

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 Crafthouse Gallery Exhibitions at a Glance

- August 1 - September 2, 2002 - "20/02 Vision: Regional Reflections" Opening reception: Saturday, August 3, 2002, 6:00 - 8:00pm.
- September 6 - 30, 2002, "Knick Knack Paddywack" Nancy Walker Opening reception: Thursday, September 5, 2002, 6:00 - 8:00pm.
- October 4 - November 4, 2002 "Much Depends on This Quilt" Daphne Harwood Opening reception: Thursday, October 3, 2002, 6:00 - 8:00pm.
- November 8 - December 2, 2002 "Into the Blue" Michelle Mathias Opening reception: Thursday, November 7, 2002, 6:00 - 8:00pm.
- December 5, 2002 "Surprise Packages" An annual fundraiser for CABC.
- January 3 - February 3, 2003 Gallery Renovation (TBC)
- February 7 - March 3, 2003 Grace Cameron Rogers Exhibit
- March 7 - 31, 2003 Jordan Van Sewell, "A Year" Twelve ceramic sculptures (one for each month) using symbols, allegories and iconography to record our meaning in life and passage of our times (TBC).
- April 4 - 28, 2003 Sandra Ramos, "Dance of Fire" Whimsical one of a kind cups and mugs with their own personality.
- May 2 - June 2, 2003 Asian Heritage Month Exhibit (TBC)
- June 6 - 29, 2003 Eleanor Hannan, "Who'd Have Known?" Two and three dimensional embroidered dolls and doll structures.
- July 4 - August 4, 2003 Ian Johnston, "Leftover and Under"
- August 8 - Sept 1, 2003 CABC 30th Anniversary Exhibit
- September 5 - 29, 2003 Keith Skelton, "Chess in the Iron Age" Large scale chess set of welded metal sculptures.
- October 3 - November 3, 2003 Barry Goodman, "Not Just Another Pretty Face" An exhibit of stitched portraits of women authors, philosophers, and intellectuals. Held in conjunction with the Writer's Festival
- November 7 - December 1, 2003 Andrew Russell, "Salvage, solve" A small series of wearable jewellery objects that integrate found materials (TBC)
- December 4 - 31, 2003 "Parkages" An Annual CABC fundraiser

MEMBER PROFILE BARBARA COHEN

by Bettina Matzkuhn



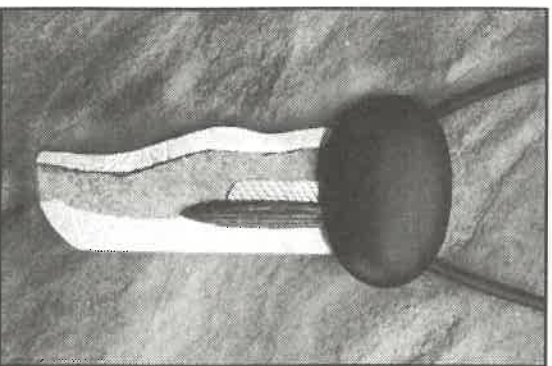
Barbara Cohen

Have you ever come home from a walk on a pebble beach with your pockets full of smooth stones? And then did you sit down and line them up, sort them, buff the really special ones on your shirt and gloat a little? Vancouver-based artist Barbara Cohen has taken this familiar compulsion and elevated it to a refined and elegant line of jewellery called "Stonewear". She combines stones, fossils (including fossilized teeth), silver, and even bits of old linoleum or drywall paper in understated, minimal pendants and brooches. Her small studio in her home is filled with stones -one with its own seaweed cord- shells, bones, unidentified metal objects, seed pods, eggs, and secretive shallow drawers that hold bits of raw potential. These materials invariably act as the springboard for new creations. Years ago, Cohen bought a roll of nylon mesh tubing on impulse. Now she has developed it into another line of jewellery: a collection of chokers and necklaces. Some of the pieces are bound and gathered in repeating segments or contain pearls jostling faintly and glowing within the tube. She finds that using materials out of context gives them an ambiguity that draws peoples' attention and suggests new meanings.

Cohen comes to her present work from a variety of angles. After leaving her hometown of Montreal in the 1970s, she studied at Sheridan College School of Design in Ontario. She majored in textiles, exploring formal, repetitive ways of wrapping with various fibres to make three-dimensional wall pieces. After completing only two years of the three year program, she began teaching children at Toronto's Harbour Centre as well as adult education classes in weaving, basketry, macramé and other off-loom techniques. At this time, she was also able to become involved in the other area of her life that held great interest: psychology. She began training and working as a play therapist at Toronto's Children's Listening Centre. After leaving school and moving to Vancouver, the fibre work that evolved has a jeweller's attention to detail and demonstrates Cohen's predilection for juxtaposing different materials. Fibre and fabric combined with foam tubing and aluminium flex conduit to create rhythmic and dimensional wall pieces. After several

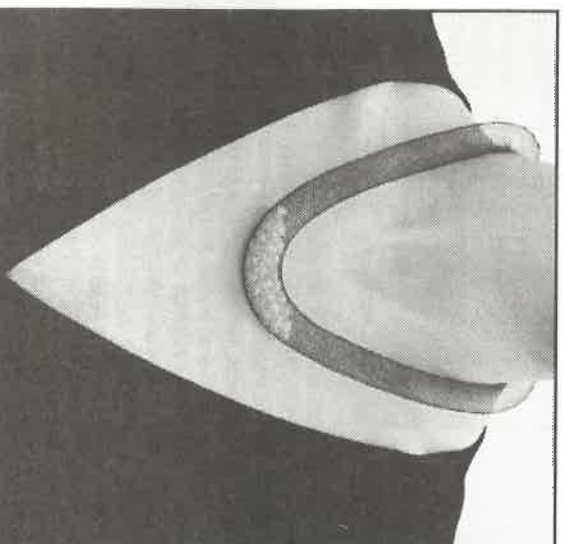
years of working as a fibre artist, she once again decided to turn to psychology and attended the Counsellor Training Institute in Vancouver. After, she worked as a therapist for nine years. During this time, she continued with her personal creative work which took an interesting turn after she made a present for a friend - a necklace incorporating a smooth stone.

The simplicity and attention to detail in each of her works also honour how the results of that play should ultimately be framed.



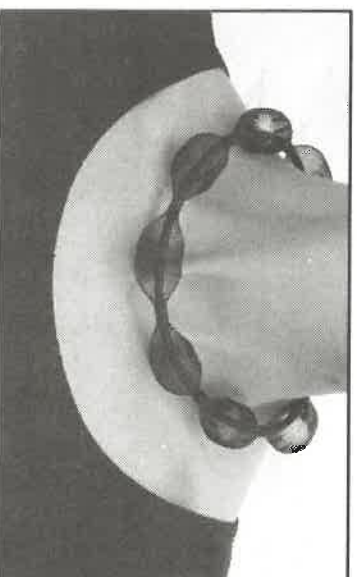
Barbara Cohen, Fossil Pendant

As her interest in developing a line of jewellery grew, her psychotherapy practice waned in what Cohen feels was a natural evolution. Opportunities to show her jewellery coincide with, and spur on, new explorations and she finds fascination and reward in constantly adapting the work. Issues of durability led her to create a magnetic closure for



Barbara Cohen, Fresh Water Pearl/Mesh Necklace

her pearl-mesh necklaces and to find better, but ever subtle ways of mounting and affixing the variety of materials she uses. She says the process of combining often dictates which technique she will have to learn to accomplish her vision. She learned some silver working techniques to make the backing for some pieces such as a stone and fossil set on what looks like a cut-out of ocean, or a rolled piece of silver that wraps a pale green, smooth stone and forms a tunnel for a simple silver chain. Cohen sells her work in Santa Fe, Seattle, Vancouver and Victoria and also participates in local craft fairs. She enjoys the opportunity to meet the buying public, both to practice her evolving marketing skills and to get feedback on how people respond to new works. She is working on presentation packages to approach prospective galleries and has her own website: www3.telus.net/Stonewear/ which also reflects her minimalist aesthetic. A friend once referred to Cohen as an "organic perfectionist", handily describing her entire process and finished work in two words. While the link between her background in psychology and her craft is subtle, Cohen practices the creative process in a spirit of play that all too often is set aside in our adult lives. The simplicity and attention to detail in each of her works also honour how the results of that play should ultimately be framed.



Barbara Cohen, Mesh "Bead" Necklace

3

CABC's Long-Term Plan

5

Island Artisans Association

7

Gallery Report

8

Craft Calendar

Executive Director's Message	2
President's Message	2
CABC Announces a New Award!	3
Canada Day 2002	4
Island Artisans Association	5
Member Kudos	5
Crafthouse Report	6
Gallery Report	7
Craft Calendar	8

Executive Director's Message

A Temporary Farewell:

Although still hard for me to believe, I will be leaving my position as Executive Director in early August for a one-year maternity leave - my husband and I are expecting twins, an unexpected blessing! **Heather O'Hagan** will be your new Executive Director during this time. The Board of Directors has generously agreed to a two-week overlap for orientation and training which I anticipate will lead to a very smooth transition. Although new to the crafts community on a professional basis, Heather is familiar with it at a personal level, and with her tremendous experience working for non-profit organizations, she will be a very positive addition to the CABC. I look forward to working with Heather, and know that CABC will be in extremely capable hands. Welcome Heather!



Jane Matthews

I anticipate returning to CABC in September 2003 - in the meantime, I won't be far away, and hope to attend some of the upcoming events over the next year (maybe not right away, but definitely in the new year!). I would like to thank the Board of Directors and staff for their support and understanding over the past several months - I wish you a very positive and exciting year ahead!

San Francisco International Gift Fair:

With the unfortunate coincidental timing of my maternity leave and the August San Francisco International Gift Fair, the decision was made to post-pone our involvement in this wholesale trade show. There was some concern about securing staff, both to attend the show and to fill the needs of Crafthouse

during the busiest month of the summer season. Other factors that led to this decision included a relatively low number of confirmed participants, the time to devote to developing a professional booth design, and unconfirmed funding. Further work will continue on this project over the fall months, including the application for funding to support this initiative, the results of which will be known well in advance of the next show; in fact, CABC is meeting with the Cultural Trade Officer for Vancouver shortly to discuss our exporting strategies. Further information will be forthcoming in future newsletters.

Canadian Crafts Federation:

Earlier in the summer, all the provincial craft councils provided the Canadian Crafts Federation with our members' addresses for a massive cross-country mailing, which has just been sent out. By the time you read this, you should have received a package with a brochure, postcard, survey, reply envelope and cover letter. Please complete the survey and send it in as this is the first comprehensive economic impact study to be undertaken in Canada.

Have a great year, and see you in 2003!

Grace Cameron Rogers Scholarship - 2002 Recipient

The Crafts Association of British Columbia would like to congratulate **Cheryl Parker** on her award of the 2002 Grace Cameron Rogers Scholarship. Cheryl is a glass bead maker and uses lampworking techniques in combination with some metal working skills to create her own findings. Cheryl will be starting the two-year Jewellery Art and Design program at Vancouver Community College in September, a program which will allow her to further develop her metal work skills to combine glass and metal in new and innovative ways.

The jury was very supportive of Cheryl's interest in pursuing further skills to take her work to that next level. Her work is very creative, and the jury felt this was an excellent opportunity for Cheryl to further differentiate herself from other glass bead makers. We wish Cheryl great success in her development, and look forward to hearing about her first-year experiences in a Crafts Contact article next summer.

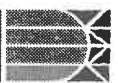
Have you heard how easy it is to have a portfolio page of your work on the CABC website? You don't have to be "web-savvy", know what html is, or even necessarily have a computer yourself! It is a benefit of membership, so there is no annual charge - it's free! And, it is the wave of the future - the public doesn't seem interested in pursuing our slide library anymore, they want to be able to sit at home or in their office and surf the net to find information about you! In recent months, the portfolio/promotion section of the website has been receiving the same number of hits or more than the programs and services section. And the

number of visitors each month keeps growing - in fact, May had the highest number of visitors so far at 3,456, and June recorded almost as many!

All you have to do is:

- send us 3 professional quality photos or slides of your work - identify one of the three images as your "signature" piece - this is the image that will appear at the top of your page
- send us 1 photo or slide of yourself, preferably a "head-and-shoulders" shot
- email us an artist statement, a process statement, your contact info, and a list of

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



Granville Island

HAWTHORNE CHARITABLE FOUNDATION

BRITISH COLUMBIA ARTS COUNCIL
Supported by the Province of British Columbia



President's Message

As many of you may already know, our Executive Director, Jane Matthews, and her husband, Kevin Patterson, are expecting their first child in the coming autumn - well actually their first two. With twins on the way, Jane will be taking her maternity leave starting in early August for the next year. Jane will certainly be missed and we wish the new parents-to-be all the best.



Jen Hiebert



Heather O'Hagan

During Jane's absence, Heather O'Hagan will be taking over in the role of Executive Director. We are very pleased to introduce Heather and are excited to be working with her in the next year. Heather brings to our organization an array of knowledge of the Not for Profit sector, including a six and a half year term as Executive Director at the Dr. Sun Yat Sen Classical Chinese Garden. That position, much like that of our own ED, involved a wide variety of skills, tasks, and projects, including fundraising, program development, management, and administration. In addition to this extensive experience, Heather is also an accomplished artist and photographer. She has a strong love and passion for the arts and cultural communities within British Columbia, and is eager to bring these to her role at the CABC.

As an organization, we are very confident that in the next year, under Heather's direction, the CABC will continue to move forward, maintaining and building on the programs that we currently have in place, while researching areas of potential growth. This includes the current redefining of our five year strategic plan that the Board of Directors has been working on since the fall of 2001. Please see the related article in this newsletter. I hope that you, as members of the CABC, take the time to respond with your feedback. We want to know where you want this organization to go. In order to keep moving forward, we must all work together to keep the CABC strong.

Lastly, I would like to thank Dawn Russell for her contributions to CABC over the past ten months or so. We were sorry to receive Dawn's resignation. And we'll miss her creative ideas, energy, and fund development expertise. Fortunately, she will still be available in an advisory capacity.

your images That's it! If you don't have access to a computer, you are very welcome to mail your statements and other written information, but there will be a \$10/hr charge to re-type your information.

Please see the enclosed Website Registration Form for more detailed instructions regarding format etc. You will also find a Terms and Conditions sheet and a Photo Release Form.

We look forward to seeing you on the web!



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Suzanne Summersgill
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Newsletter Design

Sandra Ramos

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, calvin.tapley@cabc.net.

In order to ensure that the Crafts Association of British Columbia continues to grow, and meets the changing needs of our membership, our long-term plans must be continually redefined. In the fall of 2001, the Board of Directors met to begin discussion about the directions and activities for the Crafts Association of British Columbia for the next five years. From this discussion, we were able to draft a list of values and long-term goals. This draft document was then circulated amongst our committee members and staff, and then to the members who were able to attend the Annual General Meeting, for feedback and input. The goals and objectives presented below reflect this input. Now, it is your turn! We welcome and encourage your feedback about what you see - the Board hopes to finalize this document soon, so please send in your comments before September 15, 2002. Comments can be emailed to caboc@telus.net (indicate long-term plan feedback in subject line), faxed to (604) 687-6711, or mailed to CABC, 1386 Cartwright Street, Vancouver, BC V6H 3R8.

How can you participate? Review the Mission Statement, Values and Goals. Is there anything missing? What would you like to see added that's not there now? What could CABC do to meet your needs as a member that we're not doing now? Is there something that you don't think belongs?

MISSION STATEMENT (adopted at the March 2000 AGM):

The Crafts Association of British Columbia, a network of craft professionals dedicated to the development of excellence in crafts, promotes the development and appreciation of British Columbia craftspeople and their work.

VALUES:

(These define how we do what we do, and should apply to all of our activities and programs)

- Member-driven
- Excellence
- Innovation
- Flexibility
- Integrity
- Professional
- Educated
- Growth & Development
- Fiscal Responsibility

GOALS:

The following three categories, with their corresponding goals and objectives, have been identified to provide a framework for CABC's current and future activities. The actual tasks that will need to be accomplished to meet the specific objectives are not listed here. This represents the ideal vision for CABC, and what the organization will look like in 5 year's time:

.....

CABC welcomes the following new members:

- Cathy Angus-Healey ● Judith Arnold
- Lisa Aylmer ● Irene Bremer ● Esther Brown
- Cindy Canteion ● Shelly Corbell ● John Cryderman ● Christine Davidson ● Karen Dunham ● Pauline Dutkowski ● Ava Fino
- Isabelle Flaig ● Ana Furo ● Rachel Granger
- Steve Hansen ● Elaine Hirtle ● Julie Kemble
- Kim King ● Michelle Maclean ● Patricia Maguire ● Tatum ● Marshall Mar ● Mike McElgunn ● Susan McLennan ● Mark Meredith ● Fariba Mirzaire ● Jeremy Morris
- Natalie Normand ● Charles O'Neil ● Mary O'Reilly ● Vygantas Paulauskas ● Jan Penanzek ● Alison Petty ● Sandra Ramos ● Louayne Rhode ● Nicole Riedmuller
- Kristin Rohr ● Wendie Saunders ● Claudia Segovia ● Lena Sergeyeva ● Kora Sevier
- Melanie Siegel ● Sharon Slutsky ● Candace Thayer-Coe ● Mary Walker ● Dianne Young

CABC thanks the following members for their continuing support:

- Crafts in the Street ● Artisan's Courtyard ● Cindy Anderson ● Norma Austin ● Anat Basanta ● Ulrike Benner ● Judy Bourhis ● Susan Cain ● Joan Carrigan ● Neno Catania

- 1. Information and Education**
 - a. Nurturing & mentoring*
 - i) Develop a mentoring program for both emerging and established artists
 - ii) Develop an annual or bi-annual craft conference (the business of craft: marketing, wholesaling, finance, business plans, portfolios etc)
 - iii) Work with and develop an "artists in schools" program
 - b. Advocate for increased post-secondary craft education in BC*
 - c. Build and maintain strong communication links within and outside of the organization*

- i) Develop a new regional networking mechanism
- ii) Enhance website & newsletter to encourage inter-communication between members
- iii) Continue to identify exhibition, educational and promotional opportunities for craftspeople

2. Sales & Promotion

- a. Develop a strong and efficient marketing program*
 - i) Develop programs to promote members work outside of Crafthouse
 - Continue to research and develop wholesaling marketing opportunities
 - Develop a travelling exhibit program
 - Investigate viability of a sales representative (agent) for members' work
 - ii) Increase visibility of CABC and Crafthouse in the craft community and beyond
 - Create new promo and membership brochure
 - iii) Develop a quality mark program to identify fine BC craft (similar to VQA for BC wines)
- b. Create a destination Shop and Gallery to showcase and promote fine craft*

3. Funding - Giving & Receiving

- a. Maintain financial stability and operating efficiency*
 - i) Seek new funding sources
 - ii) Nurture relationships with traditional granting organizations
 - iii) Secure involved membership, staff, Board of Directors and volunteer base
- b. Develop member awards and recognition programs*
 - i) Increase volunteer recognition events
 - ii) Expand member awards programs
 - iii) Develop recognition programs through travelling exhibits, and features in newsletter

Please let us know what you think! We look forward to hearing from you! Thank you for your participation in determining the future direction of your organization!

.....

- Greg Cerrillo ● Kirsten Chursinoff ● Anne G. Clark ● Donna Cochran ● Barbara Cohen
- Daniel Cormier ● Tracy Holmes ● Les Crimp ● J. Demol ● Erin Dolman ● Bob Ellenton ● Pat Elliott ● Fran Feuer ● Mary Filer ● Peter Flanagan ● Michla Forestell ● Barry Goodman ● Jeff Greenup ● Barbara Hewitt ● Brian Hoyano ● Jeanne Hungar
- Marta Hyklova ● Tina Ippel ● Amanda J.S. Jones ● Karin Marita Jones ● Maggi Kneer ● Karen C Leitch ● Joan Leonard ● Art Liestman ● John Little ● Margaret Logan-Leong ● Christina Luck ● Tracy Lynch ● Jane Mackenzie ● Cheryl Massey ● Vincent Massey ● Rae Mate ● Katherine McLean ● Jill Meyer ● Sandra Milloitt ● Barbara Moffat ● Eric Montgomery ● Kathryn O'Regan ● Mariko Paterson ● Alice Philips ● Inga Putlmann ● Kaija Rautanen ● Karen Reiss ● Eric Roberts ● Graeme Robinson ● Daniel Rondeau ● Andrea Russell ● Diana Sanderson ● Sonomi Shirasaki ● Keith Skelton ● Jan Smith ● Miora Stirbu ● Marilyn Strongtham ● Ann Usosa ● Louise Valentine ● Andrea Waines ● Judy Walmough ● Betty Weaver ● Jean Weller ● Michelle Wilson ● Krista Wilson ● Sharniti Wirasekara

CABC Announces a New Award!

Background

Established by the Crafts Association of BC in honour of Hilde Gerson, who was a long time employee of CABC, textile artist, and an enthusiastic craft supporter, this new prize will be awarded biannually to a craftsperson who has demonstrated excellence, innovation and leadership in the BC craft community.

In 1998, the family of Hilde Gerson initiated a fund in memory of this long-time CABC Board member, supporter and textile artist. In 2000, the Board of Directors chose to dedicate further monies to the fund, which now represents over \$20,000, and establish an award. Hilde was a CABC Board member, and for 16 years was the CABC's bookkeeper. A tapestry artist, Hilde wove the seat covers for the office's Francis Lemieux chairs, adding to the CABC's permanent collection.

The recipient of this award will receive \$1,000. In addition, the CABC is working to secure a venue for an exhibit of the recipient's work in the year following the receipt of the award.

Eligibility

Candidates must be a current member in good standing of the Crafts Association of BC.

To be nominated, candidates must have made a substantial contribution to the development of crafts in BC over a significant period of time (generally 10 years, fewer in exceptional circumstances).

Nomination Process

Candidates do not apply for the prize; rather they must be nominated by one of the following:

- A member of the Crafts Association of BC
- A BC single media guild
- A BC public gallery or museum demonstrating a strong commitment to collecting and/or exhibiting craft.

Eligible nominators must complete and submit a nomination form, available from the CABC. Nominators may nominate one individual each year, and individuals may only receive one nomination per year.

Support Documentation

Nominations must include the support materials listed on the form. Twenty mounted 35mm slides are required, showing a maximum of 15 different objects plus details. The slides must demonstrate the nominee's range of work and be assembled in chronological order, most recent work last, with the emphasis on current work.

All slides must be marked with the nominee's name and numbered consecutively to correspond with the listing on page 2 of the nomination form. The top right corner of the slide must be indicated and the slides must be of one object only.

In addition, a detailed resume and a description (no more than 3 pages) of the nominee's contribution to the development of fine craft in BC are required.

Nominators are responsible for gathering and providing the relevant documentation to the CABC, prior to the deadline, and for ensuring that the documentation complies with the guidelines.

Additional Documentation Required for Winning Candidate

Should the nominator's candidates be selected as the award recipient the following additional information must be submitted within three weeks of notification. This material may be used by the CABC in media releases and other promotional activities in support of the Hilde Gerson Award.

- An artistic or personal statement of not more than one page written by the nominee. This statement may have been published previously.
- A one-page biography of the nominee.
- Two photographs of the nominee, preferably at work, and two similar sized photographs of his or her work. The photographs must be of reproducible size and professional quality.

Originals should not be sent. The CABC is not responsible for the loss or damage, whatever the cause, of support material.

Selection Procedure

Nominations are assessed by a peer review selection committee, composed of experienced crafts professionals selected for their expertise. The committee may include one expert from outside BC.

A key element of assessment is viewing the slides of the candidate's current work. The CABC wishes to acknowledge that the committee would prefer to see the actual work of nominees but, as this is not practical in all cases, slides must be used to be fair to all nominees. The quality of the slides will inevitably influence the committee's decisions.

The principal criteria of assessment will be the excellence of the work (covering all aspects of aesthetics, creativity, innovation and technical mastery) as well as an evaluation of the candidate's contribution to the development of fine craft in BC.

Nomination Closing Date

Nominations and all support documentation must be postmarked no later than October 31st (or hand-delivered by 5:30pm on that day). The closing date for the inaugural award will be October 31, 2002. CABC will not accept late nominations. Incomplete submissions and those that do not meet the requirements will not be presented to the selection committee.

Notification

A list of finalists will be announced in February. The nominators of the successful finalists will be notified in writing prior to the public announcement. Nominators whose candidate was not successful will also be notified in writing of the results. Results are not released over the telephone.

The name of the recipient will be announced publicly at a CABC event held in March.

Conditions of Receiving the Award

The Award winner is required to attend the publicity event, give a lecture to the CABC membership and public, and mount a solo exhibition during the year following the award.

The nomination package for this award is included as an insert in this newsletter. Should you wish additional copies, please contact the CABC office at (604) 687-6511 or toll-free within BC at (888) 687-6511.

Canada Day 2002 - Craft Crawl on Granville Island

by Jen Hiebert

This past July 1, 2002, Canada celebrated the 135th Anniversary of Confederation. All across the country people marked the day with picnics, parties, and fireworks, honouring our vast and diverse country. In Vancouver, one of the favorite places to spend the day was down on Granville Island. A multitude of activities ran throughout the day: a pancake breakfast, a "most patriotic pooch" contest, live music from the Vancouver International Jazz Festival, and the 3rd annual Craft Crawl.

The Crafts Association of British Columbia, with the assistance of CMHC-Granville Island, again coordinated the Canada Day Craft Crawl. Almost 20 studios and galleries took part, either providing demonstrations of specific craft processes, or just being on hand to answer questions about the work. A map/guide was again produced which encouraged visitors to 'crawl' from one studio to another. A demonstration area, where the public can view various craft processes, has always been a popular aspect of the Craft Crawl. In past years, the CABC took over the BBQ pit (beside the Cat's Meow Restaurant), which is a little off the main thoroughfare, but this year we were

fortunate enough to set up in Ocean Art Works (between Ocean Works Cement and the Creekhouse building), a more central and visible location near the Public Market. Alongside displays of "You too can Raku" by the Potters Guild of BC and hand wood carving by the BC Wood Co-op, three of our very dedicated member craftspeople demonstrated with skill and talent just why it is called fine craft.



Neno Catania demonstrating on a lathe

continual crowd of spectators was enthralled to see John and Neno (both wood turners) work on their lathes. John transformed blocks of wood into much sought after spinning tops and Neno worked on several of his elegantly curved turned vessels. This is not usually the most portable craft process, so it was a real treat to see these wood turners outside of their shops. Mioara's hand painted silk scarves gathered a lot of attention as well. As soon as she set up her display and began her piece, an instant crowd formed, all eager to take in the vibrant colours of her work. Alongside her own work, Mioara had set up a long scarf on which children could paint their own images. A hugely popular activity, the images the children created were just beautiful, filled with wonderful colour and energy- a perfect celebration of our country.

This year's Canada Day Celebration on Granville Island proved to be one of the busiest and most successful yet, with people bustling all over the Island. Many thanks to the craftspeople, studios, and galleries who participated in the Craft Crawl, and to all the volunteers who helped us keep the day running smoothly. And a special thank you to Mioara, John and Neno for giving up their day to share their craft with us. We look forward to seeing you all at another successful day next year!

20/0S Vision - A Regional Reflection: A Summary of the Regional Exhibits

The work to be presented in the CABC Gallery in August was jury selected from over 50 entries by craftspeople in five different regions of the province: Columbia Valley (Kootenays), Cowichan Valley



Basketry from the South Pacific with 20/0S Vision Textiles in the background, Columbia Valley Arts Council

(Vancouver Island), Summerland (Okanagan), Sunshine Coast, and Prince George. While some communities received a very positive response, both from craftspeople and visitors to the exhibits, others had difficulty in attracting enough attention in the local craft community to create exhibits large enough to fill their venues. A request for feedback from the Community Arts Councils who hosted these exhibits has resulted in the following mini-reports:

Cowichan Valley Community Arts Council:

This exhibit, held in the Telus Mobility Lobby of the Cowichan Community Centre in Duncan from June 3rd - 16th, attracted more people than they were expected to the opening reception, and throughout the exhibition period. The Arts Council has been very pleased with the response to this exhibit, and hope to use this year's event as a basis to go bigger and better next year - many thanks to the CABC for initiating a regional textile exhibition in this area.

Columbia Valley Arts Council:

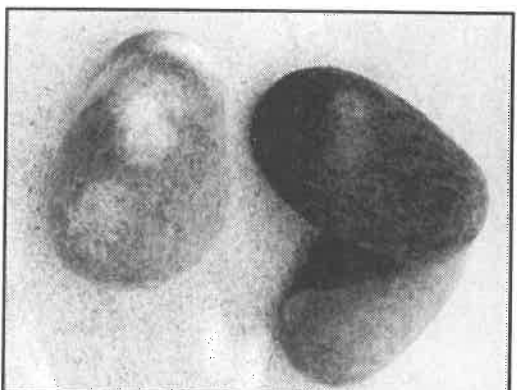
Held at the Fynelogs Cultural Centre, the Columbia Valley Arts Council exhibition presented six fibre works created by five local artists of the Valley Piecemakers group from May 14 - 20th. The opening reception, held on May 14th, attracted over 60 supporters; one couple from Ontario who follow the art scene make a special effort to attend! One of the comments in the guest book, made by a municipal councillor, stated that "We are blessed with a lot of talented people". Throughout the week, and over the long weekend, a steady stream of visitors admired the displayed work, which was augmented by textiles and other fibre objects from around the world. Members all expressed satisfaction in trying something challenging and experimenting with new techniques.

Summerland Community Arts Centre:

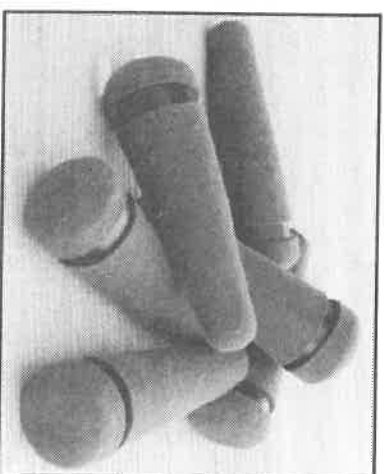
This show of innovative works was held from May 2nd - May 26th. Works created by sixteen artists from the Okanagan area went beyond the conventional categories of basketry, weaving and quilting.

Sunshine Coast Arts Council:

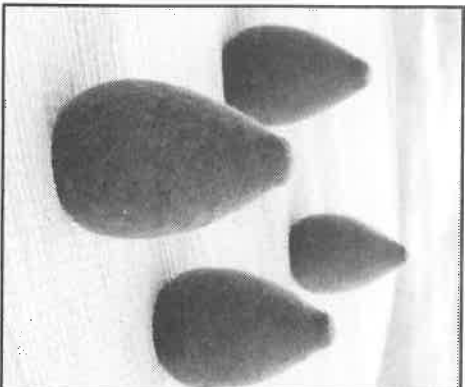
Twelve artists submitted fourteen pieces of fibre work for inclusion in this exhibit, held March 20th - April 14th, although over one



Deborah Loxam-Kohl, "Entelechy"



Deborah Loxam-Kohl, "The Weight of Water"

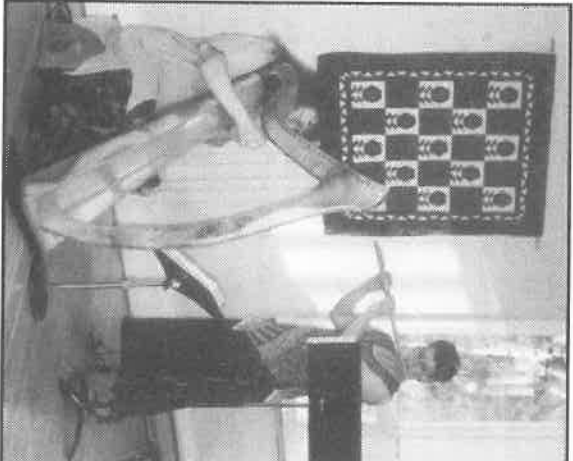


Deborah Loxam-Kohl, "Untitled"

hundred entry packages were distributed and personal calls were made to local textile groups and individual artists! Fortunately, the co-curators were able to contact Vancouver artist Daphne Harwood to exhibit in the large gallery space to supplement the 20/0S Vision entries. However, the work was well received, and the comments in the guest book indicate that many visitors enjoyed seeing the variety and creativity expressed throughout the exhibit.

Prince George Arts Council:

Unfortunately, the call for entry for the exhibit in this region only had two responses, both of which were forwarded to the CABC for jurying. However, Prince George, despite following up with many of local textile and fibre groups, were sadly unable to put an exhibit together with only two entries.



Hilary Rice (left) & Wendy Badley (right) played for the opening at the Columbia Valley Arts Council exhibition.

Grace Cameron Rogers Scholarship Recipient 2001

by Deborah Loxam-Kohl

I was first introduced to the process of felting wool at the Kootenay School of the Arts, as a Wood Products Design student participating in an exchange of ideas between studios. I was felting upholstery for a furniture project. Among my first impressions was the realization that the material and process would lend themselves to felting three-dimensional objects. Wool has the unique ability to felt, with the addition of hot water, soap and agitation, the fibres compress and interlock into a dense material. The possibilities of where this simple process could be applied opened my mind and made my imagination soar.

Now a senior student studying Fibre at the Alberta College of Art and Design, my interests in material exploration and the construction of fibre-based mixed-media objects, finds me experimenting with felting. The Fibre Program has a strong mixed media content and advocates the exploration of non-traditional materials in the context of fibre. Felting has traditionally produced objects flat in nature: rugs, wall hangings, or fabric for clothing. My interests in the fibre and technique are for the purpose of felting three-dimensional objects, in the round.

In preparation for this project, I spent the first half of the school year researching the history, culture and status of Craft, a contradiction to my part-time job designing promotional furniture for mass production. These efforts culminated in a paper titled *Mechanization in Craft: The Benefits of Technology on Handwork*, addressing the integration of technology into traditional craft practices. Understanding the theoretical precepts of Craft prepared me for the inquiries, objections and discussions of the work that followed. Fuelled by my interests to develop new ideas via the cross-pollination of information, materials and process between disciplines, I began experimenting with a technique to make three-dimensional felted objects. This investigation eventually expanded to include the design and construction of a machine to assist with the production of multiples.

My intentions for introducing technology into a traditional handcraft are not to relegate the craftspeople to technician, but to reduce the physical strain on the body and efficiently produce objects of consistent quality and character. Utilizing multiples of one object to construct large-scale pieces I find the time and physical effort required to produce a quantity of components severely impedes my productivity, both in the actualization of a concept and the flow of creative ideas. Integrating mechanization into the process allows me to invest more time in the exploratory stage of development, allocating the repetition of production to machinery. In doing so, the hand of the maker is not removed from the process; it is necessary at each stage of preparation, assessment, deliberation, and finishing. Tacit knowledge is imperative to the success of the procedure, and when applied with comprehension of machine operations, it ensures the craftspeople remains in control of all facets of fabrication.

Applying for the Grace Cameron Rogers Scholarship motivated me to articulate an abstract idea and plan for its fruition, being chosen as the recipient initiated the launch of the project, and provided momentum to carry it through to completion. It is exciting to have a vision and take action towards realizing it; it is inspiring in moments of defeat and disappointment to know someone - your peers - supports your vision. Thank-you to the Crafts Association of British Columbia for acknowledging the potential of my proposal, both to my own development and the discipline of Fibre; for supporting my interests in pursuing new directions in material exploration and my intent to share my findings through exhibitions and lectures.

With the logistics of the equipment and technique resolved, plans are to increase the

continued on page 10

Island Artisans Association

by Dianne Young



Dianne Young

CEDCO Victoria (Community Economic Development Corp.) was a catalyst in the formation of a Victoria regional craft association, Island Artisans Association. In the fall of 2001, CEDCO, with funding from Human Resources Development Canada, began a labour market study referred to as "The Community Promise". This study looked at both opportunities and barriers to finding or creating work in 5 economic sectors in Greater Victoria. One of these sectors was the craft sector. The overall objectives were to collect information that would assist local craftspeople to increase their incomes, to create more jobs through the expansion of existing craft businesses and to strengthen the craft industry in the Capital Regional District. A 15 member advisory committee comprised of people concerned with craft at all levels guided the project.

Craftspeople are unified by a desire to create objects, be they one of a kind pieces or production lines. We are mainly self-employed though a few have businesses with employees or subcontractors. The uniqueness of our products contrasts with the mass-produced items that are commonplace today. Most of us have chosen to become craft producers for the personal satisfaction it gives us, however we still hope to make a reasonable living for our efforts. A 1999 Canada

Council for the Arts study found annual incomes of full-time craftspeople were only 45% of the average incomes in other cultural sectors. CEDCO estimates there are between 3,500 and 4,000 craft producers making a full or partial living from their craft in the Capital Regional District. Until now there has been no overall craft organization in Victoria to support and speak for craft producers in this community.



Dianne Young speaking with Dennis Brady of de Brady Glass with one of Dennis' stained glass ships in the background.

So, how does one begin to study the labour market for craft? Well, not in the traditional method of surveying employers. CEDCO decided that a good starting point would be to determine the market demand and for locally made crafts. To this end a research questionnaire specific to craft was developed and CEDCO hired 3 craftspeople/ researchers to interview operators of 42 retail outlets that sell craft and 10 corporate gift buyers. A wide variety of retail outlets were surveyed from high-end craft galleries to gift shops attached to local tourist attractions, plus a number of garden centres. Buying patterns, missing craft products, preferred buying methods and desired marketing tools were just a few of the areas surveyed. For the most part, stores that carried primarily craft were able to find the quality of work they look for locally because craftspeople usually came to them when they were looking for a place to sell. However, gift and tourist outlets found they had a problem in accessing locally made product. Tourism is the single largest industry in Greater Victoria, worth more than one billion dollars in revenue. Cultural tourism is a significant area of industry growth. Visitors like to take home a reminder of the different culture they have experienced. There is a strong demand for more locally made crafts that reflect Victoria's unique features. A significant part of the culture of a country is contained in its arts and crafts. Tourist exit surveys report some dissatisfaction with the current offerings and a demand for distinctive hand made souvenirs. Clearly, there is a need for easier accessibility to the objects we create. Nearly every store approached was open to accepting new work if the artist would just make an appointment to bring work in for the buyer to look at.

Developing Links With Other Communities

by Jane Matthews

The Crafts Association of British Columbia is very excited about the development of the Island Artisans Association in the Victoria area. CABC has had a regional network in place for several years, but the responsibility for discourse between the regions and CABC has always rested on the shoulders of a regional representative, typically a crafts person who is themselves very busy with their work and other community activities. Thus, although there has been a conduit, the flow hasn't always been as frequent or timely as either party has hoped for. While developing programs for members who don't live within the Lower Mainland is an ongoing concern, when the Vancouver staff and Board don't know what's needed, don't know who the players are, don't know what's available in terms of venues, marketing assistance, etc, it has been like walking through a snowstorm.

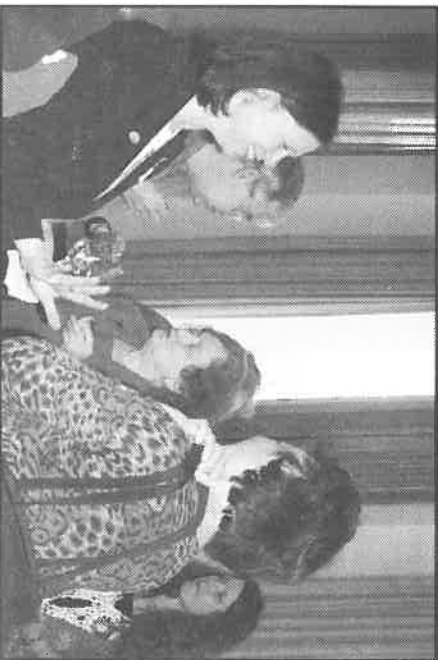
In Victoria, or the Capital Regional District, a group of craftspeople have come together, initiated by the study and subsequent report about craft marketing undertaken by CEDCO and directed by Lynne Markell. Although CABC has only been able to attend one meeting, we will continue working with this

group, through Dianne Young, to develop

new guidelines for the creation of other affiliate groups around the province. It is our hope that what is taking place in Victoria will in effect become a pilot project, and will produce a template for other groups in other communities to form similar affiliate groups. Discussion is only just beginning as to how an affiliate group would interface with CABC - what membership would cost, what benefits would be accessible, etc. There is no point in other groups recreating the wheel, and CABC will do what it can to assist in their development. The idea is that some CABC member benefits would be available to these affiliate groups, while others will be developed at the affiliate level to meet the needs of their local members.

CABC looks forward to the development and implementation of this new system - we welcome your feedback and input about the process as we go along. In order to create new membership categories, a motion will need to be presented at next year's Annual General Meeting - look for further information in Craft Contacts and on the website between now and then!

The CEDCO study determined that there is a growing demand for locally made craft, but there is a need to approach retailers in a business-like manner. Retailers were also most interested in a local annual trade show to bring them together with craft wholesalers. Over half of the retailers surveyed attend the Vancouver Gift Show. It was interesting to note that a web site was not considered a valuable tool in terms of actual purchasing as craft retailers said they needed to see and handle an item before committing to buying it.



(foreground, from left to right): Ellen Henry, owner of Out of Hand Gallery, speaking with Ramona Froehle Schact, owner of the Out of Hand Craft Show. (background, from left to right): Steven Froehle Schact, lamp maker and co-owner of the OOH craft show, speaking with Erica Kurth, representing the Community Arts Council of Greater Victoria. Beside them is glass bead artist Veronica Barton.

clearly on the wish list of the new organization. They are in the process of applying for non-profit status, 10 people have signed on as directors and bylaws are being prepared for adoption. Discussions have been taking place with the Crafts Association of BC regarding any role they might play in the development of this Victoria regional craft organization.

In January, 2002, CEDCO Victoria organized a one day gathering of craftspeople called

continued on page 12

Member

Kudos

julia **MAIKA**

karin **MARITA JONES**

ruth **SCHUEING**

pam **DANGERFIELD**

sheila **BEECH**

On July 7, 2002, Josephine Majka Brewster was born, first baby for **Julia Maika** and Rick Brewster. Her entrance into the world was monitored by an expert team of midwives at the Sherbrooke Centre de Maternite, in Sherbrooke, Quebec. Julia's pottery making has been postponed since moving to Quebec last year, and will probably be delayed for a while longer now, although sketching and painting continue.

Ruth Scheuing recently gave a talk at the Canadian Museum for Textiles in Toronto, entitled 'Constructing Nature: The Return of Patterns, Flowers and the Jacquard Loom' as part of the exhibition 'E-textiles' which is currently touring and which was also shown in Vancouver at the Pendulum Gallery, during Convergence 2002.

Pam Godderis Dangerfield had two works injured into "The Seventeenth National Exhibit, Through the Needle's Eye" sponsored by The Embroiderers' Guild of America. The show runs June 15th - September 5, 2002 at Peninsula Fine Arts Center, Newport News, Virginia. The pieces, "Secrets" and "Storm's Coming" will travel with this exhibit throughout the United States until 2004.

Karin Marita Jones had a photo and description of her work published in the July edition of *The Crafts Report*.

Feltnaker **Sheila Beech** from Exhibit Room 111 Sooke B.C. appeared on the Vickie Gabereau show on CTV in February 2002. Sheila was demonstrating her method of felt making after the Gabereau show heard that she had produced 22 sq. yds. of hand dyed hand made felt for the Metropolitan Opera in New York. The opera "Frau Ohne Schatten" by Ricard Strauss opened in mid Dec. 2001. The assistant to the Director phoned after opening night to say how stunning the material in the two coats was and how pleased the director was with it. The artist had the opportunity to travel to New York to tour the costume department and to see the opera. While there Sheila walked all over New York and discovered the Donna Karan store on Madison Avenue where purses made with her felt, had been sold in 1999. Sheila has a home studio/shop and a bed and breakfast in Sooke's first police station. While her GnomeKnocker slippers are her best known product, her greatest love, her wearable art, plus wall pieces, and designs for interiors sell briskly in her shop. She is a member of the Sooke Studio Tour Arts Collective. Her work can be found in homes world wide.

The Communications Committee of CABC is looking for information from its members about recent achievements in which they have been involved. If you, or another CABC member, have been recognized by an organization, have received a prize, have passed a milestone in the development of your craft or any other recognition that you would like to share with the CABC community please send this information to us. The Communications Committee will print these Kudos in this new section of the newsletter dedicated to this theme. Also, if you have any images to accompany the achievement please send this as well. Preferably the achievement should have taken place in the last 3 - 4 months but other information is great to submit as well. Please send text between 50 - 200 words in length.

You can send this information by email to cbcc@telus.net with the subject line "Attention: Member Kudos." You can also send information by fax to the number listed below. The deadline for submissions is Friday, October 4, 2002 by 4:30pm.

If you have any questions please contact ctaplay@cabc.net, tel. 604-687-6511, toll-free (in BC) 1-888-687-6511, or fax 604-687-6711. Office hours are Monday - Friday 10am - 5:30pm PDT.

Crafthouse Report

Crafthouse Manager

I'm happy to report that there is a definite improvement in sales in the shop. The beginning of the year once again was a roller coaster (with February being our best ever), and June has proved to be our second best since our opening in 1986. At this point our July sales are surpassing expectations. This is all very reassuring as it points to an upswing in travel from the USA and a return hopefully to the sales patterns of 2000.

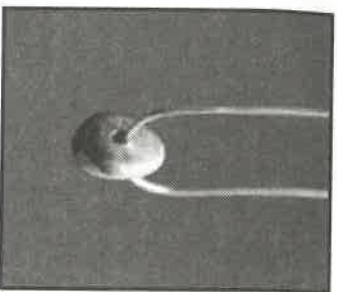


Jo Darts

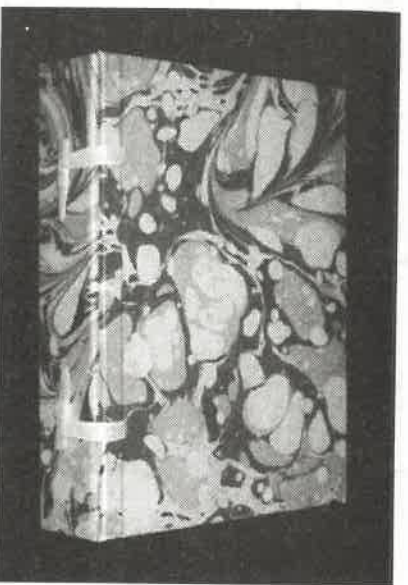
Our June jury elicited five new craftspeople - all working in fibre. **Melanie Siegal** is a fibre artist living in Toronto. She has been a weaver, silk painter, jeweller and currently is a fibre sculptor. She is working on a series called "Dwellings" and these are both framed two dimensional works, as well as freestanding three dimensional works sculpted from thread and beads. **Tracy Lynch** makes greeting cards. They have a hand-blocked image printed onto gold leaf that has been fused onto hand dyed silk. **Barbara McCaffrey** lives on Saltspring Island, and has a degree in textiles from Alberta College of Art. She is a felter and also handpaints silk. Crafthouse has her cushions and framed felted work. **Susan McLennan** uses top quality fabrics such as silk and silk velvet in her quilts. She has won several awards from the Vancouver Quilters' Guild. **Candace Thayer-Coe** is a paper artist who makes her own paper which she then marbles. She studied and practiced Japanese and Western paper making in the Philippines. Her favourite papers are those that have a good surface for marbling - Japanese

"Suminagashi" and Turkish "Ebru" or "Cloud Art" (see the article written by Candace on this technique).

Our upcoming jeweller profiles are: August, **Barbara Cohen** (see Member Profile); September, **Krista Patterson**; October, **Anat Basanta**.



Krista Patterson, Pendant



Candace Thayer-Coe, Lidded Paper Box



Barbara McCaffrey, 'Fault Line', felted

Our Member Profiles continue with **Heather Rupert** in August, **Marcus Sabathil** in September and **Daniel Nemeth** in October.

During the summer we both welcomed and said goodbye to new volunteers **Sandrine Ribaille**, **Megan Lee** and **Yoon Ahn**. Sandrine left for Europe, Megan went home to Korea, and Yoon to New York. Thank you all for your hard work!

Our next jury dates are August 19 and October 21. Our October jury is the last of the year and is geared towards work made especially for the Holiday Season. Please read the article on jurying for in depth information.

As I write this in mid July, it is hard to say this, but work for the Holiday Season is required at Crafthouse by the end of October...

Finally I would like to say what a pleasure it has been to work with our Executive Director, Jane Matthews. It is always hard to say goodbye - it was a wonderful two years. Thanks Jane!

Crafthouse:

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

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

1386 Cartwright Street
Granville Island
Vancouver, BC V6H 3R8
tel: 687-2270 fax: 687-6711
crafthouse@cabc.net

HOURS:
Open Daily
10:30am - 5:30pm
Open on Statutory Holidays
10:30am - 5:30pm

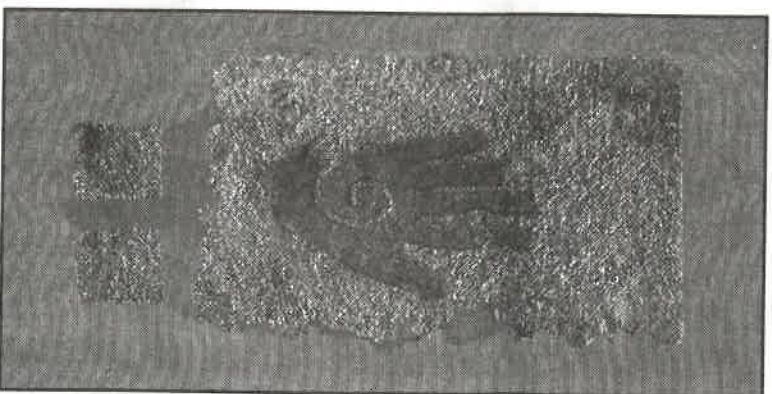
THE CRAFTHOUSE JURY PROCESS

by Jo Darts

There are many members who have never submitted their work to Crafthouse, and who may enjoy reading the criteria that our system is based upon. It is imperative that each person bringing their work for jurying is aware of the following information.

Crafthouse juries work from craftspeople who are Canadian citizens or residents, on a bi-monthly basis. The criteria for selection is originality (work from patterns and designs from books are not accepted), good design, technical competency, good presentation and suitability to venue. Please read 'Suitability to Venue' following, for other restrictions. Membership in the Crafts Association of BC is mandatory.

continued on page 10



Tracy Lynch, Handmade Card



Susan McLennan, Jacket

The earliest form of marbling (Suminagashi) is Japanese. There are signs of it as far back as the Tang Dynasty (618-906) on ceramic. According to folklore, Suminagashi on paper was discovered in 1151, near the end of the Heian Era. This was a period when Japan was emerging from the influence of China and developing a national character of its own. The law restricted Suminagashi paper to the royal household for several hundred years.

Tradition identifies three sources from nature for the themes which early Suminagashi artists sought to represent in their work: the movement of clouds in the sky, the flowing motion of windblown white cloth, and slowly running streams coursing through fields. The Japanese artists cooperate with the elements of their medium, and see themselves as but one of many natural forces that determine the final marbled piece. Suminagashi differs from Western marbling in that clear water is used instead of a size, as the liquid base that supports the colours. The colours have a transparent quality and are different in chemical composition from the Western colours.

Tradition of the Near East, tells that marbled paper traveled the Silk Road and followed the caravan routes from Turkestan to Persia and Turkey. Tradersmen, diplomats and travelers coming to Turkey brought this craft to Europe and called it Turkish Paper. It was broadly used in Italy, Germany, France and England.

The art of marbling mystifies; its success is very much dependent on the use of colour, while adjusting chemistry and paint to create cloud art. With the use of a more sophisticated liquid (a cartagean size or celluloid which is extracted from Irish moss), intricate patterns can be achieved and invented. Although the colours can be applied in random fusion to the surface of the size, the movement of colour of my work is controlled by using specific tools to arrange the hues in preconceived or spontaneous patterns and images. This finely balanced combination of technique, artistry, craftsmanship and magic, results in a traditional yet contemporary art form.

Gallery Report

Communications Coordinator

"20/05 Vision: Regional Reflections"

Exhibit: August 1 - September 2, 2002

Opening Reception: Saturday, August 3, 2002, 6 - 9pm

Marvel at the diversity of fibre production in various regions of British Columbia in an exhibit entitled "20/05 Vision: Regional Reflections." This show is being held in conjunction with the Handweavers' Guild of America event, "Convergence 2002." The Crafthouse Gallery exhibit includes work by the following fibre artists: **Maya Browner, Carla Leinweber, Elizabeth Hodgkinson, Sheila Johnson, Kara Kenno, K. Joan Marr, Shirley Nilsson, Betty Weaver, Lin Graham, Hilary Rice, Pat Crucil, Deborah Dumka, Patricia MacKay, Muriel Prior, Pauline Weber, Barbara Birke, Joanne Circle, and Jean Weller.**



Calvin Tapley



Pat Crucil, "Energy #3", Quilt

of the province, the artisans are profoundly affected by, and connected to, their particular ecosystem and they display this in their textiles, created with all the patience and passion required to make textile art.

This passion for nature appears in various forms in this exhibition - in subject matter, in materials used, and in naming of the pieces. Due to the visual and tactile properties of textiles, they are particularly well suited to conveying the character of the environment. The great time commitment required to produce textile art seems to suit these environments. I have long believed that the fact that textile art is so time-consuming is a good thing, not a bad thing - we need some things in our life that are not pressured by time and will take just as long as they take. The chosen pieces are eclectic in that they cover a wide range of techniques and materials, cover the spectrum from abstract to realism, and the artists range from first-time exhibitors to experienced professionals. But in spite of this diversity, each work carries the thread of environmental influence, reflects the unique characteristics of the region represented, and conveys the commitment of the artist to her work and to her natural world."



Daphne Harwood, Quilt

"Knick, Knack, Paddywack"

Exhibit: September 6 - 30, 2002

Opening Reception: Thursday, September 5, 2002, 6 - 8pm



Nancy Walker

Explore whimsical approaches to ceramics highlighted in the exhibit, "Knick, Knack, Paddywack" produced by ceramic artist **Nancy Walker**. Nancy describes her work as "a ceramic exhibit of hand built clay pieces that explores no-nonsense nonsense." Her work creates narratives by occasionally using figurative elements and at other times using geographical, rural and urban architectural spaces. The use of architectural motifs creates a narrative by leading the viewer around her ceramic vessels. This leads to questions such as who lives in these spaces and what kinds of lives do they lead? The architectural spaces are very playful in that Nancy uses many primary colors as well as pastels and earth tones. The playfulness continues through Nancy's use of very distorted perspective and she creates architectural spaces which would be humanly impossible to travel through.

Nancy often uses recycled materials to enhance her narratives and her work gives new life and meanings to these cast-away materials. She finds objects on the street which most people would only consider junk. She is fascinated by the formal qualities of these tossed away objects and explores how they could be incorporated into a narrative and finally executed in a ceramic work. She also uses very ironic titles to highlight the difference between what is supposedly beautiful and what is often deemed to be ugly. For example, in one work, she has spent time gathering refuse and incorporating it into a finished ceramic piece and then has entitled the work "Street Pearls." This helps to reference the location where the refuse was found and at the same time encourages the viewer to reframe the garbage as high art through the use of the term "pearls." She also is known to take pieces of clay which have fallen off the sides of her work, while she is hand building them, and reincorporating them into the final design.



Nancy Walker, Ceramic Vessel

Some of Nancy's work is unique for ceramics in that it incorporates moving parts and rotation which adds to the narrative structure of the piece. Sometimes, when Nancy uses movement, it is simply implied by having objects which appear to be moving through the main vessel shape. In other works, there is an implied movement by the shape of the vessel which rocks with great ease. In other works, there is a kinetic feel to the piece by having limbs which dangle off of a centre point on the main vessel. At other times, she actually incorporates moving parts which, when adjusted, create new meanings. This last use of movement is best seen in Nancy's series entitled "Elegant Corpses" which use three cubes mounted on top of each other and features a person's head on the top cube, body on the middle cube, and legs on the bottom cube. As the visitor turns the cubes, the person represented on the cubes changes in appearance. Come and explore all of the fascinating details in her work and emerge with a greater sense of playfulness and humor as a result of the experience.

"Much Depends on This Quilt: In Honor of All Who Make Quilt-Making Possible"

Exhibit: October 4 - November 4, 2002

Opening Reception: Thursday, October 3, 2002, 6 - 8pm



Daphne Harwood

Explore the relationship between quilt-making and all of the social and historical institutions and people involved in the show "Much Depends on This Quilt." This show is produced by **Daphne Harwood**, a fibre artist. Daphne has made the following observation: "At first it sounds like a huge exaggeration to say that all of human history, art, technology, craft, custom, tradition, national and international affairs, labor practices, and science is embodied in one chosen artifact - a quilt. But if you ask the right questions you soon see that nothing can be taken for granted and a greater inter-connected web is involved." Daphne explores this intricate web of intersecting discourses and processes by producing quilts that highlight specific themes. Each quilt covers one theme and they include the following: Cotton; Thread; Weaving and Cloth; Dying and Printing; Pins and Needles; Thimbles; Scissors; and Sewing Machines.

Daphne's work explores, in part, the processing of natural resources to complete a final quilt from the production of scissors, cotton, thimbles, and other implements. Her work asks several questions about the locations of each of the materials informing her final quilts. Examples of typical questions include "Where was the cotton for these threads grown?" "Where was the metal for [the pins and needles] milled?" and "Where did the metal ore come from?" In posing all of these questions, Daphne turns her quilts into a complex site where multiple processes interact and where she asks how a quilt relates to an overall society and economy. Her quilts function as the sum total of all of these actions, transactions, and social relationships. Her quilts no longer operate solely as aesthetic objects but are grounded into her entire current and historical environment.

Daphne explores processes in her work including the labor needed to produce the implements used in quilting, as well as her own labor. Much of unique craft production is very time and labor intensive so her explorations tie in quite nicely with other craft disciplines such as glass, metal, and wood. When Daphne discusses labor she is all encompassing, however. She traces her notion of labor back to the original environment in which the raw resources are found. She acknowledges and recognizes the labor that went into the thimble and scissors she uses. Finally, Daphne explores the roles of institutions in the development of quilt-making by focusing on companies and factories that have produced scissors, needles, and other implements. Come and experience this exhibit where information, investigation, and education are pushed dramatically, and simultaneously enjoy the multiple textures Daphne has conceived. The exhibit is a visual and theoretical tour de force.

Display Ad Rates	(1-2 issues):	(2-3 issues):	(4 issues):
7 3/4" x 8 1/2"	\$195.00 + GST	\$167.75 + GST	\$156.00 + GST
5" x 6"	\$100.00 + GST	\$85.00 + GST	\$80.00 + GST
3 5/8" x 4 1/2"	\$55.00 + GST	\$46.75 + GST	\$44.00 + GST
2 1/2" x 3 1/2"	\$44.00 + GST	\$37.40 + GST	\$35.20 + GST

The rate for advertising in the Craft Calendar of Craft Contacts is \$25.00 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 \$25.00 for 40 words or less for 3 months.

Contact Calvin Taplay for display ad rates & details.

Tel: 604-687-6511 Fax: 604-687-6711

Next Deadline: October 6, 2002

Events with grey backgrounds indicate CABC programs

Announcements

Calls for Entry

Deadline: Ongoing. The Summerland Art Gallery has opened a Gift Gallery and welcomes new work. Contact Barb Tucker at 250 494 4494.

Deadline: Ongoing. Third Annual Gibsons Landing Fibre Arts Festival is sending out a call for instructors to teach in August 2002. Come teach in our scenic seaside village, just a forty minute ferry ride from Vancouver. For further information send an email to info@gibbonslandingfibrearts.com

Deadline: Aug. 31, 2002. A Mail Art Call for Entry: The Fabric of Life. How do textiles give meaning to your life? Open to all media, poetry and prose welcome. To be exhibited in a Non-Art Place. For more info write to: Elaine Rounds, 2237 Louise Ave. Brandon MB R7B 0L7

Deadline: TBA. Erotic Gallery in Gastown wants you to submit.....your works of art that is: Mail 2d, 3d, or video submissions with a SASE to: Curator, 148 Alexander St. Vancouver BC V6A 1B5. No drop ins.

Deadline: Sept. 17, 2002. "An Evening of Artful Elegance" Pacific Coast Terminals Wearable Art Competition. All entries should be wearable and serious consideration given to possible presentation at the fashion show. An entry fee of \$10 will be charged per ensemble and/or item of clothing entered into the competition. Send an intent to Submit to the Port Moody Arts Centre, 2425 St. John's St., Port Moody, BC V3H 2B2 by August 15, 2002.

Deadline: Nov. 15, 2002. Saskatchewan Craft Gallery. Once a year the SCC Exhibitions Committee juries applications for exhibitions in the Saskatchewan Craft Gallery. For more information, contact Saskatchewan Craft Council, 813 Broadway Ave., Saskatoon, SK S7N 1B5. 306 653 3616 or fax: 306 244 2711. saskcraftcouncil@shaw.ca, www.saskcraft-council.org.

Deadline: Nov. 15, 2002. Arttopolis 2003. The A.T. Eight Arttopolis Society invites all artists living in British Columbia to submit either existing artwork or proposals for the 2003 Arttopolis exhibition. For more information please visit our website at www.arttopolis.bc.ca and go to submissions.

Deadline: Nov. 16, 2002. "disCOVEry 2003: The Final Curtain" is the theme of the Seymour Art Gallery's annual disCOVEry exhibition. Entry fee is \$40, including a one year SAG membership & benefits, guest lecture during the exhibition, and jury selection fee. Contact Carole Badgley at 604 924 1378 for more info.

Exhibitions

May 18-Aug.24, 2002. "Permanent Textiles Collection" from the Honey Hooser Weaving Collection, on display at the Surrey Museum, 6022-176th St., Surrey, BC, Tues.- Sat. 9-4.

craft calendar

July 20-Aug. 10, 2002. "Land and Light," an exhibition of woven landscapes by Jane A. Evans. Show is held at The TextileContext Studio, Granville Is., 1420 Old Bridge St., Vancouver, BC.

July 20-Aug. 9, 2002. "Wrapture" Shawls from artisans of India. Window and store displays at Maiwa Handprints, 1666 Johnston St. Vancouver, BC, Daily 10-6.

July 21-Aug. 5, 2002. "Interwoven Communities: Small Format Tapestries," a Convergence Exhibit at the Roundhouse Community Centre, 181 Roundhouse Mews.

July 21-Aug. 5,2002. "If Images Speak A Thousand Words.....?"

An image based textile exhibition juried by Dorothy Caldwell and Ruth Scheuing. Held at the Roundhouse Community Centre, in conjunction with Convergence 2002.

July 21 - Aug. 18, 2002. "Warp Face-Weft Face" works by Rosalie Neilson and Audrey Moore. By appointment: 604 261 7204. 4949 W. 49th Ave.

July 22-Aug. 5, 2002. "Eunomia" Works by Tania Gleave at the Peter Kiss Gallery, 1327 Railspur Alley, Vancouver, BC, Daily 10-6.

July 22-Aug. 11, 2002. Blackberry Gallery presents "Wired - Woven," works by Lilly Marsh. Located at 2425 St. John's St., Port Moody, BC.

July 22- Aug. 11, 2002. "Felted Clothing" by Rene Corder Evans. Window Display at Rhinoceros. #2 the Creekhous, 1551 Johnston St., Vancouver, BC.

July 22-Aug. 31, 2002. The Tzouliem Weavers and Spinners Guild will have a Fibre Exhibition at Imagine That-Artisans' Designs. Located at 251 Craig St., Duncan, BC.

July 24-Aug. 12, 2002. The garden themed Chinese Consulate Collection will be exhibited at Dr. Sun Yat Sen Gardens, located at 578 Carrall St., Vancouver, BC.

July 24-Aug. 12,2002. "Enchanted Gardens: Embroidery & Fabric Art" by Kirsten Chursinoff. At the Dr. Sun Yat Sen Gardens, 578 Carrall St., Vancouver, BC, open daily 9:30-7.

July 24-Aug. 7, 2002. Kim Ji-Hee will be exhibiting paper artworks in the lower gallery of the Asian Centre. West Mall, UBC, Vancouver, BC.

July 24-Aug. 21, 2002. "Quilts, Fels, Textiles," a Collection of works from artists Daphne Harwood, Alice Philips, and Fran Solar. At the Wood Works Gallery, 740 Denman St., Vancouver, BC.

July 24-Aug. 7, 2002. "Ephemeral Forest," works by Wendy Weiss and Jay Kremer, will be exhibited in the Asian Centre Auditorium. West Mall, UBC, Vancouver, BC.

July 25-Aug. 4, 2002. "Surfacing," works by Capilano College textile students will be held in the Capilano College Studio Art Gallery. Located at 2055 Purcell Way, North Vancouver, BC.

July 25-August 27, 2002. "Adventures in Fibre ~ 30 Years of Exploration" by Pauline Dutkowski. At the City Hall Gallery, Chilliwack City Hall, 8550 Young Road, Chilliwack, B.C. Monday to Friday from 8:30 a.m. - 5:30p.m. For more information contact 604 795 2442 or Email: click@telus.net.

July 26- Aug. 11, 2002. "First Nations Art" Fibre Artists. Emily Carr Library Windows. 1399 Johnston St., Vancouver, BC.

July 26-Aug. 6, 2002. The Fran Willis Gallery presents "Island Tides: Juried Guild Show," with works by the Vancouver Island Weavers' and Spinners' Guild. Located in Suite 200, 1619 Shore St., Victoria, BC.

July 27-Aug. 31, 2002. "Works on Cloth" Baker Lake Artists at the Marion Scott Gallery. Mon.-Sat. 9:30-5:30, 481 Howe St., Vancouver, BC.

July 27-Aug. 30, 2002. "Twisted Threads" multi media approach to textile practices at Gallery Gachet, 88 E. Cordova St. Vancouver, BC. Open Wed.-Sat. 12-6.

July 28-Aug. 21, 2002. The Kariton Gallery and the Abbotsford Arts Council present the University College of the Fraser Valley's "Textiles - Student and Instructor Show." Located at 52387 Ware St., Abbotsford, BC.

July 28-Aug. 4, 2002. "Unravelled" works from the collection, Betty Goodwin, Kate Craig, Mary Scott, Ruth Scheuing, Joyce Wieland, Irene Whitome, Irwin Wurm. 750 Hornby St., Vancouver, BC, Open Daily 10-5:30, Thurs. to 9.

July 28-Aug 25, 2002. "Woven Traditions" Inuit and Northwest Coast Native Weavers. Inuit Gallery, 206 Cambie St., Vancouver, BC, Mon.-Sat. 10-6; Sun./Holidays 11-5.

July 29-Aug. 31, 2002. Karen Urbanek and Joan Mâur display their works of Fibre Art, at the New Westminster Arts Council. Queens Park, New Westminster, BC.

July 29-Aug. 4, 2002. "Open Studio" with Enneke Allan, Barbara Heller, and Kaija Rautanen. Fibre Art Studio, 1610 Johnston St., Vancouver, BC. Open 10-4.

July 29-Sept. 8, 2002. "Tapestries Eastern Influenced" by Ali Sarrafi, Carole Romanyk, Silvia Haralambova at the New West Public Library, 716-6th Ave., New Westminster, BC, Mon.-Fri. 9:30-9, Sat. 9:30-5, Sun. 1-5.

July 30-Aug. 18, 2002. "A Common Thread," works by four Vancouver Island Fibre Guilds will be exhibited at The Old School House Arts Centre, 122 Fern Rd. West Qualicum Beach, BC.

July 31-Aug. 10, 2002. "Coverup" tapestry by Barbara Heller at the Simon Patrick Gallery, 2329 Granville St., Vancouver, BC. Open Tues.-Fri. 10-6, Sat. 10-5, Sun.-Mon. 12-5.

Aug. 1-Sept 4, 2002. "Explorations in Layering, Wrapping, and Lacing." Invited textile artists will exhibit their work at Circle Craft Gallery, 1 - 1666 Johnston St., Vancouver, BC.

Aug. 1-29, 2002. "Fibre/Optics" Glass and Fibre artists at New Small & Sterling, 1440 Old Bridge St., Vancouver, BC. Open daily 10-6.

August 2 - September 2, 2002. "20/05 Regional Textile Show" A fibre exhibit organized in conjunction with Convergence 2002, a biennial conference of the Handweavers Guild of America, Inc. Opening reception: Thursday, August 1, 2002, 6:00 - 8:00pm, Craithouse.

September 6 - 30, 2002. "Knick Knack Paddywack" Nancy Walker A ceramic exhibit of hand built clay pieces that explores nonsense nonsense. Opening reception Thursday, September 5, 2002, 6:00 - 8:00pm, Craithouse.

Sept 6-8, 2002. "Fifth Anniversary Celebration" LaComer Quilt Museum

October 4 - November 4, 2002. "Much Depends on This Quilt" Daphne Harwood.
An installation of quilts and artifacts looking at historical developments leading to the production of a quilt. Opening reception: Thursday, October 3, 2002, 6:00 - 8:00pm, Crafthouse.

November 8 - December 2, 2002. "Into the Blue" Michelle Mathias. A sculptural / mosaic exhibition exploring the theme of "sky". Opening reception: Thursday, November 7, 2002, 6:00 - 8:00pm, Crafthouse.

December 6 - 31, 2002. "Packages" An annual fundraiser for CABC. For further information, contact: Calvin Taplay, Communications Coordinator, 604-687-6511.

Funding

Deadline: Ongoing. Elizabeth Greenshields Foundation, supports artists in the early stages of their careers who are working in painting, drawing, printmaking or sculpture. They must have started or completed art school training and must demonstrate, through past work and future plans, a commitment to art as a lifetime career. Grants of \$10 000 may be used for any art related purpose: study, travel, studio rental, purchase of materials, etc. Amount: \$10 000. Contact: Elizabeth Greenshields Foundation, 1814 Sherbrooke St. West, Suite #1, Montreal, PQ H3H 1E4, tel: 514 937 9225, fax: 514 937 0141.

Deadline: Ongoing. Goebel Canada. Awards for porcelain sculpture totalling \$25 000. Amount: \$25 000. Contact: Goebel Canada, Marcel Brandstata, President, Goebel Canada 1200 Camforth Rd., Toronto, ON M4A 3K7.

Deadline: Ongoing. Canadian Native Arts Foundation. Assists talented aboriginal artists with financial aid for education and training in the arts, including crafts. Contact: Canadian Native Arts Foundation, 70 Yorkville Ave. Suite 33A, Toronto, ON M6R 1B9, tel: 416 926 0775.

Deadline: Ongoing. Joan Auld Scholarship. A scholarship valued at a minimum of \$200 is available to a student undertaking full-time studies in a craft related field at a recognized institution of craft and design. In order to be eligible for the scholarship, the student must demonstrate high school graduation or equivalency. Amount: \$200+. Contact: Joan Auld Scholarship, PEI Crafts Council, 156 Richmond St., Charlottetown, PE C1A 1H9, tel: 902 892 5152, fax: 902 628 8740, email: info@peicraftscouncil.com.

Deadline: Ongoing. Canada Council for the Arts - Travel Grants to Professional Artists (Craft). 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.

Deadline: November. BC Arts Council - Project Assistance for Visual Arts. Assistance for professional visual artists for specific creative projects. Amount: up to \$5,000 during one fiscal year. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC V8W 9W3, tel: 250-356-1718.

Deadline: March. 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@canadacouncil.ca.

Deadline: September. Canada Council for the Arts - Quest Program - Multidisciplinary Creation Grants to Emerging Artists. Provides assistance to individual emerging artists for a creation project either within a

single artistic discipline or in a combination of disciplines. Amount: maximum of \$7,000. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, tel: 613-566-4414 ext. 4086 or toll free 1-800-263-5588 ext. 4086, fax: 613-566-4409, email: zan.chandler@canadacouncil.ca.

Deadline: Ongoing. City of Vancouver, Office of Cultural Affairs - The Public Art Program for Civic and Private Development. 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.

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

Deadline: Not provided. Association of Universities and Colleges of Canada - Study Craft Overseas. The Association of Universities and Colleges of Canada awards overseas scholarships to Canadian citizens for undergraduate or post-graduate studies including crafts. Send 20 slides of 20 original works. Contact: Association of Universities and Colleges of Canada, Contact Awards Division, AUCC, 151 Slater St., Ottawa, ON K1P 5N1, tel: 613-563-1236.

Deadline: Ongoing. The Banff Centre for the Arts - Banff Residences. The Ceramic and Sculpture Studios at the Banff Centre for the Arts are accepting proposals from professional artists for self-directed creative residencies. Artistic merit is the basis of selection. Contact: The Banff Centre for the Arts, Box 1020, Station 40, 107 Tunnel Mountain Drive, Banff, AB T0L 0C0, tel: 403-762-6180.

Craft Shows

www.artmarketonline.com, CALL FOR ENTRY. Art Market Online is a juried art and craft web site marketed in conjunction with a quality art and craft sale. Instead of renting a booth you rent a page. Show and sell your work directly to consumers. Your products available year round without travel expense or time away from the studio. Call today for your information flyer. Be part of the future today!; DATES: 365 days a year. LOCATION: The INTERNET: www.artmarketonline.com, CALL: Toll Free 1-877-929-9933 or 250-672-2411 Fax: 250-672-9517 E-mail: info@artmarketonline Marlene Loney, Art Market Productions, P.O. Box 190, Barriere, BC V0E 1E0

Saturdays 10am - 2pm. Every Sat 10am-2pm, Now to Oct 27th, 2001, Set-up 8 - 10am and Nov 3rd, Dec 1st, Jan 5th, Feb 2nd, March 2nd, April 6th and May 4th, June 1st and then every Sat until October 26th, 2002. Northshore Winter Club, 1325 East Keith Road / Mountain Hwy, Rear Parking Lot Beside Bridgeman Park. Call Lyn 604 739 9002.

November 9 - 10, 2002. Christmas Craft & Gift Market #1, 15th Year, 10am - 5pm. BC crafts in the Floral Hall and International gifts on the walkway and entry, Van Dusen Gardens, Call Lyn, Artisan Markets, 604 739 9002, 11am to 6pm only.

Nov. 14 - 17, 2002. CALL FOR ENTRY, ART MARKET, Art and Craft Sale, 16th Annual, 210 Artisans, Juried, High Quality Event, LOCATION: Telus Convention Centre, (City Centre) Calgary, AB., CALL: Toll Free 1-877-929-9933 or 250-672-2411, Fax: 250-672-9517 E-mail:info@artmarketonline, www.artmarketonline.com, Marlene Loney, Art Market Productions, P.O. Box 190, Barriere, BC V0E 1E0.

November 16 and 17, 2002. Christmas Craft & Gift Market #2, 15th Year, Van Dusen Gardens, 10am - 5pm, Canadian Crafts only, Call Lyn, Artisan Markets, 604 739 9002, 11am to 6pm only.

December 7, 2002. QE Third Annual Christmas Craft Fair. Sat Dec 7/02 10am to 3pm. \$30 per Table (non-juried) (6ft x 3ft) (Electricity Av.) Contact Brian Tait at 604-588-1258 / Fax 604-584-5294 or mail cheque to QE at 9457 - 136th St., Surrey, BC V3V 5W4, Attn: Brian Tait, Brait24@hotmail.com

December 7 - 8, 2002. Christmas Craft and Gift Market #3, 15th Year, Vandusen Gardens, 10am - 5pm. BC crafts in the Floral Hall & Int'l gifts on the walkway & entry. Call Lyn, Artisan Markets, 604 739 9002, 11am to 6pm only.

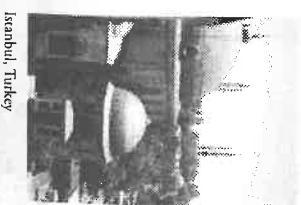
Deadline: Ongoing. Our newly re-opened high-end furniture store is featuring Canadian artists and craftspeople. We are looking for superior quality art work, accessories, pottery and collectibles to accent our Stickley furniture. Please call for an appointment: Thomson and Page Home Furnishings and Collector's Gallery, 2021 West 41st Ave., Vancouver, BC V6M 1Y7; tel: 604-738-5144, toll-free: 1-888-609-8710, fax: 604-738-4364.

Studio for Lease, 604-874-7117, Approx. 1800 sq. ft. Studio Space. Great location at 8th and Alberta. Concrete floors, high ceilings and skylights throughout. Loading dock with 2

Travel to Turkey and Mexico

Turkey
Istanbul, Ankara, Cappadocia
September 16-October 3

Workshop/excursion/historical and cultural tours, Istanbul ceramics collections, artist studios, Topkapı palace, Aya Sophia, Blue Mosque, Bosphorous ferry trip, Ankara ceramics collections at the Museum of Anatolian Civilizations. Work with local ceramist Ergodan Gulic in Avanos, Cappadocia (or optional drawing course). Explore 13th Century underground cities. Extend your stay and consider optional trips to Ephesus, Troy, and Greek Islands. Fee \$3195-\$3395Cdn. Includes airfare from Vancouver, internal airfare, accommodation, breakfast, tuition, tours, and transfers. Send deposit of \$150 to register.



Istanbul, Turkey



San Marcos pottery forming

Mexico
Clay Workshops
with Denys James
San Miguel de Allende
November 28-December 13
Handbuilding workshop/excursion/language/ art/tours: Denys' workshop focuses on surface treatment and firing options at low temperature. Also available: silverwork, drawing, painting, Spanish, bronze casting and more. Fee \$1995-2195. Includes airfare from Vancouver, transfers, accommodation, all meals, tuition. Variable return dates available. Send deposit of \$100 to register.



Oaxaca: building adobe kiln

January 16-February 4, 2003
Workshop/excursion/language/art/village life/ecotourism/hiking/riding/Pre-Hispanic ruins
Handbuilding, surface development and low temperature firing including saggar, pit, Raku. Fee \$2050-2250Cdn. Includes airfare from Vancouver, transfers, tuition, homestay and breakfast with Mexican family, Spanish instruction, ancient pottery forming and firing day in Zapotec village, visit to Monte Alban. Send deposit of \$100 to register.

Information or Registration

Denys James
182 Welbury Drive
Satspring Island, BC
V8K 2L8 Canada
Phone/Fax 250.537.4906
cdenys_james@hotmail.com
www.denysjames.com

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parking stalls. Suit designers and/or makers. Available 1 Sept. - 2 years lease preferred \$2,200.00 + GST, Call Walter Gibson at 604-874-7117

Lectures / Workshops

A variety of workshops offered throughout August. Beginner / Intermediate. Emphasis on natural materials. For information or a brochure contact: Joan Carrigan, Fulford Harbour PO Box 95, Salt Spring Island, B.C. V8K 2P2, 250-538-1877, jcarrigan@saltspring.com
www.saltspring.com/jcarrigan

Ongoing. Jewellery Workshops at Patina. Classes from beginner to intermediate as well as classes in toll preparation and stone setting. Small classes. All tools and equipment supplied. Contact: Patina Designs, 3648 West Broadway, Vancouver, BC V6R 2B7, tel: 604-738-8695.

The Crafthouse Jury Process

continued from page 6

It is essential to pre-register with Crafthouse by phone, personal visit, e-mail or fax, as a maximum of 10 people's work is looked at per session (20 in October). Thereafter, your name will be placed on a waiting list and you will have priority for the next session.

Upcoming jury dates are as follows: August 19 and October 21. There is no jury in December. Work should arrive at Crafthouse 2-6 days prior to the jury date and be picked up 2-6 days afterwards. Crafthouse accepts no responsibility for work not picked up when requested. Due to limitations in time and staff, phone calls regarding the work cannot be made, however jurors' comments are enclosed with the work.

The jury is comprised of the Crafthouse Shop Committee. Members of this committee include the shop manager, the CABC executive director, a Board member, craftspeople and occasionally craftspeople invited for their expertise in a particular medium.

Please supply:

1. Five samples of work. Pack this work safely and deliver in a labeled container. Indicate if this work is available for sale, should it be accepted.
2. Biographical information, a brief description of the making of your work, artist statement and retail price.
3. If the work is from outside Vancouver, slides or photos (preferable) can be sent, but a minimum of one piece should accompany the presentation. Return shipping instructions, an address label and costs should also be included.

Upon acceptance, the craftspeople receives 60% of the retail price. Membership in the Crafts Association of BC is required at time of pre-registration. If your work is considered unsuitable for Crafthouse, the membership fee is not refundable.

The following guides our jurors in their decisions:

JURORS' GUIDELINES

1. **Originality:**
 - historical, contemporary, "traditional" and cross-cultural references seen as:
 - a. influence or tribute (acceptable)
 - b. derivative or misappropriation (not acceptable)
 - imaginative/unique
 - uninspired/dated

2. Design:

- materials (effective use, quality, innovative or unusual approach)
- note: use of pre-manufactured components is permitted only if they are subordinate to overall design. Emphasis is on hand made components)
- use of colour, texture, pattern, and form.
- balance (visual/physical)
- consideration to function (day to day, special occasion or theoretical only?)
- functional or non - functional (...by intent?)

3. Technique:

- overall skill level (novice to advanced)
- material handling
- tool expertise
- finishing
- follow-through (eg. back of brooch or bottom of bowl)
- consideration to long term use

4. Presentation:

- a. for retail:
 - labeling (pricing, artist identification, and care instructions)
 - packaging (for display, and special needs for shipping)
 - pricing appropriate to work/market
- b. for jurying:
 - biographical/process information
 - initial display/packaging
 - back-up materials (photos, slides) of appropriate quality
 - overall presentation (professional/business-like)

5. Suitability to venue:

- Crafthouse is not a "gift" shop and some work, although matching all the above criteria may not be appropriate, e.g. candles and country craft.
- Crafthouse does not accept fine art or photography.
- Assembled work from found objects will only be accepted if a strong sense of creativity and aesthetic value is demonstrated.
- Purchased components should be subsidiary to the piece

Occasionally, there are also limits to some categories of craft that we can accept due to saturation in that medium. Currently not accepted:

- Lampworked beads
- Soap

Points are awarded as follows: Originality 10, Design 10, Technique 10, Presentation 5, Suitability to Venue 10. A minimum mark of 34 is required for work to be accepted, and it has to be a majority decision. During the jury, the jurors are asked not to communicate.

Only at the completion is each presentation discussed. This discussion is very important as often one juror will see or understand more about the work than other members. Sometimes only a portion of the work will be accepted. Once the work is in the shop, new work may be brought in at any time. However the jury also looks at work in the shop on a bi-monthly basis and a decision may be made to ask a member to remove any work that no longer fits the jurying criteria.

The jury process has never been an easy one. There is no perfect solution for every situation. Each organisation has its own mandate or criteria that must be adhered to. Crafthouse has developed its own system which includes written feedback to those craftspeople whose work was not considered suitable for sale in the shop. In fact Crafthouse may be the only organisation that does this, but primarily this is done as part of our mandate to educate the craftspeople. It is hard to evolve and move further with your work, unless you are given positive feedback in a nurturing way. As a new craftspeople myself - many years ago - it was not uncommon to be rejected, and not told why. Later when I did receive the reasons, they were perfunctory and not given in a way that would bolster my ego or lead me to a source where I could further my knowledge. This system, adopted about seven years ago, works very well for Crafthouse because I believe we have a respect for creativity and the maker.

CALL TO ALL MEMBERS We Need Your E-mail Address!

The Crafts Association of British Columbia regularly networks with its members via broadcast e-mail. In this way we can alert you to upcoming opportunities and late-breaking news. It has come to our attention that some members have not provided us with their e-mail addresses. If you have never received and would like to receive broadcast e-mails from CABC, please phone Calvin Taplay, the CABC Communications Coordinator, with your e-mail address. He can be reached at 604-687-6511 or toll free (in BC) at 1-888-687-6711, Monday to Friday, 10am-5:30pm.

Grace Cameron Rogers Scholarship Recipient 2001

continued from page 4

size of the machine to accommodate larger objects. Form-study remains an ongoing activity for the purpose of testing and documenting results to better understand the capabilities of the machine. The experiment gains momentum through constant introduction of new materials, unforeseen use of components, fresh thoughts of innovation, and continuous dialogue within the community.

Thank-you to Lizz Hamakawa and Travis Connors for discussions contributing to conceptual clarity; Herb Sawatzky for assistance with engineering and construction; and Dave Loxam for problem solving. Thank-you to Katharine Dickerson for generous mentorship on this project.

THE WORKBENCH

The CABC Communications Committee is proposing a small section of Craft Contacts to be devoted to a Richardson's Roundup-style call for responses from the crafts community. We envision this as an opportunity to have fun, and a way to gain insights into each other's peevs, joys, frustrations, strengths and experiences. Since the newsletter connects every CABC member, this could be a way to invite you to share a bit of conversation, and hopefully shrink a vast province.

For each newsletter issue, we will post a question (which will also be sent out on broadcast email) and feature a cross-section of the answers in the next issue along with a new question. These could include topics such as mentoring, disaster and salvage, inspiration, the "pros and cons" of working at home or away from home and so forth.

We would like to launch this with "What do you listen to while you work?" Please keep your responses short (200 words or less). They may be edited. Include your name and the town/city where you live. Please respond by Oct 1, 2002 to bettina_matzkuhn@alumna.sfu.ca.

ARTICHOKE MAGAZINE CELEBRATES CANADIAN CRAFTS

Full-colour Special Editions of *Artichoke* magazine, showcasing Canada's craft art and artists, will be launched by Artichoke Publishing in February 2002.

"It's been far too many years since Canada had its own crafts magazine," *Artichoke* editor Paula Gustafson said. "Even though crafts are a billion dollar industry nationwide-\$13.8 billion annually in the U.S.-there's no nationally-distributed publication that features Canadian-made crafts. Memberships in provincial craft organizations or subscriptions to U.S. or Australian magazines are, until now, the only way we could see what our own craft artists are producing."

Thanks to generous support from Canadian Heritage's Canadian Magazine Fund, Canadian crafts will now be celebrated on the pages of Western Canada's award-winning visual arts magazine.

The first Special Edition of *Artichoke*, now in production, will include Monique Westra's review of Greg Payne's and Jeanne Mah's recent *Cinematics* exhibition at the Art Gallery of Calgary and craft historian Sandra Alfoid's insightful analysis of U.S. influences on professional Canadian craft practice 1964 - 1974.

Also scheduled are articles about the "poked and piteous" embroidered child-figures in Catherine Heard's *Efflorescence*.



installation, Rachelle Chinney's sinuous ceramics, Polly Fannow's paper maché sculptures, Joanne Andriaghetti's classy glass bowls, Doug Taylor's witty public art whittlings, and much, much more.

The Special Editions will be available for \$7.50 each at more than 100 newsstands across Canada, or they can be mail-ordered for \$10 (postage included) from *Artichoke* Publishing, 208 - 901 Jervis Street, Vancouver BC V6E 2B6. *Artichoke* subscribers will receive the Special Editions in addition to their regular issues of *Artichoke*-a total of 4 magazines for just \$20 a year.

"Unlike other visual arts magazines which studiously ignore craft-based art, each issue of *Artichoke* magazine includes a review of a craft exhibition, a profile about a craft artist, or an essay about contemporary crafts," Gustafson said. "For example, Paul Mathew's provocative *Toward a Unified Theory of Crafts*, published in *Artichoke*'s Spring 2001 issue, was vigorously discussed at the 1000 Miles Apart ceramic conference at ACAD in September. The Special Editions will feature that kind of thoughtful commentary about crafts and luscious colour photography."

Information about *Artichoke* magazine and its Special Editions is available at www.artichoke.ca.

ISLAND MOUNTAIN ARTS
School of the Arts and Public Gallery
Located in Wells, BC near Barkerville Historic Town

Workshops for All Levels

August 6 - 9

Painting - Oil/Watercolour, Cloth Construction,
Basketry, Children's Creative Arts.

August 21 -24

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Call for Volunteers - Craithouse

- Craithouse is a non-profit gallery/shop and is a program of the Crafts Association of B.C. (CABC).
 - Craithouse 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 CABC membership, general public, professionals in the visual arts community, and craftspeople. Craithouse aims to be self-supporting in its promotion of craft.
 - Volunteers are an integral part of Craithouse's existence.
 - A volunteer works a half day or more each week, generally with another Craithouse staff member, but occasionally alone. Your weekly commitment is essential to the running of Craithouse!
 - A commitment until the middle of September is required.
 - Volunteers are given 2 days of training which includes craft technique orientation.
 - After 30 hours of volunteer time, or 6 months (whichever comes first) a volunteer receives a 10% discount in Craithouse.
- This position is best suited for those with an interest in craft, some retail background, excellent English speaking skills, and an outgoing cheerful personality. Flexibility is required.
- For additional information on becoming a volunteer at Craithouse, please contact: Jo Darts, Shop Manager at 604-687-6720 or send an email to craithouse@cabc.net.

Kootenay School of the Arts to Host Craft Marketing Conference

Kootenay School of the Arts will host "Beyond Borders: A Craft Marketing Conference" to be held March 28-30, 2003 in Nelson, British Columbia. This premier event will enhance the marketing knowledge of the Canadian fine-craft community by offering presentations from established Canadian and US artists, gallery owners, collectors, art/craft consultants, curators, publishers and government specialists - all of whom are familiar with the contemporary craft market.

Watch for details of the conference on KSA's web-site: www.ksac.bc.ca
Contact: Lou Lynn, Ph. 250-355-2555,
Fax: 250-355-2779,
E-mail: russlynn@netidea.com



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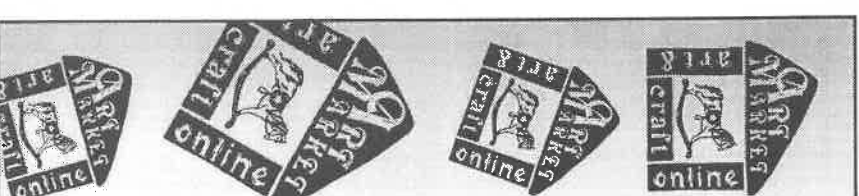
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Island Artisans Association

continued from page 5

Building the Craft Industry in the Capitol Regional District to share the results of their market research and develop discussions on how to meet the market demand for craft. It was also an opportunity to gain input from craftspeople as to their training, business and infrastructure needs. This was a very successful gathering on a snowy morning at the Mary Winspear Cultural Centre in Sidney with 45 craftspeople from South Vancouver Island and Saltspring Island taking part. The day started with the retailer's perspective with Ellen Henry, owner of Out of Hand Gallery in Market Square and Patti Rivard, buyer for the gift shop at The Art Gallery of Greater Victoria giving advice and suggestions for approaching local retailers. Then we broke into smaller groups to address three issues: a) technical skill training, b) business development and c) infrastructure and supportive services needed to help craftspeople increase their incomes. At the end of the day, it was clear that an organisation to aid in the business side of craft would be of great benefit. The low profile nature of craft locally makes us, to a large extent, members of an invisible industry. By talking and working together through an organisation that would provide collective services, it was felt that we could better achieve support and a voice for craftspeople. A long-term strategy is required to overcome the years of neglect and realize the craft sector's potential to contribute to the development of the community.

Luckily, one of the advisory committee members happened to be Gail Price-Douglas, a community development officer for the City of Victoria. As a follow up to the CEDCO study and to provide some impetus for the development of a local craft organization, she arranged for a May 11th Symposium and Celebration of Craft at Victoria City Hall as part of Arts Week celebrations in the city. It was a way for craftspeople and supporters to network and discuss future ways to "grow" the crafts industry. It was also an opportunity to honour the 3 people in the CRD who have, over the years, received the Saidye Bronfman Award for Craft - Robin Hopper, Walter Dexter and Carole Sabiston - and have them form a mentoring panel. The afternoon's events began with the Mayor presenting each of them with a city award. Then the three panelists spoke briefly on how they achieved their successes. A display of their work was previously set up in City Hall. Each of the craftspeople attending was also invited to bring one of their pieces and a beautiful craft gallery came together quite impromptu in City Hall. It was very encouraging to have this type of support from the city and an acknowledgement of the impact and scope of the craft sector in the region. Jane Matthews of CABC spoke on the role of that organization and provided encouragement for the work that was taking place. Afterwards, there were small group discussions on how to better support and grow the local craft industry followed by a lovely afternoon spread of wine and goodies hosted by Ellen Henry of Out of Hand Gallery and CEDCO Victoria.

The low incomes and small scale nature of many craft businesses limits the amount of time and money available to engage in development work within the sector yet it is a process we, as a group, have chosen to undertake. To do this we need to sit down together and discuss priorities, make plans, organize, raise funds, develop resources, and some day build institutions to support common goals. Similar industry people coming together can accomplish many things.

Island Artisans Association wishes to acknowledge the many people who contributed to making the group come together. In particular, thanks are due to Lynne Markell of CEDCO Victoria who co-ordinated and nurtured the craft sector project. Also to be commended are Jim Thornsbury and Peter Weinrich, my fellow craft researchers for the project, and Gail Price-Douglas, Community Development Officer for the City of Victoria who is committed to seeing Island Artisans Association flourish. The Advisory Committee members provided invaluable input for the duration of the project and many local craftspeople gave their energies to ensure that the Craft Sector Community Consultation and the Craft Symposium were successful.

Memberships have been set at \$20 for the remainder of the calendar year, contact Rick Smith: riksmitth@telus.net or for further info contact claysstudio@shaw.ca.

Join the Crafts Association of British Columbia

benefits of membership:

- Craft Contacts Newsletter
- Craft Shows, publication
- Website: 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
- 10% Discount on purchases in Crafthouse
- Visa & MasterCard Merchant Discount
- Business & Health Insurance Programs
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Are you a craftsperson? _____

What media do you work in? _____

Do you offer workshops? _____

☐ Yes! I would like volunteer information

Mail or Fax to: CABC

1388 Cartwright Street

Vancouver, BC V6L 1 3R8

Tel (604) 687-6511

Fax: (604) 687-6711

Call for Volunteers - CABC

Join one of our committees

- do you have an interest in design? (renovation committee)
- do you have an interest in what happens in Crafthouse or in the Gallery? (Shop or Gallery Committee)
- do you have experience with personnel, human resource issues? (HR committee)

Write a short article about a craftsperson or craft event in your community Assist with an event such as Gallery openings, the Canada Day craft crawl on Granville Island, or even the Annual General Meeting.

Contact us - we'd love to hear from you. Join a dedicated group of other members who volunteer their time for the benefit of the CABC community as a whole. It's easy, and fun! Please contact the CABC at (604) 687-6511, (888) for long distance callers, or by email at cabc@telus.net.

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Thursday Nov. 7th (10:00am - 9:00pm)
Friday Nov. 8th (10:00am - 9:00pm)
Saturday & Sunday Nov. 9th & 10th (10:00am - 5:00pm)

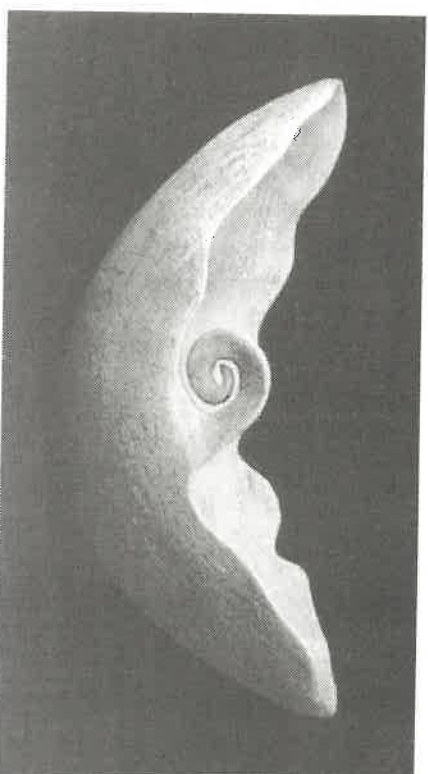
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Craft Shows 2002

A Guide to Craft Shows in British Columbia and Beyond



Ceramic Sculpture by Rachelle Chinnery
 Photo taken by Emu Goto

Published by the Crafts Association of BC, **Craft Shows 2002** is your guide to craft shows and fairs throughout BC, Canada and the US. Available at CABC. To order your copy call 604-687-6511 / toll free: 1-888-687-6511 in BC or e-mail: cabc@telus.net.

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