

craft

CONTACTS

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30 Years
Celebrating
Fine Craft

The Crafts Association of

British Columbia is a network

of craft professionals

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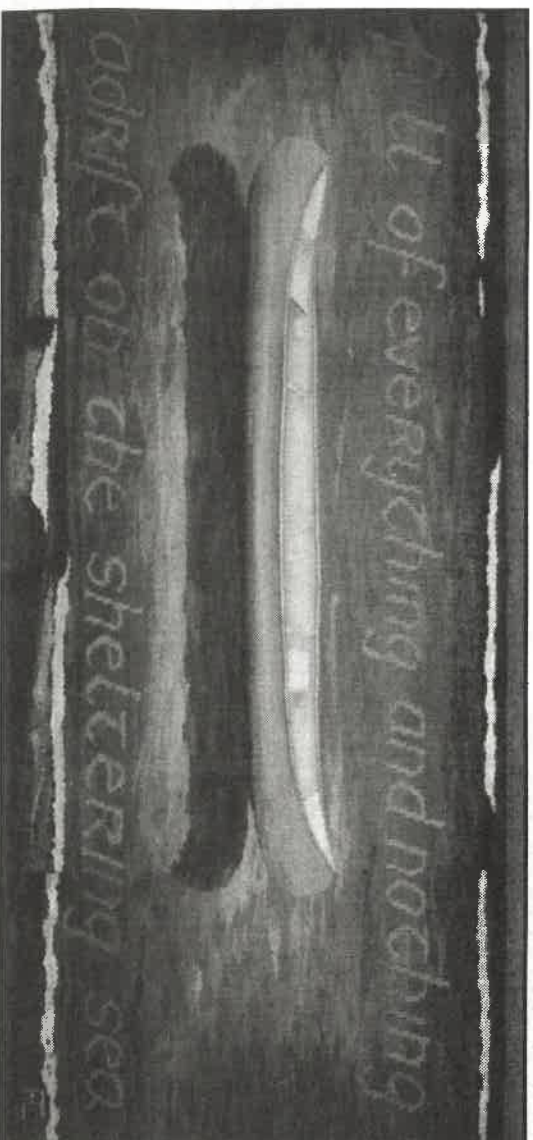
of excellence in crafts.

by Bettina Matzkuhn

MEMBER PROFILE Anne Clark

Even when there is no human figure represented in Anne Clark's tapes, there is always the sense of a social geography. How we perceive the landscape, move across it, imagine its history, encounter fellow inhabitants and travellers - all these elements are shot through her works. Clark has been weaving since the 1970s and is mainly self-taught. She graduated in 1987 with a BFA in Visual Arts from the University of Victoria and majored in painting and photography.

Clark has continued to combine these disciplines with tapestry. In the early 1990s, she worked on a series which incorporated wool, photopaper and mylar. This was more than an exploration of tapestry's boundaries - it represented a deeply personal expression around her mother's struggle with Alzheimer's disease. A tapestry from 1990 entitled "I Have No Head" has a border that seems like the edges of an unfinished jigsaw puzzle. The imagery shows fragmented garden statues through photos left intact or cut and woven into the wool weft. There is the sense of stillness and confusion, disintegration and distortion. It evokes the perception of the person with the condition



Anne Clark, "Adrift", wool with cotton, 1997

as well as the emotional toll on those close to them. Clark says that tapestry is a temporal medium. It is always about the past - in the gradual accretion of the image and in historical links to tradition and narrative. Tapestry is about the future as one has to plan ahead with reference points, strategy and imagination. But it is in the physical process that the act of weaving is grounded in the present. For her, this temporality makes tapestry richer than either photography or painting by themselves. An avid reader, Clark is interested in history, both in the sense of human experience, and in the threat of its loss through erosions of nature and culture. She has travelled to Ireland and Newfoundland, gaining insight into her own Irish heritage and taking inspiration from the poetry and landscape of these places.

A formidable photographer (she manages to make each image on a roll of travel snapshots worthy of a front cover), Clark gathers imagery for files which may simmer for years before being incorporated into her work. One of these is a collection of images of laundry. The series of small tapestries about laundry began when a neighbour complained about Clark's laundry. This person actually paid a visit to show photos of the offending articles flapping in the breeze and explained how they spoiled her view. Suppressing a giggle, Clark kept the photo for her files and later made it a starting point for a visual and sociological representation of laundry. Aesthetics, intellect and a measure of humour make this very strong work. The clothesline is still in service. While this neighbour was distinctly uncooperative, Clark has found collaboration to be a challenging and rewarding addition to her process. She is a member of TAPIS (Tapestry Artists from Vancouver Island), and worked on the Victoria Cool-Aid Society Tapestry finished in 1998. Woven with help from members and the public in various locations, it has a

permanent home at their Downtown Community Activity Centre that is part of the society's housing complex. Adapting and responding to the process of designing and organizing was a challenge she enjoyed. It was also rewarding to teach people how to weave, as conversations and stories inevitably became tangled with the wool. Clark went on to work with five other weavers on the Mount St. Mary's tapestry, a commission which celebrated the history of the hospital and encouraged the public to participate in its making. Recently, TAPIS members have been working on a project where one person weaves a square image of a face and another responds by producing the corresponding shoes. Despite strict parameters such as size, type of yarn, uniformity of surface and weight, the imagination can flourish. The tapestry has grown to 40 squares and includes a hockey player, a medieval character, a punk rocker and a platform soled siren. Clark says this collaboration combines traditional and contemporary iconography. It examines how tapestry can be relevant now.

Clark shows her work both locally and internationally. She serves on the American Tapestry Alliance board of directors and is a member of BC Stars (B.C. Society of Tapestry Artists). From her small home studio, Clark occasionally takes on commissions, but ultimately cherishes the time she spends preparing and working on her own tapestries. Currently, a new work is forming, featuring an abstracted view over steep cliffs to a seabird colony. Clark points out that these first 6 inches of a large tapestry determine the nature and tone of the rest of the work. She considers the work so far, musing about what may need altering and points out that a tapestry weaver must always refer to what is already there while planning what has yet to evolve. Through this process, Clark brings a critical eye and poetic sense to the geographies of her works.

Upcoming Crafthouse Gallery Exhibitions at a Glance

May 2 - June 2, 2003
Opening reception: Thursday, May 1, 2003, 6-8pm. "East-West Impulses" featuring the works of Brian Morita, Gailan Ngan, Kinichi Shigeno, Naoko Takenouchi, Yvonne Wakabayashi, and Atsuko Yoshimura

June 6 - 29, 2003
Opening reception: Thursday, June 5, 2003, 6-8pm. Eleanor Hannan, "Embroidering to Transparency" Two and three dimensional embroidered dolls and doll structures

July 4 - August 4, 2003
Opening reception: Thursday, July 3, 2003, 6-8pm. Ian Johnston, "Leftover and Under"

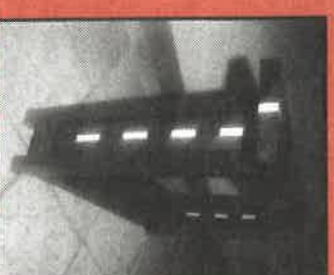
August 8 - Sept 1, 2003
Opening reception: Thursday, August 7, 2003, 6-8pm. Naoko Takenouchi, "Speakers"

September 5 - 29, 2003
Opening reception: Thursday, September 4, 2003, 6-8pm. Keith Skelton, "Chess in the Iron Age" Large scale chess set of welded metal sculptures

October 3 - November 3, 2003
Opening reception: Thursday, October 2, 2003, 6-8pm. 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
Opening reception: Thursday, November 6, 2003, 6-8pm. Andrea Russell, "Salvage: solo" A small series of wearable jewellery objects that integrate found materials

December 2003
"Packages" An Annual CABC fundraiser exhibits, please contact Catrin Taplay, CABC Communications Coordinator at 604-687-6511.



"East-West Impulses"
Brian Morita, Wood

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President's Message

The first couple of months of the year are traditionally a (relatively) quiet time for the craft world. After an often-hectic holiday season the slowdown allows for a reflection to the year that has just finished and a look at what the year ahead may hold. In theory, that is. More often than not, this time is just as busy with work behind the scenes. This is definitely the case with the CABC.

With our Annual General Meeting set for March each year, the first three months of the year are spent busily preparing the event, reviewing our activities of the previous year, and planning the programs for the coming year. This year we were fortunate enough to be able to hold our AGM in Nelson during "BEYOND BORDERS A Craft Marketing Conference", sponsored by the Kootenay School of the Arts. The weekend was a fantastic opportunity to connect with craftspeople, professionals, academics, appreciators, and CABC members in a very direct way. Often in this industry, we are sequestered away, working intently on the road right ahead of us, whether it is a craftspeople working in their studio or a board and committees working at their programs. It was wonderful to be able to stand back and look at the big picture of craft in Canada with such a supportive and interesting group of people. The speakers were very thought provoking and the delegates, obviously engaged, continued the discussions amongst themselves between the sessions. The gathering of the craft community also provided a great opportunity to be able to put faces to the names and craft we've seen as well as meet many new people. The CABC had an information booth set up in the resource room at the conference and many people took the opportunity to talk to us about what we do. We hope to see a number of the delegates we spoke with recommending new members in the next little while. Congratulations to Lou Lynn and Helen Sebelius (and all their affiliates, staff and volunteers) for organizing an extremely relevant, informative, and very smoothly run conference. It was an honour to have our AGM associated with such an event.

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Jen Hiebert

Our AGM was held on Saturday, March 29, 2003 at Selkirk College, the same venue as the conference. We had a record number of members and guests attend, and though, or perhaps because, we had a short time to ensure we all caught the last shuttle bus back to Nelson, we had a very productive and speedy AGM. After a brief overview of the programs, activities and financial status of 2002, our members elected the directors to the board, and voted on and approved a motion to implement a student/senior membership category at a reduced price. The board of directors will determine the price and the new category will come into effect May 1, 2003. The discounted membership will be available to full-time students and seniors over 65 years old (with a valid student ID or Carecard, respectively). Thank you to all who attended and congratulations to Barbara Kowalik who won the door prize. Should any of our members have questions about the AGM or 2002's Annual Report, feel free to contact Heather O'Hagan at the CABC at 604-687-6511.

With each AGM comes a change in the lineup on the Board of Directors. After 3 years with the board, Nancy Ryder has stepped down, though her valuable insight, love of craft, and fantastic sense of humour will continue with her role on the Shop Committee. Nancy has provided a great deal to the Board over the last three years and she will certainly be missed. We wish her the best of luck in her next ventures! We had two new board members and one returning director elected to the board this AGM, **Kassandra Bonn** was appointed to the Board this past fall, coming from a background in finance and having served with other volunteer boards in the

Executive Director's Message

I think it's safe to say that the biggest craft conference in BC (and perhaps the country) in a very long time was the "Beyond Borders" conference in Nelson held this past March. Three days of presentations, panels, workshops, networking and just meeting up with old friends and colleagues was phenomenal. We were honoured to be invited to hold our AGM during the conference and were thrilled with the record attendance and lively participation at the meeting. Thanks so much to the Kootenay School of the Arts and to co-coordinators Helen Sebelius and Lou Lynn for the invitation. And thank you also to Ian Johnston, our Regional Rep in the West Kootenays, for showing us your fine new production studio and to Raya Kelson, KSA Registrar, for giving us a Sunday after-hours tour of the school. Thanks also to Mary Lou Trinkwon and Caplano College for including us in the bus trip to the conference. It was fun.

While in Nelson, we were able to set up a booth to promote membership benefits and services to the conference attendees. There was great interest in the CABC and much of our informational material was picked up as a result. One item was a questionnaire, which was developed with Ian's help, asking people how the CABC could better-serve craftspeople

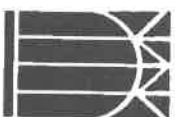


Heather O'Hagan

living outside the Lower Mainland. We will soon be soliciting more ideas from our members through a broadcast email and will then take all your suggestions to our Board retreat in June. Resources permitting, we will try to incorporate some of your suggestions into our updated strategic plan. Congratulations to Peter Shaughnessy from Tatlayoka Lake who won a one-year membership for filling out the questionnaire.

The Canadian Crafts Federation/FCMA AGM and networking meeting was held in Toronto in January, thanks to funding from the Canada Council for the Arts. All provincial craft councils (and, therefore, all our members) are members of this association. At the meeting, I reported on

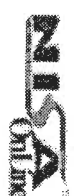
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Granville Island



BRITISH COLUMBIA ARTS COUNCIL
Supported by the Province of British Columbia



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

Please send all comments and / or letters to the Editor, Calvin Taplay, calvin.taplay@cabc.net.

Grace Cameron Rogers Scholarship

Deadline: May 31st, 2003

Are you interested in taking a course or workshop, entering into a full-time school program, or seeking greater stimulus to upgrade or expand your technical or design skills? If so, we encourage you to apply for the Grace Cameron Rogers Scholarship, awarded annually to a crafts-person seeking education to further his/her career. The scholarship fund is held in trust and each year the interest generated is awarded to the successful applicant. This year the award is \$1,000.00.

Past recipients of the scholarship include: Cheryl Parker (Jewellery Design Program at Vancouver Community College), Deborah Loxam-Kohl (Alberta College of Art and Design Fibre Studies program), Anna Clark (workshop for hand-made mechanisms for one of a kind jewellery at the Mendocino Art Centre in California), Claudia Wober (book arts program at the Oregon College of Art & Craft), Louise Duthie (glass blowing & painting courses at Pilchuck Glass School), Nathan Ralfa (research and development in quartz fritt body at the Smithsonian Institute), Vivienne Pearson (cultural exchange residency program in Mexico studying traditional textile techniques and craft of the Maya) and Gary Bolt (sculpture program at the Art Institute, Capilano College).

You must be a member of the CABC and a BC resident to be eligible (applicants may include a cheque for membership with the application). Applications are judged on clear and focused proposals outlining the course of study, the need and potential outcomes, a realistic budget, the potential for growth of the applicant's work, and a professional presentation.

Applications must include:

- a cover letter outlining the proposed study and why it would be beneficial
- a short biography and résumé
- a budget outlining revenue and expenses
- a maximum of 8 good quality slides which are labelled with artist's name, title, medium, size, year and an indication of viewing orientation
- a corresponding slide list

The award recipient is required to write a short article for *Craft Contacts* relating his/her experiences and artistic growth during the course of study. An exhibit in Craithouse Gallery may also be offered.

Send completed applications, postmarked no later than **May 31st, 2003** to:

Crafts Association of BC
Attn: Grace Cameron Rogers Scholarship Committee
1386 Cartwright St., Vancouver, BC V6H 3R8

For more information, please visit our website at www.cabc.net (programs and services/about the cabc) or call the CABC at (604) 687-6511, (888) for long distance callers within BC.

Looking back - FYI.

In 1980, Cameron Rogers, son of founding CABC Executive Director, Gail Rogers, died of an aneurysm at the age of 18. He was keenly interested in the arts, and in his memory, funds were collected to establish the Cameron Rogers Scholarship, the first of its kind in BC.

In 1987, Grace Cameron, Gail Rogers' mother, passed away after a brief illness. She, too, was a firm supporter of craft. She was one of the founders of the Vancouver Art Gallery Shop in the 1950s, - one of the first venues where craftspeople could show and sell their work. She was also a staunch supporter of the CABC and was a collector of craft. Upon her death, the CABC Board of Directors honoured Grace Cameron by including her name in the scholarship title and by holding a fundraising drive.

2003 Saidye Bronfman Award Nominee Announced



Ruth Scheuing

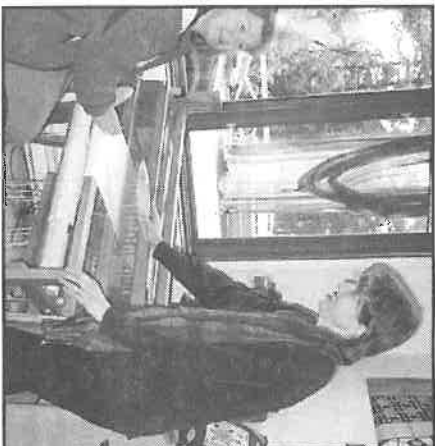
The CABC is pleased to announce that **Ruth Scheuing** has been chosen as the Association's Saidye Bronfman Award nominee for 2003. Ruth was also nominated for this award in 2001. This award is presented annually by the Samuel and Saidye Bronfman Family Foundation in association with the Canada Council for the Arts and the Canadian Museum of Civilisation.

For almost 20 years, Ruth Scheuing has been central to the development of a critical art discourse in the textile arena. Ruth has exhibited widely across Canada, the U.S., Poland and Australia and has presented papers and lectures in Canada, Great Britain, and the U.S. She is co-editor of *Material Matters: the Art and Culture of Contemporary Textiles*. In 1996, she received the Chalmers Award for Crafts. She currently represents Canada on the Textile Society of America's Board of Directors. As well, Ruth Scheuing is the Textile Arts Program Coordinator at Capilano College in North Vancouver.

Ruth's current work continues her long-term interest and research in historical and mythical weavers. In her Jacquard weavings, she explores the connections between floral patterns, gardens, and women, and looks at how this fits into the complex relationship between nature and technology. Since 2000, Ruth's work has been travelling throughout Canada and Australia in a group exhibition entitled *e-textiles: ventures - jacquard weaving*, a show which was curated by Mariette Rousseau-Yermette, which opened at the Musée d'art contemporain de Montréal. Ruth is currently preparing for a two-person exhibition at the Evergreen Cultural Centre in Port Moody.

The names of the five finalists for the Saidye Bronfman Award will be announced in the Fall of 2003.

Textile Artist Mary Bentley First Recipient of Hilde Gerson Award



Mary Bentley (right) and student

co-founded Foxglove Fibre Co-op in 1998 and the Bowen Island Fibre Arts Guild in 1994.

The award was established by the Gerson family in memory of Hilde Gerson, a tapestry artist, enthusiastic crafts supporter and long-time employee of the CABC. It is appropriate that Mary is the first recipient of the Hilde Gerson Award. Mary states, "I met Hilde in 1980 when I joined the Greater Vancouver Weavers' and Spinners' Guild. For many years, Hilde was an active and well-respected member of the guild. She inspired me to strive for excellence in all aspects of weaving: design, colour, and technique".

Mary Bentley will receive the award at a celebratory gathering in August of this year. Along with the award, Mary will present her work in Craithouse Gallery in 2004.

CABC welcomes the following new members:

■ Leila Amin ■ Ronald Appleton ■ Norah Cantin ■ Sarah Chilvers ■ Randi Delisle ■ Wendy Fitzpatrick ■ Jean Francois Guimond ■ Indira Hart ■ Nigel Jones ■ Mikel Lefler ■ Tricia Lockerby ■ Tamara Mathiesen ■ Joseph McCaig ■ Kate McKay ■ Louise Perrone ■ Marilyn Renaud ■ Terry Rutherford ■ Claudia Schulenburg ■ Lata Sood ■ Coralie Thance ■ Jim Unger ■ Kosti Usikartano ■ Nellie Vaar ■ Rod Wacker ■ David Western ■ Rod Wuetherick ■

CABC thanks the following members for their continuing support:

■ Gibsons Landing Fibre Arts ■ Kootenay School of the Arts ■ Chris Allan ■ Cindy Anderson ■ Anne Marie Andrichak ■ Judith Arnold ■ Sarah Ashby ■ Virginia Baldwin ■ Kate Barber ■ Sheila Beech ■ Suzy Birstein ■ Jeff Burnette ■ Joe Bye ■ Janet Cameron ■ Anna Clark ■ Joanne Copp ■ Pam Dangerfield ■ J. Demol ■ Paul Gray ■ Diamond ■ Linda Dixon ■ Nina Dudka ■ Joan Duquette ■ Judi Dyelle ■ MaryFox ■ Kirsten Fritz ■ Ramona Froehle-Schacht ■

The Crafts Association of BC is pleased to announce that Bowen Island resident, Mary Bentley, is the first-ever recipient of the \$1,000 Hilde Gerson Award. This biennial award is given to a BC crafts-person who has made a substantial contribution to the development of crafts in BC over a significant period of time.

A graduate from Capilano College's Textile Arts Program, Mary Bentley is a textile artist, teacher, writer and volunteer in the textile community. She was selected, not only due to the excellence of her work, but because of her vast and long-term commitment to volunteerism in the crafts community. Mary was Education Co-Chair for Convergence 2002, a highly successful international conference held last year in Vancouver. Prior to that, she was the Bowen Island Fibre Arts Guild in 1994.

Elaire Futterman ■ Izabela Gereb ■ Jan Giffen ■ Sean Goddard ■ Oway-Aathia Grann ■ Moira Greaven ■ Abe Hamm ■ Sandra Harcourt ■ Jen Hiebert ■ Brad Hudson ■ Jane Hynek ■ Anita Jackel-Deggan ■ Louise Jackson ■ Evelyne Johnson ■ Rueben Johnson ■ Lynda Jones ■ Jean Kares ■ Jai Kealy ■ Mary Kersey ■ Peter Kiss ■ Kimiyo Kitamura ■ Ellen Kocher ■ Randy Lancaster ■ Joachim Ludwig ■ Peggy Bracket ■ Nancy Luis ■ Ione MacLennan ■ Judi MacLeod ■ Julia Maika ■ Jane McDougall ■ Susan McLennan ■ Jacqueline Meredith ■ Kevin Midgley ■ Barbara Mrakuzic ■ Gailan Ngan ■ Audrey Nishi ■ Natalie Normand ■ Elisabeth Owre ■ Richard Palmer ■ Robert Parkes ■ Vyngantas Paulauskas ■ Gillian Paynter ■ Ross Pilgrim ■ Jo Priestley ■ Anne Rayner ■ Keith Rice-Jones ■ Constance Rivers-Smith ■ Andrea Maria Roberts ■ Adele Samphire ■ Sid Samphire ■ Tanis Saxby ■ Beatrix Schalk ■ Janet Schwieger ■ Christine Seigneneur ■ Peter Shaughnessy ■ Melanie Siegel ■ Stuart Simpson ■ Debra Sloan ■ Linda Spence ■ Suzanne Summersgill ■ Naoko Takenouchi ■ Mary Lou Thinkwon ■ Bryan Tyson ■ Ann Unsoj ■ Svea Varch ■ Eva-Maria ■ Helena Vyvadi ■ Andrea Waines ■ Janet Wallace ■ Angelika Werth ■ Natalie Wilson ■ Angels rossing ■ Bonnie Zevick ■ CJ Jackman Zigante ■ Earl Zimmer ■

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www.filbergfestival.com

TRAVELLING BEYOND BORDERS

by Eric Allen Montgomery

Upon hearing about the **Marketing Guide for Fine Contemporary Craft**, produced by the Department of Foreign Affairs and International Trade, and designed to aid us in the **New Canadian Dream™** (to be paid in U.S. dollars without actually becoming Americans), I googled for it's author, **Lou Lynn**, glass sculptor and **Kootenay School of the Arts** instructor, and came upon a link to KSA and a reference to **BEYOND BORDERS A CRAFT MARKETING CONFERENCE** that Lou Lynn and KSA's former Executive Director, **Helen Sebelius**, would be co-coordinating. My wife, jeweller Erin Dolman, and I signed up immediately. Held March 28th to 30th, 2003, the conference was aimed at the business of making a living as professional craftspeople and it did a fine job of addressing this broad and challenging terrain, in a manner that made it interesting and approachable to all present.

**"In 2003, "craft means business" and a new paradigm is unfolding
- one that recognizes the value of craft to Canada's economy.
One that no longer buys into the myth of the starving artist,
but instead recognizes artists as business people.
And, one that understands that creativity and market intelligence
can and must coexist for the artist to survive and prosper in the 21st century,"**
-opening message from the co-coordinators, Lou Lynn and Helen Sebelius

Nelson, when the weather is sunny and clear, is a twisty mountainous 8 hour drive from Vancouver. Add in the 6:20 am ferry from the Sunshine Coast, where we live in Roberts Creek, and it's a very long day. Our chauffeur was Fran Miller, a potter from Gibsons, and our copilot was Suzy Birstein, a clay sculptor from Vancouver. We escaped Vancouver, passing the hordes commuting in from Langley and sailed merrily beyond Hope, winding past tumbling waterfalls and snaking through valleys snowpocked and checkerboarded by lush forest and scabrous clearcuts. Halfway there, we passed through Osoyoos and entered "Canada's Only Desert" which continued the twisting and turning but exchanged the forests for sage and windblown scrub trees. Ruined mines and abandoned farm houses dotted the desolate areas, but throughout, there were also a continuous array of horse ranches, ginseng plantations, odd-ball motels and Olde Tyme Tourist Traps displaying man's ability to persevere in the face of adversity. We cranked the tunes and cruised through, anxious to arrive.

Nelson at dusk is a treat. You swing around a bend high above the West Arm of Kootenay Lake and look down upon a glittering gem. Rolling into downtown is like rolling back in time, only with nicer lighting. Nelson is a strangely picturesque town, a pleasing architectural motley of Turn of the Century - the 19th Century- brick, stone, and clapboard, with scatterings of every era since mixed in, built upon each others shoulders up the mountainsides. Buildings that once were rooming houses for miners now house hostels for world travellers, and go by names like "The Dancing Bear" and "The Flying Squirrel". Hotels like The Heritage Inn (since 1898) and the New Grand Hotel ... new in 1939... add to the historic charm. Baker Street, Nelson's main drag, is a collection of gift shops, antique stores, eateries, and ubiquitous coffee shops. Not overly touristy in it's orientation, and far more upbeat and interesting (as is all of Nelson) than most tiny towns 8 hours from any sizable city.

**"Apply your creativity, not just to your art, but to your presentation,
marketing, and life."**

- Donald Friedrich quoting Dale Chihuly

Friday morning we joined the 242 delegates that were in attendance, 8 shy of the "Wouldn't it be great if we got 250 attendees?" dream. While most were from BC or Alberta, there were a scattering from across the country, with delegates from as far away as Ontario, Quebec, and even Newfoundland. All were milling about the school hallways in a weird echo of (well, for

Filberg Festival Jury JURY DUTY

by Les Crimp

Have you ever been called for "Jury Duty"? What are the thoughts that go through your mind? Fear, trepidation, elation, wonder, loathing, trust, mistrust.....

My jury duty call came from Heather O'Hagan. Fortunately it was not for a high profile criminal case. It was for a high profile "Craft and Art Festival". When I found it was to jury the presentations to the Filberg Festival in Comox, BC, I experienced all the feelings listed above and more.

The Filberg Festival, being one of the largest, high quality craft fairs in Canada, puts a very tangible feeling of "something big is happening" on your personal radar screen. Firstly, I felt it was an honour to be asked to work with the other jurors on this prestigious event. Secondly, being a potter, it was my first opportunity to see "the inside" of such a large craft fair. The jury that had been chosen could not have been a better mix of very talented, experienced artists and artisans (myself, excluded). Peter Rambo was from Sayward, a specialist in wood work. Eric Montgomery and Erin Dolman from Robert's Creek added their expertise in jewellery and other crafts. Both Eric and Erin also were CABC volunteers for many years and helped greatly at Craithouse on Granville Island. Jen Hiebert, our CABC President, and gifted artisan in fabrics and textiles, was there. Heather O'Hagan, our CABC Executive Director, talented in fine art and

photography, was with us, too. Cindy Anderson, our CABC V.P. came with the group from The Mainland and lent her talent in ceramics and glass to our deliberations. Barbara Cohen, one of our CABC Board Members, also came with the Mainland group to add her knowledge of jewellery to our group decisions. Dianne Young, our CABC rep and correspondent for the south end of Vancouver Island, was another potter in the group. Dianne and I try to keep you all in touch with what is happening on Vancouver Island and "The Islands".

For our CABC management group to take this time at this busy time of the year was incredible. This jurying process, that we were all very happy to participate in, came just before their trip to Nelson for our CABC Annual General Meeting and "Beyond Borders: A Craft Marketing Conference". To say they are busy is to understate the fact.

The jurors were selected for their knowledge or expertise in their chosen fields. Each person of the nine member group was a pleasure to meet and work with. Each person took their task very seriously in terms of wanting to do the best for the close to 300 festival presenters.

The Filberg Festival Society and their management team had everything ready for us when we arrived early on Saturday morning.

The site of the meeting was the Filberg Lodge, which was the home used by the Filberg family before the whole property was turned over to the Society and became the home of the Festival. The building itself is

me) decades past... the same cross section of beaming extroverts and nervously smiling introverts, quiet glances and loudly shouted greetings. Old friends and new faces, young fires souls and grey haired Keepers of the Faith. And, unlike the schools I remember, a fascinating array of beautiful hand kni sweaters and felted hats, tantalizing flashes of "not off the shelf" jewellery, and wildly coloured outfits (and not just on the gals).

We all took turns signing up for the first day's workshops and opportunities to have portfolio reviews done by both visiting artists and gallery representatives. Luckily, being half of a couple, I wasn't faced with quite the same dilemma as many with Erin and I able to balance each other in concurrent workshops and compare notes later. When receiving our fancy black conference portfolios crammed with notepads and handouts, the Support Staff that mentioned that there was a Resource Room, pointing to an open doorway through which could only see a couple of people sitting around a table talking, didn't mention that it was all crammed with Visiting Artist displays, computer stations with various appropriate Bookmarked loads of gorgeous coffee table editions, technical books, and videos for purchase, and a wide variety of magazines like *NICHE* and *American Style* to indulge in for free, info booths for the Crafts Association of BC and Canadian Trade and Export, and a variety of conference goodies like hand thrown mugs and spiffy black logo'd aprons. Took us another full day to learn that particular treasure trove existed. We didn't go home empty handed, and most of the other delegates seemed equally laden with treats.

"Create what was not before." - Jonathan Simons

While I know I've gone to great lengths to set this scene, I can not continue in this detail to now cover the next three days that followed. To begin with, there was too much going on at times, and I was only in attendance for (usually) half of what was being offered. Workshops were offered in "Portfolio Photography; Getting Your Work Reviewed in Print; Booth Display Exporting to the U.S.; Pricing Your Work; Industrial Processes For Studio Artists; Developing Profile; The Business of Studio Production; Internet: Hype or Hope, Wholesale vs Retail Show Finding Funding; Developing a Style; and Galleries - Love 'Em or Leave 'Em!" As well, the visiting artists gave slide presentations and talked about their work and their experiences in the business and marketing of their craft. "A Brief History of 20th Century Craft Marketing in Canada" was given by NSCAD Assoc. Professor Sandra Alföldy, and Paula Gustafson, editor of *Artichoke* magazine and *Craft Perceptions and Practices* gave a fairly bleak overview of the dearth of Canadian publishing in regards to Craft. But we'll change that.

Expertise was provided by a wide array of talented and knowledgeable speakers and panels Artists on hand included, from Canada, glass sculptor Irene Frolic, "ceramist" Diane Sullivan and textile artist Joanna Staniszkis, as well as photographer Janet Dwyer, and of course, Lou Lyr American Donald Friedrich, master jeweller and Past President of the Society of North American Goldsmiths (SNAG), was also on hand, as was Jonathan Simons, who made us all far more appreciative of such a simple object as a wooden spoon.

continued on page

absolutely spectacular. It is a huge log structure that is in perfect condition. Even with its size, it is a warm, homey place that brings back memories of years gone by.

We had a briefing session and were instructed as to the system of ratings that was to be followed. This was a very straightforward system but allowed for comments for each item being considered. As stated above, everything was very professional.

When I "signed on", I expected to be looking at pottery and related clay presentations. It was an eye-opener to find that each of us was to look at each of the close to 300 pieces of craft and art that had been sent in.

Believe me, this was a full day's work. As the day wore on, I started to think we would be coming back on Sunday to finish our job. But as things worked out, we broke for a lunch, the likes of, you will seldom have a chance to enjoy.

We were driven to the home of Alice Bullen, a Filberg Society Director. Alice was joined by three other Directors in the persons of Elaine Kuznitski, Dale Webster, Joyce Brown and Sylvia Allan, The Filberg Festival Manager.

To refer to the food and drink we were treated to as "lunch" did not nearly come close to the mark. This was gourmet noon-hour repast consisting of delectable soups, sandwiches, cookies, cakes, desserts and tea and coffee. Each of us was "blown away" by this display of warmth and friendship and as a group we thanked the ladies for the work they must have done to prepare this most gracious meal. We were able to finish our

work by 6:00pm and we all left for home.

To say there was a great mix of items to look at would be a huge understatement. It was absolutely amazing! It gave one a wonderful feeling of fellowship, elation and pride to be a member of the great craft industry in Canada.

I will take the liberty of speaking to any of our CABC members, or others in our Art/Craft family in BC. If you are planning to apply for entry to the Filberg Festival or any of our other major craft fairs during the year, make sure you spend some quality time in preparing your presentation. Make your presentation as "professional" as possible. It is amazing to see the difference in the quality of the individual presentations when you are acting on a jury panel.

Most quality fairs will tell you what is expected in your presentation. Read these instructions carefully, prepare your presentation and then go back and improve it again. The poorer presentations stand out "like a sore thumb" beside a well thought out presentation and, I feel reflect negatively on the quality of the work presented.

When you visit the Filberg Festival this year you will see why British Columbia artists a craftspeople are known far and wide. The artisans provide peace, comfort, warmth, light, sparkle, food and tranquility to our lives and to many others from around the world who will be attending "The Filberg"

Is our BC Art and Craft not one of our best industries and exports? I think so!



Helen Sebelius (left) and Lou Lynn, Coordinators of Beyond Borders

FINDING FUNDING

by Jo Darts

This is an overview of a panel presentation at "Beyond Borders". All these departments provide other funding options, but this article only includes those applicable to craftspeople. It is recommended that you contact each funding body for in-depth details.

Provincial - BC Arts Council. Walter Quan
Federal - Canada Council. Marianne Heggveit
Dept. Foreign Affairs & International Trade.
Robin Mader
Canadian Consulate General. Dana Boyle
(Minneapolis)
Canadian Heritage, Trade Routes. Patricia Elliott

BC Arts Council - consists of 15 members who represent BC's geographic regions, cultural diversity and artistic communities. Your application should draw in the jurors. It should contain an Objective Statement and address "who cares, and who ought to care". You should be aware of deadlines, parameters and whether feedback is given.

On an individual basis, the BC Arts Council provides three different funding options.

1. Project Assistance for Visual Artists - assists professional visual artists in the creation of new works - this is project-based. There are five jurors who look at slides and paperwork from 150 artists annually. Materials are viewed over a one-week period but adjudication takes four months with results announced in March. Deadline is November 15. Maximum award \$5000.
2. Scholarship Awards - assists with the arts education of promising BC students.
3. Professional Development Assistance - assists practising arts professionals to pursue specific professional development opportunities within their disciplines. Requirements are: residence in BC for 12 months and you should have had a couple of exhibitions. Deadlines are March 15 and September 15. Maximum award is \$1500 and can be used for short term projects such as the Pitchuck Glass School.

All applicants are encouraged to contact the co-ordinator prior to making an application.
www.bartscouncil.ca
bartscouncil@gems2.gov.bc.ca
250-356-1718

Canada Council of the Arts - established in 1957 to support professional artists and organisations. Consists of five jurors representing each of the Canadian geographic areas. Each is cognisant of one of the craft media and the French language. Your submission should be clear (no artspeak) and no longer than one page. Good digital images are acceptable, and it is suggested that all slides be projected onto a screen prior to submission. A professional artist is defined as someone who has received specialized training in his or her field (not necessarily at a school. It could be workshops), has obtained peer recognition through exhibitions (this could include cafés), craft fairs, trade shows, and has a minimum of three year's experience after basic training, so that a "personal voice" has developed.

Visual Arts, Fine Craft grants encompass:

1. Research - to examine a new technique or material.
2. Production - for work for a confirmed exhibition, or the execution of prototypes for a production line.
3. Professional Development - for career development through workshops, or travel. Amounts available for the above are:
Established artists: from \$3,000 to \$34,000.
Mid-career artists: from \$3,000 to \$15,000.
Emerging artists: from \$3,000 to \$9,000.
Deadline March 1st.
4. Travel - for artists or critics to travel to a confirmed exhibition or to speak at a conference. Up to \$2500 is available. No deadline, but materials must be received by Canada Council up to one month before travel.

International Residency Program - very

competitive. Studios are available in Paris, Trinidad and New York (craft is not eligible in N.Y.). Deadline April 1st.
www.canadacouncil.ca
1-800-263-5588 (toll-free within Canada)
marianne.heggveit@canadacouncil.ca

Canadian Heritage, Trade Routes - Established November 2001. \$560,000 goes into the arts and cultural industry. Facilitates the international business development (IBD) needs of Canada's multisectoral arts and cultural exporters (craftspeople are cultural entrepreneurs), with a focus on small and medium-sized enterprises (SMEs), including Aboriginal, women and young exporters. Trade Routes is a flexible program that gives priority to projects that are part of a long-term industry export strategy. Applications are received for-profit or not-for-profit cultural organizations, corporations and associations in activity for at least one year, as well as national, provincial, municipal and community associations and export-service providers such as industry associations, service-based companies, academic institutions and chambers of commerce. Applications are accepted year-round but should be received no less than six months prior to anticipated event/initiative.
www.pch.gc.ca/pc-ch/pubs/2002/02_e.htm#trp
819-956-9422
elliott.patricia@ic.gc.ca 604-666-1838

Dept. of Foreign Affairs & International Trade - amalgamation of two government departments. Foreign Affairs promotes Canadian foreign policy, wealth and projects cultural values of its residents. International Trade promotes commercial interests abroad through embassies and consulates. Funding includes:

1. Contemporary art exhibitions
 2. Preparatory tours - for Canadian curators doing research abroad
 3. Incoming familiarization visits - brings curators to Canada
 4. International exhibitions - biennales
- International Career Development - provides \$3500 towards an artist travelling abroad for exhibition in a commercial or non-profit gallery. The gallery must agree to show the work of the artist for one year after the exhibition.
www.dfaitsmeci.gc.ca
1-800-267-8376 (toll-free in Canada)

Canadian Consulate General - through Export USA, facilitates three programs and produces a newsletter called "New Directions".

1. NEBS (New Exporters to Border States Program), is a key export education tool offered by consulates in the U.S. that target Canadian companies not yet exporting to the United States. NEBS provides companies with vital practical orientation by introducing them to the essentials of exporting as well as by giving them first-hand exposure to markets located in U.S. border states. (e.g. trade shows)
2. EXTUS. (Exporters to the United States program), is a program similar to NEBS that serves Canadian companies already exporting to the U.S. border states. Formerly known as NEBS Plus, EXTUS focuses on expanding the markets of successful Canadian exporters to other regions of the United States.
3. The Reverse NEBS program serves Canadian companies not yet exporting to the United States by providing informative seminars in Canada on the essentials of exporting. (e.g. having Dana Boyle attend the Beyond Borders conference)

A direct example is when NCECA (National Council on Education for the Ceramic Arts) held their conference in Minneapolis. Western Diversification provided funding to ship Canadian ceramic works for exhibition in Minneapolis and the consulate provided funds to purchase plinths.
www.infoexport.gc.ca/ie-en/DisplayDocument.jsp?did=5272
1-800-551-4946

Executive Director's Message

continued from page 2

learn the outcome of that application very soon. This will certainly help us deliver "business as usual".

The CABC regrets to report the loss of some wonderful volunteers. Elsie Jang, Helen Cheung, Jay Jie Niu, Jia Ke Ding, Kathy Hu, Lucy Rice, Vanessa Radunz, Suzanne Summersgill and Charlene Lalonde have all moved on to other opportunities, including paid employment. Their considerable contributions to the organization were greatly appreciated and they will be missed. We welcome four new volunteers - Suwad Chang, Noriko Horiguchi and Catharina Noest who are assisting with bookkeeping, Gallery openings, and shop sales and Cheryl Parker who has joined our Education Committee to provide guidance and advice concerning our mentoring project

As always, we need volunteers to help in all programme areas. Please consider giving us a little of your time - we're flexible, approachable and really appreciative. You could even learn a few new skills such as scanning photos or designing displays. We need help with everything from stuffing envelopes to faxing out press releases to writing for the newsletter, etc. Please call me at (604) 687-6511.

We've been very busy jury-wise with the Filberg Festival, the Van Dusen Craft Zone for the Flower & Garden Show, the Hilde Gerson Award, the Saidye Bronfman nomination and with Crafthouse. It was great to work with two of our Regional Reps during the Filberg Festival jurying process in March - Les Crimp and Dianne Young, both from Vancouver Island. Thanks to Sylvia Allan, the show's coordinator, for inviting us to Comox to jury this August's show.

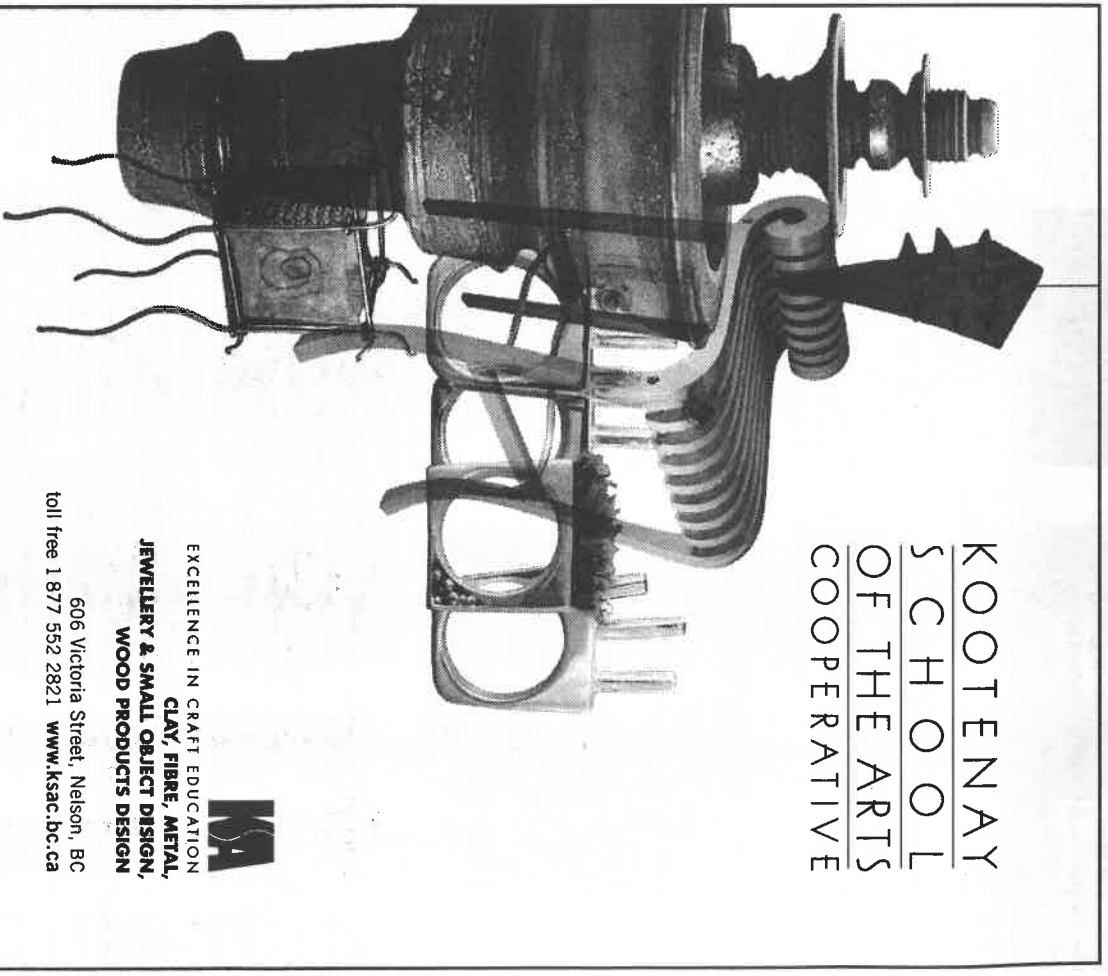
If you are interested in exhibiting in the Gallery in 2004, please send in a completed application by May 31st. This date is also the

deadline for the Grace Cameron Rogers Award. You'll find more information on both these opportunities elsewhere in this newsletter. Another date to watch for is May 15th. We're holding a panel discussion on "How to Price Your Work" at the Alliance for Arts and Culture. See the insert for more details and please RSVP for this, since it's bound to fill up quickly. I'd like to take this opportunity to thank Jo Darts and Calvin Taplay for giving a presentation about the CABC to Capilano College Textile Dept. students earlier this year. We try to keep close ties with schools that offer craft courses and programmes. To this end, we will present a Ceramic Studio Award on April 24th to a Langara College student who has shown exceptional ability in his/her work.

Another planned programme, our bus trip to Tacoma to see the new Glass Museum, has been put on hold for now. We're hoping to take the trip in early Fall if we find that the border crossing situation is not too onerous by then. If you're interested in this trip (which will happen eventually!), please make sure you have your proper I.D. or passport in order and that you have health coverage for the US.

We have just completed Phase I of our renovation plans - the drawings and budget for the Gallery/Shop renovations. With this in hand, we now have the tools needed to approach potential funders to help us realize the project. If you'd like to see the plans, please give me a call. We very much need help and/or expertise with fundraising for the renovations and would gladly welcome any or all support that you can give.

And finally - look for BC craft news in the June edition of The Crafts Report. We contributed written material on major craft shows and galleries in the province. Also, join us on July 1st for Canada Day celebrations on Granville Island. We'll have craft demonstrations in the Ocean Art Works pavilion and will again be organizing a "craft crawl" throughout the Island. See you then!



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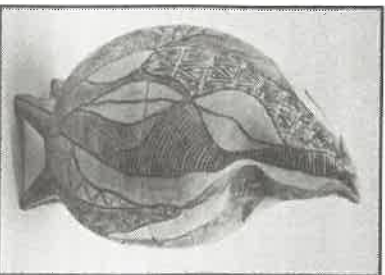
606 Victoria Street, Nelson, BC
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Crafthouse Manager

Sales during our first quarter were hit hard by the Middle-East situation, but as I write this in early April, they are rapidly recovering.

Crafthouse welcomes two new volunteers. You will see **Catharina Noest's** face behind the sales desk on Sunday afternoons. She brings a wealth of experience with her, having also volunteered

Margit Nellomann, Lidded Totebag



Margit Nellesmann, Lidded Tattoo Jar

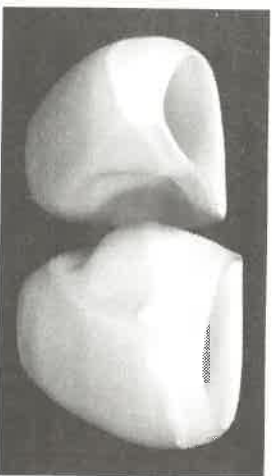


Jo Darts

Jo Darts

Margit Nellemann was born in Denmark and studied ceramics in Minorea and Spain. Her vessels are handbuilt and decorated with "tattoos". The clay colour on the outside is left exposed and the interior is glazed. She loves gardens and also creates statues, water fountains and murals.

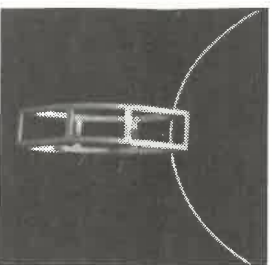
Tanis Saxby graduated with a diploma in ceramics from the Kootenay School of the Arts in Nelson, B.C. Saxby works primarily in porcelain, throwing and altering the forms on



Tanis Saxby, Ceramic Sculpture

the wheel. The elasticity of clay allows her the freedom to explore architectural, functional and sculptural aspects of her work.

Yoriko Oki is a weaver and dyer and graduated from the textile program at Capilano College. Her cushions have been accepted for sale in the shop.



Daniel Nemeth, Pendant

focusing on her “bar bell” designs. Each will be fabricated and the price range will be \$85-\$280. She branched into jewellery-making in 1981 after a career as a fibre artist. Two years later she opened her Neat Things studio shop in West Vancouver, offering workshops and selling her designs. She closed her shop in 1995 and moved production to her Ambleside home. Now, she’s content to spend time with her cats, and jewellery, which is sold in galleries and specialty shops across Canada.

Daniel Nemeth is featured in June. The pieces displayed are about pairing down all details to the skeletal, essential structure of objects. These pieces are almost entirely about line and proportion. People react quite differently to different sets of proportions - they either identify with or are put off by certain ratios of height, width and depth. While the simple silver frame structures of these small sculptures reflect architectural, rather than human forms, there is something slightly organic in the flawed geometry of each piece that gives it its own unique personality. Each piece is individually constructed from sterling silver wire. The wire is sawn into varying lengths and then soldered together, much like the steel frame of a building is welded together. The white, bleached-looking appearance comes from a technique called "depletion gilding" which involves exposing a micro-thin layer of fine (pure) silver on the surface of the metal through heating and quenching in a mild acid solution. The final stage of each piece is the burnishing of all edges with a polished, pointed steel tool, which helps to define and contrast the different surfaces of the square wire.

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).

In July, we welcome Francine and Jennifer from **Metal Garden Design**. Their jewellery is sterling silver and will feature their wedding collection. Metal Garden is forged from great respect for artistic vision and craftsmanship. Each handcrafted piece grows from the inspirations and diverse perspec-



Ernie Watkins, Ceramic Bowl

tives of Jennifer Graham and Francine Keane-Mitchell. Jennifer shares her love of the romantic arts, fine arts and literature in a marriage of passion and technique engendering a broad spectrum of finely crafted, dramatic designs. Francine Keane-Mitchell, a native Australian, fashions subtly funky wearable art with hints of endless beaches and gentle rhythms from her homeland. Refining and re-defining this alluring, timeless jewellery, fused with integrity of design, makes each piece instantly recognizable as uniquely Metal Garden.

Member Profiles

Our profiled member in May is **Cynthia Lyman**. Cynthia creates birds from reclaimed materials. She collects wire, fabric, buttons, jewellery, metal, electronic components, old typewriters, sewing machines and all sorts of other materials. She takes these objects apart and sews, wires and bolts them back together in the form of birds. Her display will feature local songbirds; some made in papier-mâché, and some with wire. Cynthia makes her own nest in Roberts Creek.

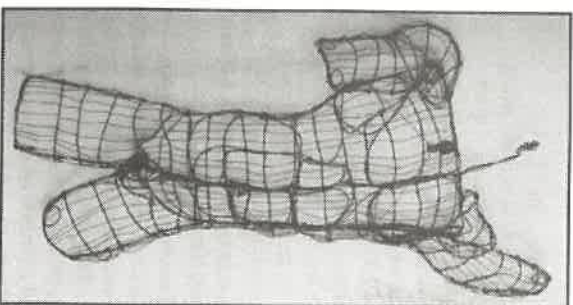
Anne G. Clark is featured in June. See her profile on front page. Tanis Saxby (see above) is featured in July.

In order to support the arts, Crafthouse is now selling *Artichoke* Magazine. *Artichoke*

**1386 Cartwright Street
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Vancouver, BC V6H 3R8
tel: 604-687-7270
fax: 604-687-6711
crafthouse@cabc.net**

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

contains writing about the visual arts, but has recently published two of three editions on craft. The third will be in Crafthouse in mid-June and will have articles on CABC members Michelle Mathias, Daphne Harwood, Marcus Sabathil and Mary Filer. I really do recommend purchasing a copy at \$7.95 and even giving a subscription (only \$20 a year) to friends for birthdays or Christmas.



Charles O'Neil, Wire Sculpture

As a result of our April jury, we welcome the return of two crafts-people who have sold here before. Laura Van der Linde's teacup and saucer bird feeders are especially exciting and at only \$58, I'm sure will just fly out the door.

Ernie Watkins has returned

from his trip and we were attracted to his "Beach" bowls which reflect the azure waters and sandy beaches of Australia. Rod Wuehlerick is a functional potter working in porcelainous clay and Shino glazes. Charles O'Neill lives in Haliburton, Ontario. He makes some of the best wire sculpture that we have ever seen. We have taken three of his gestural human figures called "Wall Climbers".

I will be on vacation for the month of June (back in the shop on June 30). You will be ably helped by Sandra Ramos and Atsuko Yoshimura.

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Gallery Report

Communications Coordinator

"East - West Impulses: An Asian Heritage Month Craft Exhibit"

Brian Morita, Gailan Ngan, Kinichi Shigeno, Naoko Takenouchi, Yvonne Wakabayashi, and Atsuko Yoshimura

Yoshimura

Exhibit: May 2 - June 2, 2003

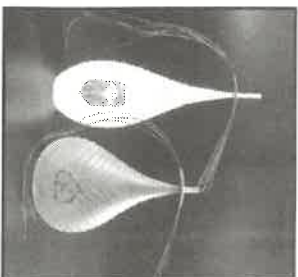
Opening Reception: Thursday, May 1, 2003, 6 - 8pm

Explore the serene beauty of crafts organized for CABC's first exhibit dedicated to

Asian Heritage Month. All of the craftspeople within this exhibit, to varying degrees, draw inspiration from nature and life. Many of the artists are interested in

exploring how their cultural backgrounds inform the way they transform craft materials. Kinichi Shigeno focuses on the colour blue and how this evokes elements of the world including the sky and oceans. Atsuko Yoshimura focuses on nature in

her work by recreating elements such as movement in water and air through decorative surface techniques. Both artists



Naoko Takenouchi, Glass

put a lot of attention on surface design while they explore the natural world. Kinichi is strongly influenced by Kutani which is a Japanese painting style that reveals precise drawings, traditionally using five colours - green, dark blue, yellow, purple and red.

Naoko Takenouchi focuses on the passage of time in her work and reflects on her cultural roots and how her glass pieces function as a compass moving into the future. Naoko states "During the process of creation, I often trace my cultural roots to understand where I come from." Within her work there appears to be a trajectory through time caused by her development as a craftsperson. As with other artists in the show, the celebration of life force and life experiences are central to an appreciation of the final form. **Yvonne Wakabayashi**, for many years, has taught surface design, both at Capilano College and the University College of the Fraser Valley. She specializes in fashion fabrics that have been dyed and



Calvin Taplay

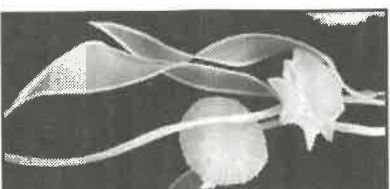
manipulated, such as in the arashi shibori technique.

Gailan Ngan explores formal issues within her work focusing on her everyday life and views her ceramics from a sculptural and installation perspective. **Brian Morita** is deeply concerned with formal issues in his work which deal with extending the possibilities of working in wood. Both artists



Atsuko Yoshimura, Ceramic

demonstrate highly material concerns within their work and attempt to push the boundaries of their mediums. Within Gailan's work, there is a drive to explore new materials and



Yvonne Wakabayashi, Fibre

ideas by focusing on areas traditionally concerned with "fine art." By viewing ceramics from a sculptural and installation perspective she bridges the gulf which sometimes occurs between visual expressions articulated within the frameworks of "craft" and "art." Enjoy the many expressions of Asian identity, culture, nature, life energy and form explored in this fascinating exhibit.



Gailan Ngan, Ceramic

Website Update

by Charlene Lalonde

Promoting your work can be a challenge in reaching the right market. As a CABC member, you can be part of the online members' portfolio section, which branches out across Canada and internationally. As stated in the Membership Information Package, the CABC website combines a promotional section to showcase our members' work with a section of comprehensive resource information for craftspeople in BC.

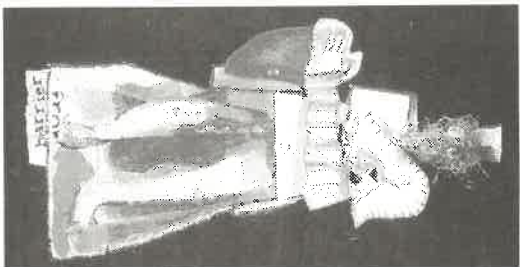
In this section, you will learn more about each artist through their artist's statement (or biography), the process explanation and viewing three samples of their work. We also list the contact information and provide a free link to their personal website. As a volunteer, I have assisting in maintaining and processing new web pages. Presently, we have 27 members active in

"Embroidering to Transparency: Embroidered Dolls by Eleanor Hannan"

Exhibit: June 6 - 29, 2003

Opening Reception: Thursday, June 5, 2003, 6 - 8pm

Reflect on the meditative works by Eleanor Hannan who constructs embroidered dolls which represent states of consciousness. Eleanor is exploring, in part, the practice of Yoga intended to bring the three states of consciousness to integration to make absolute consciousness the ultimate goal. Eleanor explains that "in yoga philosophy the human being is made up of three bodies or 'shariras', each representing a state of consciousness. It goes as follows: Waking State: Sthula Sharira; State of Dreaming: Sukshma Sharira; and



Eleanor Hannan, "Barrier"

State of Deep Sleep: Karana Sharira." Her exhibit is set up like an installation piece with a wall dedicated to the "Waking State," another dedicated to the "Deep Sleep State" and finally another dedicated to the "Dream State." The show does a masterful job in creating a site specific event which interacts strongly with the viewer.

"Leftover and Under: An Exhibit by Ian Johnston"

Exhibit: July 4 - August 4, 2003

Opening: Thursday, July 3, 2003, 6 - 8pm

The exciting constructed spaces of Ian Johnston are an intriguing draw for visitors to Craftthouse Gallery in July. Ian Johnston works primarily in ceramics but combines this with other materials including wood and metal. "Leftover and Under" is about changing the perception of waste material from something that is reviled to that which incites the caress and awe of the viewer", according to Ian. He focuses on fine craft production and how this is perceived as aesthetically acceptable and refuse or re-used materials and the revulsion that viewers bring to its association. The great strength of the show is this combination. He makes his work compelling and inviting through combining seemingly disparate elements. He also tends to play with physical space, destabilizing what viewers usually see in architectural spaces. He uses a great deal of asymmetry and stark contrasts of material.

Ian focuses on the symbolic content of objects and how symbolism changes through transformation. This symbolic content or perception of the object is one determinate in what is seen as fine craft, fine arts, utilitarian works or other forms. Ian's work, in this exhibit, crosses between fine craft and fine art by actively utilizing the space of the Craftthouse Gallery as an installation space. It uses the mediums traditionally associated with fine craft in new ways and towards new ends. The works function as gallery pieces as compared to shop works due to Ian's planning and consideration of the possibilities and limitations of the Craftthouse Gallery.

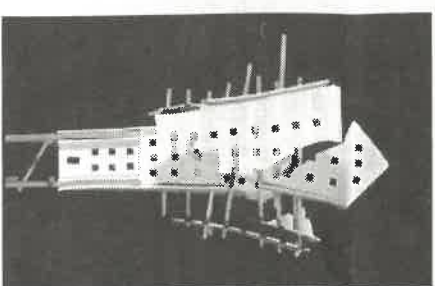
our portfolio section and 9 members who are in transition to be in this section.

It has been a pleasure receiving feedback from our present portfolio members. Overall, their perception was very positive. Here are some responses: "Great! The colour quality, bio, layout looks great!"; "I like having a free website"; "I think the website is very attractive and user friendly"; "Great opportunity to find new work and various

Eleanor explores the interactions between craft and fine art by integrating elements of embroidery with drawing and painting techniques. Eleanor views her own production as part of a long lineage of craft production yet at the same time embraces fine art techniques such as drawing and painting. Her works have a resulting effect of being very experimental, free flowing, unconventional and exploratory. At the same time, she ensures a strong attention to craftsmanship through the very intricate detail she embroiders into each of her pieces. Also, due to the installation quality of the show, it draws from a fine art focus popular amongst some contemporary sculptors. Furthermore, because of her focus on two and three dimensional space, she plays up an artistic tradition associated with the avant garde.

Eleanor plays between two and three dimensional forms to explore the relationship between states of consciousness and objects of meditation. Again, yoga is the chief influence in this exploration. Eleanor describes the procedure as follows: "The show [is] made up of embroidered dolls, part two-dimensional, part three-dimensional with two-dimensional embroidered 'objects of meditation,' ordinary everyday objects that might be used in meditation. (I am interested in creating the objects of meditation 'from' states of meditation.)" This is the element of the show which is interactive. The dolls themselves are engaged in symbolic meditation and the viewer of the exhibit can also participate in the same process with the inclusion of the objects of meditation. Enjoy this both well-crafted and conceptually intriguing show.

By taking into account the physical space of the gallery, he has created an environment in which viewers can participate in the miniature city he has constructed from assembled pieces. Transformation is central to



Ian Johnston, "Exploring the Void"

Ian's work, whether it is through the transformation of re-used objects or by the juxtaposition of new forms within the physical space of the gallery. Ian works within the framework of modernism and uses elements of construction to create new meaning. There are many aspects of this work which are highly sculptural in effect. In describing his show in part, Ian writes, "Leftover and Under is an exploration in re-use of a series of ceramic house forms that failed to meet an adequate level of craft. Initially, a cracked or deformed object is considered to be waste or refuse. If a cracked object then becomes broken the crack is abolished and material for construction remains. If the deformed loses its form at the insistent touch of a hammer the resulting fragments become material. The material conspires to create a city." Many of the notions of beauty that Ian is expanding and challenging have been part of a long tradition of the avant garde. We hope that you get the opportunity to see this breath taking collection of work.

new media", "It's accessible, there's a link to my own website". We can update your portfolio with new images or written information on your site.

In the upcoming CABC Communications Committee meeting, we will be reviewing the CABC website and looking to improve this section. If you have any concerns or suggestions, we would like to hear from you at cabcc@telus.net.

How to File Your Tax Return and Stay Out of Jail

Laurie Dye, FCCA of Kemp Harvey Dye Inc., spoke to our members on Feb. 20th, 2003. Here are some highlights from Laurie's presentation:

- if you are driving or taking the bus to attend a course or lecture (i.e. this one), you can deduct your parking fee or bus fare - since you can't get a receipt from a parking meter, a reasonable estimate is acceptable
- throughout the year, use the "envelope system" with headings that correspond to the Statement of Business form to file your receipts - this will simplify things at tax time
- QuickBooks is recommended since it is an easy computerized accounting programme to use - Simply Accounting is good, but it is harder to fix if an error is made
- in the "Equipment" category of the Statement of Business form, include items which will last for more than one year and cost more than \$500
- in the "Advertising" category, you can include web-page costs
- get a business license - it adds to your credibility as a business person
- if you're deducting business lunches, keep a calendar record for proof, use your credit

Book Review

Robin Hopper, *Stayin' Alive: Survival Tactics for the Visual Artist*

128 pages, colour illustrations throughout Krause Publications, Iola, Wisconsin, USA

by Bettina Matzkuhn

Robin Hopper draws on his own extensive experience as a potter and teacher to map out important elements of artistic survival. He discusses the ongoing process of articulating one's ambitions and expectations. These very personal aspects are affected by a variety of elements including education, business practices, promotion and so forth. His chapters on these areas are augmented by contributions from other professionals on topics that address the business side of art. Between these are fourteen "biographical sketches" by potters outlining their careers.

Calling this a book for visual artists is misleading as Hopper focusses exclusively on people who work in ceramics. While many points are relevant, others might not translate easily for a person whose work does not lend itself to production. Biographical material and experience from people working in other media would have rounded out this volume.

Some things bear repeating often, and Hopper keeps them front and centre. Commitment is central and he points out that good reputations take time to establish - only negative ones can be assumed quickly. He counsels that it is best for a small business person to "keep it simple, be organized, reliable, persistent and always creative". There are tips on the challenging task of pricing work; marketing through wholesale, consignment, commissions or an agent; and considering the positive and negative aspects of dealing with galleries. Retailing is also covered, whether through craft fairs, having one's own studio/gallery or trade shows. His chapter on promotional material, from business cards to websites, stresses how these items represent and circulate your work. As Hopper puts it "If the merchandise doesn't match the hype, the long-term will likely fizzle".

An arts lawyer writes on legal advice, giving a detailed list of what to keep in mind when making up a contract. He stresses that a properly written contract (the more detail the better) protects both artist and client, keeps

card and include the tip on it - Revenue Canada looks closely at this expense

- you have a 5% chance of getting audited - if you have enemies, your chances increase to 75%
- don't work "under the table" - auditors will look at your lifestyle to see if it corresponds to your income; if you annoy customers, they could call Revenue Canada; PST/GST auditors go to craft fairs
- Revenue Canada will accept .41/km. for mileage costs
- you can deduct a reasonable percentage of your car expenses for business, based on business km. driven divided by the total km. driven
- you can deduct for trips if the primary reason is for inspiration, but Revenue Canada knows that there will also be a relaxation component, so be reasonable when working out a percentage
- keep evidence of the trip by keeping a diary, sending postcards to yourself, showing evidence of inspiration in your craft
- if you have employees, get WCB coverage - it's the best insurance available, since you can't be sued if you carry it
- as an audit can occur up to 5 years later, keep all of your records

your energy applied to your work and saves money in the long run. It can lay out responsibilities and standards, anticipating events that could complicate or even ruin one's business. I would like to have seen a few sample contracts, with comments on problems and how to correct them.

For the chapter on financial considerations, an accountant outlines the dreaded, but necessary procedures of bookkeeping, income statements, setting up a petty cash system and setting money aside for income tax. She also discusses types of insurance you may want to get.

"Achieving Visibility", written by an editor/publisher, includes press releases, approaching critics and print media, doing interviews, when to write material yourself or get a professional writer to do it. She emphasizes the necessity for good quality photography. The chapter on photographing one's work reinforces this with many examples and excellent, detailed technical advice, especially regarding three-dimensional work.

The biographical sketches follow ceramists who work in a variety of styles through their journeys. Some jumped in with very little experience to go full-time, others held day jobs and built up their practice slowly. Some took on big overheads as it forced them to produce, others became financially successful - with extra staff and hectic schedules - only to make the decision to scale back. It's always good to read the candid sharing of creative adventure. My favorite is Alain Bonnaeu's statement: "Always remember that behind every great artist there is someone who takes care of the plumbing". A flaw in the layout finds each short biography - with an image of the person and text - facing a photo of work by the previous artist.

Hopper offers a good introduction for people who want to set up their practice as a business. This book is an overview and all contributors encourage artists to get specialized help in the area where they have further questions. It does not address writing proposals for public galleries; artist's statements for artists/craftspeople whose work is esoteric and labour intensive let alone conceptual or performative. "Survival Tactics for the Production Craftsperson" would have been a more appropriate title.

NEW IN THE RESOURCE CENTRE

by John R.J. Scott, Volunteer Resource Centre Coordinator

Since January, I have taken over from Vanessa Radunz as the volunteer Resource Centre Coordinator for the Crafts Association of BC. I am presently a mature student studying gemmology for two years at Vancouver Community College. Most of my formal education has been in science. However, I have many interests, including a variety of arts and craft media.

Calvin Taplay, Communications Coordinator, has been very helpful in directing what needs to be accomplished with the Resource Centre. We have re-designed the Resource Centre Materials Sign-out Sheet so that borrower's telephone numbers and CABC status are now requested in addition to borrower's names, title of publications and dates signed out and returned.

It was evident when I started, that the CABC Resource Centre needs to be made more user-friendly. We want to facilitate access and encourage use of the Resource Centre. Soon after I started working in the Resource Centre, I realized that the material needs to be easier to find. The location of Resource Centre publications needs to be more self-evident.

We are putting a comprehensive index of Resource Centre collection materials and information on the CABC website. With Calvin's help, I have been developing a computer database for the CABC Resource Centre publications. This will be kept current, and merged with the website.

For the CABC Resource Centre, I generally work once a week to file and organize journals, notices and other materials that have been received over the course of the preceding week that may be of interest to crafts people. This includes our various crafts periodicals, newsletters, business information, employment listings, notices for upcoming exhibitions, fairs, shows, workshops, seminars and other educational offerings.

We encourage everyone to access this excellent collection which includes a range of current information. The collection exists to serve members for researching and finding information about upcoming craft shows, funding opportunities, calls for entry and a wide variety of other topics of interest to crafts people.

In the coming months, I will be working on consolidating, organizing and updating the collection. This is planned to improve the organization of material, and ensure that items are not missing and are filed correctly.

We've added the following materials to the Resource Centre in recent months:

Kimonos Unlimited - An Endless Creative Journey, Ho, Kenson, et al., INASO Holdings Ltd. (Kindly donated by Noriko Horiguchi)

Stayin' Alive: Survival Tactics for the Visual Artist, Robin Hopper, Krause Publications, Iola, Wisconsin, USA, 2003.

Export Marketing Competency Profile - 2003, Cultural Human Resources Council, Ottawa, Ontario, January, 2003

The Art of Managing Your Career, Cultural Human Resources Council Ottawa, Ontario, April, 2002

Careers in Culture - Discovery CD, Cultural Human Resources Council Ottawa, Ontario, Compact Disc

Pacific Northwest Consumer Goods Marketing Guide for the States of WA, ID, OR & AK (2nd edition), Donna S. Schmidt, Canadian Consulate General, Seattle, WA, Seattle, WA., June, 1998

Competency Profile - Tool Kit for Information Resources Management Specialists in Archives, Library & Recreational Management, Cultural Human Resources Council, Ottawa, Ontario, August, 2002

The Art of Managing Your Career - A Guide for the Canadian Artist and the Self-Employed Cultural Worker, The Cultural Human Resources Council, Human Resources Development Canada, Ottawa, Ontario, April, 2002

Material Matters - The Art and Culture of Contemporary Textiles, Bachmann, Ingrid and Ruth Scheuing, YYZ Books, Toronto, May 2002 (Kindly donated by Ruth Scheuing)

Canadian Craft and Museum Practice 1900-1950, Flood, Sandra, Canadian Museum of Civilization, Hull, Quebec, 2001

"Craft" - Craft & Art Monthly Magazine (Korean Language), Korea, June, 2002 (Kindly donated by Yoon Ahn)

ATLANTIC CANADIAN CRAFT & ANTIQUE EVENTS

- April 18 - 20** 9th *Spring into Summer* Exhibition Park, Halifax
- May 30 - June 1** 5th *Atlantic Antique Fair* The Tower Gymnasium, Saint Mary's University, Halifax
- July 18 - 20** *Fredericton Craft & Antique Festival* Capital Exhibit Centre, Fredericton
- August 1 - 3** 16th *Sydney Craft Festival* Centre 200, Sydney
- October 10 - 12** *Autumn Harvest Festival* Moncton Coliseum, Agrena Complex
- October 16 - 19** 11th *Sydney Christmas Fair* Bicentennial Gymnasium, Sydney
- November 6 - 9** 18th *Atlantic Christmas Fair* Atlantic Canada's Largest Festival www.atlanticchristmasfair.com Exhibition Park, Halifax
- November 14 - 16** 12th *Christmas at the Civic Centre* Charlottetown Civic Centre

Atlantic Promotions Company

P.O. Box 436, Dartmouth NS B2Y 3Y5 Tel: 902.463.2561 Fax: 902.435.3257



We asked:
What did you learn
from the "Beyond
Borders" Craft
Marketing
Conference held in
Nelson, BC between
March 28-30, 2003?



Anna Clark, Rossland, BC

In discussing studio set up and making a living, the guest artists agreed that it takes between five and ten years to establish and run a successful studio and to make a living from your art. This gave me a feeling of relief (I haven't failed yet) and also a good feeling of being on track to succeed.

Barb Kowalik, Midway, BC

The Beyond Borders Craft Marketing Conference was one of the best investments in time and money that I have made so far this year. I found the speakers all knowledgeable and I got a lot out of them all, but I got the most in considering developing production work rather than one-of-a-kind pieces. I will need to cast a critical eye in my current work, use materials that manufacturers would not use and find the right "price point" that will include profit.

To compete successfully, I will need to find ways to give my work added value in the customers' eye and find the way to sell the sizzle of my steak! Thanks to the conference, I have new tools. Some of these tools will be:

- Signing and naming each piece;
- Adding features to the hangtags by writing a concise creative statement, educating and informing them about my product (floor-cloths);
- Creating different works of beauty that appeal to different people;
- Displaying my pieces to their best advantage (back drops, new methods of hanging);
- Talking about the historical significance;
- Developing product lines that are limited in number;

- Telling how the pieces are made;
- And - the booth - I will need to use the same creativity and flare that I put into my floorcloths into my booth design. I want something that will say to the world - STOP, LOOK, I want what you are selling!

Eric Allen Montgomery, Roberts Creek, BC

"I learned many things, but first and foremost was a reminder, not something new. I loved being surrounded by 250 plus artists and crafts people, a diverse group from many backgrounds and with many chosen mediums, yet all joined by their passion for creating and their love of what we call "craft". It was a reminder that I'm not alone in my endeavors; that there is a rich community to which I belong, sharing the dreams and visions, the toil and the frustrations, the satisfaction and rewards."

Gillian McMillan, Port Moody, BC

At the Beyond Borders Crafts Marketing Conference, some of the best quotes came from Donald Friedlich, RSD graduate in jewellery:

"Production is a design challenge (to make time for more 'one-of-a-kind work')."
"Apply your creativity to your marketing".

Reed McMillan of GUILD.com said:
"Find places in different markets for your work".

Several presenters reminded us that images of work in a portfolio must be accompanied with: Title, Year, Size, Price and Medium.

Out of Hand Craft Fairs

2003 Events schedule

SUMMER 29th Annual

Victoria FolkFest

June 28th - July 6th

Do all nine days or choose one of two sessions

On Victoria's beautiful Inner Harbour, this is a highly visible and popular outdoor festival with exotic music, dance, art and family fun. Celebrity Chef stage, beer garden, and much more. Over 100 shows feature everything from Cuban jazz to hip-hop. Only 40 spaces available.

Booth prices vary - juried show - 110,000 tourists and locals attend
Admission - \$5 buys button good for all 9 days

WINTER 15th Annual

Out of Hand Christmas Fair

November 13th - 16th

Held at the Victoria Conference Centre (attached to the Empress Hotel), this extremely popular juried fair is a Victoria Christmas tradition. 130 booths, hotel discounts, Exhibitor lounge, booth relief, free bags, and more.

For more information on these shows

Contact: Ramona Froehle-Schacht

Phone or Fax 250 592-4969

ramona@outofhand.ca or visit www.outofhand.ca

member kudos

Aliki Gladwin & Associates Inc. is pleased to share with you the following exciting news and developments at our firm:

The Interior Designers Institute of British Columbia, at their recent Interior Design Awards of Excellence, presented us with a "Gold Award" in the category of General Office for the design of the new corporate office for Canadian Forest Products Ltd. The Design Team at Aliki Gladwin & Associates Inc. consisted of Aliki Gladwin, Erica Wickes and Heike Schadek.

Anna Clark won the Best in Show Award at this year's Metal Arts Guild of Ontario juried show. The show was for jewellery, metal sculpture and hollowware and was titled "Turn Up the Volume". Anna's piece was a brooch in coloured acrylic, fine silver and gold. Titled "Come to Me", it was a comment on how differently we would see the flowers in our garden if we could "turn up the volume" and hear them speak. The show can be seen online at www.metalarts.on.ca.

This message was recently sent to one of CABC's members Chris Allan:

Cheryl Karp
Early Childhood Director
Hewlett East Rockaway Nursery School
295 Main Street
East Rockaway New York 11518

Just as you have been inspired by artists, we have been inspired by you! I am the early childhood director of a rather large nursery school in New York. After viewing your website, I showed the children in my school your work. I believe that the love of art begins at an early age, and we try very hard to expose our children to various art forms. After showing the children your work, we were inspired to do our own 'candle pictures.' These remarkable pieces of art, along with many other pieces of artwork will be on display at the grand opening of our art gallery on May 7th. Should you be in New York at that time, we would love for you to attend. Special credit will be given to you for inspiring our children. I know that the children would love to hear from the artist that inspired such creativity.

Sincerely,

TRAVELLING BEYOND BORDERS

continued from page 4

The business world was represented by Dana Boyle from the Canadian Consulate General in Minneapolis, and co-author of the "Marketing Guide", Colorado's PSMO galleries owner Sandy Sardella, Shirley Spiteri of Toronto's Prime Gallery, and Reed McMillan from the online gallery GUILD.com, as well as show organizers John Ladouceur from Canada's Signatures shows, and Carol Sedestrom Ross from the U.S. George Little Management group. Also on hand was Bill Murphy, who many CABC members have seen give export talks as the man from Border Brokers, which is now part of UPS's Supply Chain Solutions.

Special guests included Patricia Elliot, from the Canadian Heritage and Trade Routes program; Marianne Heggveit, from the Canada Council; Robin Mader, Dept. of Foreign Affairs and International Trade, and Walter Quan, BC Arts Council.

Friday evening saw a special Keynote Address, presented at Nelson's historic Capitol Theatre by Alan Elder, Curator of Canadian Crafts, Decorative Arts and Design at the Canadian Museum of Civilization in Gatineau, Québec. I had the great pleasure to work as Alan's assistant at the Ontario Crafts Council's gallery from 1988 to 1990 and benefitted from his intelligence, wit, and mischievous humour. It is with regret that I feel that Alan's tenure at the Museum of Civilization seems to have elevated him into such a rarified strata of scholarly dissertation as to leave those of us who merely make craft sitting, for the most part, dazed and confused, with the exception of those audience members who were actually asleep. Only during one laughing aside did I glimpse the Alan I'd worked with. I'm sorry to conclude that while his presentation may be the stuff of Ph.D. theses and funded studies, it felt strangely out of place amidst a large gathering of working crafts people, and completely at odds with the overall dynamic energy that pervaded the rest of the conference.

"The world is shaped by the activists,
those who choose to take the time to be involved, to do the work."

- Donald Friedlich

I must say that "dynamic energy" really was the overall feeling of the weekend. While some people, and not just students (who made up about 40% of the delegates), seemed inexperienced and a little overwhelmed by the event, the prevailing "vibe" felt through people's physical interactions and seen shining from most of the faces was one of excitement and passion. Many brilliant smiles and unspoken greetings of recognition of kindred spirits, fellow bearers of The Mark. Flashing eyes and that sense of "Ah, yes, you know too..." A constant hum of conversation and frequent ripples of laughter. One of the greatest aspects of the weekend for me was, not a new lesson, but a reminder. That this is my "tribe", for lack of a better title. I loved being surrounded - and not at a Craft Show! - by 250 plus artists and crafts people, a diverse group from many backgrounds and with many chosen mediums, attitudes and awareness, yet all joined by their passion for creating and their love of what we call "Craft". It was a reminder that I'm not alone in my endeavors; that there is a rich community to which I belong, sharing the dreams and visions, the toil and the frustrations, the satisfaction and rewards.

The conference, being the first of its kind in Canada, was not without its glitches. There were even a few gaping holes. But for a First Event... a Canadian Event... a Funded by the Government, Canadian First Event... (you get the idea) ... it was just plain brilliant. At several points during the weekend it was expressed that we were witnessing "History in the Making". That at some point down the road, this small conference in this small, but delightful, town would be seen as a turning point in the history of Canadian Craft. Judging by the raucous applause during the final ceremonies and the joyful cheers that rang out, it seems that those of us who were in attendance will be able to look back at this moment with pride and thank Mad St. Louis (Patron Saint of Sharing Artists) that we were able to be part of this groundbreaking event, (and that if we put what we've learned into practice, we won't need His patronage any more. Untold that new paradigm!). It is estimated that Canadian crafts people contribute over a billion dollars per year to the Canadian economy through home based businesses and small scale manufacturing. Those who attended will surely go on to help raise these figures.

Many of the conference participants came as school - attending students. Many were in the initial stages or mid points of their careers, while many more came as veterans of the fields of marketing and sales, masters of their craft. But all of us came as students at heart, travelling to Nelson to explore new opportunities, to learn and to expand our knowledge and experience beyond our backyards, beyond our current scope of understanding, Beyond Borders.

craft calendar

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 (depending upon weight) 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: July 4, 2003

Events with grey backgrounds indicate CABC programs

Announcements

Calls for Entry

Deadline: TBA. Wanuskewin issues an Open Call to Artists & Arts/Cultural Organizations; seeking proposals for more exhibitions that showcase Aboriginal art and culture research. Info: Kimberly Matthews at 306-931-6767 ex. 225 or: artgallery@wanuskewin.com

Deadline: Ongoing. The North Vancouver Community Arts Council is looking for submissions in any medium to participate in a broad thematic exhibit, Vancouver Corners. For submission dates and further information, contact North Vancouver Community Arts Council, 604-988-6844.

Deadline: May 2, 2003. Harrison Festival Society is accepting entries for the Harrison Festival Art Market. Application can be downloaded from www.harrisonfestival.com Call 604-796-3664 or email hartfest@universe.com for further information.

Deadline: May 16, 2003. "Mugs and Jugs - Vessels of Libation" celebrating mugs and jugs and craft artists who make them this summer. Contact Alberta Craft Council, acc@albertacraft.ab.ca for further information

Deadline: May 31, 2003. CABC is currently accepting proposals for exhibits in Crafthouse Gallery for the year 2004. Works must be hand-made, high quality and in the following media: clay, glass, wood, metal, or fibre. For further information or an application, contact: Calvin Taplay, 604-687-6511.

Deadline: July 31, 2003. The Harrison Festival Society is accepting entries for their "Castle & Craft Market" in September 13 & 14. Application can be downloaded from www.harrisonfestival.com. For more information, call 604-687-7270 or hartfest@universe.com

Deadline: August 15, 2003. Deadline: August 15, 2003. The City of Calgary Recreation is accepting submissions for a series of 6 outdoor artworks to be mounted on the exterior walls of Killarney Pool facility. For further information, contact Evelyn Grant, 403-268-5283 or evelyn.grant@gov.algary.ab.ca

Deadline: August 25, 2003. Deadline: August 25, 2003 for slide submission for the Fiberart International Biennial Exhibition of Contemporary Fibre Art. For further information, contact Laura Tabakman, 412-781-5519, fibreartinternational@yahoo.com

Deadline: October 27, 2003. Deadline: October 27, 2003. Place des Arts invites artists to participate in their annual juried Christmas Boutique. For more information, contact Andrew Hildred at 604-664-1636

Deadline: November 1, 2003. Deadline: November 1, 2003. Place des Arts is accepting submissions for the Miniature Exhibition from November 10 - December 17, 2003. For further information, please contact Jason Malanych, program assistant, 604-664-1636 or visit www.placedearts.ca

Arts/Cultural Organizations: seeking proposals for more exhibitions that showcase Aboriginal art and culture research. Info: Kimberly Mathews at 306 931 6767 ex. 225 or: artgallery@wanuskewin.com

Exhibitions

Ongoing - October 13, 2003. The Case for Stoneware...An Argument That Holds Water. Contact Alexandra McCurdy, curator at Art Gallery of Nova Scotia, Halifax, Nova Scotia

Ongoing - September 1, 2003. "Through the Eye of a Needle: Stories from an Indian Desert" is a collection of embroidery from the Kutch Desert. At the Vancouver Museum.

Ongoing - May 13, 2003. "Dimensions 2002" at the Art Gallery of Swift Current, Swift Current, SK.

Ongoing - May 18, 2003. Wood, Metal & Light - A Contemporary Exhibition Inspired by the Elements. Three accomplished artists interpretations: Peter Pierorhon (Wooden objects), Sibéal Foyle (light boxes), & Arnt Arntzen (Metallic structures). Contact Linda Fell, 604-988-6844, CityScape Community Art Space.

Ongoing - May 18, 2003. Combining architecture, sculpture and fine arts, this exhibition features abstract paintings that saturate the viewer in a wash of colour, alongside elegant wooden and metal furniture in bold shapes, where form is not compromised to functionality. Contact Linda Fell, CityScape Community Art Space, 335 Lonsdale Avenue, North Vancouver, BC, 604-988-6844.

May 1 - June 2, 2003. Gallery of BC Ceramics presents Rebecca Robbins' work which combines natural objects with social observation. Drawn to delicate forms, and challenged by the intricacies within many natural forms, Robbins finds inspiration from such unusual sources as microscopic dust particles. 1359 Cartwright Street, Vancouver, BC, 604-669-5645.

May 2-June 2, 2003. "East - West Impulses: An Asian Heritage Month Craft Exhibit". Brain Morita, Gailan Ngan, Kinichi Shigeno, Naoko Takenouchi, Yvonne Wakabayashi, and Aitsuko Yoshimura. Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC. For further information, contact 604-687-7270.

May 15 - June 8, 2003. May 15 to June 8, "Turning Tradition" at The Guild Shop. This exhibition highlights the platters & bowls by Chris Oosenbrug & spectacular works of over 25 wood artists. 118 Cumberland Street, Yorkville, Toronto, ON, 416-921-1721, the guildshop@craft.on.ca

May 17 - July 6, 2003. Arts 2003 presented by The Arts Council of Surrey and Surrey Art Gallery. For further information, contact Angela Cachay, publicist, at 604-501-5189 or amcacha@city.surrey.bc.ca

June 5 - July 1, 2003. Keith Rice Jones' "Primary Energy" explores the play of negative and positive space and the energy generated by the juxtaposition of a few fundamental forms. At the Gallery of BC Ceramics, 1359 Cartwright Street, Vancouver, BC, 604-669-5645.

June 6-29, 2003. Eleanor Hamman, "Embroidery to Transparency: Embroidered Dolls by Eleanor Hamman". Two and Three dimensional embroidered dolls and doll structures at Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC. For further information, contact 604-687-7270.

June 12 - July 16, 2003. Gina Farfard's sculptural wearable objects are being displayed from June 12 to July 6 at The Guild Shop, 118 Cumberland Street, Yorkville, Toronto. Contact Sarah Mulholland at 416-921-1721 or smulholland@craft.on.ca

July 3, 2003. Clive Tucker and Maggi Kreer's "Serving It Right" is an exhibition of extraordinary serving dishes which take the ritual of breaking bread to new and unusual heights. At the Gallery of BC Ceramics, 1359 Cartwright Street, Vancouver, BC, 604-669-5645.

July 4-August 4, 2003. Ian Johnston, "Leftover and Under" at Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC. For further information, contact 604-687-7270.

July 17 - August 10, 2003. Georgian College presents "Graduating Jewellery Class" featuring remarkable, wearable art in precious metals & alternative materials. For further information, contact Sarah Mulholland at 416-921-1721 or smulholland@craft.on.ca

July 17 - Aug 10, 2003. Contemporary Glass exhibition at The Guild Shop in Yorkville, Toronto, will feature over 25 of Canada's leading glass artists using masterful techniques to create beautiful vases, plates, bowls, perfume bottles & sculptural works. Will also feature artist, June Pham, and her intricately engraved pieces. Contact Susan Mulholland, smulholland@craft.on.ca.

July 17 - Aug 10, 2003. Graduating class from the metal arts program at Georgian College will feature wearable art in precious metals & alternative materials. For more information, contact Susan Mulholland smulholland@craft.on.ca

August 7 - September 1, 2003. Joanne Coppes "Rhythm" is an exhibition consisting of a series of vessels which explores the illusion of movement and rhythm, reminiscent of eternal tides and rolling waves of the ocean. At the Gallery of BC Ceramics, 1359 Cartwright Street, Vancouver, BC, 604-669-5645.

August 8 - September 1, 2003. "Speakers: Glass Works by Naoko Takenouchi". Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC. For further information, contact 604-687-7270.

September 5-29, 2003. Keith Skelton's "Chess in the Iron Age" features a large scale chess set of welded metal sculptures, at the Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC. For further information, contact 604-687-7270.

October 3-November 3, 2003. Barry Goodman's "Not Just Another Pretty Face" is an exhibit of stitched portraits of women authors, philosophers and intellectuals. Held in conjunction with the Writer's Festival. Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC. For further information, contact 604-687-7270.

November 6 25, 2003. Deb Taylor at Gallery of BC Ceramics. This exhibition explores the translation of textile techniques into clay. 1359 Cartwright Street, Vancouver, BC, 604-669-5645.

November -December 1, 2003. Andrea Russell, "Salvage: Solo". A small series of wearable jewellery objects that integrate found materials. Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC. For further information, contact 604-687-7270.

November 20 - December 20, 2003. The Whimsical Show at Cityscape Community Art Space. Explore the childlike world of wonderland with fantastical furniture, ebullient puppets, prankish pottery and illustrative two-dimensional work. Contact Linda Fell, 604-990-6844

November 27 - December 24, 2003. Potters Guild of British Columbia Members' Show. "Seasonal Traditions" features a wide range of pieces from sculpture to functional tableware and everything in between. At Gallery of BC Ceramics, 1359 Cartwright Street, Vancouver, BC, 604-669-5645.

Ongoing - May 18, 2003. "Dimensions 2002," at the Art Gallery of Swift Current, SK. Contact the Saskatchewan Craft Council for more information at saskcraftcouncil@shaw.ca, or 306-653-3616

December 2003. "Packages". An annual CABC Fundraiser at Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC. For further information, contact 604-687-7270.

April 3 - August 15, 2004. Fiberart International 2004 will feature contemporary works of art in fiber from around the world to Pittsburgh by established and emerging artists. Society for Contemporary Craft and Pittsburgh Centre for the Arts.

Funding

Deadline: June 1. Sheila Hugh Mackay Foundation - Individual Grants. To provide "seed" money to visual artists and craftspeople for projects which increase knowledge of participation in, and appreciation of Canadian arts and craft and their importance in the cultural heritage of Canada. Amount: up to \$500. Contact: Sheila Hugh Mackay Foundation, 3107 Rothesay Rd., Rothesay, NB E2E 5V3, tel: 506-847-5322, fax: 506-849-1881.

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

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

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

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: 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: May 31. BC Arts Council - Scholarship Awards (Junior and Senior categories). Assistance with post-secondary education for outstanding BC students of the arts. Amount: up to \$3,000. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC V8W 9W3, 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, Craft Awards Division, AUCC, 151 Slater St, Ottawa, ON K1P 5N1, tel: 613-563-1236.

Deadline: Ongoing. The Banff Centre for the Arts - Banff Residencies. 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

CRAFTERS - NOW IS THE TIME TO REGISTER FOR THE 14TH ANNUAL NANAIMO PROFESSIONAL CRAFT FAIR at Beban Social Centre - November 7, 8, & 9, 2003 Info: (250) 390-3679 or 758-6545

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CALL FOR ENTRY - CRAFT SALE, ART MARKET - ART & CRAFT SALE, Nov. 20-23, 2003, Telus Convention Centre (City Centre) Calgary, AB, 210 artisans, 17th Annual, Juried High Quality Event. Processing will start April 1st. Apply early! Call: Toll Free: 1-877-929-9933 or 250-672-2411, Fax: 250-672-9517 E-mail: info@artmarketonline.com, Applications at: www.artmarketonline.com, Marlene Loney, Art Market Productions Inc., P.O. Box 190, Barriere, B.C. V0E 1E0. Also see www.artmarketonline for an Internet Marketing Opportunity

Ongoing. Bowen Island Sunday Market, Snug Cove, Bowen Island. 18 min. from Horseshoe Bay by BC Ferry. Info. Basia Lieske (604) 947-0640, Site R21, Bowen Island, B.C. V0N 1G0; email: plieske@shaw.ca. This is a SMALL outdoor craft market held every Sunday from July 6 to Labour Day. Fantastic location, off the boardwalk overlooking Howe Sound. Space under marquee tents is available on a 1st come 1st serve basis. Juried. Crafters do not have to sign up for the whole season. Market hours: 11 am to 4pm.

Lectures / Workshop

pinstudio.... some piece of work is branching out and building a NEST it's called PINNstudio check out our website for upcoming Workshops and Event info www.somepieceofwork.com

Branching Out: Basketry on Salt Spring Island. July 16-20, 2003. A 5-day conference with internationally renowned basketmakers offering 1, 2 and 3-day workshops. For details check http://saltspring.gulfislands.com/car-oldodd/branchingout or contact: Lorna

Camnaert at 250-538-0033 or lcamnaert@saltspring.com

Basketry Workshops on Salt Spring Island, BC. Workshops being offered throughout the summer by Joan Carrigan. A unique opportunity to make a basket using local natural materials. Workshop schedule and details at: www.saltspring.com/jcarrigan or phone Joan 250-538-1877

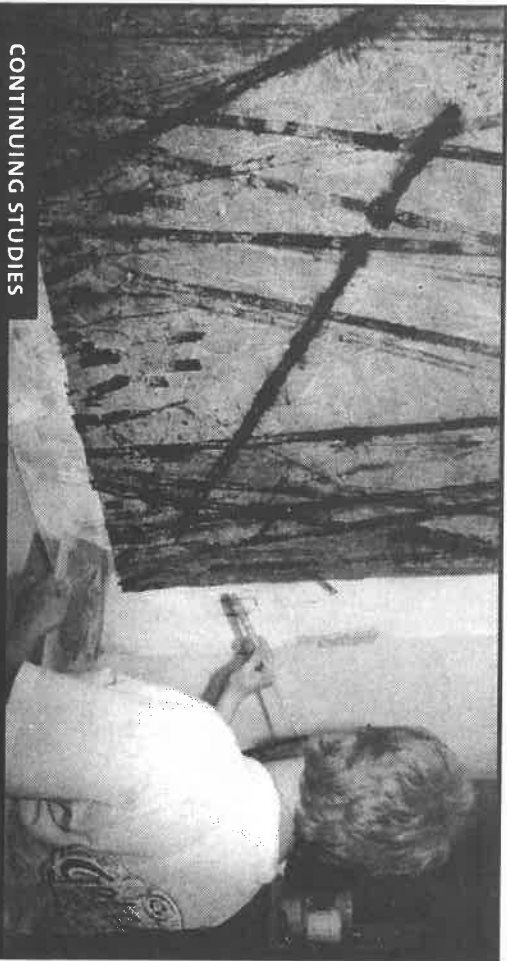
August 22-24, 2003. Kelowna Clay Festival sponsored by the Okanagan Potters Association. Demonstrations and workshops by regional and international clay artists. Sunday Free Play in the Mud Fun Day - bring the kids! Exhibition and sale of presenters' works. See ad this publication.



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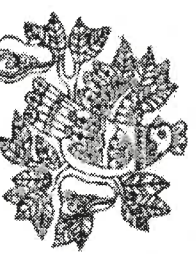
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Cathy Jefferson (BC) Throwing and altering salt glaze wares
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Don Ellis (USA) Throwing, raku and copper matte glaze techniques
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Marcia Selsor (USA) Architectural ceramics, decorating with latex resist

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For information & registration
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