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craft CONTACTS

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dedicated to the development
of excellence in crafts.
www.cabc.net

MEMBER PROFILE

Cynthia Lyman



Cynthia Lyman

by Janet Collins

Although she has only been "making" birds for about 10 years, Sunshine Coast artist Cynthia Lyman has been enamoured by the winged wonders most of her life. In fact, she took an ornithology class in college, even though her study focus was anthropology and English.

A graduate of Idaho State University, Lyman acquired a teaching certificate at the University of Calgary before embarking on artistic studies at the Emily Carr College of Art and Design. Her artwork is as varied as her formal studies in that she has dabbled in a variety of media over the years - metal, papier mâché, and mixed media. No matter the medium, however, the subject is almost always a bird.

"The funny thing is, the first thing I made was a basset hound," Lyman laughs. "I started working in fabric, but since I don't sew, that made things a bit difficult." So she began to experiment with other media. One medium that she finds especially interesting is recycled materials. "When I take apart an old cash register or typewriter, the mechanical or electrical kind destined for the landfill, I create a small mountain of metal with hundreds of springs, gears, rods, nuts, screws, and washers, along with a slew of strangely shaped bits," says Lyman. "I'm amazed by the complexity and diversity of these parts and, after the grease, grime and rust are scraped away, their gleaming beauty." For Lyman, the salvaged bits and pieces suggest natural forms, attributes of landscapes, parts of plants, animals, and even humans. And so it was that rows of typewriter keys were turned into tail feathers, and an old adding machine evolved into an owl.

Wire is, arguably, the most common material in Lyman's palette of parts. In fact, several of her birds are formed using nothing *but* wire. Fencing wire, rusty, copper, and coated wire. Wire that is wrapped with other wire, and wire that is painted.

In making the wire birds, Lyman first stretches, straightens and cleans a long piece of the reclaimed wire. She begins by forming the feet of the bird, and then its general outline.

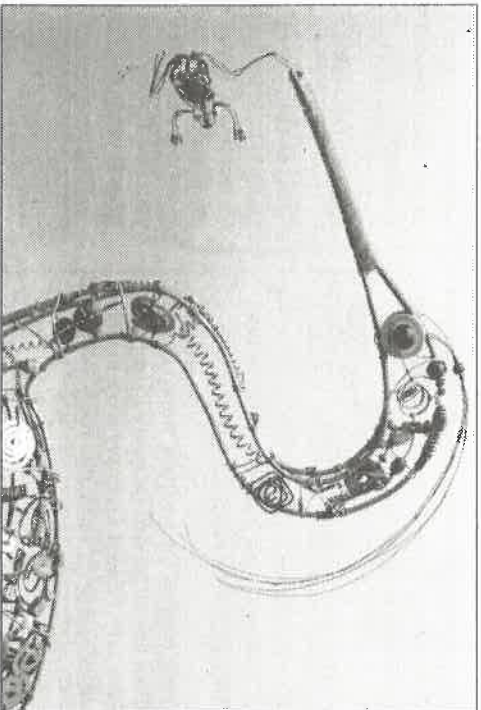
Fencing mesh or chicken wire is often used to form the body and wings. Her hands bear the evidence of the painstaking work.

Wire is also used to create the foundation form of

her papier mâché birds. The shape is filled out with crumpled paper that is covered by many layers of long newspaper strips that have been dipped in glue. The piece needs to thoroughly dry out several times during this process, which continues until the desired shape is achieved. Then Lyman applies a coat of drywall compound and other plaster, which dries overnight and is then sanded smooth. Up to four of these layers are applied before a final layer or two of dyed tissue paper or other decorative paper is put on. The entire piece is then burnished with the edge of a spoon. A couple of coats of satin acrylic varathane provide a protective finish.

The final layer for some birds is dyed or painted paper. The bodies of the crows and ravens, for example, are painted with several coats of a mixture of drawing ink, dyes and acrylic matte medium. The resulting effect is not unlike the iridescence of the feathers of real birds.

Most of Lyman's creations, whether in wire, papier mâché, or other material, are based on real birds. "For me, birds represent wildness, freedom, and beauty," Lyman says. As a result, she only likes seeing the creatures in their natural environment, not in cages, so is able to observe the behaviour of an individual



"Heron with Frog", Cynthia Lyman

bird while making careful mental notes of its appearance. That's not to say that her creations are photographic likenesses. "The problem with realism is that you can get slavishly real," says Lyman. "That leads to less interesting endeavours. If you want something realistic, take a picture!"

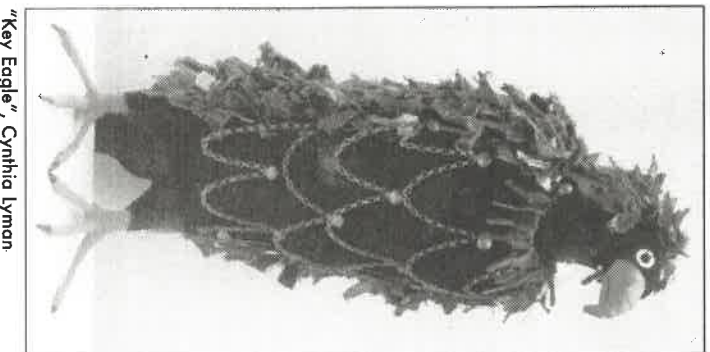
Most of Lyman's birds are created to be the same size as the real thing. One exception is an 8-foot eagle with a mane made from a mop and a body fashioned from an obi. "The 'key' eagle [which, as one might expect, is made from welded keys] is a more real size," she says. Her smallest effort was two inches tall.

The overall style of the birds has evolved over time. For example, a lot of the early birds didn't have wings, while most now do. Most stand or sit, but a couple of terns and swallows were designed to "fly" from threads or wires suspended from the ceiling. Many of the smaller wire birds resemble doodles or gesture drawings, while the larger ones have more defined details.

The small wire birds might be the most popular sellers, but Lyman confesses being partial to the machine-sourced pieces. "For some reason they don't sell as well," she says. "People say they're macabre, while the papier mâché ones are more feminine. I don't know if that has anything to do with their popularity, though."

Lyman says it's likely that she will continue alternating between the various media, "but I would like there to be more of a synthesis between the materials - the wire, paper and junk," she says.

She will also continue with the bird theme for some time yet. "I just love to look at birds in their natural environment," she says. "That's one of the things I like about living on the Sunshine Coast. I'd also like to look at more tropical birds. I'm intrigued by their colour and form." Lyman then begins reminiscing about time spent in Costa Rica. "I made a few small birds from the inspiration of that trip," she says. But she didn't spend enough time there to be as familiar with the mannerisms and characteristics, let alone the shapes and physical nuances of the birds, to create the same realistic essence that is found in her creation of West Coast birds. "Perhaps I need to go on a study trip," she laughs.



"Key Eagle", Cynthia Lyman

Upcoming Crafthouse Gallery Exhibitions at a Glance

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

March 2 - April 2. Tannis Saxby, "Nouveaux Souvenirs" (New Memories). Ceramic forms inspired by Tannis' residency in Yvelaine, France.

April 6 - 30. Amy Cheng, "Evolution - 2006". This show explores the terra sigillata technique with aluminum-foil wrapped firing, and directs viewers to think deeply about a very common idea: what we were, what we are, and what we will become.

May 4 - 28. Chisako Hisamatsu, "Kasuri" Handwoven kasuri (koi) scarves and shawls made from very fine, naturally-dyed silk.

June 1 - July 2. Kaijo Raujainen/Hanna Haapasalo, "Between the Hand and the Loom". Handwoven art textiles created on a computer-assisted jacquard loom.

July 6 - 30. Michael Babier, "Explorations of Nature and Process in Cabinet Making". A collection of wall cabinet compositions that explores the relationship between design decisions and wood patterns found in nature.

August 3 - September 3. Brigitte Catchpole, "As You Desire Me...". This exhibition transforms glamour advertising and packaging using traditional techniques and recycled materials with humour that parodies the bold forms found in communication design.

September 7 - October 1. Jane Kenyon, "Endangered - Please Touch the Artwork". An exhibition of small, 3-dimensional shrouds for endangered species in Canada, which can be handled and opened by the viewers.

October 5 - 29. Sylvie Roussel-Janssens, "Light Sculptures". Welded wire and fabric creations create the fire on walls with their magical glow.

November 2 - 26. Linda Doherty, "A Dozen Roses". A ceramic exhibition of new work starring "the bud vase".

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President's Message



Theresa Negreiff

We are into the second month of 2006 and I am very pleased to report that some of the goals and objectives we set out as part of our 2006 strategic plan are already coming to fruition.

A good omen for the year to come was the recent confirmation of a budget surplus to begin our new year. Our fiscal health is critical to better serve you, our members, to provide increased marketing and sales opportunities for you, to provide useful professional development opportunities and to reach out to regions outside of the Lower Mainland where many of you live.

Executive Director's Message



Heather O'Hagan

The CABC is writing an exciting new chapter in its 34-year history. In response to our first two strategic plan priorities to secure financial stability and growth, and to enhance communications and public relations, we are very close to hiring the Crafts Association's first-ever Public Relations Director. This contract position will be responsible for building our profile in the community and securing unexplored funding opportunities, particularly in terms of corporate sponsorship. With a stronger fiscal position and a more public "face", we'll be able to offer members even greater opportunities and benefits than we are currently accommodating.

There's another project afoot that could see the CABC undergoing big changes in the future - a brand new building to house the offices, shop and gallery of the CABC. This Spring, CMHC Granville Island will be holding a design charrette to discuss the creation of a new structure on our present site. Experts in the area of sustainable building development will meet for 2 or 3 days in May with representatives from the CABC and adjacent businesses and organizations to see if such a project is desirable and feasible. If this is a "go", there will be much to discuss in terms of the short and long-term impact on the CABC.

Fundraising was a challenge in 2005, and we didn't quite meet our budget expectations, but we are extremely grateful for the initiatives that went ahead and for all those who contributed their talents and time to make it happen. We ended last year with our most successful Surprise Packages fundraiser ever by netting just over \$12,000. We had a little competition with the snowy weather on the event night, but those who were able to attend enjoyed the evening's preview silent auction and raffle, hosted by CBC's Sheryl Mackay, and the discount shopping in Crafthouse. Warm thanks to all those members who generously donated fine craft to Surprise Packages 2005 and to those many

Financial stability and growth was identified as our primary goal for the year and our APOD funded fundraising assessment provided us with several viable suggestions on how we might be able to build revenue for our work.

Inspired by these recommendation, our Membership Committee Chair, Deb Dumka, undertook a comparative assessment of membership fees and structures at other provincial craft organizations. After presenting initial findings to our board, Deb took some recommendations to our membership for feedback. And indeed, she heard from many of you!

While most of the feedback voiced concern about any suggested increases to fees, we were very pleased to simply have members respond, engage and guide us as we look to

volunteers who gave their time, particularly Celia Pickles, the Chair of the Committee.

A very special thanks also goes to CABC members who responded to our 2005 member appeal for financial donations to the organization. Board members led the way with this initiative by contributing their own generous donations.

The CABC has received lots of attention in the media lately. Tamara Taggart (CTV) filmed Crafthouse to be used as a backdrop for public service announcements, the *Vancouver Sun* featured work by textile artists Deb Dumka and Anna Milton in its *Arts Section* over Xmas, as well as offering space for our November Teapot Show. Sheryl Mackay interviewed felted clothing designer and creator, Alice Philips, on CBC's Saturday morning programme, *North by Northwest* and Fairchild TV dropped by at Xmas time to tape our festive selection of hand-made decorations. More recently, an impressively large image of an "Arboreal Eros" exhibition piece by textile artist, Bettina Matzkuhn, appeared in the *Westcoast Living* section of the Sun.

We participated in Granville Island's inaugural "Island Vogue" fashion show, which was held in early December and will get involved in another Island event when Jo Darts coordinates a Market display with the Granville Island Artists & Artisans Association for Winterruption, to be held Feb. 24th to 26th. Further afield, we have, for the fourth year in a row, recruited nine jurors for the Filberg Festival in Comox. We've selected what we think is a stellar jury.

There have been some changes in our volunteer corps these past few months. Megan Churnisoff is now volunteering with sales in the Shop. Wulfgang von Schleinitz worked with Suzy Thomas and Calvin Taplay to research, compile and publish the 2006 *Craft Shows* guide and is now assisting with the Calendar section of *Craft Contacts*. Under Calvin's guidance, Janet Lai is currently updating Member Portfolios on our website, a task that is much easier to complete now that we have gone from dial-up to high-speed. Kate Barber has resigned from the Gallery Committee to spend more time on

making constructive changes. Deb brought the member comments back to the board and is reassessing any changes that might be put forward at the AGM this April. I feel this process has been very positive, as a means to engage you, our members, as a way of reawakening our need to promote memberships more actively, and last, but certainly not least, as an inspiration to work harder to provide more membership benefits to you.

Another important initiative which ties in closely with this last point is our decision to create and advertise the new position of Public Relations Director for the CABC. We had many excellent candidates come forward and will be pleased to introduce you to our new Director in the next newsletter.

The objectives for this position are to create more exposure for the CABC, expand on marketing and sales opportunities, and develop sponsorship relationships for our exhibits and activities. By meeting these objectives, this new staff person will be able to provide increased benefits to you, our members.

And one final note...

In the months approaching April, we are going to be actively seeking new directors for our board. If you like the direction we are headed, come and join us! If you don't, come and teach us! We are glad to hear from you. Feel free to send comments or questions anytime to president@cabc.net.

her own work and Elizabeth de Belasi has joined the Education Committee. Unfortunately, Barbara Cohen had to resign from the Board after generously serving the organization for over four years. Linda Tang, who joined the Board last year, left as well, but has remained on our Shop Committee. We also had a change in our staff when, at the end of 2005, we welcomed Coralie Triance to work on an on-call basis in Crafthouse.

Volunteers logged over 2,300 hours of time serving on Board and committees, assisting with special events, raising funds, working in Crafthouse, helping with bookkeeping and general office work, writing and researching, etc., etc. As in previous years, we're saying "Thank you" to all CABC volunteers during National Volunteer Week. Our annual Volunteer Appreciation Tea will be held at the Pacific Institute of Culinary Arts on Granville Island. CABC volunteers, please mark your calendars for April 29th, 2:30 PM to 4:30 PM, and join us for much-deserved warm words of thanks.

The 2nd biennial Hilde Gerson Award will be presented at our AGM on Wednesday, April 5th at the Carousel Theatre on Granville Island. Lou Lynn, glass artist and educator from Nelson, BC, is the 2005 recipient of the Award. You may know Lou Lynn for her work in co-ordinating the Craft Marketing Conference in Nelson in 2003 and for her co-delivery of the CABC Marketing Workshops in Vancouver and Nanaimo in 2004. We invite all members and interested members of the public to join us for the Award presentation and a talk given by the artist.

Optimism abounded at a recent "Idea Lab" I attended which was organized and funded by ArtsNow, a programme of Legacies 2010. This 2-day workshop, which included other executive directors of Provincial arts service organizations, took place in Vancouver in early February. We came away with numerous ideas for cooperative resource use and project initiatives. Positive approaches to problem solving were explored, leaving one to believe that with the right attitude, anything is possible. It seems that for the CABC, there is no question that this is already playing out for 2006.

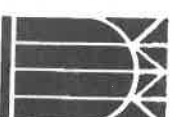
We acknowledge the assistance of the Province of British Columbia, through the British Columbia Arts Council and through gaming revenue.



BRITISH COLUMBIA ARTS COUNCIL
Supported by the Province of British Columbia



CITY OF VANCOUVER



Granville Island

craft CONTACTS

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- ▶ Calvin Taplay, Communications Coordinator
- ▶ Kirsten Churnisoff, P/T Assistant Crafthouse Manager
- ▶ Atsuko Yoshimura, Coralie Triance, & Gasiro Farooqi, P/T Crafthouse Assistants
- ▶ Sandra Ramos, Newsletter Designer

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

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

SURPRISE PACKAGES 2005

by Theresa Negreiff

On December 3, 2005, twinkling fairy light and a stunning array of fine craft by BC artists created a festive atmosphere at Carousel Theatre where the CABC's annual Surprise Packages fundraiser was celebrated.

For the first time, the event spanned two venues on Granville Island with Crathouse Shop and Gallery hosting a customer appreciation evening with a display of gorgeous items for bid throughout the better part of December. At the Carousel Theatre, event MC, CBC journalist, Sheryl Mackay engaged and bantered with the guests as raffle prizes were drawn, wine was sipped, food was nibbled and old and new friends visited. Sheryl also urged bidding on five special auction items donated by Alwyn O'Brien, Naoko Takenouchi, Joanne Copp, Peter Kiss, and Barbara Cohen that went home with lucky bidders that same evening.

The elegant evening was only made possible by the efforts of many individuals - beginning with the recruitment of wonderful raffle and auction items, generously donated by members and superbly juried, inventoried and recorded by our Shop Manager Jo Darts. Celia Pickles chaired our

Surprise Packages Committee, seemingly effortlessly ensuring tasks were identified and undertaken. Numerous committee members saw to the decorating, food and wine preparations, promotions and advertising, ticket sales and clean up and take down of the venues. Warm thanks to everyone who helped. This special event, along with proceeds from the December silent auction raised over \$12,000.

Warm thanks to our members who generously donated fine works of craft (please see the annual report for a list of donors).

Our volunteers included Anne-Marie Andrichak, Elizabeth de Belasi, Heather Bourne, Louise Bradbury, Tony Darts, Jessie Harding, Jen Hiebert, Jane Kenyon, Justyna Krol, Janet Lai, Chi Cheng Lee, Bettina Matzkuhn, Julie McIntyre, Sarah Mackinnon, Anna Milton, Bronwyn Morris, Dan Murray, Gwen Murray, Theresa Negreiff, Corinne Norbraten, Elisabeth Owre, Celia Pickles, Angela Posada, Brigitte Rice, Sid Samphire, Sharon Slutsky, Candace Thayer-Coe, Suzy Thomas, Marcela Vargas, and Carol Whitmore.

Hilde Gerson Award Winner Announced

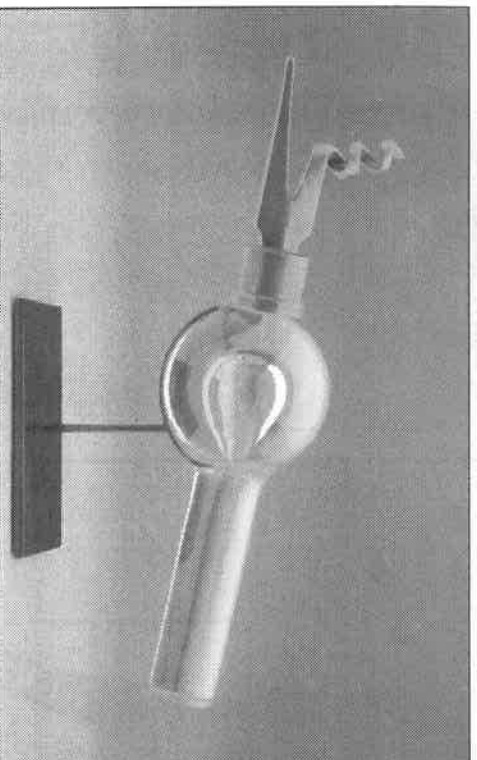


Lou Lynn

The Awards Committee of the Crafts Association of BC is pleased to announce that sculptor, Lou Lynn, is the recipient of the 2005 bi-annual Hilde Gerson Award. Established by the CABC in honour of Hilde Gerson, who was a long time employee of the Association, textile artist and enthusiastic supporter, this Award is presented to a member craft artist who has demonstrated excellence, innovation and leadership in the BC craft community. Lou Lynn's biography and artist statement, following, clearly demonstrate why she was selected as the recipient of the 2005 Hilde Gerson Award.

Lou Lynn's sculpture has been widely exhibited nationally and internationally. Her work is included in the permanent public collections of the: Kamloops Public Art Gallery; Canadian Craft Museum/Vancouver Centennial Museum; British Columbia Provincial Art Collection; Claridge Collection; Xerox of Canada; Foreign Affairs Canada - Berlin Embassy Collection; International Collection of Modern Glass Art - GlassMuseum, Denmark and the Corning Museum of Glass in New York. Recently, her work was included in two books on contemporary glass...500 Glass Objects published by Lark Books, Asheville, N.C. and *Contemporary Glass Art of the World*, published in Beijing, China. Lou is the recipient of grants and scholarships from the Crafts Association of BC; Pithuck Glass School; Vancouver Foundation; Sheila Hugh Mackay Foundation; BC Arts Council and the Canada Council for the Arts. Ms. Lynn has been a glass instructor and a teaching assistant at Red Deer College, in Alberta; The Pithuck Glass School in Washington, and The Studio of the Corning Museum of Glass in New York. She was a guest lecturer at the Academy of Art & Design, Tsinghua University in Beijing, China, and is the co-author of *Contemporary Stained Glass: A Portfolio of Canadian Work*, published by Doubleday.

Ms. Lynn is on the faculty of the Kootenay School of the Arts, in Nelson, B.C., where she teaches "Professional Practices for Artists, Craftspeople & Designers". She was a consultant to the Alberta Craft Council, assisting with its "Craft Business Training Program". Ms. Lynn is the co-author of: *"Marketing Pacific Northwest Coast Art & Craft"* and *"Make It To Market: Marketing Opportunities for Production Crafts"*, and is the lead author & research coordinator of the *"Marketing Guide to Fine Craft in the US"*, commissioned and published by the Department of Foreign Affairs & International Trade. Her knowledge of marketing art and craft has brought



"Scribe", Lou Lynn

invitations to teach workshops and lecture across the country. Lynn is the co-coordinator of the Beyond Borders: Craft Marketing Conferences held in Nelson, BC and Fredericton, NB.

Lou Lynn was the Director/Curator of the Kootenay Gallery in Castlegar, from 1990-92. In 1995, she was hired as a curator, to purchase art for the BC Provincial Art Collection. From 1994 - 2000 Lynn was the Exhibition Director for the Kootenay Value Added Wood Forums and from 1996 - 1998 was the Co-Executive Director of the Kootenay WoodVine Association. Additionally, she has been a juror for numerous exhibitions including Saskatchewan Craft Council's "Dimensions '94", BC Festival of the Arts' - "Images & Objects", 1995 & 1996. She has served on juries for the Assembly of BC Arts Council, BC Arts Council, Canada Council, Vancouver Foundation, and served on the selection committee for CBC's "Art In A Box Series".

2006 Grace Cameron Rogers Scholarship

Deadline is May 31st

The CABC is grateful to Gail Rogers, first Executive Director of the CABC, for establishing this scholarship in honour of her family members.

This Scholarship is awarded to a practicing and/or emerging craftsperson to attend a recognized school or course to upgrade technical or design skills, or to seek a stimulus for greater creativity and inspiration. The Grace Cameron Rogers Fund is held in trust by the CABC, with the intention of awarding the interest on an annual basis.*

Eligibility

- ▼ Must be a CABC member in good standing
- ▼ Must be a BC resident
- ▼ CABC Board Members and staff are not eligible until one year after the date of resignation from the CABC
- ▼ Previous recipients must wait 3 years before reapplying for the Scholarship
- ▼ Maximum of 2 scholarships awarded per person

Application Requirements

- ▼ A cover letter including an outline of the proposed study and why it would be beneficial
- ▼ A short biography and résumé/ curriculum vitae
- ▼ A budget outlining projected expenses and revenue
- ▼ A maximum of 8 slides of your work, properly labeled (artist's name, title, medium, size, year, and dot to indicate viewing orientation), also include a separate slide list

Criteria for Judging Applications

- ▼ Thoughtful and clear explanation of why the applicant wishes to pursue his/her particular course of study

Ms. Lynn's lengthy involvement and commitment to the advancement of contemporary craft in Canada has led her to serve on many non-profit boards including the Wood

Coop,

Canadian Craft Council and the Glass Art Association of Canada. She sat on the board of the Crafts Association of BC for twelve years and eventually assumed the role of president.

Lou Lynn writes about her work:

Inspiration for my work has been drawn from architecture, archaeology and industrial objects. This has resulted in a body of work with implied references to the function and aesthetics of implements and objects that have been used throughout human history.

I am interested in combining the fragility, strength and optical properties of glass, with bronze or aluminium, to create contemporary forms that are reminiscent of artifacts from times past. The juxtaposition of contrasting materials invites the viewer to explore the tension that exists between strength and fragility.

February 2006
Winnipeg, British Columbia

Please join us at the AGM on April 5th for an Award presentation and talk given by Lou Lynn.

- ▼ Realistic budget

- ▼ The work, as shown in submitted slides, shows potential for growth
- ▼ Professional presentation

Evaluation

For the benefit of all CABC members, the recipient is required to write an article for the CABC newsletter, *Craft Contacts*, relating his/her experiences and artistic growth during the course of study. The article must be written within 3 months of completing the course of study. At that time, depending on the proficiency of the recipient's work, he/she may also be invited to exhibit the work in Crathouse Gallery.

Submission

Submissions must be postmarked by May 31, 2006 and sent to:

Crafts Association of BC
1386 Cartwright St.
Vancouver, BC V6H 3R8

See www.cabc.net for applications

* The Award is based on current interest rates. In 2005, the award totaled \$700.

CABC Thanks the Following Renewing Members:

▼ Kootenay School of the Arts ▼ Artisans Studio ▼ Lynelle Arsenault ▼ Dominique Brechault ▼ Adrian Fehl ▼ Gail Fromson-Aasen ▼ Elizabeth Gordon ▼ Jeff Greenup ▼ Beryl Hickinbottom ▼ Jeremy Hum ▼ Ian Johnston ▼ Lynda Jones ▼ Lewis Kennet ▼ Catherine Kluthe ▼ Margi Laurin ▼ Chi Cheng Lee ▼ Adam Lightfoot ▼ Sid Melvor ▼ Judi Moscovitch ▼ Yoriko Oki ▼ Cheryl Parker ▼ Jean Paul ▼ Gillian Paynter ▼ James Pinto ▼ Robyn Pussinen ▼ Lesley Richmond ▼ Sid Samphire ▼ Adele Samphire ▼ Tannis Saxby ▼ Gera Scott Chandler ▼ Wakako Sekimoto ▼ Kinchi Shigeno ▼ Frances Solar ▼ Katherine Souce ▼ Kaarina Taivola ▼ Brenda Taylor ▼ Clifford Thorbes ▼ Mary Lou Thinkwon ▼ Laura vander Linde ▼ Douglas Walker ▼ Nancy Walker ▼ Blair Waugh ▼ Judy Weeden ▼ John Werle ▼ Iona Wheatley ▼ Jimmy Whitehead ▼

CABC Welcomes the Following New Members:

▼ Karen Aird ▼ Chris Arnett ▼ Anne Axford ▼ Nancy Briggall ▼ Meg Burgess ▼ Vladimir Chakharian ▼ Stewart Chatebois ▼ China Goodhue ▼ Sarah Groves ▼ Carol Haber ▼ Zella Lorie Johnson ▼ John Latham ▼ Derek Moore ▼ Sarah Mulligan ▼ Gwen Murray ▼ Aaron Nelson ▼ Lisa Nelson ▼ Johanna Newman ▼ Raj Parikh ▼ Kim Powell ▼ Tahirih Rockafella ▼ Sherrill Ross ▼ Beth Schwartz ▼ Barbara Simler ▼ Irit Sorokin ▼ Carol Spencer-Mayser ▼ Charleen Stroud ▼ Jesselin T'Kenye ▼ Kathy Um ▼ Calvin & Linda Voth ▼ Constance Wigmore ▼ Mary Yee ▼

Getting Your Work Across the Border

Presented Jan. 26th, 2006 at the Alliance for Arts & Culture by UPS Supply Chain Solutions representatives Ken Block, Bill Murphy & MaryPen www.ups.scs.ca

Some highlights and interesting facts:

Who Can Sell in the US?

▲ Dual citizens of Canada and the US have no problem selling in the US. If you're a Canadian, you can only take orders in trade shows in the US, and ship from Canada.

What Can You Sell in the US?

▲ Some products require special visas and others are subject to quotas.

▲ You need to "do your homework" on your product, i.e. you need to know where the materials come from.

▲ In the case of packaging (from China, for example), the origin must be stated, to avoid a problem, purchase packaging once you are over the border.

▲ When dealing with feathers or other animal products, you need to pay a \$55 Fish & Wildlife fee. Eagle feathers will pose a problem at the border, as will feathers from other migrating birds. Feathers from domestic birds such as turkeys are much less of a problem. Shell buttons, operculum, abalone, pearls, and mother of pearl have to be processed through Fish & Wildlife and the country of origin needs to be stated.

What Certification Do You Need?

▲ You will need a 6-digit Harmonized Tariff Number for a NAFTA Certificate

▲ The words, "Product of Canada" or "Made in Canada" must be visible on your product. Jewellery can have a hang tag; furniture and ceramics should have a sticker. Textiles must have the country of origin, a washing instructions tag sewn on wearables, and the fibre content must be identified.

▲ **The Binding Rules Program** - many items are easily identified, others are not clear, as in the case of wine racks shipped in parts. The wood components may be seen as "soft-wood lumber" and be treated as such. It's best to bundle the pieces in advance. With the BRP, you can then enter your work at any port. This is a US Customs Program.

What Entry Forms Do You Need?
▲ **Consumption Entry** - entry for consumption (as in the case of a sale).

▲ **Temporary Import Bond** - for a tradeshow, where the work is meant to be sold and is returned to Canada after the show.

Paying Duty

▲ For goods valued at under \$200 and sent through the mail, you don't pay any duty or brokerage fee. There are some exceptions to this in the case of textiles.

▲ For consignment work sold in the US - price your work at the fair market value of the goods. Declare your commission, not the retail price of the goods.

Transporting Goods

▲ Choose the best method of transport for your particular product - rail, bus, air, etc.

▲ To avoid problems at the border, communication with your broker and the trucking company is crucial prior to your making a sale.

▲ You can move goods from different galleries throughout the US at any time once the items are over the border.

▲ For booths going to US craft shows, take the bare minimum because every single item needs to be listed.

▲ If you're driving to a show, get a Nexus pass; it will make it easier for you to cross the border.

Using a Broker

▲ A broker represents you to US Customs and does all the paperwork for you.

▲ The brokerage fee is based on the value of the shipment.

▲ When goods are coming from the US, ask in advance who is paying for the brokerage so you won't have any surprises later on.

▲ UPS can store your booth for future shows.

This is just "the tip of the iceberg". Contact a broker for more information. Alternatively, the CABC has sample packages provided by UPS that contain forms and further valuable information. Please drop by the Resource Centre to access this material.

WORK BENCH

1) "Given that there are many other shops and retail venues out there, and that you may also belong to an organization specific to your craft, a) Why do you belong to CABC, b) What additional benefits do you see in being a CABC member?, and c) How has it affected your life or career?"

David Gilmore, Maple Ridge

I belong to a couple of organizations, but I became a member of the CABC in 2005 to see if it might open up some avenues to growth for my woodworking business. Right away, I was impressed with the level of organization in the CABC. Everything is structured for the promotion of British Columbian craft both within and outside of the Province. From opportunities for exhibitions and sales to sources for development funding, the CABC is focussed on making craftspeople successful. Although I have only taken advantage of a small measure of the the resources available, the information provided in the newsletter alone is worth the cost of membership.

Mariana Holbrook, Bowen Island

a) I believe a provincial organization is necessary to protect craftspeople; it gives us a forum for discussion and place for problem-solving. It also gives us a political voice.
b) The store and Jo Darts are a great benefit as are the educational workshops CABC puts on. I should also add *Craft Contacts* and the Broadcast E-mail system are huge pluses.

c) Somewhat strangely, I work as an artists' agent and the first place that took my artists' work was Crafthouse. I wonder if I would still be doing this without the encouragement Jo Darts gave both me and my artists.

2) How do you cope with rejection?

Rachelle Chinnery, Vancouver

Pretend it never happened. Deny you ever applied. Throw out the rejection letter the second you read it; destroy all evidence it ever existed; and immediately take yourself out for a pedicure. Expect not to be accepted - and imagine your bewilderment and sense of wonder when you are! Know that it truly is not personal and keep the slides for an overwhelmingly superior

opportunity when you are sure to be accepted.

Mariana Holbrook, Bowen Island

Rejection is a part of life; you just have to get over it.

member

kudos



Robin Hopper and Judi Dyelle

Robin Hopper and Judi Dyelle named West Shore Arts Ambassadors

On Saturday, January 28, 2006, the West Shore Arts Council announced Robin Hopper and Judi Dyelle as the first annual Arts Ambassadors for The West Shore. The West Shore is comprised of 5 municipalities on the western edge of Victoria, BC and is currently one of the fastest developing areas in B.C. The Arts Ambassador role is part of the Council's Recognition Program designed to increase the profile of the arts and bring greater understanding to the local population of the importance of the arts, and recognition of the high caliber of artists residing in the community.

Over the last 20 years, Hopper and Dyelle have been pioneers in the area, starting a high quality summer arts education program, Metchosis International Summer School for the Arts, MISSA, missa.com, as well as an annual pottery show, *Fired Up*, all while operating their successful pottery business of 23 years - 'Chosin Pottery'. As Arts Ambassadors, they received a small trophy and will serve in an advisory capacity in Community Arts Outreach Programs.

Lauren Waters named Canadian Woodworker of the Year

Lauren Waters, from Revelstoke, BC, has been chosen as "Woodworker of the Year" by the editors of *Canadian Home Workshop* magazine. The award will be presented during the Canadian Home Workshop Show in Toronto on March 4, 2006. Lauren was recognized for her talent as a designer and builder of fine furniture, and her contributions to Revelstoke's local arts community.

After working for several years as a Professional Forester, Lauren took the Fine Woodworking programme at Selkirk College, and then set up her own woodworking business. Her specialty has become creating unique and stylish furniture and other items from mostly local wood species.

Lauren enthusiastically shares her love of woodworking with others by helping to create a Community Woodworking Studio, where she teaches evening classes, and by helping others to recognize the value of local trees.



Lauren Waters in her shop.

CALL FOR ENTRY
20th ANNUAL

November 16-19, 2006
Calgary Telus Convention Centre
Calgary, Alberta

ART MARKET PRODUCTIONS
 Marlene Loney
 P.O. Box 190
 Barrriere, BC V0E 1E0
 Toll Free: 1.877.929.9933
 Fax: 250.672.9517
 info@artmarketcraftsale.com
 applications available online at
www.artmarketcraftsale.com

President's Report

Theresa Negreiff, CABC President

When I joined the CABC volunteer Board of Directors last February, I was motivated by a love of visual art in general and my appreciation for craft in particular. I came armed with several years of experience working with non-profits and thought I was amply prepared to give a few hours each month, to discuss relevant activities of the organization and sign papers on occasion. Boy, was I ever wrong! Almost a year later, I can attest that the past year has been stimulating, challenging, frustrating and satisfying, but never mundane.

Joining the board with several other neophyte directors, we quickly learned that ours was a hands-on working board. Throughout the year we worked together on the ground with other volunteers and our dedicated staff, tasked with everything from selling raffle tickets, to setting up exhibits and jurying shows, to preparing knitting kits and whipping up appetizers for openings. I commend my fellow board members, along with our volunteers and staff, for their hard work throughout the year and congratulate them on many jobs well done.

But directors are different from other volunteers in that we have a very specific additional responsibility - to fulfill the mandate of the organization and to ensure our bylaws as a society are upheld. It was clearly necessary that each of us had the tools to achieve this task. Like any successful effort driven by a collection of individuals, teamwork and a team building were a critical part of our effectiveness.

Early in 2005, director Chi Cheng Lee and I participated in a Volunteer Vancouver Program, "Board Boot Camp", which offered us an intensive half-day workshop on building a productive board. As a result, one of the first things I did in my role as President was to pass on a survey to all directors asking them to report on their observations, questions, and challenges. When the surveys came back, it was clear that one simple question was leaving everyone wondering - "What were we doing here? What was the aim of the CABC and how were we to help bring it to life?"

A decision was made to organize a day-long strategic planning session for us to synthesize and prioritize our goals for the year ahead. The session was roundly successful and we produced a detailed document addressing challenges and opportunities from which we distilled a brief document with strategic priorities.

Other simple changes were also made to improve our board effectiveness: we reduced the number of board meetings from 10 to 6 per year, each committee drafted and submitted its "Terms of Reference", clarified its responsibilities, and in some cases, adopted them from the board; staffing challenges such as excessive overtime were reviewed and addressed, and finally, in late 2005, we undertook an intensive review of our human resources capacity and developed a new staff position (to be launched this February) which we are confident will breathe life into

many of the priorities set forth in our strategic plan.

At the same time as we assessed and revamped our organizational infrastructure to better deliver the mandate of the CABC, daily operations continued with varying highs and lows. Some of the highlights: we received additional grant funding from the City of Vancouver, bringing our budget to a healthy \$6,000 surplus at the close of year as reported elsewhere in this report. We received APOD funding to undertake a professional fundraising consultation to assess undeveloped opportunities for revenue, and began implementing some of the recommendations. We hosted 10 stellar exhibits of fine craft and closed the year with preparations for our first-ever, best-of-student awards show, showcasing emerging craftspeople from fine craft programs in BC colleges and universities. We had many talented volunteers join us on committees and for specific activities throughout the year, bringing our total volunteer base to an admirable 110 in number. We hosted three volunteer-driven fundraising and additional outreach events - our Surprise Packages raffle and auction, our Canada Day wool demonstration/workshops and our summer raffle as well as our first-ever CABC Open House in addition to our monthly exhibit receptions. We offered a well-received array of educational and professional development lectures and workshops throughout the year.

Less cheerfully, we also bid goodbye to some terrific and hardworking directors from our board - Cindy Anderson, Celia Pickles, Jen Hiebert, Barbara Cohen and Linda Tang. Though, several of them are staying on in various capacities in committees. Also we were challenged by a lower number of visits to our shop and gallery through the summer of 2005, in part because of reduced travel from the US. Burnout was an ongoing problem with a small pool of volunteers and staff carrying a disproportionate amount of the volume of work.

In closing, however, I feel confident in stating that the continuing optimism and dedication of our board will allow us to build on our successes and use the disappointments of 2005 to plan better and work smarter for the coming year. These are exciting times for the CABC, poised on the cusp of growth and possibility, ready to encompass the full breadth of our mandate, both geographically and pragmatically.

We are doing this with you and for you, our members. We are beginning our recruiting process for board members once again and extend a warm invitation to you to join us. Together, we can revitalize the dynamic and effective character of our organization to expand and celebrate the role of BC craft across our province and beyond. Please feel free to contact me at president@cabc.net for more information on how you can contribute.

Executive Director's Report

Heather O'Hagan, Executive Director

According to a member survey conducted late in 2004, our Crafthouse Shop & Gallery, *Craft Contacts* newsletter, and our education programmes are, in that order, of greatest importance to the CABC members. We continue to do our best to ensure that these programmes are beneficial and relevant to members' needs while, at the same time, balancing the financial needs of the organization.

The Shop is our highest revenue source, but also generates the greatest number of expenses. Early in 2005, we reluctantly had to make the decision to change our consignment structure so that the Shop now receives 45% of sales. This same structure will be implemented for all Gallery sales in 2006. The Crafthouse Gallery programme produced 10 exhibits last year, enjoying increased sales over previous years and higher attendance at Openings. Consignment sales from both the Shop and the Gallery earned \$124,365 for craft artists in 2005.

Professional development for craftspeople and outreach activities to engage the public were important components of the CABC's programming in 2005. We held five professional development workshops and presentations in 2005. For Canada Day, we partnered with CMHC/Granville Island to produce "WoolWorks" whereby day-long demonstrations and hands-on workshops were offered to the 50,000+ visitors to the Island. We also opened our doors to the public during our first annual Open House, offered three Artist Talks and held a book launch.

On the regional front, we coordinated a 9-person jury for the Filberg Festival in Comox for the third year in a row. Our number of Regional Reps increased when we recruited members from both the BC Coast and the Central Interior to take on this role. Nationally, we participated in Canadian Craft Federation initiatives by sending CABC Board member/CCF rep, Deb Dunka, to Ottawa this past Fall. A key agenda item was 2007 Year of Craft/Anne metiers d'arts. Kathryn O'Regan, our Vice President, spent considerable time in 2005 researching and developing a programme for the CABC's role in this nationwide initiative. A proposal to partner with Vancouver's Roundhouse is currently in discussion and is printed elsewhere in this report.

After conducting an organizational review in 2004, we recognized that our Board profile would not support the CABC's future plans and goals. We held a successful recruitment event early in 2005, which doubled our Board capacity virtually overnight. One of the recruits, Theresa Negreiff, who came to us through Volunteer Vancouver's Boardmatch Programme, became our CABC President this past Spring.

After two years of struggling with a deficit position, we ended 2004 with a slight surplus and carefully watched our finances in 2005 to ensure that we ended the year with even better results. Thankfully, funding levels from provincial sources (BC Gaming and the BC Arts Council) were stable in 2005. We suc-

cessfully procured Project Grant funding from the City of Vancouver for the first time since 1992. And we were grateful to receive a phone call from the Vancouver Foundation advising us that we were the recipients of the interest earned from Cartwright Gallery Foundation funds which were raised and invested by former Canadian Craft Museum trustees.

Our 2005 annual "Surprise Packages" raffle and auction, held each December, netted the greatest revenues in its 8-year history - just over \$12,000. Other fundraising initiatives this year included a summer raffle and a direct mail campaign to our members and supporters. We are extremely grateful to all those donors, supporters, and volunteers you gave their time, talent, and donations so generously in 2005.

We received a grant from Arts Partners in Organizational Development to hire a consultant to work with the Board and Executive Director to produce a 3-Year Fundraising Plan. This Plan, along with the current Board's strategic planning goals, has catapulted us away from conducting yard sales and thinking more about corporate sponsorship, our membership fee structure, and maximizing shop revenues.

2005 ended on a high note - greater financial stability, a solid, cohesive Board, and ambitious plans for future growth. Thanks to all of you who made it possible - CABC members, Board, volunteers and staff.

Treasurer's Report

Bryan Fair, CABC Treasurer

Relative to the past few years, 2005 was a good year for the CABC, both from a financial position, and because of the planning that lead us to several growth initiatives that you will hear about from other members of the Board. With a bit of an annual surplus under our belts, we can move forward confidently to implement some of our growth and stability plans. We now understand how to manage the risk that comes with a volatile economy and have gone through a few years of belt tightening and day-to-day budgeting as a reaction to unstable sales patterns. The lessons we have learned also build confidence in our ability to respond to financial changes in a timely manner that doesn't risk the whole organization.

Year-end financial statements are looking good.

- ▼ We can clearly pay our debts with a current asset to current debt ratio of 3:1.
- ▼ We have no long-term debts, so are not carrying interest charges.
- ▼ We are not financing stale inventory.
- ▼ We have \$28,000 in growth investments.

With a controlled and monitored growth plan ahead of us for 2006, we acknowledge the risk, but share confidence that we are risking in a wise and responsible manner. This comes at the exact right time, from both retail market and financial perspectives.

▼ Shop Committee Report

Sharon Slusky, Shop Committee Chair

This past year has been extremely busy for Crafthouse and the Shop Committee. Hopefully, you've noticed our building's new exterior banners proclaiming "fine craft" and have been inside to admire the work of over 125 artisans. Through 5 juries and by visiting local studios and craft fairs, we've welcomed 19 new artisans to the shop this year, and have issued cheques totaling over \$114,000 to 141 members who sold their work through Crafthouse in 2005.

We advertised in the *Georgia Straight*, the *Van Dop Art Guide*, and the 5th Avenue Cinemas. Tourism Vancouver representatives visited Crafthouse earlier in the year, and we placed rack cards at their Tourist Centre in downtown Vancouver. Three television and radio stations and the *Vancouver Sun* promoted the

work of CABC members throughout the year and there was an ongoing display of crafts at the Vancouver Airport.

2006 marks the 20th anniversary of Crafthouse. For those of us who are old enough to remember the magic of Expo '86, that's also where Crafthouse was born. Join us in September for an open house and a special customer appreciation party. Watch for the details later in the year in our newsletter and on our website.

As always, the dedication, effort and hard work by Jo, Kirsten, Atsuko, Qasira, and Coralie and all of our Crafthouse volunteers are greatly appreciated.

▼ Gallery Committee Report

Jane Kenyon, Gallery Committee Chair

The Gallery Committee juried and presented 10 group and solo exhibitions in Crafthouse Gallery in 2005. The exhibitions were representative of all fine craft media, including glass, fibre, wood, jewellery and ceramics. Of special interest was "Maple - Our Nation's Tree", a group exhibition organized by Jo Darts which opened on July 1, Canada Day. The Gallery Committee hosted opening receptions for all 10 exhibitions, and 3 artist's presentations, consisting of educational talks/slide shows at Crafthouse during the month of their exhibitions. Talks were delivered by Lesley Richmond and Ruth Scheuing, Erin Dolman, and Eleanor Hannan.

An educational panel discussion was held in February for our membership - "How to Apply for an Exhibition at Crafthouse Gallery", which was well attended and well received. As a result, there were more applications than usual for exhibitions in 2006, and the Committee will now plan the panel discussion as an annual event, in coordination with the Education Committee.

Applications were received in May, and the jury for 2006 took place in July. In addition to members of the Gallery Committee, two guest jurors were involved - Eleanor Hannan, textile artist, and Debra Sloan, ceramic artist. The jury chose 11 exhibitions for 2006 (see the Craft Calendar in *Crafts Contacts*). We are particularly pleased to be able to exhibit work from our student award winners of 2005 in January 2006.

A few changes have been made to the 2007 exhibition application. Of particular note to any applicants are the following: 1) *All work exhibited must be for sale*; 2) *Sold items may be removed prior to the close of the exhibition, only if a) a sale depends on it, b) it does not interfere with the integrity of the exhibition and, c) the artist has agreed in advance.*

The Gallery Committee is an enthusiastic group, which works hard all year to present unique, innovative exhibitions in a space dedicated to fine craft. We look forward to an exciting year of ground-breaking exhibitions in 2006.

▼ Awards Committee Report

Jane Kenyon, Awards Committee Chair

The Awards Committee had a busy 2005, awarding the Grace Cameron Rogers Award, 5 Student Membership Awards, and receiving submissions for the Hilde Gerson Award.

The Grace Cameron Rogers Award is given biennially to a member craftsperson who wishes to upgrade skills or seeks a stimulus for greater creativity and inspiration. In 2005, all of the applicants were well qualified, and had been accepted by recognized institutions for their continuing education. The jury was able to narrow the selection down to two, but in the end felt that both were equally deserving, so, for the first time, the award was divided between two candidates, Ian Johnston, a glass artist from Nelson, and Tanis Saxby, a ceramic artist from Vancouver. Traditionally, the Grace Cameron Rogers Award has been in the amount of \$1,000, accrued from interest on a principle fund. However, due to low interest rates over the past few years, the 2005 Award was \$700, split between the two artists. With the reduced Award, recipients were also offered a one-year CABC membership. The artists were asked to write an article on their educational experience for *Crafts Contacts*, and may be eligible to exhibit in Crafthouse Gallery (see Tanis Saxby in the Gallery in March 2006).

▼ Membership Committee Report

Deb Dumka, Membership Committee Chair

The Membership Committee was re-established as a standing committee of the Board of the CABC early into the term of the new Board elected at last year's AGM. As with all committees, it is comprised of a staff resource person (Communications Coordinator), a board member (Deb Dumka) and volunteers (same). In the early meetings, the Executive Director acted as a liaison, supporting the creation of the Terms of Reference and providing continuity during Calvin's return from parental leave.

Under the Terms of Reference, the Committee's purpose is to support the development of an active membership through policy and planning for recruitment, through strengthening regional representation, and by developing new initiatives to attract and enhance membership. As well, it is charged with the task of reviewing current membership categories and fees and making recommendations. The Committee meets on a schedule tied to the calendar of Board meetings.

An early initiative was to expand the number of colleges receiving membership awards, offered to outstanding students graduating from craft programs around the Province. The membership award is a general membership, valid for one year. As well, this year the award carried the offer to par-

ticipate in a juried exhibition of student work at Crafthouse.

The major work of the Committee was to examine the membership categories and fee structure. The objective in doing this was to look at the following issues:

- ▼ The makeup of the current membership
- ▼ Acknowledgement of the cost of member services
- ▼ Recruitment of new members
- ▼ Revenue for the organization

The Committee compared information from the other provincial and territorial craft councils and some single medium guilds, with respect to services, benefits, programmes, fees and membership structure. It prepared a discussion paper with background and rationale for the Board and solicited feedback from the membership in total. At the January board meeting, the Board discussed proposed changes and voted on a recommendation to bring forward to the membership at the AGM in April.

The membership statistics show that at year-end we had 471 paying members, fewer than 20 of who are in the student/senior category. Crafthouse retains the work of over 125 members and the membership subscribing to the Merchant Discount Program numbers 112.

▼ Education Committee Report

Sid Samphire, Education Committee Member

The Education Committee organized a variety of events during the year. In February, the Gallery Committee presented a programme, "How to Apply for an Exhibition at Crafthouse Gallery". It was held at the Alliance for Arts and Culture. Also held at the same place the following month was a "Craft Talkback Session" during which a number of CABC member craftspeople offered their experiences as participants at different types of craft events. "Success Stories" was presented in April at the Carousel Theatre and featured Mariana Holbrook, Barbara Cohen and Deb Dumka. These activities received positive responses.

An Open House was held at Crafthouse on June 16th. The purpose of the Open House was to increase members' and non-members' understanding of CABC programmes and services. Each of the several CABC committees visually presented information explaining their past activities and future plans. The shop staff highlighted members' work that was new to the shop and explained the jury processes used to have work accepted for sale or for a Gallery show. Visitors who made it past the refreshments and up the stairs were able to enjoy a video presentation organized by the Communications Committee. They could also collect Education Bulletins and explore the photo album of past presentations. Future plans for craft activities were also available including the plans for Canada Day on Granville Island. Information was also provided about various awards that are offered or administered by the CABC. The Open House was successful in acquiring new members and volunteers. There was much conversation between all present and much information exchanged.

Wool was the theme for Canada Day activities sponsored by the CABC on Granville Island. Many kits were made up of wool, needles and patterns for the creation of bracelets or anklets. Beads were also available to further decorate the finished products. Experienced knitters from the West Coast Knitters Guild were on hand to introduce interested children and adults to the craft. Demonstrations of spinning, felting and weaving wool were offered by Bronwyn Morris, Amber Robinson, Deb Dumka, Jen Hiebert, and Zoe Watson.

Less exciting, but nevertheless important, was the Terms of Reference update for the Education Committee which was completed in September. All activities by this Committee are guided by that document.

Two events were organized for October. The first was the Website Workshop offered at the Alliance for Arts & Culture. Members interested in having their own websites were encouraged to attend. The second event was a book launch by Gail Crawford. Her new book, *Studio Ceramics in Canada* tells of the development of ceramic art across Canada.

Other plans were made for workshops, both in Vancouver and out of town, that had to be cancelled due to a variety of reasons. Plans are in the works to re-offer some of these in 2006, along with updated versions of successful past workshops and some new proposals.

The Education Committee would like to thank all those people who participated in these various events this past year, particularly those who made presentations.

▼ Craft Year 2007 / Année des métiers d'art Report
Kathryn O'Regan, CABC V.P. & Chair,
Craft Year 2007 / année métiers d'art Committee

Craft Year 2007 / Année des métiers d'art is a nation-wide celebration of professional Canadian craft. The CABC is the official provincial body representing artists of BC. As such, it is important for the Association to raise the profile of fine art and craft throughout this Province.

The Planning Committee for Craft Year 2007 / Année des métiers d'art first met in early 2006 to address:

- ▼ the feasibility of partnering with an organization with which we would share financial and human resources
- ▼ identify a unique venue for a year-long celebration.

We entered into discussions with The Roundhouse Community Arts & Recreation Society. The Roundhouse is located in the heart of downtown Vancouver. It is adjacent to the popular public space of the False Creek Seawall. It is a diverse cultural destination featuring music, theatre and public spaces for workshops and other community

activities. In this setting, we propose to showcase our exceptional artists and their work.

A spring meeting has been scheduled with the Roundhouse in which we will meet with other guilds and Roundhouse management to further define our schedule of events.

Spring 2006	Planning Meeting with Elizabeth Kidd, CABC, guilds
Jan. - July/07	Call for Workshop Proposals
Jul. - Sept.	Artist Workshops at Roundhouse
Sept. 9 - 14	Injured Exhibition
Sept. 14	Dinner / Cocktail Fundraiser with Symposium Keynote Speaker
Sept. 14 - 15	Symposium

▼ CABC's Donors and Supporters in 2005

We are extremely grateful to the following donors, supporters, and volunteers:

Annual Operating Assistance

- ▼ The Province of British Columbia through the British Columbia Arts Council
- ▼ The Vancouver Foundation, Matching Endowment Grants Program
- ▼ Cartwright Gallery Foundation through the Vancouver Foundation
- ▼ CMHC Granville Island

Program Assistance

- ▼ The Province of British Columbia through Gaming revenue
- ▼ The City of Vancouver (Project Grant)

Scholarship/Awards Assistance

- ▼ Grace Cameron Rogers Award - family of Gail Rogers
- ▼ Hilde Gerson Award - family of Hilde Gerson
- ▼ The Filberg Festival Award (details tba) - the Filberg Heritage Lodge & Park Association

Fundraising Assistance

- ▼ ArtsPOD / V.A.S.T.

Financial Support from the Community

- Anonymous
- Michael Babier
- Elizabeth de Belasi
- Mary Bentley
- Bowen Island Fibre Arts Guild
- Chi Cheng Lee (Emil Fung)
- Les Crimp
- Pam Godderis Dangerfield
- Deb Dumka
- Fancy Glass Creations
- Jane Kenyon
- Kimiyo Kitamura
- Joachim Ludwig
- Theresa Negreiff
- Kathryn O'Regan
- James Pinto
- Dawn Russell
- Kathleen Ruth
- Tert Shaw
- Mary Spence Sales (Mary Filer)
- Kaarina Talvila
- Candace Thayer-Coe
- Trudy Van Dop

Donations In-Kind from the Community

- Rachelle Chinnery

Sid Dickens Inc.

- Linda Doherty
- Deb Dumka
- Frances Felt
- Fran Feuer
- Peter Flanagan
- Dougal Graham
- Eleanor Hannan
- Barbara Heller
- Bonny Houston
- Gordon Hutchens
- Inferno Designs
- Joe Blow Glassworks
- Ian Johnston
- Aleksandra Kalinic
- Jane Kenyon
- Peter Kiss
- Keiko Kiyota
- Kathy Kristmanson
- Sam Kwan
- Margi Laurin
- Mikel Lefter
- Laura van der Linde
- Christina Luck
- Vincent Massey
- Meira Mathison
- Ian Macleod
- Metal Garden
- Sue Minchin
- Janice Moorhead
- Shella Morissette
- Hilary Morris
- Kathleen Murphy
- Suzanne Nairne
- Margit Nellenmann
- Gailan Ngan
- Alwyn O'Brien
- Yoriko Oki
- Charles & Janet O'Neil
- Heide Otto
- Connie Paul
- Alice Phillips
- Sharon Reay
- Brigitte Rice
- Daryl Richardson
- Kathy Robertson
- Brent Rourke Cabinetmaker
- Sylvie Roussel
- Kassie Ruth
- Mark Salusbury
- Adele Samphire
- Sid Samphire
- Diana Sanderson
- Kazuyo Sasaki
- Debra Sloan
- Fran Solar
- Larry Stevenson
- Naoko Takenouchi
- Brenda Taylor
- Candace Thayer-Coe
- Andrea Waines
- Yvonne Wakabayashi
- Ellen Walde
- Nancy Walker
- Joanne Waters
- Judy Weeden
- Deanna Welters
- Angelika Werth
- Jane Wilson
- Wild Woods
- Atsuko Yoshimura

CABC Volunteers in 2005

- Lawrence Allan
- Cindy Anderson
- King Anderson
- Mark Anderson
- Anne-Marie Andrichak
- Kate Barber
- Elizabeth de Belasi
- Heather Bourne
- Louise Bradbury
- Dominique Bréchaunt
- Rene Brenkman
- Paula Brill
- Milanka Bunard
- Lucia Busto
- Bruce Campbell
- Rachelle Chinnery
- Yvonne Chuang
- Michelle Chen
- Apollonia Citarelli

Barbara Cohen

- Janet Collins
- Peter Crass
- Les Crimp
- Tony Dats
- Mary Davidson
- Margaret Davis
- Erin Dolman
- Deb Dumka
- Graham Eagle
- Wendy Emslander
- Bryan Fair
- Qasira Farooqi
- Samantha Fung
- Moiria Gort
- Bev Gray
- Eleanor Hannan
- Kathryn Hansen
- Jessie Harding
- Sylvia Harding
- Chisako Hisamatsu
- Jen Hiebert
- Mariana Holbrook
- Helen Huang
- Linda Hull
- Louise Jackson
- Kelly Jagpur
- Sammi Jiang
- Lynne Johnson
- Jane Kenyon
- Justyna Krol
- Janet Lai
- Rebecca Lai
- Paulette Lane
- Chi Cheng Lee
- Liona Lin
- Linda Ling
- I. Martin
- Bettina Matzkuhn
- Julie McIntyre
- Jaine McKelvey
- Sarah MacKinnon
- Agnes Martin
- Anna Milton
- Eric Montgomery
- Bronwyn Morris
- Judi Moscovitch
- Laura Murphy
- Dan Murray
- Gwen Murray
- Suzanne Nairne
- Theresa Negreiff
- Rachel Nicol-Smith
- Corinne Norbraten
- Kathryn O'Regan
- Elisabeth Owre
- Rebecca Pasch
- Sue Pearson
- Elana Perkins
- Celia Pickles
- Antia Pocevic
- Angela Posada
- Veronica Quintana
- Kimcha Rajkumar
- Sandra Ramos
- Brigitte Rice
- Amber Robinson
- Sid Samphire
- Kyla Sanderson
- John Scott
- Debra Sloan
- Sharon Slutsky
- K.C. Solano
- Penny Swanson
- Gabriella Szalay
- Linda Tang
- Candace Thayer-Coe
- Suzi Thomas
- Coralie Triance
- Marcela Vargas
- Wulfing von Schleinitz
- Janis Waller
- Zoe Watson
- Jill Weldon
- Glen Wheeler
- Junny Whitehead
- Carole Whitmore
- Atsuko Yoshimura
- Sherry Zhang

We sincerely apologize if we missed your name anywhere in these listings.

Crafthouse Report

Crafthouse Manager



Jo Darts

2005 was marginally better than 2004 for sales in the Shop. The latter is amazing considering the fact that tourism (especially from the USA) was down significantly in 2005. In 2004, 63,600 people came into the Shop, and in 2005, only 57,000 (down 10%). However, our holiday season was below expectations, as was our budgeted annual sales. I do want to thank all craftspeople who kept us stocked throughout the year. For us, the summer months of June, July and August are our best. I feel we have been hit hard with craft shows and "up to 50% off" sales put on by the commercial retail world during November and December. I rejoice in the fact that US tourists will no longer be expected to have a passport to visit Canada, but I am not convinced that Tourism Vancouver's prediction that 2006 will see the return of pre-Sept 11 tourism figures, will actually bear fruit.



Ceramic Vessels, Jasna Sokolovic

Once again, we will have slides of work from Crafthouse shown at the 5th Avenue Cinemas. Please watch for these in May, June and July – you may see your own work up there! If you do see them I would appreciate your feedback. Accolades for help with this project go to Shop Committee member, Cindy Anderson, and King Anderson. A few Crafthouse artists also have works on display at the Vancouver Airport.

Dates for juries this year are: April 10, June 12, August 14 and October 16. It is essential to pre-register and receive the Jury Guidelines at the time of registration. If no more than two people register for a jury, that jury will be cancelled. The Jury Guidelines may be picked up at the shop, seen on the CABC website, mailed or faxed to you. However, if your work is accepted, we ask for exclusivity in the shops on Granville Island (Public Market excepted).

Professional quality digital photography is required from Crafthouse artists in our 2006 advertising campaign. If you have an incred-

ible image and would like to see your work in print, please contact me.

We welcome four new artists, three of whom coincidentally have Saltspring Island connections.

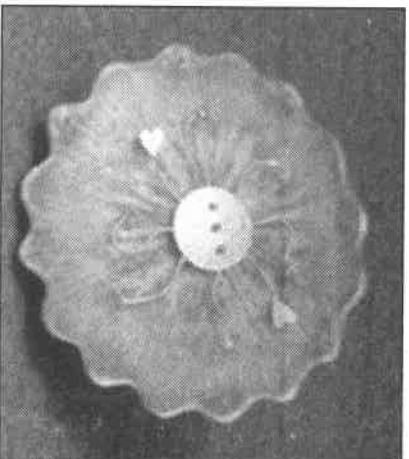
The folk art of Chris and Barb Arnett evolved naturally from a life-long interest in art and residence on Saltspring Island. When a living from farming proved difficult, Barb took advantage of the island's tourist economy to create folk art for sale in the local farmers' market where they used to sell garlic. Barb painted wooden bowls and encouraged Chris to carve figures and bookends. Over the years, through the Saturday Market, their home studio, arts and craft shows and special orders, their work has found its way into homes around the globe. To paraphrase a popular NFB film, "folk art found them".

Julie MacKinnon's work was recently featured in the Crafthouse Gallery exhibition "Emerging". She lives on Saltspring Island where she studied with local potters Gary Chernet and Pat Webber. After furthering her studies for three years at the Kootenay School of the Arts, she returned to Saltspring where she has established her own studio. Her work is distinctive with its pastel glazes and simple forms. Her porcelain pieces are turned on a wheel and then altered with daring (cutting triangular shapes of clay from the form and then rejoining them). Bottoms of teapots, creamers and sugar bowls are adhered from slabs. After the bisque firing, the insides are lined with white liner and the glaze is either dipped or sprayed on. Kiln magic and cross glaze chemistry produces areas blushed in a different colour glaze. "I strive to create 'mechanically organic' vessels: linear, functional design softened by the alchemy and depth of clay. Clay demands the presence, skill and scrutiny of the artist in every piece, and in its many evolutions and processes. My love for clay lies in those processes. Every piece made is different; each pot is a character with its own animated personality."

Alwyn O'Brien was born on Saltspring Island and studied art and ceramics at Capilano College, North Vancouver, Sheridan College, Oakville, Ontario, Nova Scotia College of Craft and Design, Halifax, Nova Scotia and Emily Carr Institute of Art and Design in Vancouver, BC. Her work is hand built from slabs which are mostly pressed into a mold. Images are silkscreened, scratched, etched and painted with cobalt

stain onto the surface. The clay body is cone 10 porcelain fired to temperature with additional firings of lustre and commercial decals fired to cone 018 in a gas reduction kiln.

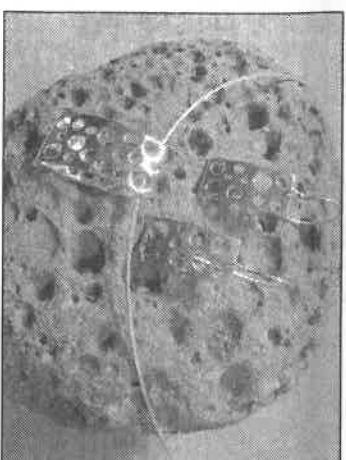
Jasna Sokolovic was born in Sarajevo, Yugoslavia in 1971. She trained as an architect at the University of Sarajevo and later at the University of Belgrade. Due to the war in Yugoslavia, she moved to Vancouver where she continued her studies, this time in the fine arts, a field where she had always felt comfortable. After studying for a year at Concordia University in Montréal, she moved back to Vancouver to earn her Bachelor of Fine Arts degree at Emily Carr Institute of Art and Design. During her studies, and since, Jasna has executed a number of art projects in a variety of mediums. The last few years have been dedicated to exploring the computer as her new medium, and she completed several web design courses at



"Copy of Bawitched", Anna Clark

British Columbia Institute of Technology. Presently, she continues working in a variety of artistic fields and finds herself newly inspired by Kolya, her toddler son. Crafthouse has accepted her delightful ceramic wall pieces, each fired several times.

Our profiled jeweller in March is Mikel Lefler. After realizing that she didn't want to be a scientist or work in the world of nine-to-five, Mikel discovered that being an artist is difficult, but overwhelmingly rewarding work. She used her Science degree and lifelong creative urge to create her singular line of insect jewellery containing a fascinating variety of real insects. Her father taught her how to work with resin and the value of hand fabricating each piece. Mikel designs and creates each unique piece, sanding all gems by hand and fabricating the sterling settings. In April, our cases will hold the jew-



"Swiss Cheese on Rock", Cheryl Parker



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

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

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Telephone: 604-662-8985 Fax: 604-662-8986

E-mail: marianna@qas.bc.ca

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tel: 604-687-7270
fax: 604-687-6711
crafthouse@cabc.net

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

Crafthouse:

▲ provides an outlet for the display and sale of contemporary, and leading edge fine craft where tradition may have provided inspiration.

▲ provides craft-related information and education to the CABC membership, general public, professionals in the visual arts community, and craftspeople.

▲ aims to be self-supporting in its promotion of craft.

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

ellery of Anna Clark. "These pieces are a tangible translation of ephemeral images that flit through my mind as I walk in my garden - trickling water, light through petals, unfolded flower parts. I use resin and paint for colour, silver and gold for sharp edges and reflections, and gemstones for sparkle. Translucent acrylic is the veil that covers it."

In May, we welcome Cheryl Parker. Since graduating from the Vancouver Community College Jewellery Art and Design Program, Cheryl has established a studio in Prince George, B.C., and continues to explore her interest in texture, colour, abstract form, and non-traditional materials. In addition to silver and gold, which are often roller printed or textured in some way, glass, stone and wood are often used. Inspired by contemporary architecture, Asian sculpture, and the environment around her, Cheryl's brooches, rings, earrings and pendants show her love for contrast: round and square, shiny and rough, dark and light.

FIRE UP!

22nd Annual Exhibition & Sale of Pottery by 14 of British Columbia's best potters.

Innovative new work will be shown, reflecting this year's theme, "Feast of Flowers"

May 27th & 28th 2006
10am - 5pm
Metchosin Community Hall
(30 minutes from Victoria)
250-385-9029

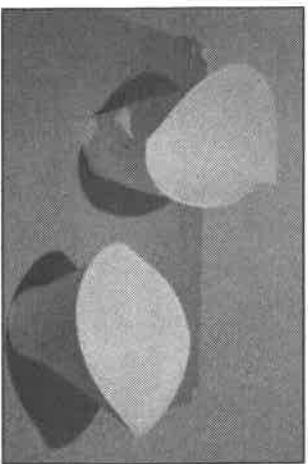
Gallery Report

Communications Coordinator

Tanis Saxby,
"Nouveaux
Souvenirs"
(New
Memories)

Exhibition:
March 2 - April 2,
2006

Opening Reception:
Thursday, March 2, 2006, 6 - 8pm



Ceramic Vessels, Tanis Saxby

Tanis was recently accepted through a Canada-wide competition to attend a two-month residency in Vallauris, a city in the south of France. The city is known for its pottery tradition, and as the place where Picasso studied ceramics. Tanis drew inspiration from the pottery tradition of Vallauris, from other artists both in the city and at the residency, and from the rich cultural aesthetic of the city. There was a solo exhibition at the end of the residency which introduced her work to an international community and enhanced her professional development. Her exhibition at the Crafthouse Gallery will feature work created in Vancouver inspired by her residency in France.



Calvin Taplay

Amy Chang,
"Evolution -
2006"

Exhibition:
April 6 - 30, 2006

Opening Reception:
Thursday, April 6, 2006, 6 - 8pm

Come experience the fascinating and surreal work of ceramic artist Amy Chang in the month of April. Amy directs viewers to contemplate questions about evolution, particularly about where we come from and where we are going. Her ceramic pieces look like strange life forms that are slowly evolving from one state into another. Looking at her work, the forms look like they come from a surrealist painting by Salvador Dali or a sculpture by Henry Moore. The works are fun and will be a treat to see in Crafthouse Gallery. She creates many forms that are trunk-like in appearance with short legs on many of their sides. They also look very puffy in form and almost compel you to touch them to see if they are life forms, or are really ceramics. The surfaces are very leathery and often shiny in appearance. Amy describes her work as follows "These works are related to creatures transformed through inspiration and imagination. Conceptual elements are based on research in biology science. The creatures I have [made] are presented during certain stages of evolutionary process either before or after humans." Come and enjoy this exciting work in April.

Crafthouse Gallery Jury 2005

The Crafthouse Gallery held its jury last July to select the exhibits for 2006. I had a unique and productive educational opportunity as a member of the Gallery Committee to be a part of that jury. When Calvin Taplay, CAB's Communications Coordinator, asked me to organize the applicant's finely crafted sample works, and their proposal forms for presentation to the jury, I jumped at the chance to learn more about the gallery business and its application process.

I was also motivated by my need to have a better understanding of the "Gallery Exhibition Proposal Form". I have never been one to cozy up to forms. They seem somewhat overwhelming, all the more reason to leap right in and see how others tackle this challenge. It was interesting to see that there was a variety of ways to accomplish the paperwork of the proposal.

I started organizing applicant's work on Friday, July 8th. There was the organizing to do on the computer and then the work of sixteen applicants had to be unpacked and displayed. This organizing gave me the opportunity to scrutinize all the proposal forms. It was important to note that all the questions had been answered. I saw a vast variety of approaches to accomplishing the task of the form. It was a pleasure to view and read the forms that had visual appeal. A few applicants took the form an impressive step further, turning it into a creative process by scanning it and printing it on beautiful coloured paper, and then coordinating the

papers with an attractive folder. On the other side of the spectrum of forms, there were those who were just barely able to fill it in. I was very interested to learn what the jury would think of the varied examples presented.

Sunday, July 10, 2005, I joined six women of fine craft and Calvin Taplay to determine which nine applicants out of the sixteen presented would have exhibitions at the Crafthouse Gallery in 2006. Most of the jurors were members of the Gallery Committee. Two jurors were invited guests, and highly qualified to do the work at hand, as they were professors of fibre and ceramics from colleges. I felt exhilarated personally to have the honour of working with such highly qualified and accomplished people. It was the first time for me to do this kind of scrutinizing of fine craft works and written proposals. I specialize in handmade paper and marbling techniques from Japan and Turkey. I have had an occasion to make paper in the Philippines using local and Japanese methods. I brought an international craft experience to the table.

We sat around the table the first half of the day, and filled in extensive questionnaires on each applicant's work. The second stage was a discussion of each applicant's sample work and proposal forms. I found that the quality of the written proposals was important but that importance varied with the individual jurors. However, strong definitive sample works that exhibited technical brilliance and stretched the craft into an artistic expression,

becoming leading edge, "fine craft" received the most points and were accepted for shows.

Joining the Gallery Committee was the right choice for me. I sell my handmade and marbled papers and boxes at Crafthouse. I decided to join the Gallery Committee to be more active in support of fine craft in our community, and to therefore ignite my own inspira-

tion for work in my "Cloud Art" marbling studio.

The opportunity to be a member of the Gallery Committee is now available to more volunteers looking for inspiring, sharing, creative and educational work. I can recommend the work on this Committee, as it is very rewarding.



"Kasuri Shawl", 100% Silk Dyed with Logwood and Cutch, Chisako Hisamatsu

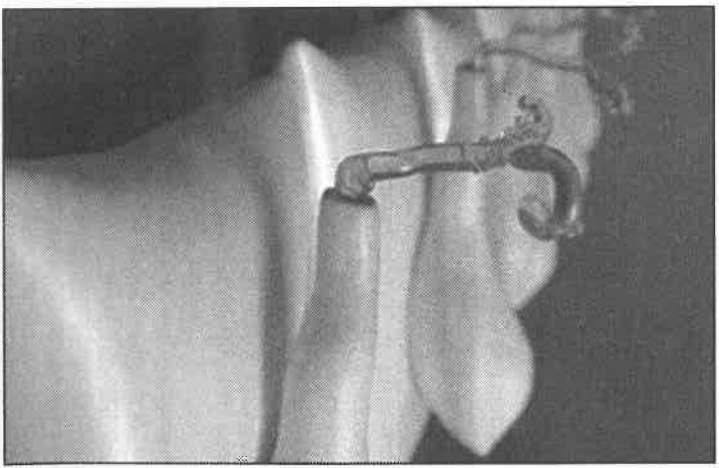
Chisako
Hisamatsu,
"Kasuri"

Exhibition:
May 4 - 28, 2006

Opening Reception:
Thursday, May 4, 2006, 6 - 8pm

Kasuri is a resist-dye technique: sets of warp and/or weft yarn are partially tied and dyed before weaving. It is the common word used to describe this technique in Western culture. Traditional Kasuri fabric is usually plain-weave cotton dyed with indigo. When Chisako was growing up in Japan, these fabrics were a part of her life. Only after she had started weaving and tried simple Kasuri, did she realize how difficult and labour intensive the process was.

Over the past three years, Chisako has been experimenting with weaving sheer silk fabric, and using partially degummed reeled silk. For this exhibition, she is developing her Kasuri techniques to create fabric that incorporates, and goes beyond, traditional Kasuri style. She would also like to introduce the ancient art of natural dyeing to people who are not familiar with it.



"Potato", Amy Chang

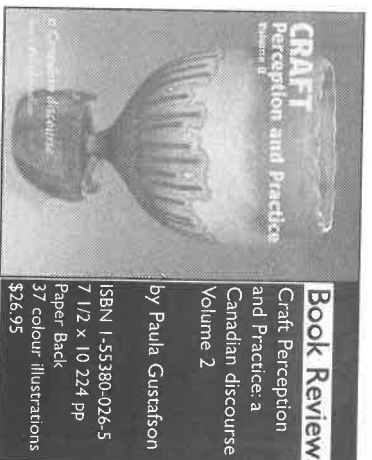
By Candace Thayer-Coe

PHOTOGRAPHY FOR THE ARTS & CRAFTS

We supply all aspects of digital and film photography to artists and craftspeople assembling images for grant applications, gallery presentations, magazine, book reproductions and permanent image records.

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Review by Rachelle Chinnery

On this twenty-eighth consecutive day of rain, in the post-trauma of craft show lunacy, so many fine craft artists are catching their breath and pondering their future. In these dark days of coastal winter, a solid reassuring read about craft goes down like a steaming hot cup of tea - from a finely crafted cup.

Paula Gustafson's long awaited second volume of *Craft: Perception and Practice* has finally been released. The publication of Volume 1, in 2002, was the first of its kind to be catalogued within the art sections of libraries, and because of this, according to Gustafson, "critical discourse about sculptural objects and functional art - the expressions of professional fine craft artists - has achieved its rightful place within the mainstream of visual art."

This most recent collection of twenty-two essays is divided into five thematic categories: *The Landscape of Memory*, *The Vessel as Idea*, *The Language is Personal*, *History Redux*, and *Limiting the Theory*. It is a full range of topics covering the spectrum of interests from medium-specific to broad craft theory. Explaining her selections, Gustafson says, "Critical response engages in a parallel adventure: one foot on the stabilizing path of tradition, the other on the freeway of innovation and change."

Gustafson's new collection ranges from "heretical" writings, which "exult the bawdy pleasure of holding an object" (referring to Bettina Matzkahn's sensually charged essay), to Glenn Allison's transcribed lecture, "*Report from the Interior*", presented at Harbourfront Centre in Toronto. One of Allison's poetic thoughts from this essay is

that "Craft is performative, and in language we speak it as a verb." Once again, Gustafson's choice of essays completes a full-bodied representation of craft in all its complicated glory.

The format and layout of Volume 2 are identical to the first Volume, but this new collection of essays is stronger, with more consistently erudite writing than the first. Issues of professionalism - and the meaning of professional craft - are thoroughly addressed in *Defining Professional Craft*, by Sandra Alfoldy. She states, "Ironically, the recent development of professional craft is actually a rebirth of many of the rules and hierarchies of the craft guilds that operated as the first professional systems in western societies as early as the twelfth century".

Another very readable and well-researched essay is found in *The Landscape of Memory* chapter. Susan Surette's "Landscape as Language in Canadian Ceramics: A Reading of a National Collection," is an analysis of the importance of ceramics acquisitions in both the Massey and Bronfman collections. Surette asserts that Canadian ceramics in national collections affirm this craft as "an active and full contributor to the national ethos."

The nineteen contributing writers in this compilation are artists, critics, teachers, and art gallery directors. Perspectives, theories and proclamations are broad, varied and relevant - on one level or another - to every practicing craft artist. Some essays are transcribed lectures that would otherwise be inaccessible, unless the reader had attended the talk. And now, with the demise of the magazine *Artichoke*, there is one less venue to read critical thought about craft in Canada.

A singular drawback of this book, as with the first publication, is the quality of the photographs. While the writings are the primary content, not having clear professional images of professional work seems anathema in a book of this calibre - even the cover image is out of focus. However, this is not a coffee table book and the written content is overwhelmingly informative and satisfying to read. Gustafson sits comfortably among the pantheon of the very few Craft Champions publishing in the world.

Canadian Glass Conference Coming This Summer!

If you keep an eye on the Canadian Glass scene, you may already be aware of the upcoming GAAC (Glass Artists Association of Canada) Conference in Red Deer, Alberta this summer. If you are simply a fan of the medium, you might consider getting a heady dose of glass exposure by attending this gathering. It occurs only once every three years and brings together a very high percentage of the central figures in the Canadian glass community, along with examples of their exceptionally diverse work.

This conference offers a snapshot of how the glass art community within Canada is developing intellectually and technically. Each conference offers new surprises, much exchanging of valuable information and valuable contacts for those wishing to expand their exposure and glass-related experiences within Canada and abroad.

This year, GAAC has lured some very high-profile international glass artists to give workshops and presentations. This list includes Tessa Clegg from the U.K., Jane Bruce from Australia / U.S., Emma Camden from New Zealand, William Gudennath

from the U.S., Jamex and Einar de la Torre of California / Mexico, and Stephen Paul Day, Bandu Scott Durham, Lauri Copeland, and Cindy Jenkins, all of the United States. This list represents book authors, writers, educators, and artists who have had work shown and/or collected by museums from around the world, including the Corning Museum of Glass.

The GAAC Conference will run at Red Deer College from May 24th to 28th. For information on the conference, go to www.glassartcanada.ca/RDCCGAACWeb.pdf. To register, call 1-888-886-2787. This conference bounces back and forth between Eastern and Western Canada and only occurs every three years, so the next time it is scheduled for Western Canada is 2012.

For a peek at work created by some of the GAAC presenters, check out the websites listed below:

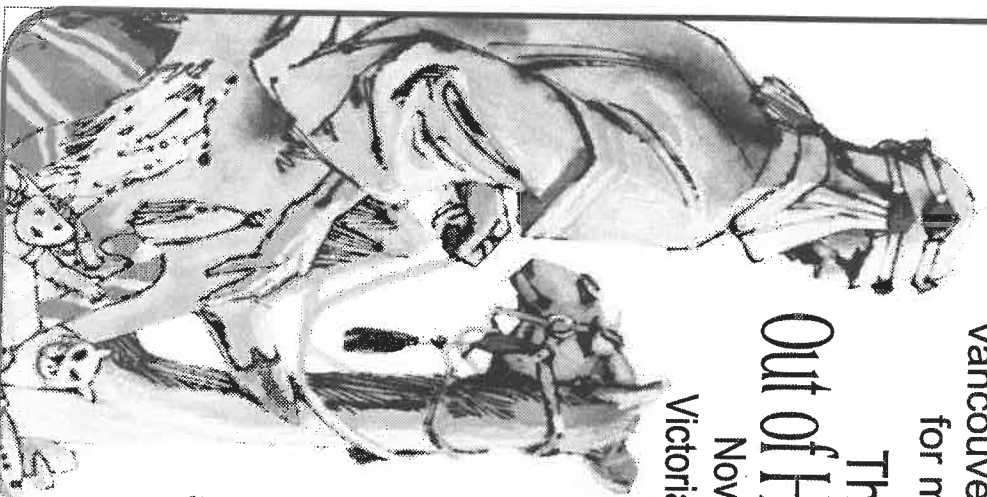
www.emmacamden.co.nz
www.wexlergallery.com/wexler.html (Tessa Clegg)
 Google: Jane Bruce Glass (Images)
 Google: James de la Torre (Images)

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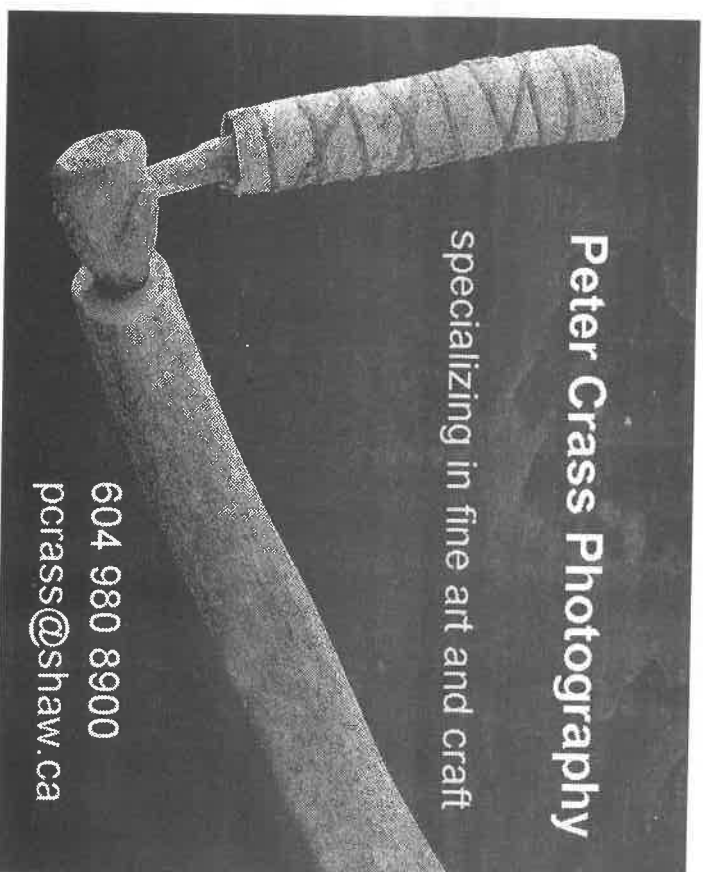
June 30th - July 9th
Victoria's Inner Harbour

Check out our Schedule
and Application Information at
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7 3/4" x 8 1/2"	\$205.00 + GST	\$175.00 + GST	\$165.00 + GST
5" x 6"	\$105.00 + GST	\$90.00 + GST	\$85.00 + GST
3 5/8" x 4 1/2"	\$60.00 + GST	\$55.00 + GST	\$50.00 + GST
2 1/2" x 3 1/2"	\$50.00 + GST	\$45.00 + GST	\$40.00 + GST

The rate for advertising in the Craft Calendar of Craft Contacts is \$30.00 for 40 words or less.
The rate for inserting flyers or pamphlets in the newsletter is \$100.00 - \$300.00 (depending upon weight) per issue.

The rate for placing a classified ad on CABC's website is \$30.00 for 40 words or less for 3 months.
Contact Calvin Tapley for display ad rates & details.
cabc@telus.net
Tel: 604-687-6511 Fax: 604-687-6711
Next Deadline: April 28, 2006

Events with grey backgrounds indicate CABC programs

Announcements

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 (in BC), fax 604-687-6711, or cabc@telus.net. Call for Entry, Exhibition, and Funding announcements are free, space permitting.

Craft Shows and Lectures/Workshops are considered classified ads, and the rate is \$30 for 40 words or less.

Calls for Entry

Deadline: March 22, 2006. Port Moody Festival of the Arts has picked the theme "Trick" and encourages artists to construct a piece that reflects the theme. The Port Moody Arts Centre, 2425 St Johns Street, Port Moody, BC, V3H 2B2, 604-991-2008, www.pommoartscentre.bc.ca.

Deadline: May 12, 2006. Surrey Art Gallery invites artists to enter its annual juried art exhibition titled ARTS 2006. Artworks may be entered into 3-D Works and Fibre Arts. To receive entry forms, artists can contact the Arts Council of Surrey at 604-585-2787 acs@artscouncilofsurrey.com, or www.arts.surrey.ca.

Deadline: May 15, 2006. The Toronto Sculpture Garden accepts proposals throughout the year of innovative contemporary sculpture installations. Info: Rina Gree, Toronto Sculpture Garden, 38 Avenue Road, Suite 713, Toronto, ON, M5R 2G2, 416-515-9658, Fax: 416-515-9655, reg@sympatico.ca, www.torontosculpturegarden.com.

Deadline: May 31, 2006. CABC is currently accepting proposals for exhibits in Crafthouse Gallery for the year 2007. Works must be hand-made, high quality and in the following media: clay, glass, wood, metal, or fibre. For further information or an application, contact: Calvin Taplay, 604-687-6511.

Exhibitions

Until March 4, 2006. "Woven Images" - recent tapestries from the members of the Tapestry Weavers Interest Group. This is their first juried show. Reception Thursday Feb. 9, 7:30 - 9:30 pm. Artium Gallery of Place des Arts, 1120 Brunette Avenue, Coquitlam, BC, 604-664-1636.

Until March 5, 2006. Leaf It To Us. Mid-Island Design Group, Vancouver Island, BC. An exhibit of embroidery, quilting & mixed media. Opening reception: Sunday February 12, 2006, 1-4 pm. Open Thursday through Sunday, 11 am to 5:30 pm. fibreEssence Gallery, 3210 Dunbar Street, Vancouver, BC, V6S 2B7, 604-738-1282, www.fibreEssence.ca.

Until March 8, 2006. "Fibre Expressions" - Contemporary fibre works by artist Lilly Thorne. Opening reception: February 19, 2006, 1 - 2 pm. Gallery hours are Tue - Fri, 9 am - 4 pm. Kariton Gallery, 2387 Ware Street, Abbotsford, BC, 604-852-9358.

Until Mar 11, 2006. The Spirit Wrestler Gallery in Vancouver, Canada, will host "Manawa -Pacific Heartbeat", a cross-cultural exhibition and celebration of their arts,

opening 10 am. Manawa will be one of the largest collections of contemporary Maori art showcased in North America. 8 Water St, Gastown. Phone: 604-669-8813, www.spiritwrestler.com.

Until March 26, 2006. A themed exhibition of traditional textiles curated by Patricia Bentley. Rich in Indonesian, African and Peruvian textiles, this show explores how the deepest natural and cultural patterns find their expression in cloth. Textile Museum of Canada, 55 Centre Avenue, Toronto, ON, M5G 2H5, 416-599-5321, Fax: 416-599-2911, info@textilemuseum.ca, www.textilemuseum.ca.

Until April 1, 2006. "Inspired, Influenced...InSERIES" is the Alberta Craft Council's look at how a Series course, instructor, student or colleague has influenced and inspired their current work. In the Feature Gallery (lower gallery), Alberta Craft Council Gallery, 10186 - 106 Street, Edmonton, AB, T5J 1H4, 780-488-6611, Fax: 780-488-8855, acc@albertacraft.ab.ca, www.albertacraft.ab.ca.

Until April 2, 2006. Fragile Nature - An exhibition of the work of Brent Bukowski and Kathryn Ward set up in such a way as to encourage discourse on the ideas and questions about landscape, nature and culture. Canadian Clay & Glass Gallery, 25 Caroline Street North, Waterloo, ON, N2L 2Y5, 519-746-1882, www.canadianclayandglass.ca.

Until April 2, 2006. Neon - Scott Silverthorn and Dick Averns present installations in neon that address the language and meaning of art. Canadian Clay & Glass Gallery, 25 Caroline Street North, Waterloo, ON, N2L 2Y5, 519-746-1882, www.canadianclayandglass.ca.

Until April 2, 2006. Phantastique - Karina Guevin creates phantastical objects in glass- inspired by the natural world (fish bones, rocks, plants) her work is a combination of installation and non-functional (sculptural) jewellery. Canadian Clay & Glass Gallery, 25 Caroline Street North, Waterloo, ON, N2L 2Y5, 519-746-1882, www.canadianclayandglass.ca.

Until April 2, 2006. 100 Years of Common Thread - The Saskatchewan Weavers & Spinners Guild presents an exhibition of contemporary works inspired by historical textiles and techniques. Public reception and curator's talk: February 11, 2006, 7 - 9 pm. Cathryn Miller, Saskatchewan Craft Council, 813 Broadway Avenue, Saskatoon, SK, S7N 1B5, 306-653-3616, Fax: 306-244-2711, saskcraftcouncil@shaw.ca, www.saskcraftcouncil.org.

Until April 16, 2006. The Manchu Era (1644-1912), Arts of China's Last Imperial Dynasty Art Gallery of Hamilton, 123 King Street West, Hamilton, ON, info@artgalleryofhamilton.com, www.artgalleryofhamilton.on.ca.

March 2 - April 2, 2006. Tanis Saxby, "Nouveaux Souvenirs" (New Memories) Opening Reception: Thursday, March 2, 2006, 6-8 pm. Photos taken of Vallauris, France applied to the surface of forms created in Vancouver. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

March 3 - April 4, 2006. Using cardboard, Ian Marsh expands on his colour illustrations creating full size mock-ups. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, Fax: 604-669-8585, shop@circlecrafft.net, www.circlecrafft.net.

March 9 - 26, 2006. Falling Down in Western Canada. Vickie Newington, Calgary. Architecture with character& disintegrating texture from Western Canada. Opening reception: Sunday, March 12, 2006, 1-4 pm. Open Thursday through Sunday, 11 am to 5:30 pm. fibreEssence Gallery, 3210 Dunbar Street, Vancouver, BC, V6S 2B7, 604-738-1282, www.fibreEssence.ca.

March 25 - 29, 2006. 8th Design with heart fiber conference Santa Fe Weaving Gallery, 124 Galisteo, Santa Fe NM 87501, 505-982-1737, www.santafeweavinggallery.com/design-withheart.

March 30 - April 23, 2006. Links. Articulation: Western Canadian Mixed Media Artists Group. Pieces inspired by 3 words: Colour, Medium, Inspiration. Opening Reception: Sunday, April 2, 2006, 1-4 pm. Open Thursday to Sunday, 11 am to 5:30 pm. fibreEssence Gallery, 3210 Dunbar Street, Vancouver, BC, V6S 2B7, 604-738-1282, www.fibreEssence.ca.

March 31 - April 1, 2006. Fibrefest International 2006 at Tradex, Abbotsford, BC. Fibre workshops, demonstrations, Knit Out and Soir-In, exhibitors and vendors, fashion show, etc. Martlyn Ross, Sterling Farms, 604-886-0771, www.fibrefestinternational.com.

April 6 - 30, 2006. Amy Chang, "Evolution - 2006" Opening Reception: Thursday, April 6, 2006, 6-8pm. This show explores the terrassigliata technique with aluminum-foil wrapped firing, and directs viewers to think deeply about a very common idea: what we were, what we are, and what we will be. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

April 7 - May 2, 2006. Ron David. Wood. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, Fax: 604-669-8585, shop@circlecrafft.net, www.circlecrafft.net.

April 27 - May 14, 2006. Waistcoats - Wastecoats. Angelika Werth, Nelson, BC. Also: Motherhood...A complicated labour. Fibre Essence artists, co-ordinated by Barbara Newton Vedan. Opening Reception: Sunday April 30, 2006, 1-4 pm. Open Thursday to Saturday, 11 am to 5:30 pm. fibreEssence Gallery, 3210 Dunbar Street, Vancouver, BC, V6S 2B7, 604-738-1282, www.fibreEssence.ca.

May 4 - 28, 2006. Chisako Hisanatsu, "Kasuri" Opening Reception: Thursday, May 4, 2006, 6-8 pm. Handwoven kasuri (ikat) scarves and shawls made from very fine, naturally-dyed silk. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

May 4 - 31, 2006. Third annual exhibition of the Natural Textiles of Akhiko Izakura. Diana Sanderson, The Silk Weaving Studio, #15 1551 Johnston Street, Vancouver, BC, V6H 3R9, 604-687-7455, Fax 604-263-7581, silk@silkwavingsstudio.com.

May 5 - 30, 2006. Ceramics. Functional tableware with strong decorative elements. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, Fax: 604-669-8585, shop@circlecrafft.net, www.circlecrafft.net.

June 1 - July 2, 2006. Kaija Rautiainen/Hanna Haapasalo, "Between the Hand and the Loom". Opening Reception: Thursday, June 1, 2006, 6-8pm. Handwoven art textiles created on a computer-assisted jacquard loom. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

July 6 - 30, 2006. Michael Babier, "Explorations of Nature and Process in Cabinet Making". Opening Reception: Thursday, July 6, 2006, 6-8 pm. A collection of wall cabinet compositions that explores the relationship between design decisions and wood patterns found in nature. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

July 7 - August 1, 2006. Sandy Dougal. Wood. Burls are the medium the artist has chosen to use. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, Fax: 604-669-8585, shop@circlecrafft.net, www.circlecrafft.net.

August 3 - September 3, 2006. Brigitte Catchpole, "As You Desire Me." Opening Reception: Thursday, August 3, 2006, 6-8pm. Transforms glamour advertising and packaging using traditional techniques and recycled materials with humourthat parodies the bold forms found in communication design. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

August 4 - September 5, 2006. Lisa Samphire. Glass. The pieces are influenced from repeated patterns found in Middle Eastern textiles, butterfly wings and the paintings and buildings by Hundertwasser. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, Fax: 604-669-8585, shop@circlecrafft.net, www.circlecrafft.net.

September 7 - October 1, 2006. Jane Kenyan, "Endangered - Please Touch the Artwork". Opening Reception: Thursday, September 7, 2006, 6-8 pm. An exhibition of small, 3-dimensional shrouds for endangered species in Canada, which can be handled and opened by the viewers. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

September 8 - October 3, 2006. Suzanne Nairne. Jewellery. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, Fax: 604-669-8585, shop@circlecrafft.net, www.circlecrafft.net.

October 5 - 29, 2006. Sylvie Rousset-Janssens, "Light Sculptures". Opening Reception: Thursday, October 5, 2006, 6-8 pm. Welded wire and fabric creations create theatre on walls with their magical glow. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

October 6 - 31, 2006. Christmas Market Preview. This exhibition will highlight a selection of exhibitor's work that will be part of the Annual Christmas Craft Market taking place November 8 - 12, 2006 under the sails and the Vancouver Convention and Exhibition Centre. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, Fax: 604-669-8585, shop@circlecrafft.net, www.circlecrafft.net.

November 2 - 26, 2006. Linda Doherty, "A Dozen Roses". Opening Reception: Thursday, November 2, 2006, 6-8 pm. A ceramic exhibition of new work starting "the bud vase". Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net.

Until January 28, 2007. Exhibition featuring Rene Lalique glass and contemporary glass objects influenced by the French artist. Royal Ontario Museum, 100 Queen's Park, Toronto, ON, 416-586-8000, www.rom.on.ca.

Funding

Deadline: March 10th 2006. CRAFT at Harbourfront Centre - Summer Residency. Free summer residencies (for students returning full-time to an educational institute) are awarded when space permits for June - August for metal, textiles and glass crafts. Openings available June 1st. Contact: CRAFT at Harbourfront Centre, 253 Queens Quay West, Toronto, ON, M5J2G8, 416-973-4963, 416-973-4859, megan@harbourfront-centre.com, www.harbourfrontcentre.com/.

Deadline: March 14, 2006. Scholarship Programs, The Studio of The Corning Museum of Glass - Scholarship Programs at The Studio. Glassmaking scholarships. Amount: Full scholarships cover all tuition, room and board fees. Contact: Scholarship Programs, The Studio of The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253, 1-800-732-6845, education@cmog.org.

Deadline: March 15. The Handweavers Guild of America - HGA and Dendel Scholarships. Students enrolled in accredited undergraduate or graduate programs in fibre arts in the U.S., its possessions, and Canada are eligible. Scholarships are awarded based on artistic and technical merit rather than on financial need. Amount: varies. Contact: The Handweavers Guild of America, #211-1255 Buford Highway, Suwanee, GA 30024, 678-730-0010, weavespindy@compuserve.com, www.weavespindy.org.

Deadline: March 15. Canadian-Scandinavian Foundation - Study Grants. Grant to help defray travel expenses incurred during longer-term study or research visits to a Scandinavian country. Amount: up to \$2,000. Contact: Canadian-Scandinavian Foundation, McGill University, 805 Sherbrooke W., Montreal, QC, H3A 2K6, 514-398-4304, www.canada-scandinavia.ca.

Deadline: 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: April 1. Pilchuck Glass School - The Emerging Artist-in-Residence (EAIr) program. An eight-week program designed to provide artists at an early stage in their careers with a place and the time to develop a particular idea or work on a project with glass. Amount: studio & \$1,000. Contact: Pilchuck Glass School, 430 Yale Ave. N., Seattle, WA 98109, 206-621-8422, registrar@pilchuck.com, www.pilchuck.com.

Deadline: April 1. Canada Council for the Arts - International Residences Program. Residences in Paris, Trinidad, and New York for emerging or mid-career artists. Amount: Paris - \$21,000; Trinidad - \$15,500; New York - \$19,500. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588 ext 4030, melinda.mollineaux@canadacouncil.ca, www.canadacouncil.ca.

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

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

Deadline: May 1. The Handweavers Guild of America - Teach-It-Forward Grant. Awarded to an individual for his/her effort in making the crafts of weaving and spinning accessible to beginners. This grant is available to any individual who teaches spinning and/or weaving and who has an innovative plan for bringing new people to the craft. Amount: up to \$500. Contact: The Handweavers Guild of America, #211-1255 Buford Highway, Suwanee, GA, 30024, 678-730-0010, weavespindy@compuserve.com, www.weavespindy.org.

Deadline: May 1. The Handweavers Guild of America - Mearl K. Gable II Memorial Grant. Provides funds for study in non-accredited programs for any skill level. Recipients must be HGA members. The grant may be used for research and studies connected with the fibre arts. Amount: varies. Contact: The Handweavers Guild of America, #211-1255 Buford Highway, Suwanee, GA, 30024, 678-730-0010, weavespindy@compuserve.com, www.weavespindy.org.

Deadline: May 25. Vancouver Foundation - Visual Arts Development Award (VADA). For emerging or mid-career visual artists working in any medium, to develop new skills or explore new techniques or processes. Amount: \$3,000 to \$5,000. Contact: Vancouver Foundation, c/o Contemporary Art Gallery, 555 Nelson St., Vancouver, BC, V6B 6R5, 604-681-2700, 604-683-2710, celine@vada-awards.org, www.vada-awards.org.

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

Deadline: May 31. BC Arts Council - Scholarship Awards (Junior and Senior categories). For post-secondary education of outstanding BC students of the arts. Amount: up to \$3,500. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC, V8W 9W3, 250-356-1718, www.bcartscouncil.ca.

Deadline: June 1st. Sheila Hugh Mackay Foundation - Individual Grants. The spirit of the grant is to provide seed money to as many visual artists and crafts people in Canada as possible. Amount: up to \$500. Contact: Sheila Hugh Mackay Foundation, 3107 Rothersey Rd., Rothersey, NB, E2E 5V3, 506-847-5322, 506-849-1881.

Deadline: Ongoing. The Canadian Craft Show Ltd. Scholarships and travel bursaries are available to new artisans. Contact: The Canadian Craft Show Ltd., 21 Grenville St., Toronto, ON, M4Y 1A1, 416-960-3680, 416-923-5624, it@oneofakindshow.com.

Deadline: Ongoing. North-West Ceramics Foundation - Maureen Wright Scholarship. To help defray the cost of attending workshops and conferences on ceramics. Amount: \$200 maximum. Contact: North-West Ceramics Foundation, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3K7, 604-669-5645, 604-669-5627.

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

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. Contact: The Craft Studio at Harbourfront Centre, 253 Queens Quay W., Toronto, ON, 416-973-4963, megan@harbourfront.on.ca, www.harbourfront.on.ca.

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. 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, 613-992-5359, jyves.pepin@dfait-maeci.gc.ca, www.dfait-maeci.gc.ca.

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. Contact: Sue-Ellen Gerritsen, Program Officer. 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, www.canadacouncil.ca.

Craft Shows

CALL FOR ENTRY - CRAFT SALE, ART MARKET - ART & CRAFT SALE, Nov. 16-19, 2006, Telus Convention Centre (City Centre) Calgary, AB. 210 artisans, 20th Annual, Juried High Quality Event. Processing will start April 1st. Apply early! Applications at: www.artmarketcraftsale.com, Call: Toll Free: 1-877-929-9933 or 250-672-2411, Fax: 250-672-9517, E-mail info@artmarketcraftsale.com, Marlene Loney, Art Market Productions Inc., P.O. Box 190, Barriere, B.C. V0E 1E0

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What media do you work in? _____
☐ Yes! I would like volunteer information

Mail or Fax to: CABCC
1386 Cartwright Street
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