

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

craft CONTACTS

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MEMBER PROFILE

Jan Macleod

by Bettina Matzkun

"Always look forward." This basic attitude has seen papermaker Jan Macleod through the vagaries of her art and life. She says she always cherishes her creative time and is keen to explore new processes and materials. Macleod has a background in Fine Arts and Education from the University of Victoria. She taught school in a six-room schoolhouse in Delta, BC before moving to Terrace in the 1960s. Macleod found the arts and culture scene in this northern town to be vibrant and stimulating. She felt there was a pioneer attitude of adventure and experimentation with various craft disciplines. She worked in ceramics for 15 years, until a diversion involving making paper from plants irrevocably changed her focus.

Macleod found that the paper took on the characteristics of the plant from which it was derived. Paper made from moss was soft;



Jan Macleod

photo by Hiro Urakami

paper made from straw was crisp; and so forth. She gathered all kinds of fibres including ferns, ornamental grasses, iris stalks, and fireweed. She boiled and blended them, reveling in the subtle colours and textures while at the same time accumulating a repertoire of samples.

Macleod moved to Vancouver in 1983 to open her studio on Pender Street and launch her line of plant papers. "I had great confidence it would work, and why I don't know," she muses. The first year she found difficult, but she was aware that if she didn't sell work, she didn't eat. Macleod says it was a scramble to be the salesperson (which she hated) and to promote handmade paper, which in the 1980s was not a familiar craft.

She sold her work at a variety of retail shops and at craft fairs.

In a broad sweep of production, which continues to characterize her work, she made and marketed a variety of items such as place mats, packaging, invitations, book covers, cast paper reliefs and one-off note cards. Large folding screens featured mixed fibres she combined to achieve certain colour effects. After a few years, Macleod began using fabric dyes to add colour to her papers.

The work appealed to people, and Macleod quickly learned to put together small promotional catalogues with product numbers and prices that could be mailed out to save her the footwork. She always followed up with a phone call. Over the years, she made valuable contacts with art consultants and designers, and began to do commission work. This has resulted in an impressive list of works for restaurants, lounges, elevators, boardrooms, offices, and corporate gifts, including an order for 550 pieces for rooms in the Waterfront Centre Hotel in Vancouver.

From overdrive production work to unique commissions, Macleod relishes the variety. She stresses the importance of professionalism in adhering to budgets and timelines, as this is what ultimately cements one's reputation. Commission work allows her to collaborate with clients, a process she enjoys. Works are planned out in detail as she casts specific sizes of paper. Macleod prepares maquettes for her proposals, most recently aided by a digital camera and a high-speed internet connection. The meetings and discussions are also a change from what she describes as a tendency to become too solitary.

Macleod has never been in danger of becoming a hermit as she has contributed consistently since the 1970s as a member of various boards, juries, committees, and councils, both locally and nationally. Macleod found working in, and with, the bureaucratic side of the arts "fascinating and frustrating." But she feels these experiences have been essential to her understanding of small arts organizations and in helping her make a significant contribution to their well-being. Getting out of the studio has also entailed teaching workshops and exhibiting across Canada and internationally.

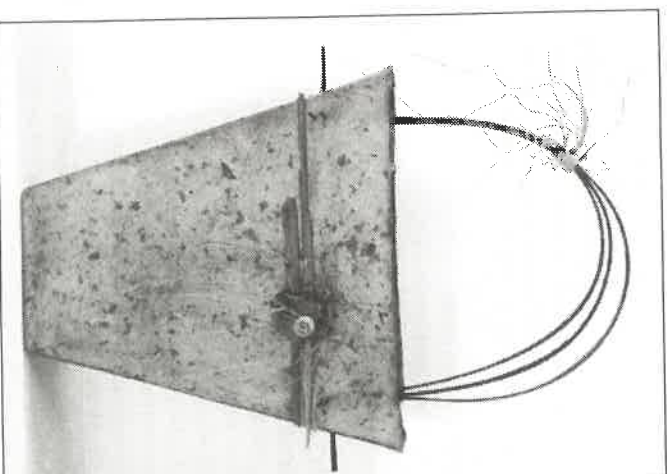
Macleod's current work features paper collages combined with other elements such as leaves, twigs, and stones to hover in shadowbox frames. Metallic foils and wafer thin sheets of mica add sparkle to the subtle lustre of the paper. Sometimes the papers are thick and textured or finely translucent. The



Jan Macleod, Construction Wall Piece

collages are abstract and painterly, yet often showcase the decal edge that definitively announces itself as paper. Surprisingly sturdy paper vessels incorporate painted, patterned borders that carry over from her work in ceramics. They often feature encircling bands or exclamations of fibre. Tall, architectural paper vessels signal a new direction. Macleod finds that sharper edges are also surfacing in her collages. She hopes to someday take a year off to simply experiment.

In retrospect, she feels that her business has forced her to be honest about who she is. As a teenager working in her parents' store, she realized that the predictable 9 to 5 would not be fulfilling. She knows that pursuing variety and being her own boss has great allure, but also requires patience and compromise. A jack-of-all-trades, she has been the bookkeeper, sales rep and photographer. Four years ago, her husband suffered a major stroke and Macleod learned to do physiotherapy with him on a daily basis. He can walk now. This typifies how she approaches everything, with a determination to be proactive and avoid "getting stuck." The momentum she generates is contagious.



Jan Macleod, Vessel

2004 Crafthouse Gallery Exhibitions at a Glance

January 9 - February 2, 2004, "Buyers Market Preview." Opening reception: January 8, 6 - 8 pm.

February 6 - March 1, 2004, Jane Kenyon, "Fragments." A series of textile pieces based on historic textiles using modern materials and modern methods. Opening reception: February 5, 6 - 8 pm.

March 5 - 29, 2004, Debra Sloan, "All Dressed Up." This is a series of figures in motion, built in clay. The embellished or carved clothing using landscapes, or narratives, informs the viewer about their passages. Opening reception: March 4, 6 - 8 pm.

April 2 - May 3, 2004, Heather Jane Wilson, "Crowning Glories: Contemporary Tiaras." A collection of headgear incorporating both traditional and surprising materials and techniques. Opening reception: April 1, 6 - 8 pm.

May 7 - 31, 2004, Asian Heritage Month. Opening reception: May 6, 6 - 8 pm. (TBC)

June 4 - 28, 2004, Peter Shaughnessy, "Connections: a Collection of Collaborative Collusions." New work in the theme of "pairs, couples, and doubles" that will explore interactions such as love, synergy, predation, cooperation, conflict, and parentality. Opening reception: June 3, 6 - 8 pm.

July 9 - August 2, 2004, John Nutter, "Circles with Holes in Them - An Obsession." A series of cast and carved glass "relics" altered to accommodate images and assemblages, making each piece unique. Opening reception: July 8, 6 - 8 pm.

August 6 - 30, 2004, Erin Dolman, Peter Kiss, Cynthia Lyman, Charles O'Neil, Nicola Pinser, Kaia Rautanen, Naoko Takenouchi, Nancy Walker, "Corvidae: A Murder of Crows." A group exhibition extolling the intelligence of the crow and presented in clay, fibre, glass, metal, and wood. Organized by Jo Darts. Opening reception: August 5, 6 - 8 pm.

September 3 - 27, 2004, Marty Bentley. Opening reception: September 2, 6 - 8 pm.

October 1 - November 1, 2004, Kaie Battle, Nicole Dextras, Simone Myren, Gina Page, Terry Rutherford, Keith Valentine, "The Passionate Book." An exhibition of BC book artists passionate about the handmade book that explores the interplay between image, text, structure, and content. Opening reception: Sept. 30, 6 - 8 pm.

November 5 - 29, 2004, Janet Collins, "New Every Morning." Featherlight needlefelted angels delight both spirit and eye as they challenge the conventional concepts of the heavenly host. Opening reception: November 4, 6 - 8 pm.

December 2004, "Packages." An annual CABC fundraiser.

For further information on any of these exhibits, please contact Cateen Tappay, CABC Communications Coordinator, at 604-687-6511.

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President's Message

With our board of directors settled in nicely after our AGM at the end of March, the board has spent the spring focussing on our annual review of the CABC's strategic plan. With the current state of the local and international economies, we are paying particular attention to operating in as efficient a manner as possible. Minimal financial resources means a stronger reliance on our precious volunteer resources, and therefore creative solutions are required.

The board of directors met in June at a day-long retreat to address these particular issues. The very enjoyable and successful day was spent brainstorming ideas how best to deliver our services to our membership. Thanks to Barbara Cohen for hosting the event in her very inspirational home! We started with our strategic plan from last year, and took a look at services that we currently offer: those we would like to see offered, and those our members are looking for, particularly judging from responses to our questionnaire on regional issues. (Thank you so much to all who responded to the questionnaire! Your input into the services that the organization provides is so important. We need to know what issues and needs are pressing for you, our members!) Many fresh ideas for raising awareness of the organization, our members, and craft in BC surfaced, along with methods of generating revenue in a feasible, immediate, and cost (and energy) effective manner, and ways to provide increased educational opportunities for our members throughout the province. The board development committee has since



Jen Hiebert



Mark Anderson

Canada Day Demonstrations

met to distill the information from the retreat into a specific document, and the board will be reviewing and finalizing it in the next couple of months.



Jen Hiebert

Another way that the board is looking to improve the efficiency of the organization is by reviewing the structure of our committees and streamlining board and committee meetings. As an organization that is so reliant on its dedicated volunteers, we realize that everyone's time is very precious, and we want to make the most of what little volunteer time we have. (We are always looking for more volunteers to increase what the organization can accomplish!) We have updated the structure of our board meetings to ensure the important issues are sufficiently covered, while less crucial information does not take up too much time, and to keep them under 2 hours, which can sometimes be a challenge! With our strategic plan in mind, we are also looking at how best our committees can contribute to the organization's long-range plan. We may be adding new committees, and/or shifting the focus of others if those changes can better serve the interest of our membership. On that note, we

are currently looking for volunteers to sit on our Fundraising & Marketing committee. If you have any experience or interest in these aspects of the organization, or just have a couple of good ideas, please contact Heather O'Hagan at 604-687-6511 to find out more about this or other committees.

We are pleased that a number of the initiatives put forward in last year's strategic plan have now come to fruition. We were very honoured to hold our AGM in Nelson, in conjunction with Beyond Borders - A Craft Marketing Conference, this past March. In 2004, the AGM will be in the Lower Mainland, and we plan on holding the meeting in one of our other regions in BC the following year and then biannually around the province. After a very strong expression of interest from our members, the gallery and shop committees have both set up pilot mentoring programs for those members who show their work in those venues. Please contact the CABC 604-687-6511, for further information.

Though the economy may be in a downturn at the moment, we are not focusing on the negative. The CABC is using this as an opportunity to harness our creativity to improve ourselves and run the organization more effectively. We will continue to provide our membership with the best quality programming that we can, by using our resources as efficiently as we can. After we've made it through these tough times, we will be stronger for it, and that much more primed for another 30 years dedicated to excellence in fine craft.

Executive Director's Message

Well, there's good news and there's bad news. We've just learned that our application for funding from the Dept. of Canadian Heritage to attend the Buyers Market of American Craft was successful. We've received a fully-funded contract to go to the Philadelphia show this July to research and write a report on the market opportunities for craftspeople in BC and Alberta. As part of the study, we will also look at potential opportunities for aboriginal craftspeople in these provinces as well as the Yukon Territory.

In the second phase of the project, the CABC will attend the Buyers Market in February 2004 as an exhibitor. We hope to present the work of up to 14 craftspeople and have four craft artists go to Philadelphia with us. This portion of the initiative must be partially funded by the CABC, so we are contributing the wages of two staff members and asking craftspeople directly benefiting from the project to contribute funds as well. On page 4 of this newsletter, you will find more information detailing this tremendous opportunity. This is very significant for the growth of BC craftspeople. As far as we know, only one other provincial crafts association, the Québec Crafts Council, has attended the show as an exhibitor.

More good news - membership levels have risen significantly in the past couple of months. We attribute this to a number of factors: our visibility at the Beyond Borders conference, our re-introduction of student/senior membership fees, and our new membership display rack located just inside the door to Crafthouse. On the subject of membership, we hope you like receiving our regular e-news bulletins. If you haven't already given us your email address, please do. It's a great way to keep up with current craft industry and CABC-related news. We do try to be as selective as possible and not inundate you with unnecessary email.



Heather O'Hagan

Now for the bad news. As we all know, world events, disease alerts, and a slow American economy with a weaker dollar have hit Canada hard. Tourism Vancouver reports 22% fewer visitors this summer, and that directly affects our sales in Crafthouse. We've had to slow down our buying, reduce staff and staff benefits, and cut costs at every turn. We plan on riding this through until things turn around, but please know that we're doing all we can to encourage sales in the Shop. On the other hand, the Gallery is doing well. Both Sandra Ramos and Eleanor Hannan had highly successful exhibitions in terms of sales. In both cases, they were selling lower-priced pieces, but in higher quantity than you might see in other shows. That could just be the trend in local craft buying for the time being.

K.C. Solano, our HRDC Summer Career student, has been with us for six weeks working with Calvin as our Gallery Assistant. New volunteers Ladan Mehrabi, Diana Breti, Lin Sircus, and Po Yee Tse, have joined us to add their time and skills to our website, newsletter and Crafthouse. Apollonia Ciforelli has joined the CABC Education Committee and Diana Breti and Rachelle Chimney now sit on the Communications Committee. We say good-bye and thank you to Noriko Horiguchi who helped out at several of our Gallery openings.



BRITISH COLUMBIA ARTS COUNCIL
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Granville Island

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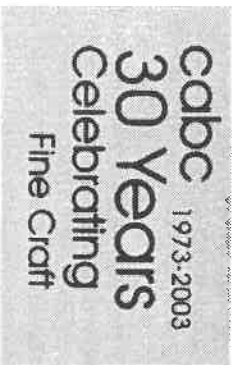
Newsletter Design

Sandra Ramos

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Please send all comments and/or letters to the Editor, Calvin Tapley, calvin@tapley@cabo.net.

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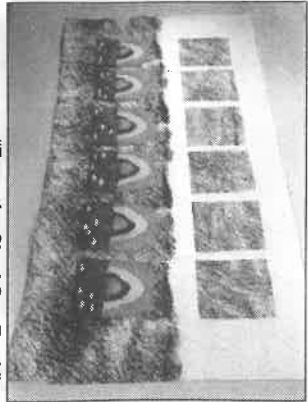


CABC's 30th Anniversary – Looking Back by Diana Brei



Diana Brei

This year is the thirtieth anniversary of the CABC. We wanted to commemorate this anniversary with a look back at the Association's accomplishments. However, after perusing past issues of *Craft Contacts*, it became clear that to list every memorable exhibition, publication, marketing venture, educational project, workshop, conference, and fundraising event the Association has held would fill the entire newsletter. Almost every year since its inception, the CABC has initiated a new program, publication, or event to benefit artisans and educate the public about craft. Consequently, we decided instead to highlight some of the "firsts" in CABC's remarkable thirty-year history. The following events are partially adapted from *Made by Hand Silver Edition* 1998 and previous issues of *Craft Contacts*.



"From the Sky, I See Earth"
Lynn Mauser-Bain, Nelson, BC
Made by Hand 1976

1970
The first issue of *Craft Contacts* is published, with a print run of 150 copies.

1972
The first general meeting of the CABC is held on October 25. Jean Marie Weakland is elected president, and Mary Boweman, Karen Brunelle, Eric Green, Don Hutchinson, and Deirdre Spencer are elected officers.

1973
The Craftsmen's Association of BC is legally incorporated. It doesn't have an office, or paid staff, or an operating budget, but hard-working volunteers produce a monthly

WORKBENCH

Since this is the thirtieth year of the CABC, we asked members to reflect on their work over the past three decades, and tell us:

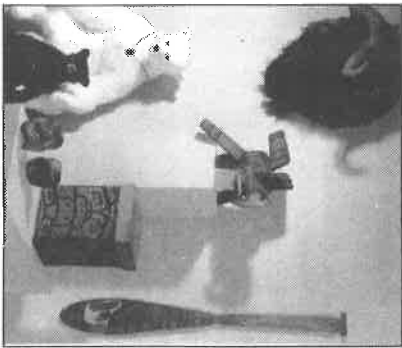
1. What crafts were you making in 1973, 1983, 1993, 2003?
2. How has your work changed since you started?

Pauline Dutkowski (McLean), Chilliwack
1973 - I began to dive into the wonderful world of spinning, dyeing, and weaving tapestries. Most of the work done at that time was colourful and exuberant. I was connected with my mentor, Allan Edwards (ten years), and his Gallery 22 in West Vancouver. 1983 - I still wove fairly large tapestries, doing commissions and selling through very good galleries in Canada and the USA. 1993 - I did less weaving and more textile work. I was also involved in arts administration. 2003 - Things have changed in a very big way. I am now doing mainly miniature textile/fibre art and participating in international exhibitions such as "Women in Textile Art Biennial 2002," Miami, Florida. One of the exhibitions upcoming in 2003 is the "First International Encounter Minutextil" in September at the Museo Nacional de Bellas Artes de Santiago de Chile. I am also doing

newsletter and organize workshops and exhibitions.

1974
CABC hires its first employee, part-time secretary Sheila Graham.

1975
First operating grant of \$15,000 is received from the BC government. CABC moves into its first office, in the Dominion Building at 207 West Hastings Street. The first *Handbook for Craftspeople in British Columbia* is published. Gail Rogers is hired as the first full-time employee, and remains Executive Director until her retirement in 1991.



Soft Sculpture - Joan Stevenson
Mounted Trophy - Cantrose Ducote
Native Wood Carvings - Various Artists
EXPO 86 Craft Store, 1986

1976
The first *Made by Hand* exhibition is held at the Vancouver Centennial Museum. The two-week exhibition is seen by 10,720 people.

1977
The Canadian Craft Council establishes the Saidye Bronfman Award for Excellence in Crafts. The first recipient is Victoria potter (and CABC member) Robin Hopper.

1978
Made by Hand is held outside Vancouver for the first time, at the Art Gallery of Greater Victoria. Also for the first time, CARFA-C-rate exhibition fees are paid to the craft artists.

1980
CABC acted as the vehicle to raise funds to start the Cartwright Street Gallery. One of the major funders for the gallery was the CMHC.

1981
Grace Cameron Rogers Scholarship is established, the first of its kind in BC. The first "Business of Craft" conference is held at Robson Square, co-sponsored with Circle Craft.

The Kootenay-Boundary Artisans' Alliance is formed, and becomes CABC's first regional affiliate member organization.

1984
The Craftsmen's Association of British Columbia changes its name to the Crafts Association of British Columbia. *Illustrated Directory of Crafts in British Columbia* is published.

1986
CABC and Circle Craft form a partnership to operate a retail crafts store at EXPO 86. The store, managed by Jo Darts, sells \$750,000 worth of crafts between May and October. May 15 is the first day of business for the Crafthouse Shop and Gallery at the CABC's new location at 1386 Cartwright Street.

1987
Profits from EXPO 86 and a grant from the Vancouver Foundation are used to establish a \$110,000 endowment fund for the benefit of the CABC.

1990
Made by Hand: Felt and Paper is the first *Made by Hand* exhibition to have \$10,000 in prize money, and the first to tour throughout BC and to Edmonton, Saskatoon, and Toronto.

1991
The Cartwright Gallery evolves into the Canadian Craft Museum. The first *Craftsperson's Resource Guide* is published.



Founding member Hilde Gerson on her 80th birthday, November, 1993

1994
CABC begins promoting BC crafts internationally, with exhibits at "Clay in Canada: North by Northwest" in Minneapolis, and at the Chicago "Sculpture, Objects, and Functional Art Exposition."

1998
The first *Craft Shows Guide* is published. In December, the first "Packages" fundraising event is an exhibition and sale of unique handmade gift wrap, packages, and bows.

1999
www.cabc.net is launched.

Jennifer Love, Bowen Island
1983 - I owned and operated a craft supplies store in Townsville, Australia, where I taught beginners' quilting and applique classes. Dabbled in shibori, screen and block printing but never had enough time to really get into it. 1993 - I was a single mom in Vancouver, working a full-time job and freelance editing in the evenings – needless to say there was no time, money or space for my "hobbies." 2003 - I'd moved to Bowen Island, taken most of the courses in the Capilano College Textile Arts Program, helped set up Foxglove Fibre Arts Co-op, and am now as thoroughly immersed in the fibre arts world as my family will allow!

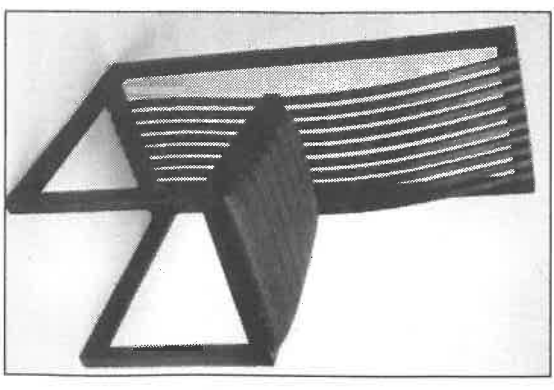
Like most quilters, I started by learning the accepted "correct" techniques and reworking traditional designs. Now I bend the rules whenever I can, always looking for new (to me) ways to create the effect I want.

Eric Montgomery, Roberts Creek
1973 - Drawing classes and hot rod models. 1983 - First apprenticeship in silver jewellery with Scott Crittenden, Brick Room Gallery, Fort Dalhousie ON. I then moved to Toronto where I started "Hide Tech," specializing in

New markets for BC crafts are explored at the "New Exporters to Border States" mission in Seattle and the Toronto Gift Show.

2000
The "Packages" fundraiser is changed to the "Surprise Packages" raffle. Funds raised benefit the Crafthouse Gallery program.

2001
CABC attends the EXTUS Mission to the San Francisco International Gift Show. Hilde Gerson Award is established to recognize a senior craftsperson's contribution to BC's crafts community.



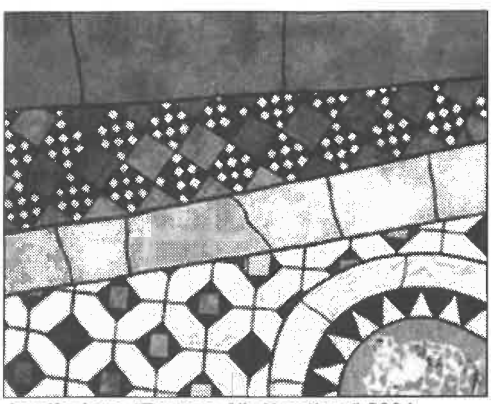
CABC Boardroom Chair, 1987
Hemlock Chair - Francis Lemieux
Tapestry Seat Cover - Hilde Gerson

2002
Members' portfolios are added to the CABC website. Crafthouse records its highest sales since opening in 1986.

2003
Mary Bentley is the first recipient of the Hilde Gerson Award. Continuing its Wholesale Trade Show Initiative, CABC becomes the first western provincial crafts association to attend the Philadelphia Buyers Market of American Craft for the purpose of gathering market intelligence.

When the CABC was formed, its goals were simple: to help BC crafters network and coordinate craft shows. A lot has changed in thirty years. The Association has grown from a handful of volunteers working without a budget, to a multi-faceted organization that promotes BC craft internationally. What hasn't changed is the Association's dependence on an active membership and broad volunteer base. It is the support of the membership and volunteers that has enabled the CABC to promote excellence in crafts for the past thirty years, and that will ensure its continued success in years to come.

leather jewellery.
1993 - Focusing on sandblasted glass, and fully self employed. I left architectural glass, registered "ACCENTRIC concept-design-creation," and joined Leise Chapman and Randy Aiers beside Andrighetti Glassworks. Jeina Morosoff joined us as my production assistant in making glass Inuksuit, and I began creating custom corporate awards. I met Jeff Burnette and we began our first collaborations.



Jennifer Love, "Terrazzo Alla Venetiana", 2001

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We're Going to the Buyers Market of American Craft!

We've just learned that Canadian Heritage, through the Trade Routes Program, is interested in investing in BC craftspeople. The federal government will be contributing major funding for the CABC to attend the February 13-16, 2004 Buyers Market of American Craft in Philadelphia, PA. This show (www.AmericanCraft.com) is the largest wholesale-only craft market in North America.

This is an incredible opportunity for both craftspeople and the CABC. Only one other provincial crafts council has gone to BMAAC in the past, although several Canadian craftspeople exhibit there independently. We'll receive final confirmation of funding (i.e. the last signature) from Canadian Heritage by mid-August, but we must be ready to send our application in to the BMAAC organizers by late August. It is our hope that with continued funding, we will be able to attend three consecutive shows.

Here's what we want to do:

Take 4 craftspeople and their work to BMAAC along with the work of 10 other craftspeople. We'll have a triple-wide booth in order to make the most impact at the show. Those attending can expect to leave Vancouver on Feb. 10th and return on the 17th.

Here's who should consider going:

- craftspeople who do production work - i.e. have the ability to produce US \$15,000 in product over a 6 month period
- craftspeople who service wholesale accounts in a timely and professional manner
- craftspeople who design and create their own work or oversee their production
- craftspeople who have not previously exhibited as individuals at this wholesale show

Here's what you can expect:

- participation fees:

\$800 CND if you come with us to promote your own work. **We provide** return airfare, ground transportation, shared hotel room, per diem, booth fees, booth design and creation, marketing materials, return shipping from your location to Philadelphia, and project coordination (4 craftspeople).

\$300 CND if we take your work to sell for you, but you don't attend (10 craftspeople).

Upon acceptance - 50% deposit, reminder by Nov. 1; no refunds after this date.

20% commission + GST (CABC acting as Canadian agent, so we must collect this) paid to the CABC from your orders at the show or for your first order after the show. We will coordinate sales in both cases.

We need to receive by August 15th (the earlier, the better):

- 5 professional slides of your work
- description sheet of those slides
- average, highest, and lowest wholesale prices (US) of the work you will send
- a brief personal/ company bio
- description of how you make your work
- year you founded your business
- your annual sales
- your pre-show inventory in US \$

Applications must be complete in order to be considered. Deadline of August 15 is firm. Those accepted will be asked for additional information that needs to be included in our application to the Buyers Market.

Send applications to:

Heather O'Hagan
Executive Director
Crafts Association of BC
1386 Cartwright St.
Vancouver, BC V6H 3R8

Any questions? Please call Heather O'Hagan at 604-687-6511 or 1-888-687-6511

continued from page 2 Executive Director's Message

and the first phase of our Gallery/Shop renovation project. Thanks so much to all our members who offered wonderful letters of support for each of our programmes! These letters are critical to the success of our application.

In closing, some news from our national craft organization, the Canadian Crafts Federation. A major survey being conducted by the CCF is almost finished. This information will be

used as a lobbying tool to demonstrate to various levels of government the economic importance of the Canadian craft sector. Other news is that a major cross-Canada celebration of craft will be held in 2006 and each provincial crafts council is expected to be involved on some level. We'll know more about this after the CCF's October AGM/networking meetings.

Happy, productive rest of the summer to all!

CABC welcomes the following new members:

● Mona Alastair ● Patricia Balsor ● Sue Baran ● Kate Battle ● Helen Bischos ● Emma Bracefield ● Sandra Bryce ● Gabriela Busse ● Bruce Campbell ● Chris Campbell ● Lia Coleman ● Janet Collins ● Morgan Cuddy ● David Cureton ● Pauline Dupas ● Ric Gerzey ● Heather Good ● David Gray ● Ethel Gray-Grant ● Kathy Griffiths ● Marlene Guenther ● Judy Houghton ● Brian Jarman ● Nigel Jones ● Cory Judge ● Aleksandra Kalinic ● Youran Kwon ● Conrad Li ● Tanya Marriott ● Glenda Miller ● Brian Morita ● Jill Murray ● Simone Mynen ● John Nutter ● Georgina Page ● Nicola Prinsen ● Kassie Ruth ● Aurelia Sedlmair ● Charlene Smith ● Genevieve Smith ● Kimberley Stanger ● Lynda Tieman ● Robert Trice ● Janet Tyers ● Keith Valentine ● Lauren Waters ● Todd Woffinden ●

CABC thanks the following members for their continuing support:

● Cindy Anderson ● Cathy Angus-Healey ● Judith Arnold ● Norma Austin ● Millie Ballance ● Wendy Barrett ● Ulrike Benner ● Marlene Bowman ● Esther Brown ● Judith Burke ● Jeff Burnette ● Susan Cain ● Neno Catania ● Rachelle Chinnery ● Madeleine Chisholm ● Kirsten Chursinoff ● Anne G. Clark ● Donna Cochran ● Barbara Cohen ● HoCo! Jewelry & Object Design ● Les Crimp ● J. Demol ● Erin Dolman ● Pauline Dutkowski ● Bob Ellenton ● Pat Elliott ● Fran Feuer ● Mary Flier ● Barry Goodman ● Sharon Grove ● Mary Harrison ● Barbara Hewitt ● Elaine Hirtle ● Brian Hoyano ● Brad Hudson ● Jeanne Hunger ● Marta Hyklova ● Tina Ippel ● Karin Marita Jones ● Amanda J.S. Jones ● Julie Kenble ● Marilyn Lee ● Joan Leonard ● Art Liestman ● John Little ● Margaret Logan-Laong ● Christina Luck ● Tracy Lynch ● Jane Mackenzie ● Stacey Maddock ● Cheryl Massey ● Vincent Massey ● Rae Maie ● Jiki McIvor ● Susan McLennan ● Jill Meyer ● Susan Minchin ● NISPAS ● Natalie Normand ● Charles O'Neil ● Kathryn O'Regan ● Mary O'Reilly ● Wygnas Paulauskas ● Alice Phillips ● Inga Pullmann ● Sandra Ramos ● Kaija Rautainen ● Donald Reimer ● Karen Reiss ● Brigitte Rice ● Eric Roberts ● Kathy Robertson ● Graeme Robinson ● Kristin Rohr ● Daniel Rondeau ● Diana Sanderson ● Peter Shaughnessy ● Melanie Siegel ● Keith Skelton ● Sharon Slusky ● Jan Smith ● Micaara Stirbu ● Maggie Tahir ● Candace Thayer-Coe ● Ann Uusola ● Linda Varro ● Barbara Vedan ● Andrea Waines ● Mary Walker ● Cedar Denyse Wallace ● Betty Weaver ● Jean Weller ● Angelika Werth ● Sharnini Wirasekara ● Dianne Young ●

A Canadian Perspective on the Buyers Market of American Craft

by Ian Johnston

Thinking about going to the Buyers Market of American Craft, but not sure if it's the right thing? I can offer advice from the perspective of someone who makes porcelain houses and hand-built vases that retail in the range of US\$100 to \$500. My partner Stephanie Fischer and I began doing wholesale shows in the US in 1999 with the San Francisco Gift Show, on a bi-annual basis. Two years ago, we decided to try out the Buyers Market of American Craft at the encouragement of many friends and business acquaintances. We were naturally concerned that a show with such a title would be so slanted toward the "buy - American" mentality that there would be no place for us. In fact, our first attendance there was in the aftermath of September 11, 2001 and *Niche* magazine, the show's mother trade publication, was promoting eight - foot Buy American banners. What I found was a market that was not in the least concerned with a Canadian vs. American debate, with the exception of a few galleries that present themselves as exclusively American. Most of these stores didn't visit our booth, but some did and bought because their view of America does not exclude Canada. Among the many comments I've had, relative to us being from Canada, have been positive and well-informed. We Canadians seem to have a reputation for good design, as reflected by one retailer who walked into the booth and said "you must be Canadian, your work is so well designed." Another, upon hearing my nationality, said that "I seem to be visiting only Canadian booths at this show."

There is always a lot of preparation for such

member kudos

Mary Fox of Ladysmith is one of 143 artists from 45 nations to have their work on display in the 53rd International Competition of Contemporary Ceramics at the International Museum of Ceramics in Faenza, Italy. Her work, entitled "Vase," is a tall, elegant earthenware piece of original design and decorative effect that exemplifies the exhibit's theme, "the shape between continuity and innovation." It will become part of the Museum's permanent collection when the show closes on December 31.

Rachelle Chinnery was recently invited to participate in the International Ceramic and Bronze Exhibition in Kingston, Jamaica at the Hilton Kingston. Potters and sculptors working in both media participated in the June event. Rachelle exhibited porcelain vessels mounted on bronze bases, a body of work made possible by a BC Arts Council Grant for Production or Creation.

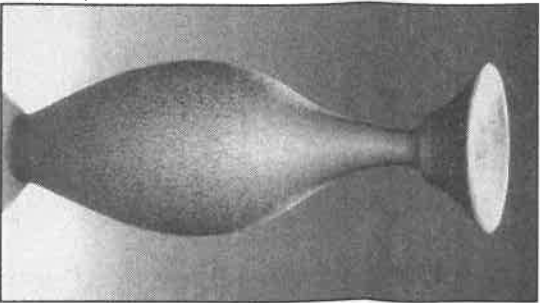
Mary Walker has been rewarded for her diligent efforts to make Quilling known to the Canadian public. She was recently invited to the 21st annual Whistler Arts Festival to teach this ancient art. About forty youngsters will now grow up knowing that Quilling is not misspelt Quilling. She has also been invited to be artist-in-residence at Elephant Island Winery in Naramata. Mary will be demonstrating Quilling on long weekends this summer and during the fall wine festival.

Art Liestman was a presenter at the 17th annual American Association of Woodturners (AAW) symposium in Pasadena, California at the end of June. He gave four 1 1/2 hour demonstrations on three different topics during the three day event. One of his pieces was also included in the AAW joined exhibition "Put a Lid on It," which premiered during the symposium. In June, Art's work was featured in an Artist's Showcase on the British website www.creativewoodturning.com and he was one of two featured artists on the US website www.woodturnersresource.com.

an event, and we've managed to plan our year to accommodate it. By August, we have to make a down payment on the booth, and new work and glazes follow shortly thereafter. The next big crunch is to document the work for brochure purposes while keeping up with the impending Christmas rush. The booth is finalized in December, and packed up for shipping about three weeks before the show. This is also the time that the invitations go out to all of those who have expressed an interest in our work (around 600). Last but not least, we put together a press kit with biographical information, a press release, retail price list and a CD with high-resolution images suitable for publication. For this, the Rosen Group has a great set of guidelines that they publish on the Web.

Since we started marketing this way four years ago, our work has been purchased by over one hundred and fifty craft galleries and museum shops. Owing to the quirky and tiny market niche that our work appeals to, we have relatively few re-orders (about 30%), but enough to keep us busy in our studio. Naturally, there are pitfalls; galleries fail and they go through hard times. Since we began, such calamities as the dot-com meltdown in San Francisco, the World Trade Center tragedy, stock market jitters, impending wars, terror alerts, and blizzards have all had a profound effect on buyers' travel and business plans. That's life, and with the exception of one store who shall remain nameless, I have been fortunate enough to be paid within a reasonable, and sometimes unreasonable, time by all of my galleries (knock on wood). For us, the Buyers Market has been a great experience and we've managed to do it without the support of the CABC or the Canadian government. If you are thinking of going or sending work in 2004, I can only encourage you based on my positive experience.

Mary Fox, Vase



Barb Kowalik, a floorcloth artist living in the Boundary Country, is one of three partners who have started the Boundary Region Artists and Artisans Co-op. On June 1, they opened Funk's Way Gallery at 7361 2nd St., Grand Forks. Twenty artists and artisans are currently showcasing their talents in the shop. They are expecting to open a similar venue in the Rock Creek area later this year. Any artists living in the Boundary area are invited to contact Barb at kowalik@sunshineable.com.

Vancouver jewellery artist Barbara Cohen is receiving international recognition for her work. She recently had a two-page spread in the Korean craft and art monthly magazine CRAFT (www.craft.co.kr). She's now represented by the Snyderman/The Works Gallery in Philadelphia at SOFA/NY. One of the necklaces she made for SOFA will be on exhibit at the Hong Kong Bank for the Circle Craft 30th anniversary exhibition. In addition, she is part of a Canadian craft exhibition in Bangkok, sponsored by the Ministry of Foreign Affairs.

Four CABC members participated in a very successful Children's Art Festival in Whistler this past May. Over 300 kids attended the 80 festival workshops. Diane Sherlaw taught soap crafting, Mary Walker taught quilting, Deanna Welters taught silk painting and screen printing, and CJ Zigante-Jackman taught method acting.

Island Artisans Association Update

by Dianne Young
CABC Regional Rep, Victoria



Dianne Young

Island Artisans Association is a Victoria regional craft association. It was formed by craftspeople with a mandate to "support artisans to create a successful craft industry and to foster excellence in craft." The overall objective is to assist local craftspeople to increase their incomes, to create more jobs through the expansion of existing craft businesses and to strengthen the craft industry in the Capital Regional District. It is a member-driven organization.

After receiving non-profit status in August of 2002, the early months were busy with the nitty gritty of getting up and running, appointing directors, adopting bylaws, finding a meeting place, opening a bank account, and on and on. Until IAA was formed, there was no overall craft organization in Victoria to speak for artisans in this community, so many craft producers came out to the early meetings to offer their suggestions, with a good number willing to take on an active role. We currently have 65 members, most of them craftspeople who work either full or part-time at their craft, and that number is

steadily increasing. A ten-member board overcomes the ongoing challenges of making a fledgling organization into one that is worthwhile to the membership and also self sustaining. All profits from activities of the association are used to support the development of the craft sector.

This spring, we were fortunate to receive HRDC funding through CEDCO (Community Economic Development Corporation) Victoria, to hire a Business Development Coordinator from the ranks of those on E.I. for a one year term. We were very fortunate to hire Mark Johnston. With his background in fine arts – he studied fine art at Camosun College in Victoria and majored in printmaking at Alberta College of Art – he has a good understanding of the needs of artists. Using his skills in layout and design, Mark pursued a career in website development. Mark has become our new webmaster and is working to revamp the website that was designed by one of our members. Members can feature their work on a personal web page that Mark will help them to develop. They can also communicate with one another via the forum or post bulletins. Mark takes on tasks as assigned by the Board, and is currently researching funding possibilities for the development work that we wish to undertake.

IAA has purchased the craft show "Gifts for Myself and Others" from a private owner. This is a high-end show with only 30 booths plus a gallery section. 2003 will be the second

Master's Series II by Les Crimp CABC Regional Rep, Oceanside District



Les Crimp

Well, the second of our Master's Series has come and gone for another two years.

To say it was a success is to understate the obvious. It was a huge success! We had 80 participants, which is

over twice the number we had two years ago. Our potter friends came from all over Vancouver Island and the Islands, from Campbell River to Victoria and Sooke.

We wish to publicly thank each person who came to see our great group of presenters, and would like to let them all know we will be doing this again in 2005 on Easter Saturday.

At Master's Series III, we promise to have 5 more presenters to give you the benefit of their specialties in pottery. It will obviously

Book Review

Sex Pots: Eroticism in Ceramics

by Paul Mathieu

England: A&C Black Publishers Ltd.
USA: Rutgers University Press, 2003
ISBN 0-8135-3293-0
Hard cover, 224 pages
US \$45.00

by Rachelle Chinnery

This is a book whose author openly advises us not to "just look at the pictures!" With a title like *Sex Pots*, the temptation to avoid eye contact with the print and simply browse the libidinous pages is truly all he should expect, upon first contact. But there is much more between these covers than just full-page glossies.

Paul Mathieu is a fervent advocate for ceramics and their social import. At the 2002 Canadian Clay Symposium, his slide presentation, entitled "Erotic Ceramics," previewed this recently-published book. In *Sex Pots: Eroticism in Ceramics*, Mathieu writes in the same voice with which he spoke. Written in the first person, this book is passionate and humorous as well as bitingly critical.

be difficult to get together a better group of people than we had this year. When you have Master Potters such as:

Linda Doherty from Burnaby
Keith Rice-Jones from New Westminster
Barb Sapergia from Chemainus
Ray Sapergia from Chemainus
Larry Aguilar from Qualicum Beach

it will make us scratch our heads to find a finer group of presenters.

The thing many of us found difficult was to decide who and what we wanted to see and experience the most.

Linda brought her extruder with the expansion box, and when we arrived, she had it already set up and was producing some extrusions to work with in her presentation. In a fraction of a minute, she had her audience spellbound at the things she can make the extruder do, and what she can do with the various pieces she produced. She had everything from woven baskets to open bakers, and every piece she made was a gem.

Reaching back into the history of erotic ceramics, Chapter 1, "Making Histories," presents the pre-Columbian ceramics of Peru. It is a fascinating read that explores not only the prevalent sexual themes of the culture's ceramics, but also the theories behind their use and significance. One illustration from the Moche culture is of a "Day of the Dead" myth depicting a heterosexual anal penetration ritual. Mathieu cites archaeologist Anne-Marie Hocquenghem, and writes that "her interpretation suggests that there was a special time of the year, within the natural cycle of growth and regeneration, planting and harvesting, in the life and death of plants and nature, when for a period of time, the dead were believed to come back to life and resurface to share the space of the living. During that special time...the natural order was reversed and all activities had to be reversed likewise, particularly all sexual activities. Only anal intercourse was permitted. This ritual prescription was essential for the natural order to be restored and for the dead to return to the underworld."

Not only are these clay objects wonderful works of art, they have astounding social significance unparalleled in any other culture. And we see with painful and overt clarity that in our own society, the ritual

year that IAA presents this show, though it has been a fixture in Victoria since 1989. This year's show will be at the da Vinci Centre from November 28 to 30. All of the booths and gallery spaces were filled quickly. A hired coordinator and a volunteer Gifts Committee meet regularly to tweak show plans. Yes - "A craft show organized by and for craftspeople."

In February, IAA was asked to present regular exhibitions of members' work in the Mayor's Case, a very large glass showcase situated at the entrance to Victoria City Hall. Our first display, a mix of work in many media, received rave reviews from those working in the building or just passing through. A show of fibre art will begin in September. Each show runs for approximately 3 months.

We regularly feature speaker presentations at our general meetings. At a recent meeting, Wolfgang Zilker spoke on the value of the Arts and Cultural Highway to our group. In April, Robin Hopper explained his latest book *Slaying Alice - Survival Tactics for the Visual Artist*. The September meeting will feature Ellen Henry, owner of the Out of Hand Gallery. One of the most valuable elements when you get a group of craftspeople together is the impromptu sharing of information, whether it's Cory Judge speaking on her trip to the "Beyond Borders" conference while handing out sheets with the key points of the gathering, or Judy Seeley and Myra Waller reporting on the two-day

It is certain that our local suppliers will be getting many orders for extruders after seeing this magic done before our very eyes.

Keith brought the hand-builders to an emotional crisis, and had much adrenaline flowing through his audience. He first built one of his classic pyramidal towers which must have been close to 4 feet tall. It amazed every person watching that he is so precise with his work and many a lesson was learned as a result. To see scale drawings of his projects on the wall, to which he referred, was something that many of us had never done. He also made two of his signature pyramid boxes with different openings and different handles on each. The other main piece was one of his vases, again over two feet high. It has sticks laced across the front, which hold a bundle of sticks of many colours in the front. If he and Celia had not had to catch a ferry, there certainly would have been calls for an encore.

Another large group gathered around Barb. It was absolutely fascinating to see the look on peoples' faces as they watched Barb pull

importance of ceramic objects exists only in the realm of the makers.

There is significant discussion in this book about the connection between the demise of craft and the demise of ritual in our current culture. Mathieu discusses this topic throughout the book, drawing on the writings of philosophers, archaeologists, and anthropologists to illustrate his views, using the ceramic medium, specifically ceramics with an erotic theme, as a direct reflection of the human psyche.

"The material itself," Mathieu writes, "is overflowing with characteristics shared with sexuality and sexual practices. The transformation of the material, and the processes used therein, all imply countless sexual analogies and connotations...Beyond these connections, ceramic objects and human bodies remain basically interchangeable at the metaphorical level, but also through semantic analogies within forms and parts. Pottery forms are representations, abstractly, of human bodies."

Clay is the obvious first casualty of a society whose sense of touch is dying. The state of craft today directly reflects the decline of ritual and tactile interaction on a societal level. And one of the most important aspects

New Exporters mission to Seattle organized by the Canadian Consulate. We periodically have a gathering that is strictly a social/networking event, an opportunity for members to get to know one another and see each others' work (as each person is asked to bring one of their works along).

In an effort to remain responsive to members' needs, the membership chair recently circulated a questionnaire requesting input on topics people would like to see addressed through presentations or workshops. What came back was no surprise. At the top of the list was a request for help with marketing strategies. Thus, a committee is organizing a marketing workshop for September 27, to be held in the Seniors Wing at Cedar Hill Rec Centre. Included in this will be the opportunity to have a professional photographer take photos of craft work, and someone to help with portfolio development.

We realize that a long-term strategy is required to overcome the years of neglect, and realize the craft sector's potential in the region. If long term, we can help craftspeople to make more money, connect with one another, increase their business skills, and raise the profile of the craft industry in the region, our efforts will be rewarded.

The next IAA general meeting is Monday Sept. 8, 7:00 pm, Cedar Hill Rec. Lounge.

For membership information, contact studiojade@shaw.ca The IAA web address is www.islandartisans.ca.

up some spectacular pots in the wink of an eye. Here was a production potter par excellence. Many had come to learn the ways and means of organizing their work habits in their respective studios, and Barb laid it out in a way that helped every one of us. With 27 years of experience behind her (with time out for raising a family), it was very exciting to see this potter take a large lump of clay and start throwing cups, mugs, bowls, and several other forms off the hump. It was heard through the audience, "I've never been able to throw off the hump but I'm going to learn now!" Flaring, incising, carving; Barb does it all and is a true artist.

Then there was Barb's husband, Ray. Ray got every one of us to our feet several times for different reasons. Ray brought with him some large lidded vases which he raku-fired. Many of us have done raku, but it was very interesting to see the methods that Ray used. Ray was able to use a brand new kiln designed and built by Al Bubnys. It fired so quietly that one lady asked Ray when he was going to light it and it was already at 1000 degrees.

continued on page 12

of this book is that Mathieu directly addresses the rift between humanity and the sense of touch: the distancing of humans from their physical selves. In a society of individuals so dissociated from their own bodies, so disdainful of the tactile sense, it is no wonder ceramics, and in fact all craft, is perceived as an insignificant and outmoded form of creative expression – particularly in the erotic realm.

According to Mathieu, scholars, historians, and academics writing on the subject of eroticism have all but fully ignored the ceramic arts. Referencing this neglect, he confesses in the foreword, entitled "The Invisible Practice," "I wish I did not have to write this book, that there was no real need for it." But given the pandemic of sensual withdrawal our society finds itself in, a publication like this truly is needed.

And given that a book is only ever just a visual representation – pictures of actual objects – and a transmission of words in print, it may just be safe enough to approach without real commitment. Then, once readers are seduced and reintroduced to the concept of the joy of touch, they may venture out to explore craft in its myriad sensual forms.

¹ p. 27
² p. 214

Crafthouse Report

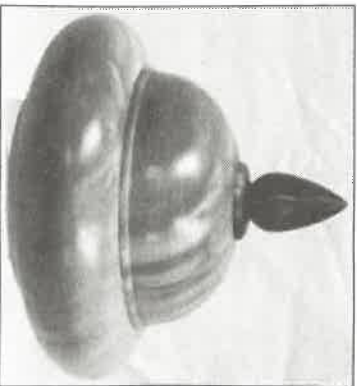
Crafthouse Manager

The poor sales of the first quarter have continued through to the end of July.

Nationally, retail sales are down by 22%, with tourism in parts of Alberta down by 40%. The numbers of people coming through the shop are down 19% from 2002. Accordingly, we have had to make some cost cutting measures by slashing our budget and sadly making some staff cut backs. I know that we are all suffering in this together, so I can only pray that some normalcy returns soon.

As a result of the June jury, we welcome three new craftspeople to the shop.

Bruce Campbell's woodworking career began in 1985 when he received a lathe as a gift. He helped to found the Greater Vancouver



Bruce Campbell, Lidded Bowl



Jo Darts

whimsical female figures. **Chisako**

Hisamatsu learnt to weave and dye in Kyoto and came to Canada in 2001. She uses undegummed raw silk threads in her scarves. This produces a light sheer fabric that retains flexibility and strength. She also incorporates ikat-dyeing techniques and uses natural dyes such as indigo, lac and logwood.



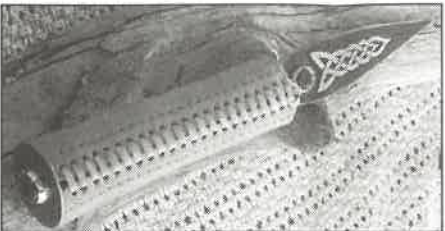
Chisako Hisamatsu, Scarf

Our profiled member in August is **Jan MacLeod** (see cover story). She will exhibit framed handmade paper constructions, together with a few sculptural towers. Natural elements such as seedpods, mica, leaves and twigs will be incorporated into the paper.

Cynthia Minden is profiled in September. She is a long time basket maker, making her

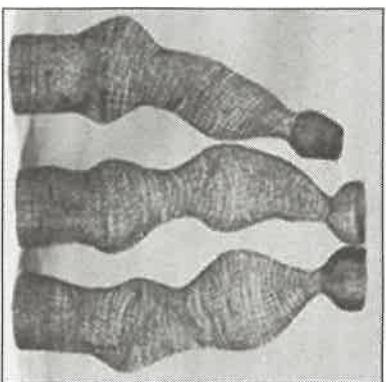


Patricia Balsor, Mermaid



Kathy Kristmanson, Celtic Letter Opener

Upcoming jeweler profiles include: August, **Kathy Kristmanson** who works in

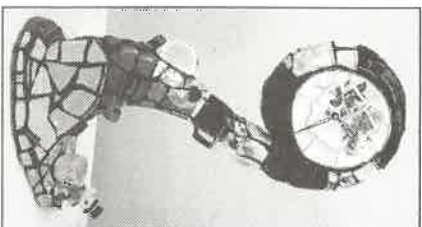


Cynthia Minden, "Clan 3"

sterling silver and red brass constructions;

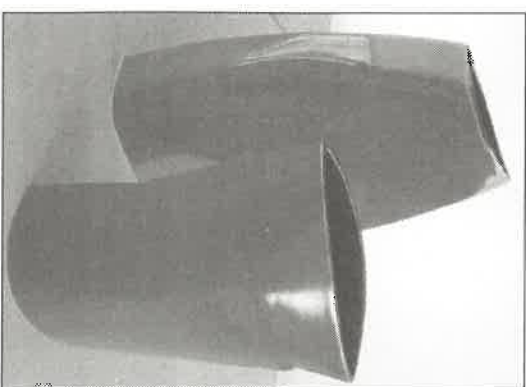
September, **Laura White of White Metal Design**.

October will feature new bracelets by **Heather Jane Wilson**.

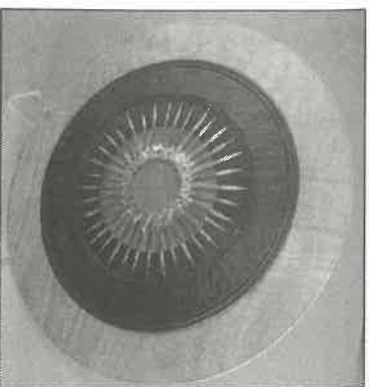


Adrian Fehr, "Klimt"

We have recently received new work from **Ian Johnston** and **Stephanie Fischer**. The design of the *Darted Eye* Vase is inspired by the technique of making pleats in dressmaking. The vessel is slab built, joined together and left to dry. When barely dry enough to handle, a scalpel is used to cut holes in the sides. The holes are then closed together which produces the resultant form. Also new from **Johnston Fischer** is the *Aero Vase* that takes its name from the word aerodynamic, which describes the form of this porcelain vessel. **Mark Salusbury**, a wood turner from Ontario, has sent a few pieces that demonstrate a sensitive use of dye, as well as one of his signature "*Horsing Around*" series, that incorporates farrier's nails. **Anne-Marie Andrichak** has brought three new scarves that entail the techniques of shibori (using marbles and soy beans), dyeing and discharging. **Yoriko Oki** has brought in two



Ian Johnston & Stephanie Fischer, Aero Vase (left), Darted Eye Vase (right)



Mark Salusbury, "Thoroughbred"

SURPRISE PACKAGES

by **Jen Hiebert**

With 2003 marking the 30th Anniversary of the Crafts Association of BC, this year is providing a great opportunity to look back at the changes in craft-making over the last three decades. A lot has changed in the intervening years. Styles have certainly evolved, but perhaps a more underlying change has been in the standards to which craftspeople hold themselves and their work. While the seventies were often concerned with challenging the traditions and "usefulness" of craft by focussing very strongly on conceptually based craft work, today's craftspeople are challenged by a subtler force: each other. Each piece of craft that combines tradition, innovation, superior hand skills, impeccable design and a thorough concept has the potential to raise the bar for the rest of the crafts community. But it is only through exhibition and display that these multi-faceted works will inspire other craftspeople and educate the public as to just how far a medium can be pushed, an idea realized, and a technique perfected. The exhibition venues that expect this quality of work and craftspeople to deliver on that promise of quality contribute to the constantly elevating caliber of fine craft being created in BC and Canada today.

We are thrilled by the fine craft that we are privileged to be exhibiting in the Gallery; we have so many exciting shows in 2003 and 2004. Please take the time to come down to Crafthouse to see them; the opening is the first Thursday of every month! We are very proud of our members' work and want to have as many people as possible experience the exhibitions, and also support our members and the gallery by purchasing work. But the unfortunate reality of our local economy is that higher end, cutting edge, gallery caliber craft doesn't sell as often perhaps as more immediately accessible pieces with a lower price point. Rather than be discouraged by this, we are resolved to continue to show more exciting work to educate the public and build, as our mandate states, "an appreciative and aware audience for fine Canadian craft." So in the mean time, we must find our revenue from additional sources.

craft@house

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.

1386 Cartwright Street
Granville Island
Vancouver, BC V6H 3R8
tel: 604-687-270
fax: 604-687-6711
crafthouse@cabc.net

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

of her handwoven, overshot pillows. The fabric is handpainted with fibre-reactive dyes, and the reverse side is used as the cover, to give a softer, diffused look.

The next jury takes place on October 20th. Twenty craftspeople's work will be reviewed, and the focus is on holiday work. This is the final jury of the year and pre-registration is necessary.

Crafthouse has a large selection of recycled padded envelopes that are free to anyone who wants them. Just drop by to pick them up.

During the past five years, the Gallery Committee has put on the successful "Surprise Packages," the CABC's annual holiday fundraiser. We are pleased to announce that we will be hosting the event again this year in December to raise funds for the Crafthouse Gallery. A "Surprise" raffle and silent auction of our members' graciously donated fine craft will be the focus of the event, with this year's twist being a look back at the 30 years of the CABC. We are looking forward to another great event this year, and we hope that you can help us out. We will be contacting our members in the next few months, requesting assistance in any way you can for this event (even just the purchase of a raffle ticket or two - every bit helps!) Our Gallery program is a crucial part of the craft community in BC, and we want to look forward to pushing the boundaries of craft for another 30 years.

DENYS JAMES DISCOVERY ART TRAVEL

TURKEY SEPT. 15 - OCT. 6, 2003

THAILAND DEC. 15, 2003 - JAN. 3, 2004

TUSCANY, ITALY MAY 14 - 31, 2004

www.denysjames.com

250-537-4906

Gallery Report

Communications Coordinator

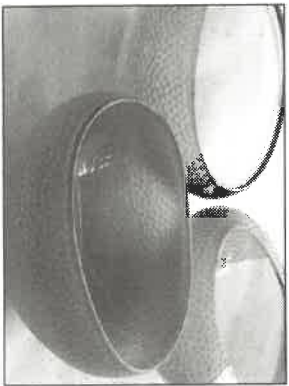
"Voices of the Past: Memories and Dreams"

An Exhibit by Naoko Takenouchi

Exhibit: August 8 - September 1, 2003

Opening Reception: Thursday,

August 7, 2003, 6 - 8pm



Naoko Takenouchi, "Echo"

Contemplate the serene and enigmatic glass works of Naoko Takenouchi in an exhibit exploring memories and dreams. Through her work, Naoko is inspired by research she had done regarding Speakers. They are an ancient people who guide others through life. The form within Naoko's craft emulates passage of time by the repetition of line which draws the viewer's eye upward from many of the compositions' bases. These contours look like veins within a leaf or ripples along a river's edge. Many of the images which appear on her glass are very iconic and appear like fossils because of their imprints. This also lends to an overall sensation of something which appears ancient.

Naoko emphasizes the origins of the Speakers and how they possessed an extraordinary vividness of feeling and insight. Naoko's work also holds a mysterious quality to its form. It feels very delicate and refined with an impression of calmness. This is brought about by the symmetry of the creation which fosters a strong sense of stability. Naoko has noted that she uses the artistic process as a way of navigating a journey through life. Many of her pieces show this thought process as she makes several variations of a design, some stressing different base sizes, others elongating the tops. For her imagery that she places in the centre of her vases, she takes different elements from nature and largely represents them life size. There is this intriguing combination of the delineation of life through the images combined with the manipulation of raw material, glass, into expressions of her thought process.



Calvin Taplay

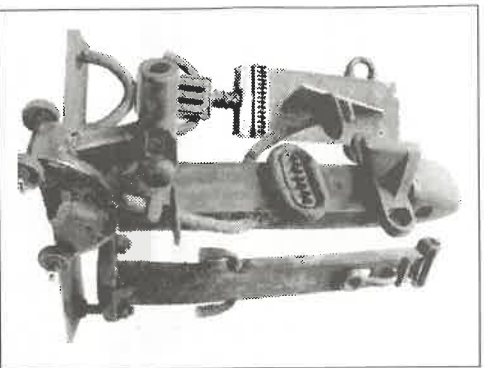
Naoko also points out that the Speakers were aware of the multi-layered aspects of reality. Within Naoko's oeuvre there is a sense of the physical and the spiritual world. The pure quality of her art creates a sense of serenity. Because of her medium, glass, there is a great feel for the way that natural light reacts, reflects, refracts, absorbs, and penetrates each piece. The play of light across each of the work's surfaces calls up a spiritual element in that there is an ephemeral quality to the pieces. At different times of the day each creation displays a different mood and feeling based on the interplay between light and glass. Come visit this exquisite display of virtuosity and sensitivity to design which Naoko has developed within her art.

"Chess in the Iron Age: Metal Sculptures by Keith Skelton"

Exhibit: September 5 - 29, 2003

Opening Reception: Thursday,

September 4, 2003, 6 - 8 pm



Keith Skelton, "Chessmen"

may have indulged in maniacal giggling. Basic information – name, show title, medium, months preferred – are entered in a computerised database. This helps create a jury form, which the committee will refer to and make notes on. It has CABC's mission statement and the objectives of each section in the proposal. Samples are opened, cooed over, checked for damage, then stored in the attic. Pop quiz: if a 5'x15' attic 8' high is accessible via a ladder on an 80° incline, how many times would a gallery assistant – 4'10" and allergic to dust – carrying samples 2ft? sneeze in one day?

On the day of the jury, we first view the slides in database order with a narration of basic information. Each slide is up for fifteen seconds, with an average of eight slides per artist, it adds up to 120 seconds to make a grand impression.

Proposals and samples are looked at next. The sections in the jury form correspond with the sections on the application, so it makes the jurors very happy if the actual application is used. Each application is allotted at least 10 minutes. For samples, innovation and finish seemed to be most important. There is at least one juror per medium to keep judgment fair. If there's a high number of artists in one

Enjoy the figurative work of Keith Skelton who explores metal sculptures with reference to the historical cross-section of medieval life that the chess pieces represent. In this exhibit, Keith transforms the gallery space into a large scale functional chess set. The floor of the gallery is the chessboard which is made up of an approximately eight foot square painted canvas. He has prepared the space as a game in progress with a present attack of the king taking place in the corner of the chessboard. All of the "captured" pieces are displayed on the exhibition shelves. The "captured" white pieces are located on one side of the space. The black pieces are displayed on the opposite side. There is an interactive element to the presentation as visitors to the space can freely walk on top of the chessboard.

Through his exhibit, Keith wants to explore medieval life, a culture which is represented via the history of the game of chess. Keith's work also explores the status that people held within society. According to the writer Barbara Mack, "In medieval times, serfs [represented by pawns in chess] were considered no more than property of land-owners or chattel . . . They worked hard and died young. They were often left unprotected while wars raged around them. They could be traded, used as a diversion, or even sacrificed to allow the landowners to escape harm." Within Keith's layout of the space, there is also this symbolic equivalent of the pawns / serfs being displaced by their placement on the shelves. They have been symbolically sacrificed to protect the king who is still an active participant within the gallery space. The craftsmanship of the pieces also recall a medieval past with the simplicity of design and even to metal work itself which was actively prepared by often anonymous craftspeople during that period.

Keith's work examines skill on various levels; there is skill associated with the playing of the game of chess and the skill associated with producing finely crafted works. The work consists of one complete chess set of welded metal sculptures. The pieces are of varying size depending on their rank. In Keith's chess set, the pieces are all unique. One set is rusty; the other is shiny. He has created pieces that range in height from one to three feet. The rusted pieces lend a historical feel to the work giving the impression of work that has been exposed to the elements over the centuries. Since pieces in a typical chess set are typically white and black, Keith has decided to incorporate another way of producing colour by using the play between rusted and non-rusted metal. This brings about associations between old and new. It also permits a unique way of

medium, an expert in that field is invited as a guest juror to separate the exquisite from the swoon-inducing.

A potluck lunch is served after the readings, a brief recharge before we clomp back upstairs for the last leg of the six-hour meeting. There is a quick slide refresher then a Round Table discussion of the proposals. In this hour, everyone comments on reasons why they think the proposal does or does not fulfill the requirements for a CABC gallery exhibit. Apparently, this part can get quite lively. I was looking forward to a Jerry Springer moment but the committee was disappointingly amiable.

The applications are ranked from the highest to the lowest number of "yes's." Those who have the jury's unanimous approval get first dibs on the exhibit month; the rest are slotted in as best we can. With only twelve months in the year and over fifteen applications, this step causes almost as much angst as the discussions.

As you can see, the gallery exhibit proposal wasn't created by sadists but by fellow artisans who want to simplify three difficult goals:

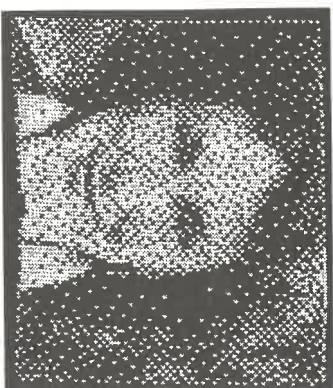
producing colour by playing on the natural corrosion of the metal. Come and see this fun and interactive game.

"Not Just Another Pretty Face: An Exhibition by Barry Goodman of Stitched Portraits of Women Authors, Philosophers and Intellectuals"

Exhibit: October 3 - November 3, 2003

Opening Reception: Thursday,

October 2, 2003, 6 - 8 pm



Barry Goodman, "Margaret"

Marvel at the intricately stitched works of Barry Goodman. Barry would like the audience to make the connection between the methodical process of making and the similar action of thinking and writing. Barry is combining the idea of things which are mass produced, standardized, and regulated with a practice which is slow and meticulous. He is exhibiting images of female authors, philosophers, and intellectuals which are made of hand stitched cotton on canvas. They are mounted in 11" x 14" frames. He is showing approximately one dozen pieces with accompanying books by the authors represented in the gallery space. His imagery is interesting because he often works with highly cropped portraits of authors and renders them in such a way that they resemble topographical maps with varying surfaces.

The originating process is technological in conception involving machines to execute and produce the images. The process of stitching produces images that replicate the half tone process used within newspaper production. The tones produced through this stitching produce contours which resemble newspaper photographs if they are viewed close up with a magnifying glass. By stitching, he brings attention to the stitch itself because the rendered portraits are not altogether smoothly blended as we would see in an oil portrait. The stitch references the history of stitching as well as mechanical reproduction. Come enjoy images of authors such as Margaret Atwood and others in this unique exhibit.

1. illustrating the difference between a gallery and a shop
 2. challenging the artist to think beyond technique and to focus on a concept
 3. educating the public on 1 and 2
- The form changes to better address these goals. For example, this year, samples became a requirement because of the difficulty in judging quality from slides.

So what golden nuggets can I share? The most important is theme. To quote a painting professor: unless you're really famous or really dead (preferably both), a gallery exhibition cannot be simply a showcase of work. The most gut-wrenching part for the jury was seeing exquisite work but weak themes. This idea of a coherent, well thought-out theme can be the most difficult. I've found that it helps to think of a proposal as a narrative where every section contributes significantly to the plot. Second, submit proposals as neatly and thoroughly as possible to make the process run more smoothly and keep the committee happy. Third, slides are more convenient than photographs. Finally, pack your samples as compactly as you safely can; one more sneeze and I'll blow out a lung.

The Inside Scoop on Exhibition Juries

by K.C. Solano
(Summer Student/Gallery Lackey)



Gallery Exhibition Jury. It's a frightening phrase. "Jury," from the Old French verb "to swear" (an oath or an expetitive?), implies taking action and standing by that action come Hell or an irate artist. An "exhibition" suggests holding something personal out for public scrutiny. Add "gallery" – that hallowed hall of higher thought – to the whole mess and it's enough to make the Terminator suck his thumb. Today, I shall endeavour to uncover the menacing mystery that is the gallery jury process.

Applications first go through me. If I may digress for a moment, there is nothing like being in a Position of Power instead of Asking for Attention. Although my duties lie in organisation, for a lowly undergraduate who has begged for four years, it's quite heady. I

"Pricing Your Work" Presentation Highlights



Panelists Jo Darts, Erin Dolman, and Jen Hiebert had lots to say on the topic, but the gathered group had some great ideas as well. Here are some highlights from the May 15th presentation:

- Don't cut costs by using cheaper materials; use more expensive materials and increase your retail price
- Be consistent with pricing – wholesale prices to all shops and galleries should be the same
- Shops may retail your work at different prices; they may need to cover their costs for extras like wrapping
- Stores may charge anywhere from 2 to 3 times your wholesale price
- There is a problem if a store marks your work up too much – sales may be too slow and the retailer may not buy from you again
- See how others are pricing work that is comparable to yours
- Some attendees felt that you need to start with your retail price and work backwards, others (including Thomas Mann) say start with your real costs and move towards your retail price
- Women's Enterprise Society of BC has a great website (www.wes.bc.ca) which helps you to make your business more profitable; they also have a mentoring program
- Showing high-end pieces with lower-end pieces helps to sell work
- It's rare to be able to live on one-of-a-kind work; it's the small items that pay the mortgage
- Production work may not be satisfying creatively, but it allows time to do one-of-a-kind work – best to be able to contract production work out if possible
- If you have a good design, make the item larger and you will be able to sell it for a higher price (this advice doesn't apply to all media)
- An ethical conflict exists when you're selling the same work in Canada and the US
- Know your market – one attendee from New Zealand said that New Zealanders won't pay a high price for craft but she can get 3x the price in Canada and 4x the price in the US
- You can always put your prices up, but never put them down
- When you're selling for the first time with a gallery, start your prices a little low – if the work sells quickly, slowly raise the price. You'll make more money and have less work to do.
- If you're selling in the US, add 15% to the wholesale price to pay an agent or to pay yourself for going to craft shows
- No formula for pricing for one-of-a-kind, but consider your reputation, education, how long you have been working, and what the market will bear
- Use the internet for pricing research – look for artists who have similar work. Guild.com is good for this – higher end galleries are on this site, so you can learn about pricing for one-of-a-kind
- If your prices are too low, customers will underestimate the value of your work
- You need to look at your economic price (your real costs), your competitive price (different in various geographic markets), and your reputation when pricing
- Look at ads in craft and art magazines, check prices and see how they compare to yours
- Have a variety of price points – many different people buy craft, most successful people in Crafthouse diversify their lines
- Consider psychological pricing – what is the customer's threshold?
- Focus your energy on what you're good at – farm out the rest
- Helpful books/videos in the CABC Resource Centre are *Craftsperson's Guide to Good Business*, *Marketing Guide for Fine Contemporary Craft in the United States* and the Thomas Mann video - "Pricing Your Work-the Key to Survival"

Thanks so much to Jo, Erin and Jen for your involvement in this presentation!

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Grace Cameron Rogers Award Winner Announced



Karin Maria Jones, Ring

Jeweller **Karin Maria Jones** is this year's recipient of the Grace Cameron Rogers Award. Karin will use the \$1,000 scholarship to study Damascene and Kum-Boo* at the Mendocino Art Center in California. The jurors were impressed by Karin's professional presentation, clear objectives in taking this course, her career development to date, fine work, and obvious business and marketing skills.

Karin is especially interested in learning the Damascene technique. She has explored themes of historic weaponry in her earlier work, but with the Damascene technique, she will be able to further develop her ideas and apply this historical technique to contemporary designs.

A Vancouver native, Karin has been making jewellery for 14 years. She studied Jewellery Art and Design at Vancouver Community College and goldsmithing in Hamburg, Germany. She worked as a goldsmith at L'Atelier, formerly in North Vancouver, and was a partner in Vancouver's Object Design studios and gallery. Her specialty is champ-leave enamel work; she will be teaching a course in this technique at the Kootenay School of Arts this summer. Karin's work was featured in the July 2002 issue of *Crafts Report*.

** Damascening is a cold or mechanical application of metal that traditionally uses gold or silver inlaid into steel. Kum-boo is a relatively low temperature application of gold onto silver.*

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WATCH THIS SPACE

Communications
Committee Update

by Charlene Lalonde

When time, people, and funds are limited, it will challenge us to find creative solutions. At the last Communications Committee meeting, we were able to pinpoint what we had to accomplish. The CABC website was a major topic, focusing on how to improve the website and the financial concerns with the Members' Portfolio Section.

A list was compiled, addressing how the website could be more informative, professional, user-friendly and dynamic. It was agreed that certain concerns could be dealt with immediately, such as proofreading, rewriting the members' benefits section, and updating the website on a regular basis. In the future, there will be more graphic images, new editorials, and the Crafthouse Shop will become more prominently displayed on the site.

As the committee discussed the Members' Portfolio Section, we reviewed the cost and time allowed for processing each request. Heather O'Hagan explained that each portfolio page is costing the Association approximately \$122 in in-house processing time and the programmer's fee. Currently there are 33 members who have received the free portfolio web page. This is an expense of \$4026 for the Association. It isn't surprising that other associations charge their members for this service. The committee agreed that the initial web page would remain a free service, but it will be necessary to reduce the overall cost by simplifying the format and processing time.

Since the meeting, Calvin Taplay and Ladan Mehrabi, the website Volunteer, have created the new Proposal form to present to the Board and the Communications Committee for approval. The new Members' Portfolio registration form will specify that each image must be sent electronically as a JPEG and the text (which includes the artist's statement, contact information, and image list) must also be sent electronically in text format. If there are any revisions after the initial web page is set up, a service charge of \$15.00 will be payable to CABC.

The recommendation was recently approved by the Board. At the upcoming Communications Committee meetings we will review the new format. If you have any feedback about improving the website, we would like to hear from you.

CABC Website Report

by Ladan Mehrabi



Ladan Mehrabi

My name is Ladan Mehrabi. I joined the CABC as a volunteer in May 2003, and my main duty is working on the CABC's website. I have a degree in Electrical Engineering and a passion for art and design. Having drawing, craft making, and design skills, I enjoy working on the website. Here is a summary of what I have done at CABC:

In conjunction with Calvin Taplay, I have prepared a proposal to change the member web pages. Working on the existing structure of the web pages has been interesting and challenging. However, designing a new format is the most satisfying part of my job because it involves creativity. The CABC's web pages are a very effective way for artists to show their work and promote themselves to the general public.

When I first joined CABC, I prepared web pages for new members and edited the existing members' web pages. I kept in contact with members to see if their web pages needed changes. To produce members' web pages, I have scanned their images and collected their information for the final preparation of their pages.

CABC's website also has a gallery section which I change regularly. I update this section by adding new images. Working with Adobe Photoshop to edit the images is also interesting. I also edit the website to delete old content and add new information and logos.

My goal is keeping the CABC's website up to date, and working with CABC's friendly staff is a very good and unforgettable experience.

Member Supports
CABC Website

The following is an excerpt from a letter of support written by Peter Shaughnessy, CABC member from Tatlayoko Lake, to help support our recent BC Gaming application:

"As an artist operating in a remote location in west central British Columbia, the services offered by the CABC have become an integral and important part of my business marketing strategy. I have made extensive use of the following programs provided by the CABC: the Gallery Shop, the Exhibition Program, the Resource Centre, the CABC Website (particularly the 'Member Portfolio page'), and the newsletter, "Craft Contacts".

I can report real and tangible increases in my business that may not have occurred without this service. Galleries from Wisconsin, Oregon, Alberta, and Florida have recently contacted me after seeing my Member Portfolio page on the CABC website. This response comes after having had my page "up" for only a few weeks. I expect continued growth of my business as a result of this service. It is my hope that rural craftspeople

continued from page 3
WORKBENCH

2003 - After 8 years at CLASS ONION, I've moved to Roberts Creek with my wife, jeweller Erin Dolman. I still pay my bills doing Inksuit production and custom awards. My mixed media assemblage "Memory Boxes" have become the focus of my solo creative endeavours and commissions.

I have been a graphic artist, a jeweller, a glass artist, and now as an assemblage sculptor, combine all of these techniques and backgrounds. My use of narrative, for I am a storyteller at heart, continues to be the strongest link between materials and form, as I illustrate stories real and imagined.


Mary Lou Reside, Lantzville
1973 - I knitted, sweaters mainly for my family
1983 - I still knitted, although my family already had more sweaters than they needed or even wanted.
1993 - I moved on to other fibre stuff: weaving, spinning, and dyeing. It was a great occupation when looking after babies. As before, I liked to do the practical stuff, like blankets, placemats, and napkins rather than Art.

—Q.A.S.—
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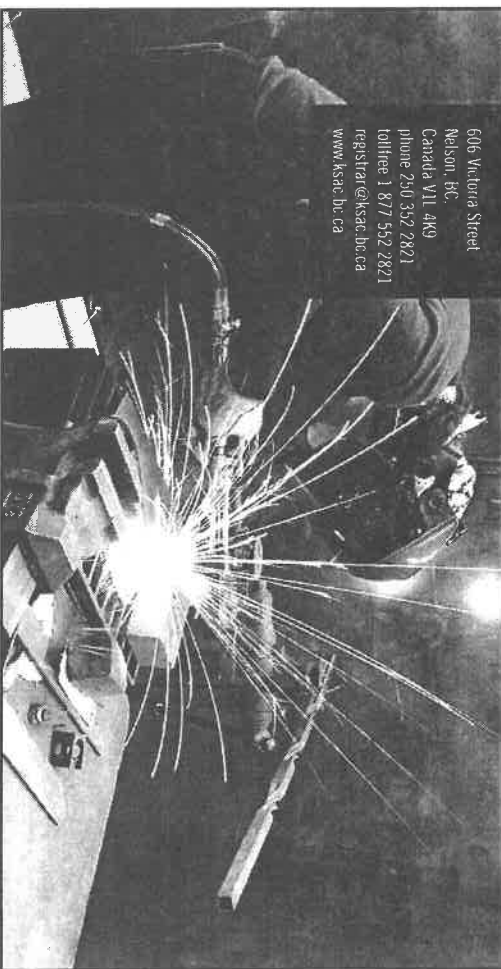
clay teapot by Lise Kuhr

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craft calendar

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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.

Events with grey backgrounds indicate CABC programs

Announcement

If you know of an upcoming Call for Entry, Exhibition, or Funding opportunity contact Calvin Taplay at 604-687-6511, toll free 1-888-687-6511, fax 604-687-6711, or cabc@telus.net. Call for Entry, Exhibition, and Funding announcements are free.

Craft Shows and Lectures/Workshops are considered classified ads, and the rate is \$25 for 40 words or less.

Calls for Entry

Deadline: September 1, 2003. The Montréal Centre for Contemporary Textiles invites submissions for "Textile Diversity," an exhibition of textiles designed to be produced by the metre. The exhibition will run Oct23-Nov. 28, 2003. info@textiles-mtl.com, www.textiles-mtl.com

Deadline: September 8, 2003. Pendulum Gallery, 885 W. Georgia St., invites submissions for its 2004 exhibition season. Coordinator, Pendulum Gallery, c/o 3460 Prince Albert St., Vancouver, BC V5V 4H7, www.pendulumgallery.bc.ca/OpenCall.html

Deadline: September 15, 2003. Foxglove Fibre Arts Co-op on Bowen Island invites fibre art instructors to submit workshop and retreat proposals for the January to June 2004 session. Mary Bentley, bentleym@ucv.bc.ca, www.foxglovefibrearts.org

Deadline: September 22, 2003. "Western Threads," an exhibition of fibre art inspired by the American West. Exhibition will be held in Prescott, Arizona Nov. 8-Dec. 31, 2003. Jenna Johnson, Phippen Art Museum, 4701 Hwy 89 N., Prescott, AZ 86301, 928-778-1385, jjohnson@phippenartmuseum.org, www.phippenartmuseum.org/fiberarts.html

Deadline: October 6, 2003. "Bead International 2004" is the fourth biennial juried exhibition of artwork in which beads are the primary element. Approximately 85 works will be selected for display in the Dairy Barn Southeastern Ohio Cultural Arts Center from May 29 to Sept. 5, 2004. Dairy Barn Cultural Arts Center, PO Box 747, Athens, OH 45701-0747, 740-592-4981, artsinfo@dairybarn.org, www.dairybarn.org

Deadline: October 10, 2003. "Fine Focus 04" is a juried travelling exhibit of small-format art quilts that will tour the U.S.A. in 2004 and 2005. Susan Ennis, 320 Charles St., Humble, TX 77338, www.finefocus.net

Deadline: October 15, 2003. The Corning Museum of Glass in Corning, New York invites glassmakers and designers to submit slide images for publication in "New Glass Review 25." Download an application form from www.cmog.org

Deadline: November 1, 2003. Place des Arts in Coquitlam is accepting submissions for its annual Miniature Exhibition, which runs from November 10 - December 17, 2003. Jason Malanych, Program Assistant, 604-664-1636, info@placedesarts.ca

Deadline: November 15, 2003. The Houston Center for Contemporary Craft invites workshop proposals for the January-March 2004 session. HCCC seeks to offer a wide range of media taught by expert craft artists. Houston Center for Contemporary Craft, Attn: Amy Weber, 4848 Main St., Houston, TX 77002, 713-529-4848 ext. 102, www.craftthouston.org

The rate for placing a classified ad on CABC's website is \$25.00 for 40 words or less for 3 months. Contact Calvin Taplay for display ad rates & details. Tel: 604-687-6511 Fax: 604-687-6711 Next Deadline: October 3, 2003

Deadline: November 24, 2003. The American Tapestry Alliance invites slide submissions for "American Tapestry Biennial 5," which will premiere at Convergence 2004 in Denver. Entry form can be downloaded from their web site. Monique Lehman, American Tapestry Alliance, 3194 Fairport St., Pasadena, CA 91107, lehman@artcenter.edu, www.american Tapestry Alliance.org

Deadline: December 19, 2003. "Fibers with Altitude - Garments with Attitude" Convergence 2004 wearable art fashion show and exhibition. Handweavers Guild of America, 1255 Buford Highway Suite 211, Suwanee, GA 30024, 678-730-0010, weavspindy@compuserve.com, www.weavspindy.org

Deadline: February 13, 2004. Focus on Fibre Art Association biennial competition and show will be held in Edmonton Jun-Sept. 2004. Shirley Myronik, 6309 90 Ave. NW, Edmonton, AB T6B 0P1, 780-469-1783, misty@shaw.ca, www.focusonfibrearts.org

Deadline: March 1, 2004. "Northern Lights" fashion show at Quilt Canada 2004, May 2004. Create a quilted ensemble to be modelled in the fashion show. Linda Perry, 281 Dumoulin St., Winnipeg, MB R2H 0E5, 204-231-1143, perry1@ms.umanitoba.ca, www.canadianquilter.com/quiltcanada2004.htm

Deadline: Ongoing. Foxglove Fibre Arts Co-op on Bowen Island invites fibre artists to submit their work for potential inclusion in the Co-op retail store. Submissions will be juried, and applicants will be asked to join Foxglove as a "Foxglove Friend." Jennifer Love, jenniferamlove@hotmail.com, www.foxglovefibrearts.org

Deadline: Ongoing. Consignment opportunities are available at The Southern Alberta Art Gallery Gift Shop. Sue Black, Visitor Services Manager, 601-3 Ave. S., Lethbridge, AB T1J 0H4, 403-327-8770, sblack@saag.ca, www.saag.ca

Deadline: Ongoing. Wanuskewin Heritage Park Art Gallery in Saskatoon, SK invites proposals for exhibitions of Aboriginal art and culture. Kimberly Mathews, 306-931-6767 ext. 225, artgallery@wanuskewin.com

Deadline: Ongoing. MacDonald Stewart Art Centre is seeking unique benches for the Donald Forster Sculpture Park. Commissions will be awarded through a juried process. MacDonald Stewart Art Centre, 358 Gordon St., Guelph, ON N1G 1Y1, 519-837-0010, masc@uoguelph.ca

Deadline: Ongoing. The Campbell River and District Public Art Gallery is looking for local artists' work to exhibit in display cases in the Centennial Building's foyer. Displays will rotate on a monthly schedule. 250-287-2261, art.gallery@crca.net, www.craftgal.ca

Deadline: Ongoing. Two Rivers Gallery invites artists interested in teaching studio programs to submit a résumé and cover letter. Alyson Goudley, Public Programs Manager, 725 Civic Plaza, Prince George, BC V2L 5T1, fax 250-563-3211, www.tworiversgallery.com

Deadline: Ongoing. The Dawson Creek Art Gallery is committed to producing a balanced exhibition schedule featuring both local and touring exhibits. Applications are reviewed monthly. #101 816 Alaska Ave., Dawson Creek, BC, 250-782-2601, dcagchin@pris.bc.ca

Deadline: Ongoing. The Surrey Art Gallery is planning exhibitions through 2005, and welcomes proposals for exhibitions in any

media. 13750-88 Ave., Surrey, BC V3W 3L1, 604-501-5566, artgallery@city.surrey.bc.ca, www.arts.city.surrey.bc.ca

Exhibitions

Until August 31, 2003. "Nancy Walker: Songbird." Metal and glassworks that address concern for the plight of songbirds. Richmond Art Gallery, 180-7700 Minoru Gate, Richmond, BC, 604-231-6457, gallery@city.richmond.bc.ca

Until August 31, 2003. "From the Fire: Contemporary North Shore Ceramics." Sculptural works by Steven Horvath, Louisa Leibman, Farida Mawji, Tam Irving, Miriam Aroeste, and Judy Crammer. West Vancouver Museum & Archives, 680 17th St., West Vancouver, BC, 604-925-7295, bmwelers@westvancouver.net

Until August 31, 2003. "Genius Loci." To celebrate its 10th anniversary, the Canadian Clay and Glass Gallery invited 42 clay, glass and enamel artists to submit works created to highlight the unique architectural features of their award-winning facility. 25 Caroline St., Waterloo, ON, 519-746-1882, www.canadianclayandglass.ca

Until September 14, 2003. ARTCRAFT, an annual exhibition and sale by the artisans of the Gulf Islands. Mahon Hall, Ganges, Salt Spring Island, BC, 250-537-0899, manager@artcraftgallery.ca, www.artcraftgallery.ca

Until September 14, 2003. "Eyeopener." Contemporary eyewear by eight artists. Part of "Uncommon Objects," an exhibition of fine contemporary Canadian craft. Harbourfront Centre, 235 Queens Quay W., Toronto, ON, 416-973-3000, info@harbourfront.on.ca, www.harbourfront.on.ca

August 1 - September 6, 2003. "Jewellery from Nunavut Arctic College." The Canadian Guild of Crafts, 1460 Rue Sherbrooke, Montréal, QC, 514-849-6091, www.canadianguild.com

Until September 27, 2003. Alberta Craft Council presents "Nugs and Jugs: Vessels of Libation," a show and sale dedicated to one of the most underrated household objects. Craft Gallery, 10186 106 St., Edmonton, AB, 780-488-6611.

Until September 28, 2003. "Our Weaving Heritage," over 75 coverlets representative of handweaving in Eastern Canada from the 1800s to the present. The Mississippi Valley Textile Museum, 3 Rosamond St. E., Almonte, ON, 613-256-3754, mvtm@magma.ca, www.textilemuseum.mississippimills.com

Until September 30, 2003. "Lunenburger County Originals," featuring original works of fine, decorative, traditional, and folk art spanning more than 200 years. DesBrisay Museum, 60 Pleasant St., Bridgewater, NS, 902-543-4033, museum@town.bridgewater.ns.ca

Until October 13, 2003. "The Case for Stoneware..An Argument That Holds Water." Art Gallery of Nova Scotia, 1723 Hollis St., Halifax, NS, 902-424-5280, birownk@govns.ca, www.agns.govns.ca

Until December 1, 2003. "Through the Eye of a Needle: Stories from an Indian Desert" is a collection of embroidery from the Kutich Desert. Vancouver Museum, 1100 Chestnut Street, Vancouver, BC, 604-736-4431, www.vanmuseum.bc.ca

Until January 11, 2004. "Dorothy Caldwell." Renowned Canadian textile artist, known for her love of Japanese stitching, Indian textiles, and North American quilting traditions. Textile Museum of Canada, 55 Centre Ave., Toronto, ON, 416-599-5321, info@textilemuseum.ca, www.textilemuseum.ca

August 7 - September 1, 2003. Joanne Copp's "Waves-Gilded Vessels" is an exhibition of

sawdust fired and gilded clay vessels that explore the illusion of movement and rhythm reminiscent of the eternal tides and rolling waves of the ocean. Gallery of BC Ceramics, 1359 Cartwright St., Vancouver, BC, 604-669-5645, gallery@bcceramics@bcpotters.com

August 7 - September 2, 2003. "Jill Alan and Miyuki Shinkai," glass artists with a sense of whimsy and fun. Starfish Glassworks, 630 Yates St., Victoria, BC, 250-388-7827, starfish@starfishglass.bc.ca, www.starfishglass.bc.ca

August 7 - October 19, 2003. "This is Handwoven," an exhibition that will surprise you with fresh applications to a traditional craft. The Mississippi Valley Textile Museum, 3 Rosamond St. E., Almonte, ON, 613-256-3754, mvtm@magma.ca, www.textilemuseum.mississippimills.com

August 8 - 19, 2003. "Cynthia Minden: New Work." Mixed media and bakery. Denman Island Summer Gallery, cynthia@denmanisland.com

August 15 - 17, 2003. "Gibsons Landing Fibre Arts Festival." Bakery, batik, quilting, paper-making, spinning and weaving, needle arts, and woodworking. Fibre Arts Festival, PO Box 1754, Gibsons Landing, BC V0N 1V0, 604-740-1229, info@gibsonslandingfibrearts.com, www.gibsonslandingfibrearts.com

August 16 - September 13, 2003. Edmonton Weavers' Guild members' weaving and spinning show. Discovery Gallery, Alberta Craft Council, 10186 106 St., Edmonton, AB, 780-488-6611.

August 22 - 26, 2003. The Kelowna Clay Festival is an international forum for celebrating clay and its various manifestations. Okanagan University College Conference Centre, 3180 College Way, Kelowna, BC, Bob Hamm, 250-765-8876, bobhamm@look.ca, www.bobhamm-art.com/clayfest/

August 24 - September 21, 2003. "Quaternions: Felt in Four Dimensions." Works by four well-known felt makers: Rene Corder Evans, Ellen Hamilton, Alice Phillips, and Elana Sigal. Foxglove Fibre Arts Studio, Artisan Square, Bowen Island, BC, 604-947-0092, www.foxglovefibrearts.org

August 28 - September 21, 2003. "The Romance of Raku and Other Smoke-Fired Pottery." Featured artist Jose Drouin creates raku vessels adorned with human and animal forms. The Guild Shop, Ontario Crafts Council, 118 Cumberland St., Toronto, ON, 416-921-1721, theguildshop@craft.on.ca, www.craft.on.ca/shop/index.html

August 28 - September 21, 2003. "Chung-In Kim." Machine-made and handmade felt, linking eastern heritage with western experiences. The Guild Shop, Ontario Crafts Council, 118 Cumberland St., Toronto, ON, 416-921-1721, theguildshop@craft.on.ca, www.craft.on.ca

August 29 - October 5, 2003. "Exploring Surface." Eight Canadian ceramic artists: John Chalke, Angelo di Petta, Harlan House, John Ikeda, Ann Mortimer, Matthias Ostermann, Laurie Rolland, and Bill Rowland. Art Gallery of Peterborough, 2 Crescent St., Peterborough, ON, 705-932-5545, hodgwils@nexicom.net, www.agp.on.ca

September 2 - 30, 2003. "The Art of Abraham Anghik Ruben," featuring beautiful soapstone carvings by the renowned contemporary Inuit artist. Appleton Galleries, 1451 Hornby St., Vancouver, BC, 604-685-1715, info@appletongalleries.com, www.appletongalleries.com

September 4 - October 29, 2003. "Ornithikos" is a Greek word meaning "birdlike," and in this exhibition Gillian McMillan plays with this shape in both functional and sculptural forms. Gallery of BC Ceramics, 1359 Cartwright St., Vancouver, BC, 604-669-5645, gallery@bcceramics@bcpotters.com

September 5 - 29, 2003. Keith Skelton, "Chess in the Iron Age." Features a large-scale chess set of welded metal sculptures. Opening reception: September 4, 6-8 pm. For more information contact Calvin Taplay, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

September 5 - October 12, 2003. Peter Shaughnessy, "What Was He Thinking?" This exhibition is a collection of Peter's idiosyncratic sculptural wooden boxes. Opening reception Friday, September 5, 5 - 9 pm, artist in attendance. Gallery Xylos, 2nd level, 1235 - 26 Avenue SE, Calgary, AB, 403-261-8723, info@galleryxylos.ca

September 6 - 27, 2003. "The Magician." Sculptures in paper, wood, and metal by Jeff Harbower. Mair Gallery, 440 Anderton Ave., Courtenay, BC, 250-334-2983, cvac@island.net.

September 8 - 28, 2003. Series of installation pieces by ceramic artist Leslie Bojin. The Dawson Creek Art Gallery, 101 816 Alaska Ave., Dawson Creek, BC, 250-782-2601, dragchin@pris.bc.ca

September 12 - October 16, 2003. "Bettina Matzkuhn: Inundation." A show of narrative works in fibre that examine metaphors of flooding. Opening Sept. 11, 6:30 p.m. Richmond Art Gallery, 180 7700 Minoru Gate, Richmond, BC, 604-231-6457, gallery@cityrichmond.bc.ca

September 19 - November 2, 2003. "The Art of the Book '03" is a juried members' exhibition celebrating the 20th anniversary of the Canadian Bookbinders and Book Artists Guild. Harbourfront Centre, 235 Queens Quay W., Toronto, ON, 416-973-3000, info@harbourfront.on.ca, www.harbourfront.on.ca

September 25 - October 19, 2003. Jennifer Hardie transforms papier-mâché into a diverse collection of vessels. The Guild Shop, Ontario Crafts Council, 118 Cumberland St., Toronto, ON, 416-921-1721, theguildshop@craft.on.ca, www.craft.on.ca

September 29 - October 18, 2003. Fernie Spinners and Weavers. Fernie Arts Station, 601 1st Ave., Fernie, BC, 250-423-4842.

October 1 - 31, 2003. "One Pot Short of a Load," pottery created by Barb Bugg and Pat Wahlstrom. Quesnel Art Gallery, 500 North Star Rd., Quesnel, BC, 250-992-8885.

October 2 - November 3, 2003. "Beneath the Surface" is the result of Nicole Riedmüller's residency at the Museum of International Ceramic Art in Guldagergard, Denmark during the summer of 2003. Gallery of BC Ceramics, 1359 Cartwright St., Vancouver, BC, 604-669-5645, galleryofbcceramics@bcpotters.com

October 2 - November 2, 2003. "Another Blessing of the Plants," by fibre artist Runiko Shimomae. Opening reception Oct. 2, 6-8 pm, Artist's talk Oct. 9. Blackberry Gallery, 2425 St.John's St., Port Moody, BC, 604-931-2008, pomartscentre@telus.net

October 3 - 5, 2003. Prince George Quilters' Guild presents "Crossroads: A Celebration of Quilts from the Central Interior." Prince George Civic Centre, 808 Civic Plaza, Prince George, BC, info@pgquilters.com, www.pgquilters.com

October 3 - November 3, 2003. Barry Goodman, "Not Just Another Pretty Face." An exhibition of stitched portraits of women authors, philosophers, and intellectuals. Opening reception: October 2, 6-8 pm. Held in conjunction with the Writers' Festival. For more information contact Calvin Taplay, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

October 4 - 23, 2003. "Celebration 2003," 10th anniversary of Shuswap Quilters' Guild. SAGA Public Art Gallery, 70 Hudson Ave. NE, Salmon Arm, BC, colleaux@junction.net

October 4 - 5, 2003. "Fibrefest 2003." Textile gallery, merchants' mall, displays and demonstrations. The Mississippi Valley Textile Museum, 3 Rosamond St. E., Almonte, ON, 613-256-3754, mvtm@magna.ca, www.textilemuseum.mississippimills.com

October 7 - November 2, 2003. "Tapestry Soup" is an exhibition by TAPIS (Tapestry Weavers from Vancouver Island). Opening reception Wednesday, Oct. 8, 7-9 pm. The Old School House Gallery, 122 Fern Rd., Qualicum Beach, B.C., Anne Clark, 250-598-9756.

October 11 - 13, 2003. Seventh Annual Gabriola Island Thanksgiving weekend gallery and studio tour. Self-guided open studio tour featuring more than 65 professional artists and craftspeople. Kent Olinger, 250-247-7409, festivalgabriola@shaw.ca

October 17 - 19, 2003. Saskatoon Quilters' Guild Biennial Quilt Show. Saskatoon Exhibition Grounds, Joyce Hansen, 306-374-2437.

November 7 - December 1, 2003. Andrea Russell, "Salvage: Solo." A small series of wearable jewellery objects that integrate found materials. Opening reception: November 6, 6-8 pm. For more information contact Calvin Taplay, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

December 4 - 31, 2003. "Packages," an annual CABC fundraiser. For more information contact Calvin Taplay, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

Funding

Deadline: August 29. Canadian Clay and Glass Gallery - Winifred Shantz Award for Ceramists. Award is presented annually to an emerging potter or clay sculptor to allow the recipient to travel for career development or study. Amount: \$10,000. Contact: Canadian Clay and Glass Gallery, 25 Caroline St. N., Waterloo, ON N2L 2Y5, 519-746-1882, robert@canadianclayandglass.ca, www.canadianclayandglass.ca

Deadline: September 1. Commonwealth Foundation - Commonwealth Arts and Crafts Awards. For artists between the ages of 22 and 35 to travel and study in another Commonwealth country. Amount: about \$12,000. Contact: Commonwealth Foundation, Marlborough House, Pall Mall, London, UK SW1Y 5HY, 0207-930-3783, geninfo@commonwealth.int, www.commonwealthfoundation.com

Deadline: September 2. Pilchuck Glass School - The Professional Artist-in-Residence (PAIR) program. Enables experienced professional artists to use Pilchuck Glass School facilities for a specific period of time in March 2004, to work on experimental, exploratory, or challenging projects. Residences can vary from a few days to a week or more. Artists are entirely responsible for their own project expenses, housing and food. Campus housing for PAIRs and their project assistants may be arranged for a modest fee. Amount: studio & facilities. Contact: Pilchuck Glass School, 430 Yale Ave. N., Seattle, WA 98109, 206-621-8422, registrar@pilchuck.com, www.pilchuck.com

Deadline: September 2. Pilchuck Glass School - John H. Hauberg Fellowship Spring Residency. This residency was established specifically to offer opportunities for collaboration, experimentation, and innovation to established professional artists. Artists should propose a group idea or theme that makes creative and innovative use of Pilchuck's resources and environment. This residency is limited to one group composed of three to six artists, and takes place May 12-22, 2004. Amount: room, board, studio. Contact: Pilchuck Glass School, 430 Yale Ave. N., Seattle, WA 98109, 206-621-8422, registrar@pilchuck.com, www.pilchuck.com

Deadline: September 5. Arts & Culture Commission of North Vancouver - FANS Artistic Merit Award. Annual grant to assist an established North Shore artist in his/her chosen field. Applicants must be resident on the North Shore, or have the majority of their creative work take place on the North Shore. Amount: Varies. Contact: Arts & Culture Commission of North Vancouver, 335 Lonsdale Ave., North Vancouver, BC V7M 2G3, 604-980-3559, (fax) 604-980-3565, nsarts@telus.net, www.northvanarts.com

Deadline: September 15. March 15. BC Arts Council - Professional Development Assistance. Subsidizes tuition and course-related costs to assist practicing professional artists or arts administrators. Amount: 50% of costs up to \$1,500. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC V8W 9W3, 250-356-1718, www.bcartscouncil.ca

Deadline: October 1. The Center for Book Arts - Sally R. Bishop Artist's Residency. A six-week summer residency to produce a limited edition book in The Center's studios in New York. Amount: studio & facilities. Contact: The Center for Book Arts, 28 West 27 St., New York, NY 10001, www.centerforbookarts.org

Deadline: October 1. The Wood Turning Center - International Turning Exchange. An 8-week residency for four lathe artists, one scholar, one furniture maker/educator, and one photojournalist (to document the residency). Amount: transportation, housing, \$350 per week. Contact: Wood Turning Center, 501 Vine St., Philadelphia, PA 19106, 215-923-8000, turnon@woodturningcenter.org, www.woodturningcenter.org

Deadline: October 27. Office of Cultural Affairs. City of Vancouver - Community Public Art Program. This program invites neighbourhood organizations to collaborate with artists to create permanent art works for significant neighbourhood sites. Amount: \$75,000 split between 5 or 6 projects. Contact: Office of Cultural Affairs, City of Vancouver, 453 West 12 Ave., Vancouver, BC V6Y 1V4, 604-871-6000, publicart@city.vancouver.bc.ca, www.city.vancouver.bc.ca

Deadline: October 31. The Corning Museum of Glass - Artist-in-Residence and Researcher-in-Residence Programs. Month-long residencies are held in March, April, May, September, October, and November. Amount: transportation, room and board. Contact: The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253, 607-974-6467, thestudio@cmog.org, www.cmog.org

Deadline: October 31, April 30. Sheila Hugh Mackay Foundation - Individual Grants. To provide seed money to visual artists and craftspeople for projects that increase knowledge of, participation in, and appreciation of Canadian arts and craft and their importance in the cultural heritage of Canada. Amount: up to \$1,000. Contact: Sheila Hugh Mackay Foundation, 3107 Rothesay Rd., Rothesay, NB E2E 5V3, 506-847-5322, 506-849-1881.

Deadline: November 15. BC Arts Council - Project Assistance for Visual Arts. For professional visual artists for the creation of new works. Amount: up to \$5,000 during one fiscal year. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC V8W 9W3, 250-356-1718, www.bcartscouncil.ca

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

Deadline: Ongoing. North-West Ceramics Foundation - Maureen Wright Scholarship. Scholarship for BC potters, ceramists, and clay artists to attend workshops or conferences. Amount: up to \$200. Contact: North-West Ceramics Foundation, 1359 Cartwright St., Vancouver, BC V6H 3R7, www.bcpotters.com/scholarship.html

Deadline: Ongoing. Gulf Islands Community Arts Council - Cultural Development Initiative. Provides a short-term interest-free loan to Gulf Islands artisans wishing to market their talents. Amount: up to \$1,500. Contact: Gulf Islands Community Arts Council, 114 Rainbow Road, Salt Spring Island, BC V8K 2V5, gicac@saltspring.com, www.gulfislands.com/artscouncil

Deadline: Ongoing. Gulf Islands Community Arts Council - Grant in Aid. Grants are given to Gulf Islands residents to attend courses or workshops, or to promote the arts in the community. Amount: Varies. Contact: Gulf Islands Community Arts Council, 114 Rainbow Road, Salt Spring Island, BC V8K 2V5, gicac@saltspring.com, www.gulfislands.com/artscouncil

Deadline: Ongoing. Canada Council for the Arts - Travel Grants to Professional Artists. Contributes toward expenses incurred to travel to an event important to the artist's career. Amount: up to \$2,500. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588 ext 4088, joanne.desroches@canadacouncil.ca, www.canadacouncil.ca

Deadline: Ongoing. The Craft Studio at Harbourfront Centre - Artist-in-Residence Program. Openings for recent graduates in hot glass, metal, ceramics, and textiles. Amount: studio & facilities. Contact: The Craft Studio at Harbourfront Centre, 235 Queens Quay W., Toronto, ON, 416-973-4963, rmegan@harbourfront.on.ca, www.harbourfront.on.ca

Deadline: Ongoing. Arts and Cultural Industries Promotion Division, Dept. of Foreign Affairs - International Career Development Grant. Airfare, accommodation, and per diem grant to help upcoming artists launch international careers and develop market potential by exhibiting in a foreign commercial gallery. Amount: up to \$3,500. Contact: Arts and Cultural Industries Promotion Division, Dept. of Foreign Affairs, 125 Promenade Sussex, Ottawa, ON K1A 0G2, 613-992-5339, yves.pepin@dfait-maeci.gc.ca, www.dfait-maeci.gc.ca

Deadline: Ongoing. The Houston Center for Contemporary Craft - Studio Residency Program. Three to twelve-month residencies to support emerging, mid-career, and established artists working in craft media, including but not limited to wood, glass, metal, fibre, and clay. Amount: studio, \$400/month stipend. Contact: The Houston Center for Contemporary Craft, 4848 Main St., Houston, TX 77002, 713-529-4848, www.crafthouston.org

Craft Shows

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

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Market Place

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

continued from page 5

Master's Series 2 by Les Crimp

The pieces that Ray fired were absolutely exquisite - the glazes - the designs, where resisted - the shape and the lids. To top off his great presentation of firing, Ray also gave us a demonstration of how to throw a very large pot. He held his audience in awe.

Larry also held his audience enthralled with his masterful use of brushes and painting spatulas. Flowers and flowering branches appeared on his pots as if by magic. His uses of decoration is known far afield. Whether it is raku or high-fired pottery, all Larry's designs fit the pots and bring them to life. His whole presentation helped make our day a big success.

We also want to thank our President, Linda Phillips, and her team consisting of Donna Rankin, Algis Bubnys and Les Crimp. It was

a lot of work for them but we understand they enjoyed it. Donna put together a great group of our members to run the registration table and do the greeting at the door; they were Annie Muir, Karen Tetarenko, Trudy Menzel, Jane Anderson, Ann Busink Judith van Oyen, Margaret Tew and Emily Stetner.

Many of the ladies in the Guild baked a wonderful assortment of "goodies" which were available with coffee and tea throughout the day. The Seniors group of Nanoose Place did a great job of preparing soup and sandwiches for lunch. Not a person went hungry all day.

When something as much fun as this Master's Series comes to a close it always sad in a way as you wish it could go on. It will now be in 2005 on Easter Saturday that we will do it again and you are all invited.

Now back to the studio to make some pottery!



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