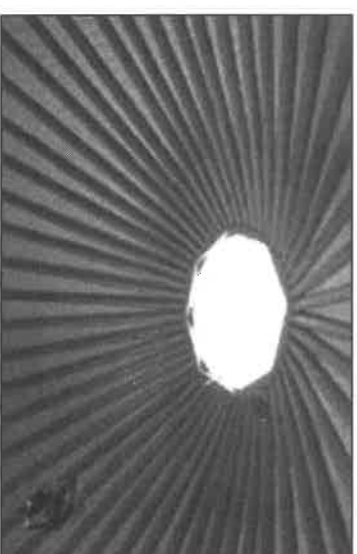
FibreWorks Studio & Gallery

A collection of yurts on a large deck is the newest home for fibre arts and artists on the Sunshine Coast.

Artist Yvonne Stowell is realizing her dream of a studio and gallery providing an opportunity for fibre artists – locally and internationally – to exhibit, teach and explore.

Step through the French doors of Yvonne's studio and your eyes are immediately drawn to the dome of light in the ceiling – providing a radiance that illuminates a large loom and walls of colour – yarns, fibres, books and samples. The studio is open to the public to visit with the artist "at work". Yvonne expresses her love of the Coast region through colours and textures and continues her lifelong exploration of the fibre arts through workshops and retreats with fellow artists.

A second set of French doors draws you into a yurt gallery space that retails the works of local and national fibre artists as well as special exhibitions. The bright, circular space reflects the energy and colour of the art displayed in the gallery and encourages visitors to explore images, textures and details.



Ceiling of the Yurt

Combining forces with Pender Harbour artists Mary Bentley of Foxglove Studio One and Jennifer Love of Foxglove Studio Two (coming soon), the FibreWorks artist workshop yurt provides a bright, open venue for classes and exploration of techniques presented by fibre artists from around the world.

The deck surrounding all of the yurts allows for a flow of art and visitors into the outdoors and provides an outdoor dye station. Deck chairs, umbrellas and vine-covered lattices allow you to enjoy the "sun" on the Sunshine Coast.

Watch for workshop and exhibition announcements through the Crafts Association of BC and check out the website: www.gunboatbaylodge.com/fibreworks.html, and attend the grand opening on Saturday, October 06, 2007!

Discovery Art Travel

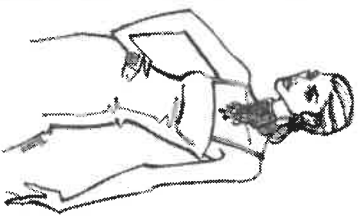
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Contact Calvin Taplay for display ad rates & details. info@cabbc.net
Tel: 604-687-6511
Fax: 604-687-6711
Next Deadline: November 2, 2007

Events with grey backgrounds indicate CABBC programs

Announcements

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

Craft Shows and Lectures/Workshops are considered classified ads, and the rate is \$35 for 40 words or less.

Craft Calendar entries researched by Wulfgang von Schleinitz.

Calls For Entry

Deadline: September 15, 2007. The Community Arts Council of Richmond hosts their 2nd annual exhibition of unique fabric items. Contact 604-241-4091 to request an application or visit www.richmondartscouncil.com/

Deadline: September 15, 2007. The Toronto Sculpture Garden is accepting proposals throughout the year. Contact: Rina Gree, rcg@sympatico.ca, www.torontosculpturegarden.com.

Deadline: September 28, 2007.

NICHE Magazine invites students to enter the 2008 NICHE Awards, celebrating excellence and innovation in American and Canadian craft. Contact: 2008 NICHE Student Awards, 3000 Chestnut Avenue, Suite 300, Baltimore, MD, 21211, www.americancraft.com/

Deadline: September 30, 2007. The West Vancouver Arts Council at the Silk Purse is calling for entries for 2008 Art Exhibitions. All mediums are included and all artists from BC are eligible to apply. Contact: Cheryl Karchut at 604-925-7292.

Deadline: October 1, 2007. The Wearable Art Gala is an innovative fundraiser. Contact: Alternator Gallery for Contemporary Art, Rotary Centre for the Arts, 421 Cawston Ave., Unit 103, Kelowna, BC, V1Y 6Z1, 250-868-2298, www.alternatorgallery.com

Deadline: October 1, 2007. Place des Arts invites artists to create small for "Positively Petite," an annual juried exhibition and sale of selected miniature works. Contact: www.placedesarts.ca (for entry details and guidelines).

Deadline: October 13, 2007. Place des Arts is seeking new artisans for its 2007 Christmas Boutique. Contact: Kate Lancaster, Communications Coordinator, 604-664-1636, klancaster@placedesarts.ca, www.placedesarts.ca (for entry details and guidelines).

Deadline: October 31, 2007. The Leighton Art Centre, Gallery and Museum is calling for submissions of artists' interpretation of the Human Figure. Contact: Leighton Centre, PO Box 9, Site 31, RR#8, Calgary, AB, T2J 2T9, 403-931-3633, Fax: 403-931-3673, www.leightoncentre.org.

Deadline: November 30, 2007. The American Tapestry Alliance announces the seventh American Tapestry Biennial (ATB7) and requests submissions. Contact: Alex Friedman, 415-310-2460, alexfriedmanat@gmail.com, www.american Tapestryalliance.org.

Deadline: December 31, 2007. The Circle Craft Gallery Program is currently accepting applications for 2009 shows. Contact: Gallery Committee, c/o Circle Craft Cooperative, #1-1666 Johnston Street, Vancouver, BC, V6H 3S2, www.circlecraft.net/page342.htm (to obtain an application form).

craft calendar

Deadline: December 31, 2007.

Submissions from artists in all disciplines are invited to submit for future juried exhibitions in the Foyer Gallery at the Squamish Public Library. We are booking now for the 2008 season. Contact: Katherine Kerr-Hoy, Curator, 604-898-3536, kekerr@telus.net.

Exhibitions

Until September 7, 2007. "Artist Trading Card Show." Artist Trading Cards are tiny works of art that are made to trade. Richmond Art Gallery, 7700 Minoru Gate, Richmond, BC, V6Y 1R9, 604-247-8300, Fax: 604-247-8301, gallery@richmond.ca, www.richmondartgallery.org.

Until September 8, 2007. Diane Sullivan, "To China With Love." New sculptural works by the artist arising out of a visit to China. Discovery Gallery, Alberta Craft Council, 10186-106 St. Edmonton, AB, T5J 1H4, 780-488-6611, Fax: 780-488-8855, ace@albertacraft.ab.ca, www.albertacraft.ab.ca.

Until September 9, 2007. "Working through Repetition and Difference." Five artists explore conceptions of change, repetition and perpetual production. Richmond Art Gallery, 7700 Minoru Gate, Richmond, BC, V6Y 1R9, 604-247-8300, Fax: 604-247-8301, gallery@richmond.ca, www.richmondartgallery.org.

Until September 9, 2007. Jenny Judge, "Shift." An installation of 1,500 tiny objects created on the ends of sewing pins that playfully cast shadows across the gallery wall. Richmond Art Gallery, 7700 Minoru Gate, Richmond, BC, V6Y 1R9, 604-247-8312, www.richmondartgallery.org.

Until September 11, 2007. Barbara Heller, Jane Kidd, Line Dufour, Marcel Marois, and Sandra MacLeod, "Canadian Tapestry." George Wale, Burlington Art Centre, 1333 Lakeshore Road at Brock, Burlington, ON, L7S 1A9, 905-632-7796, www.burlingtonartcentre.on.ca.

Until September 15, 2007. Nancy Morrison, "Stained Glass." Comox Valley Art Gallery, 580 Duncan Avenue, Courtenay, BC, V9N 2M7, 250-338-6211, Fax: 250-338-6287, contact@comoxvalleyartgallery.com, www.comoxvalleyartgallery.com.

Until September 16, 2007. "Nuvisavik: 'The Place Where We Weave.'" Inuit Tapestries from Arctic Canada. Kamloops Art Gallery, 101 - 465 Victoria Street, Kamloops, BC, V2C 2A9, 250 377-2400, Fax: 250 828-0662, www.kag.bc.ca.

Until September 21, 2007. "Tea Party." This exhibit features teapots and tea sets among over 100 works in all media by Canadian artists. Van Dop

Gallery, 421 Richmond Street, New Westminster, BC, V3L 4C4, 604-521-7887,

Until September 28, 2007. You Wentend, "Fish Skin Clothing." Textile Museum of Canada, 55 Centre Avenue, Toronto, ON, M5G 2H5, 416-599-5321, www.textilemuseum.ca.

Until September 30, 2007. Hanna Haapasalo & Kaija Rautiainen, "Variations." Artists' Reception: Sunday, September 9, 1-4 pm. fibreEssence Gallery, 3210 Dunbar St., Vancouver, BC, V6S 2B7, 604-738-1282, fibreessence@fibreessence.ca, www.fibreessence.ca.

Until October 6, 2007. "Finding Home Australian / Canadian Virtual Tapestry Group." Discovery Gallery, Campbell River Art Gallery, 1235 Island Highway, Campbell River, BC, V9W 2C7, 250-287-2261, art.gallery@ccrcm.net, www.craftgal.ca.

Until October 6, 2007. "Making Alberta Home." An exhibition exploring contemporary home furnishings and accessories. Feature Gallery, Alberta Craft Council, 10186-106 St. Edmonton, AB, T5J 1H4, 780-488-6611, Fax: 780-488-8855, www.albertacraft.ab.ca.

Until October 7, 2007. "Cloth That Shook The World." Tells twenty stories, each with textiles setting the stage for change. Textile Museum of Canada, 55 Centre Avenue, Toronto, ON, M5G 2H5, 416-599-5321, info@textilemuseum.ca, www.textilemuseum.ca.

Until October 14, 2007. "Transforming Light: The Power Of Glass." The Saskatoon Glasworkers Guild Saskatoon Craft Council Gallery, 813 Broadway Avenue, Saskatoon, SK, S7N 1B5, 306-653-3616, Fax: 306-244-2711, www.saskatooncraftcouncil.org.

Until October 28, 2007. Textile Art - Franco-Canadian Exchange By the Laurentian Quilters' Guild and Association Beziens Patchwork France. Mississippi Valley Textile Museum, 3 Rosamond Street E., PO Box 784, Almonte, ON, K0A 1A0, textile@magna.ca, www.textilemuseum.mississippipinills.com/.

Until October 28, 2007. Wendy Feldberg, Karen Goetzinger, and Camella Karijo Rother, "Unclothed and Uncovered: Revealing Art in Textiles." Mississippi Valley Textile Museum, 3 Rosamond Street E., PO Box 784, Almonte, ON, K0A 1A0

Until November 25, 2007. "Glass Worlds: Paperweights from the ROM's Collection." Over 250 miniature worlds of brilliant colour and style. Royal Ontario Museum, 100 Queen's Park, Toronto, ON, M5S 2C6, www.rom.on.ca.

www.artmarketcraftsale.com

Applications available online:



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Until December 31, 2007. Michael Nicoll Yahgulanaas, "Meddling in the Museum." Haida artists Yahgulanaas mixes it up at the MOA with three site-specific installations. Jennifer Webb, UBC Museum of Anthropology, 6933 N. W. Marine Drive, Vancouver, BC, V6T 1Z2, www.moa.ubc.ca.

Until March 7, 2008. "The Blues." Indigo is both an ancient and an up-to-the-minute colouring agent for textiles. Textile Museum of Canada, 55 Centre Avenue, Toronto, On, M5G 2H5, 416-599-5321, Fax: 416-599-2911, www.textilemuseum.ca.

September 1 - 30, 2007. The Silk Weaving Studio's group show this year will be "Indigo," Silk Weaving Studio, #15-1331 Johnston Street, Vancouver, BC, V6X 2X2, 604-687-7455, Fax: 604-263-7581, www.silkweavingstudio.com.

September 6 - 27, 2007. "Moving Beyond: Textile Art That Moves Beyond the Ordinary into the Extraordinary," An exhibition dedicated to the memory of Peggy Schofield. On at five venues on or near Granville Island. Jennifer Love, Fisherman's Resort & Marina, PO Box 68, Garden Bay, BC, V0N 1S0, 604-883-2743.

September 6 - 30, 2007. Dominique Brechault, "The Road," Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604 687-6511, www.cbcc.net.

September 6 - 26, 2007. "Hard & Soft: Metal and Fibres Now," Lafreniere & Pai Gallery, 13 Murray Street, Ottawa, ON, K1N 9M5, 613-241-2767, info@lapaigallery.com, www.lapaigallery.com.

September 7 - October 2, 2007. Yvonne Wakabayashi's & Leslie Richmond's textile works. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, shop@circelcraft.net, www.circelcraft.net.

September 11 - 26, 2007. "Contemporary Craft in BC: Excellence within Diversity," Yvonne Chui or Calvin Taplay, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, info@cbcc.net, www.cbcc.net

September 12 - 30, 2007. Mary-Ann Liu and Cyrus Yavneh, "Doodle Does It, A Journey of Discovery," Elliott Louis Gallery, The Waterfall Building, 1540 West 2nd Avenue, Vancouver, BC, V6J 1H2, 604-736-3282, www.elliottlouis.com.

September 14 - 30, 2007. "Vancouver Collects." The Gallery of BC Ceramics is proud to present our inaugural Vancouver Collector's Exhibition. The show will feature works from the collection of Scott Watson. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7

September 15 - October 27, 2007. George Heagle, "Heavenly Plank," Handcrafted wood furniture created by George Heagle. Discovery Gallery, Alberta Craft Council, 10186-106 St. Edmonton, AB, T5J 1H4, 780-488-6611, www.albertacraft.ab.ca.

October 1 - 31, 2007. Brigitte Rice and Anne Marie Andrishak will

return with more knit, felted and constructed garments. Silk Weaving Studio, #15-1531 Johnston Street, Vancouver, BC, V6X 2X2, 604-687-7455, Fax: 604-263-7581, www.silkweavingstudio.com.

October 4 - 29, 2007. Sandra Dolp. Opening Reception: Thursday, October 4, 6-8 pm. Sculptural home décor and relief art works in shadow boxes. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, www.bcpotters.com.

October 4 - 24, 2007. "Sculpture Now: Multi Media." Opening Reception: Thursday, October 4, 6-8 pm. Lafreniere & Pai Gallery, 13 Murray Street, Ottawa, ON, K1N 9M5, info@lapaigallery.com, www.lapaigallery.com.

October 4 - November 11, 2007. Anne Hunt, "Fossils & Feathers," fibreEssence Gallery, 3210 Dunbar St., Vancouver, BC, V6S 2B7, 604-738-1282, fibreessence@fibreessence.ca, www.fibreessence.ca.

October 4 - 28, 2007. Nancy Hall, "The Climb," Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604 687-6511, www.cbcc.net.

October 4 - 24, 2007. "Sculptural Jewellery: Multi Media." Opening Reception: Thursday, October 4, 6-8 pm. Lafreniere & Pai Gallery, 13 Murray Street, Ottawa, ON, K1N 9M5, info@lapaigallery.com, www.lapaigallery.com.

October 5 - November 9, 2007. Joanne Circle, "Forms Re-Membered, Re-Membered Forms," East Gallery, Kootenay Gallery, 120 Heritage Way, Castlegar, BC, V1N 4M5, 250-365-3337, www.kootenaygallery.com.

October 5, 2007 - February 1, 2008. "Creatures of the Andean Cosmos," Textile Museum of Canada, 55 Centre Avenue, Toronto, On, M5G 2H5, 416-599-5321, Fax: 416-599-2911, info@textilemuseum.ca, www.textilemuseum.ca.

October 5 - 30, 2007. Christmas Market Preview: Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, shop@circelcraft.net, www.circelcraft.net.

October 13 - December 1, 2007. "From Beast to Beauty." Contemporary felted objects made with a Canadian perspective. Discovery Gallery, Alberta Craft Council, 10186-106 St. Edmonton, AB, T5J 1H4, 780-488-6611, Fax: 780-488-8855, www.albertacraft.ab.ca.

October 19 - December 9, 2007. "60 Years of Magic and the Year of Craft." The exhibition will showcase new works from the Metal Arts Guild of Canada Saskatchewan Craft Council Gallery, 813 Broadway Avenue, Saskatoon, SK, S7N 1B5, 306-653-3616, www.saskcraftcouncil.org.

October 20 - November 18, 2007. Preston Singetary & Lewis Gardiner, "Fire & Water: Pacific Visions in Glass and Jade." Spirit Wrestler Gallery, 47 Water Street, Vancouver, BC, V6B 1A1, 604-669-8813, www.spiritwrestler.com.

October 22 - November 10, 2007. Heather McNair, "New Leaf." Dawson Creek Art Gallery, 101 - 816 Alaska Avenue, Dawson Creek, BC, V1G 4T6, 250-782-2601, Fax: 250-782-8801, www.datgallery.ca

October 29 - November 10, 2007. "Masters of Origami." International exhibitors from over 12 countries will present the state of their art. Pendulum Gallery, HSBC Building, 885 West Georgia, Vancouver, BC, V6C 3E8, 604-250-9682, www.pendulumgallery.bc.ca.

November 1 - December 2, 2007. Sharon Reay, "Book Ends," Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cbcc.net.

November 2 - December 4, 2007. Alice Phillips—works of sculpted felt ware. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, shop@circelcraft.net, www.circelcraft.net.

November 8 - 11, 2007. The 31st annual Philadelphia Museum of Art Craft Show takes place in November 2007. Since 2002 the show has been open to participants from countries outside the US. PMA Craft Show, PO Box 7646, Philadelphia, PA 19101.

November 15 - December 23, 2007. "Gift of Art." FibreEssence's annual Christmas sale and exhibition. fibreEssence Gallery, 3210 Dunbar St., Vancouver, BC, V6S 2B7, 604-738-1282, fibreessence@fibreessence.ca, www.fibreessence.ca.

Funding

Deadline: September 15, ongoing. Canada Council for the Arts - Aboriginal Traditional Art Forms Program. Amount: up to \$20,000. Contact: Jim Logan, Visual Arts Section Officer, Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON, K1P 5V8,

1-800-263-5588 or 613-566-4414, ext. 4222, www.canadacouncil.ca.

Deadline: September 15, 2007. John Simon Guggenheim Memorial Foundation Fellowship. Amount: Average \$26,500US. Contact: John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016, 212-687-4470, 212-969-3248, fellowships@gf.org, www.gf.org

Deadline: October 1 of odd-numbered years. The Sidney Myer International Ceramics Award. Amount: Premier Award - \$15,000Au with an additional \$9,500Au in other prizes. Contact: Shepparton Art Gallery, Locked Bag 1000, Shepparton, Vic. 3632, 03-5832-9861, 03-5831-8480.

Deadline: October 1, January 1, March 1, June 1, Ongoing. Canada Council for the Arts - Travel Grants to Professional Artists in Visual Arts. Amount: up to \$2,500. Contact: Shayla Morreau, Visual Arts Section, Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON, K1P 5V8, 1-800-263-5588, ext. 4204, www.canadacouncil.ca.

Deadline: October 31, ongoing. The Studio The Corning Museum of Glass - Artist-in-Residence and Researcher-in-Residence Programs. Contact: Residency Program, The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253, 607-974-6467, www.cmog.org.

Deadline: November 1, ongoing. Pilchuck Glass School - The Professional Artist-in-Residence (PAIR) program. Amount: studio & facilities. Contact: Tricia Watson, Pilchuck Glass School, 1201 - 316th Street NW, Stanwood, WA 98292-9600, 360-445-3111 ext. 29, 360-445-5515, www.pilchuck.com.

Deadline: December 1, 2007. Canada Council for the Arts - Assistance to Visual Artists: Project Grants. Amount: Up to \$20,000. Contact: Michel Gaboury, Visual Arts Section Officer, Canada Council for the Arts,

P.O.Box 1047, 350 Albert Street, Ottawa, ON, K1P 5V8, 1-800-263-5588, www.canadacouncil.ca.

Deadline: January 15, ongoing. Pilchuck Glass School - John H. Hauberg Fellowship Spring Residency. Amount: room, board, studio space and limited supplies are provided. Contact: Tricia Watson, Pilchuck Glass School, 1201 - 316th Street NW, Stanwood, WA 98292-9600, 360-445-3111 ext. 29, www.pilchuck.com/

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

Deadline: February 1, ongoing. The Corning Museum of Glass - Rakow Grant for Glass Research. To foster scholarly research in the history of glass and glassmaking. Amount: up to US\$10,000. Contact: The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253, 607-974-6467, www.cmog.org.

Deadline: February 1, ongoing. The Handweavers Guild of America - HGA/Interweave Press/Teach-It-Forward Grant. Amount: up to US\$500. Contact: The Handweavers Guild of America, #211-1255 Buford Highway, Suwanee, GA 30024, 678-730-0010, www.weavespindy.org.

Deadline: February 1, ongoing. Archie Bray Foundation for the Ceramic Arts - Bill and Stirling Sage Scholarship. An \$800 scholarship to a ceramic artist between the ages of 18-35. Amount: US\$800. Contact: Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., Helena, MT 59602, www.archiebray.org.

Deadline: February 1, ongoing. The Handweavers Guild of America - Mearl K. Gable II Memorial

—Q-A-S—

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

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

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

Grant. Provides funds for study in non-accredited programs for any skill level. Amount: varies.
Contact: The Handweavers Guild of America, #211-1255 Buford Highway, Suwanee, GA 30024, www.weavspindy.org.

Deadline: March 1, ongoing. Archie Bray Foundation for the Ceramic Arts - Eric Myhre Scholarship. Amount: US\$750. Contact: Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., Helena, MT 59602, 406-443-3502, www.archibray.org.

Deadline: March 1, ongoing. Contemporary/Assistance to Visual Artists: Long-Term Grants. Amount: \$40,000 per year; two-year grant to a total of \$80,000. Contact: Michel Gaboury, Program Officer Visual Arts Section/Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON, K1P 5V8, 1-800-263-5588 ext 5060.

Deadline: March 15, ongoing. The Handweavers Guild of America - HGA and Dendel Scholarships. Amount: varies but restricted to tuition. Contact: The Handweavers Guild of America, #211-1255 Buford Highway, Suwanee, GA 30024, 678-730-0010, www.weavspindy.org.

Deadline: March 15, ongoing. Canadian-Scandinavian Foundation - Study Grants. Grant to help defray travel expenses

incurred during research visits to a Scandinavian country. Amount: \$750 to \$1,500. Contact: Canadian-Scandinavian Foundation, CP 5150, succ. Maison de la Poste, Montreal, QC, H3B 4B5, 514-398-4304, www.canada-scandinavia.ca.

Craft Shows

CALL FOR ENTRY - CRAFT SALE, ART MARKET - ART & CRAFT SALE, Nov. 15-18, 2007, Telus Convention Centre (City Centre) Calgary, AB, 200 artisans, 21st Annual, Juried, High Quality Event. Processing will start April 1st. Apply early! Applications at: www.artmarketcraftsale.com, Call: Toll Free: 1-877-929-9933 or 250-672-2411, Fax: 250-672-9517, E-mail info@artmarketcraftsale.com, Marlene Loney, Art Market Productions Inc., P.O. Box 190, Barriere, B.C. V0E 1E0

Deadline: Ongoing
Lonsdale Quay Market & Shops is looking for crafters for table & carts program in North Vancouver. Contact: Jane Tobin (604) 985-2191, jtobin@lonsdalequay.com, www.lonsdalequay.com.

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the Crafts Association of British Columbia

benefits of membership:

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

Membership Fee (includes GST):

☐ Regular Fee \$61.48

☐ Senior Fee \$40.28

(Proof of Senior [65 years of age] status required. Provide a photocopy of your Gold Care Card or birth certificate)

☐ Student Fee \$29.68

(Proof of fulltime student attendance required. Provide a photocopy of your student ID.)

☐ Friends of Craft Fee \$79.50

☐ Affiliate \$106.00

(Covers non-profit organizations, and associations including guilds, arts councils, public galleries and museums)

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