

Craft ONTACTS

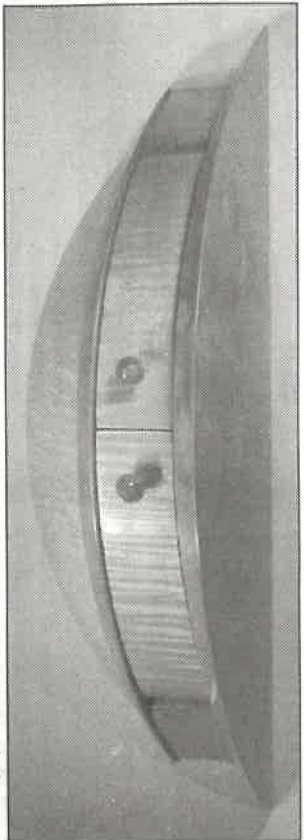
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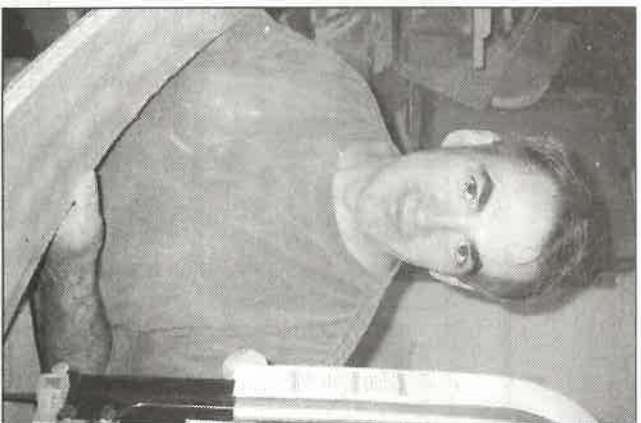
**The Crafts Association of
 British Columbia is a network
 of craft professionals
 dedicated to the development
 of excellence in crafts.**

MEMBER PROFILE

Michael Babier - Fine Furniture Design
 by Betina Matzkuhn



Wall shelf with drawers



Michael Babier

As a small boy, Michael Babier was very determined to become an architect. While that dream no longer fit as he grew up, his current work still relates to this discipline. Babier specializes in making wall-mounted shelves and small tables out of precious wood. Just as jewellers set polished gems, he creates gleaming, practical works that anticipate our living spaces as the settings. While they do not shape space in the overt way architecture does, his works share a concern for form and spatial presence.

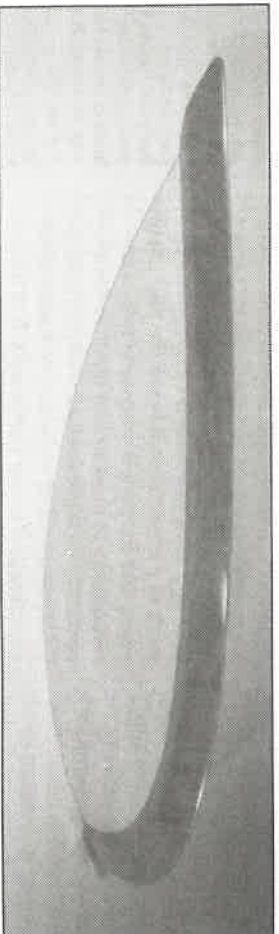
Babier was accepted into the University of Toronto School of Architecture in 1978. It was not the experience he expected. He left in his third year to pursue his renovations business full-time. He remodelled houses and also did office renovations. Often he worked in synthetic laminates to make curved, brightly coloured facades. From old photographs, one can see a perfectionist's attention to form and detail emerging. He had bought an old house around this time and renovated it over the next 11 years, learning structural, aesthetic and financial lessons as he went.

The high standards Babier set for his workmanship were not in keeping with the prices he could charge for the renovations. During the recession in the early 1990s, he realized he could not make a living this way and enrolled in Sheridan College's Department of Furniture Design in 1992. From the beginning, he was a focussed student and still credits the faculty with inspiring and challenging him in his work. Gernot Dick (also founder of the Atlin Art Centre) who taught design, and department head, Don McKinley, in particular, stand out as mentors.

The biggest initial challenge was to make the

transformation from working in a trade to being a craftsperson. While Babier began by using the laminates and cheap materials he was familiar with, he sensed that one did not create heirlooms by using particleboard. He soon discovered the beauty and versatility of natural wood. While he left school due to financial necessity, he felt Sheridan had given him a valuable technical and creative education. He turned to making 'millwork': kitchens, wall units, home office set-ups, and while it paid the bills, he was longing to continue with ideas he had hatched at Sheridan.

One of the assignments he felt was pivotal involved making a line of production items. Babier made a series of wooden bowls by combining several laminated, curved pieces of wood. He gave some away as presents, but found he sold 40 or 50 quite handily. While making a set of curved doors for a client using laminated plys of cherry wood, he envisioned making the shelves he



Wall shelf, Curly Cherry top & Curly Sycamore bottom

currently sells. They have a formed, laminated wood as the lower part and a solid, contrasting piece as a top. The shelves evoke half models of ships - the long lines of racing schooners or shorter stout-keeled work boats - Yet Babier confesses that, as a landlubber, a marine theme was not in his mind. He feels more comfortable with parallels of bracket fungus or organic shapes that cling, as his shelves seamlessly emerge from the host wall. Small tables that he has developed also come out of the wall, with

legs that are like wide, flexible ribbons. Babier's world is inhabited by curves.

He sells his work through retail outlets or at various craft events. He is aware of which pieces are better kept for the latter where he retains the entire retail price, and those which he can produce to wholesale. He had work in the Toronto Gift Show where he was part of the "Uniquely Ontario" showcase. Babier garnered an award for the "most innovative gallery product" and also felt he made valuable contacts, including Jo Darts of Crafthouse. He likes the opportunity to meet his buying public, both as a balance to slaving away in the studio and as a chance to hear their comments. When a much respected fellow craftsperson bought one of his shelves, Babier said he felt elated. It confirmed that the quality of his work "wasn't just a fluke". The support of his peers and the inspiration he derives from their work in any craft medium is important to him.

Babier looks forward to designing new lines of production items: a framed mirror, other tables. He prefers to develop and promote his current work rather than take on time-consuming, and what he feels are distracting commissions. He plays with leftover materials and cut-offs, using Gernot Dick's approach of discovering rather than creating. While many of his experiments fail, Babier feels the time invested pays off in some important discoveries that lead him to new work. They always throw him a new curve.

Upcoming Crafthouse Gallery Exhibitions at a Glance

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

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Executive Director's Message

I've had the pleasure of meeting many of you over the past two months or so in this position, but this is an opportunity to say hello to the members I haven't met. I hope to carry on Jane Matthew's capable work over the next year and hope that the transition is smooth and relatively wrinkle-free.

I've met with Board members to develop a first draft of the strategic plan, based on meetings with Board committees, AGM attendees, and feedback from members. We really do value your input and would like to hear from more of you. We've e-mailed those of you who have e-mail to give us some feedback based on the strategic plan article in our last newsletter (page 3). For those of you who don't have e-mail, please read over the article in the Aug./Sept./Oct. issue and drop us a line via mail. We're hoping to hear back from you by Dec. 1st, so that we can consider your suggestions prior to writing the final draft of the strategic plan.

Thank you for your nominations for the Hilde Gerson Award. We will contact all nominees by February 2003 and will formally announce the winner in March. Speaking of March - it's a long way off, but I want to mention it now, so that our members can plan for it. We will be holding our AGM in Nelson this year during the Kootenay School of the Arts' "Beyond Borders: A Craft Marketing Conference", to be held from March 28th to 30th, 2003. This conference will be of great value to anyone who is considering selling his/her work in the U.S. For more information on the conference, check the pages of this newsletter. And a big thank you in advance to Lou Lynn, who is the Conference organizer, and to Ian Johnson, our Regional Rep in the East Kootenays and our AGM contact in Nelson.

Speaking of wholesaling to the U.S., we are actively pursuing an opportunity to attend the Buyers Market in Philadelphia in February of 2004. It seems like a long way off, but in order to give participants the very best chance, we want to do it "right". Federal funding through "Trade Routes" must be approved, participants have to be solicited and confirmed, a booth and publicity material has to be created, etc., etc. If everything goes as planned from this end (i.e. the funding is approved), there will be an educational visit to Philadelphia in July to gather information and ideas, and from there, planning and production for the February 2004 show will take place. From all accounts, it appears that this show is the U.S. wholesale show to attend, therefore, for this reason, the CABC has moved its attention away from the San Francisco Gift Show towards the Buyers Market. Please check this newsletter for more information on the Philadelphia Buyers Market.



Heather O'Hagan

We had record attendance at the opening of the Regional Show - 20/05 back in August. Five hundred visitors dropped by to see the show during a 3-hour period. These same visitors bought your fine craft from Crafthouse, creating record spending as well. We hope to be just as busy on Nov. 28th. On that evening, over 40 studios and galleries will be open for holiday shopping on Granville Island. The Granville Island Business & Community Association has kindly supported this initiative through a donation which covers the cost of publicity materials for the event.

We are pleased to announce that Phase I of the Crafthouse and Crafthouse Gallery renovations is underway. The Vancouver firm of Officeworks has been selected to design and provide drawings, so that we can approach potential funders with our project plans. This phase will be wholly supported through funds raised from CABC's previous "Surprise Packages" events. In fact, all monies raised from annual "Surprise Packages" evenings will go towards the Shop and Gallery renovations. Many of you have donated wonderful pieces for this year's silent auction/raffle initiative - thanks so much for your generosity! Raffle tickets are still available for the Dec. 5th event. Please drop by Crafthouse or call (604)-687-7270. Your chances of winning are very high indeed since there are only 300 tickets available for purchase.

We joined Volunteer Vancouver recently and, as a result, have many new people offering their time and skills, helping out in the office and in Crafthouse. We still need assistance on various committees, though, and would be most welcoming to anyone who has some time to offer to the Association. Committees that need help are "Surprise Packages", 30th Anniversary, Education, Membership and Marketing/Fund Development. Please call me at (604)-687-6511 if you can be of assistance in these areas.

In closing, I am honoured to be able to serve you as Executive Director of the CABC and look forward to helping you in any way I can over the next year to achieve your goals as a craftsperson.

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

Granville Island
HAWTHORNE CHARITABLE FOUNDATION

President's Message

Here we are heading towards the end of the year again (2002 just zoomed by didn't it?), and therefore a busy holiday season and our annual Surprise Packages December Fundraiser. The first holiday event comes November 28 when Crafthouse will be participating in a Granville Island-wide "art & craft crawl" called **Festive Hands**. The event looks to be a great opportunity for the Granville Island community to come together, and for all of us to pick up some wonderful craft works as gifts for the holidays. As for **Surprise Packages**, we have a couple of changes in this year's event, though we are sticking true to our Surprise Raffle and Silent Auction format. For the Surprise Raffle, instead of wrapping the fine craft prizes up in fancy packages as we have in past years, we are showcasing the donations in the Gallery. Which prize the winner will receive is still a surprise until the very last moment when the tickets are drawn on December 5th at our evening event, but guests to Crafthouse get a better look at the wonderful work they have the opportunity to win. Tickets are available now at Crafthouse and through CABC volunteers. The Silent Auction will also be on display in the Gallery, and will run from November to the end of December. Remember to come by CABC to place a bid on some wonderful craft. Again this year, the proceeds from this event will benefit the Gallery program, funding the renovations planned for Crafthouse, the first phase of which is currently underway.



Jen Hiebert

Next year is looking to be a very exciting year for the CABC. We have a lot of initiatives planned, as Heather O'Hagan has mentioned in her Executive Director's Message in this newsletter. 2003 is also our 30th Anniversary. The Crafts Association of BC was registered as a charitable organization in 1973 and much has changed in the craft community since then, or has it? BC's craft community is still a strong vibrant group of people producing highly skilled, exciting work, as well as networking together to support, promote and inspire each others work. In this respect, the celebration that we are in the process of planning for August 2003 will showcase both the highly skilled work of our craftspeople over the past thirty years, and the people who have helped our community to grow in that time. To have continued so successfully for thirty years, the CABC is indebted to those who have played an active part in our community. It is the craftspeople, volunteers, members, staff, craft appreciators, collectors, promoters, and all those who help by giving something of themselves who are responsible for how great the past thirty years have been, and how much better the next thirty will be.

Thank you for everything you all have done and continue to do to support craft in BC, whether it is choosing to purchase BC-made craft for holiday gifts, or coming down to volunteer for a couple of hours, or even being a friend to a hardworking craftsperson. Our community is stronger for all that we do.

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Crafts Association
of British Columbia
1386 Cartwright St.
Granville Island
Vancouver, BC V6H 3R8
Tel: (604) 687-6511
Fax: (604) 687-6711
Toll free: 1-888-687-6511 (In BC)
Email: cabc@telus.net
Website: www.cabc.net

Board of Trustees
Cindy Anderson - Vice President
Kassandra Bonn
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Staff
Executive Director - Heather O'Hagan
Crafthouse Manager - Jo Darts
Communications Coordinator - Calvin Tapley
Part-time Help - Sandra Ramos & Atsuko Yoshimura

Regional Reps
Central Kootenay
Ian Johnston
703 Carbonate St.
Nelson, BC V1L 4P9
(250) 352-2293
jr-use@netidea.com

Oceanside District
Les Crimp
Arrowsmith Pottery Guild
600 Alberni Highway
Parksville, BC V9P 1J9
(250) 954-1872 / (250) 468-7072
fax: (250) 468-7062
lcrimp@island.net

Okanagan Boundary
Peter Flanagan
6030 Hwy. 97 PO Box 242
Peachland, BC V0H 1X0
Home: (250) 767-2540
Work: (250) 767-2010

Victoria
Dianne Young
Claystudio
1575 Arrow Rd.
Victoria, BC V8N 1C8
(250) 721-0949
claystudio@shaw.ca

Volunteers
Anat Basanta
Sarah Chivers
Barbara Cohen
Jia Ke Ding
Cynthia Dong
Emu Goto
Janet Helm
Jen Hiebert
Leila Houghton
Kathy Hu
Elsie Jang
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Betina Matzkin
Judi Moscovitch
Jay Jie Nilu
Vanessa Radluz
Nancy Ryder
Joanne Salem
John Scott
Suzanne Summersgill
Phuong Tran
Coralle Trance

Newsletter Design
Sandra Ramos

Opinions expressed in Craft Contacts are those of the authors, and do not necessarily represent those of the Crafts Association of British Columbia. Please send all comments and / or letters to the Editor, Calvin Tapley, calvin.tapley@cabc.net.

Are you on our website yet?

Our portfolio section is growing, and along with it, the number of "hits" per month. It's a great way to promote your work and show it off to the world. All you have to do is send us:

- 3 professional quality photos or slides of your work, telling us which one is your "signature piece" - the image that will appear at the top of your page
- 1 "head-and-shoulders" shot of yourself
- an e-mailed list of your images
- an e-mailed artist statement (maximum 250 words), process statement (maximum 150 words), and your contact info

n.b We can only accept slides and photos that are of professional quality

If you're unable to e-mail material, send us your info through the mail and we will re-type it for you (\$10/hour charge).

Check www.cabc.net for our Website Registration Form, along with more detailed instructions on preparing your portfolio page. You will also find a Terms and Conditions sheet and a Photo Release Form on our website. Alternatively, you can call Calvin at (604) 687-6511 or 1-888-687-6511 to have the forms mailed to you.

TRADE ROUTES CANADAS CULTURAL TRADE INITIATIVE

From new media to restoring heritage artifacts, Canadian arts and cultural organizations are finding markets around the world. Now, Patricia Elliott is at work as Cultural Trade Commissioner in Vancouver to help more of these organizations (and businesses) join the ranks of Canadian exporters.

With regional responsibilities for Alberta, British Columbia and Yukon, Patricia is providing advice, market information, counselling and guidance on financial programs available to Canadian arts and cultural organizations.

"I work with an incredible range of people who see export opportunities," Patricia points out. "But this isn't surprising because the performing arts, visual arts, film/video, television, sound recording, publishing, design, crafts, heritage restoration and preservation and new media were worth \$5 billion in exports of goods and services to Canada in 2000 alone."

One of Patricia's key goals is to assist small and medium-sized enterprises to achieve their goals of being cultural exporters. That includes a focus on enterprises operated by Aboriginal people, women and young Canadians.

Support for Patricia's role at the International Trade Centre in Vancouver comes from the Department of Canadian Heritage's Trade Routes Program. Trade Routes gives Canada's arts and cultural entrepreneurs and organizations access to the full range of the Team Canada Inc. network of Government trade programs and services. It helps the arts and cultural sector to expand its export capacity and respond to market development opportunities.

As part of this, the new Trade Routes Contribution Program funds organizations for concrete export-oriented actions. The program is funding initiatives to develop export marketing strategies, take part in trade shows, gather market intelligence, develop alliances or partnerships, develop innovative promotional tools and more.

The Trade Routes Program reflects the growing importance of Canada's arts and cultural sectors as an important part of Canada's economy and exports. From 1996 to 2000, Canadian cultural exports grew by 50%. Exports of goods alone rose by 69% over 1996 levels.

Arts and cultural organizations can learn more about export opportunities by contacting Patricia Elliott at (604) 666-1838 or by e-mail at elliott.patricia@tc.gc.ca. More information on the Trade Routes Program is at www.pch.gc.ca/routes.

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CABC welcomes the following new members:

- Richard Beret ● Laura Bergstrom ● Kasandra Born ● Lanny Campbell ● JIT Changchana ● Alanna Clempson ● Catherine Cordocedo ● Alison Kobylnyk ● Barb Kowalik ● Esther Kwok ● Naomi Levitin ● Yvonne Logan ● Jennifer Lowden ● Michelle Maclean ● Patricia Maguire Tatum ● Merks Marcel ● Marilyn McAllister ● Mark Meredith ● Jim Murray ● Akiko Odagawa ● Valerie Preston ● Kimcha Rajkumar ● Shari Reid ● Vicki Schwager ● Lorraine Seibold ● Paul Shannon ● Gillian Smith ● Scott Stewart ● Kathryn Taylor ● Laura Thomas ● Linda Turkington ● Mary Walker ● Michael Wegner ● Lyn Wiggins ●

CABC thanks the following members for their continuing support:

- Two Rivers Gallery ● Esquimalt Arts and Crafts ● Burnaby Artists' Guild ● Andrei Alilkov ● Joanne Andrighetti ● Michael Babier ● Catherine Barr ● Ronald M. Bazar ● Michelle Bell ● John Bese ● Jennifer Broeska ● Harry Butterfield ● Susan Cairns ● Heather Cairns ● Jennifer Chad ● Madeleine Chisholm ● Barbara Cohen ● Tam Crawford ● Katherine Davies ● Nicole Dextras ● Silvia Dotto ● Deborah Dumka ● Stuart and Brownen Duncan ● Hermann Edler ● Ann Eggleton ● Patricia Fortins ● Aliki Gladwin ●

Thinking About Entering the U.S. Market?

Craft industry guru Wendy Rosen, who was in town recently for Convergence 2002, provided CABC members with an evening of enlightening discussion. Wendy is the spark behind Philadelphia's Buyers Market of American Craft, the largest wholesale craft-only market in North America. She offered her wisdom and advice to B.C. craftspeople hoping to enter the U.S. wholesale market. She also talked about the "ins and outs" of the Buyers Market. Here are some of the highlights of her presentation:

On wholesaling in the U.S.

- 60-70% of galleries in the U.S. carry Canadian work
- the average craft wholesaler makes \$50,000 US/per annum vs. \$25,000 US/per annum average for craftspeople who sell at retail fairs

- tell retailers about yourself - they want to know who you are and where you live

- crafts collectors travel 5 times/year to buy unique crafts

- it sounds like a contradiction, but "one-of-kind" sells best when you have a production line

- you should be turning your work over 3 times/year

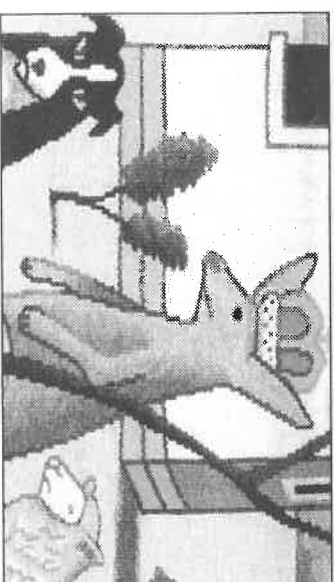
- craftspeople should be paying themselves \$15-\$25 U.S./hour and 25-30% of the wholesale price should include profit (what you need for cash flow)

- craft galleries sell 40% of their inventory in the last 90 days of the year

- craft galleries in the U.S. mark up your work 2.3%-2.5% to cover insurance, packing and shipping

Victoria Tapestry Workshop

by Bettina Matzkuhn



Reg Mombassa, "Alone in the Bush" (detail)
Woven at the Victorian Tapestry Workshop

over the working part of the studio. It was filled with large (up to 8 meters wide) and small tapestry looms, working drawings, brilliant cones of wool, bobbins and the weavers themselves. In the display room, there was a comprehensive series of pin-boards illustrating the workshop's process. Drawings, reference photographs, colour swatches, and small, experimental sections of the proposed tapestry gave one a sense of the pre-production time invested. At the same time, one of their staff sat at a table threading in the loose ends of wool on the back of a finished tapestry, the post-production work.

The VTW was established by the Victorian Government in 1976 and employs up to 15 weavers. They hire people who are skilled in the technical aspects of their craft, as well as being trained artists. They bring with them the ability to interpret concepts through the evolution from drawing, painting, cartoon to installed tapestry. The techniques are still the same as those used in the 1300s, yet the images produced range from landscape, abstracts, botanical and historical reproductions, to imaginative and collaborative images. The Workshop does mostly commission work and stresses that this is an intensive process of discussion between client, artist, architect and weavers.

The gallery room featured an enormous abstract tapestry with strong, simple shapes and bold colours. There was also a smaller work, approximately 2 x 2.5m, of a character with a kangaroo's head and tail but with human limbs. Wearing a dark overcoat and boots, he trudged over a landscape of seemingly uninhabited buildings. It was an ambiguous and haunting statement.

In the small foyer, one can acquire books, catalogues of recent work, and brochures about the workshop. My favourite lists various buildings in Melbourne where one can see tapestries in the sites for which they were commissioned. There are greeting cards, postcards of reproductions of sections of the tapestries, and 370 incredibly delicious shades of Australian wool yarn especially spun for the VTW and then dyed in their own dye shop. They project a distinctly professional atmosphere and pride in tapestry, both in their written publications and in the ambience of the workshop itself. If you don't sell your car to visit Melbourne, you can visit their website at www.victapestry.com.au.

WORKBENCH

We asked:

1. What was your most disastrous moment as a craftsperson and how did you salvage the situation?
2. What is your favorite part of your working process?
3. Do you have a strategy for when you get the visual equivalent of writer's block?

Suzanne Summersjill

1. I cut a museum quality piece of cloth given to Charlotte Kwon (owner of Maiwa Handprints) as a gift. We patched it up and they still tell the story!
2. I love getting things ready...like gessoing large canvases or varnishing. I love drawing and journal writing, too, to get new ideas flowing.
3. Yes... I do "other" little inspiring projects- other than the production work like.... I always do the Flower Factory's crazy call for entries like designing a label for a can , or a seed packet. I paint and collage and sew postcards and send them out to friends and family to get my creative juices going and I keep Inspiration Books that I can flip through or work on... the Inspiration book always inspires new ideas

Ruth Scheuing

1. My graduation show consisted of woven pieces that I thought very deep and meaningful (as those things tend to be). I was devastated when people said it was 'nice' and stopped exhibiting my weaving for several years after that and instead started to unravel (or literally deconstruct) men's suits which people definitely did not think of as being 'nice'...
2. The moment an idea works in the studio; when I realize it is emerging and takes on a life of its own.
3. I go back and do something technical and simple that I have done in the past (usually I go to the loom). This, then, becomes either something boring and forces me towards something more interesting or it keeps me interested and I continue the work in that direction.

Helen Edwards

2. I get a great deal of pleasure from seeing the bolts of cloth turned into slippers which are practical yet beautiful. I never quite know how the finished product will be received, so I also appreciate positive feedback from customers.
3. My craft consists of making slippers. I make over 200 pairs a year so the only stumbling block I have is boredom at the repetitive nature of the tasks. To overcome this, I have several dozens of pairs cut out and in different stages of construction so I can vary the tasks.

Peter Shaughnessy

1. I have had plenty of disastrous moments but one in particular stands out. As background, I must tell you that our cat, Whitty, can be very vengeful and this fact plays into this story. This most disastrous moment happened as I observed the cat purposefully kick one of my just completed pieces off of the table and onto the floor. I could see it happening but was not able to react quickly enough to stop it. Most of the 'appendages' were efficiently snapped off on contact with the floor and the glass lid was broken in two pieces. As the piece lay in ruin, the cat displayed a detached looked of satisfaction. I guess she needed a little more attention!..... But the disaster did not stop there. I took the broken piece into the shop for repair. When the repair was nearly complete I was having one last look to make sure it was perfect. Predictably, I had a sudden hand spasm (some of you may have experienced this phenomenon yourselves) causing the piece to squirt from my fingers and plummet towards the cement floor. On its slow motion journey downward it naturally struck the corner of the table saw. This created a deep dent and imparted a rapid rotation to the piece. Maximum damage was again realized as the piece hit the hard floor for the second time that day. The piece has since been re-worked, for the third time, and sold. I don't think that the customer suspects the history of the piece... and I'm not telling.
2. There are several parts of the working process that I consider my favorites. Conception of a new idea and the completion of the piece are both very satisfying. Observing someone's reaction when they see a new piece is also a favorite. And finally, the naming of the piece is a challenging and fun task that I share with my wife who has a sense of humor matched with a strong vocabulary.
3. I do often find myself 'stuck' at some point in creating a new piece, usually right at the outset. My strategy is simple: bear down and just start cutting, something is bound to happen!

Marcy Walker

1. I was making my first feather quilt. I had no instruction & quilted it in an irritic manner. With fold, pleats, extra fabric & missing fabric on the back. I cut, patched, pinched and in the end designed my first quilt & actually made it look great. A lesson in balance.
2. The idea.
3. Yes, I move to another area of expertise. I can not remain interested in just one thing. I require a few interests to keep me stimulated and happy. If this does not work, a long walk in the forest with my two dogs always works.

Barb Kowalik

1. Besides having my floorcloths blow into the river... I paint floorcloths and I use a clothes line in the backyard directly over/beside the river for drying the pieces after the polyurethane is applied. A wind storm earlier this summer whipped my pieces from the line and onto the

sleep hill down to the river. One of the smaller pieces landed in the water. It was a good thing that the river is extremely low this year and is flowing very slowly. I spent about 15 minutes in the water splashing after that piece!

2. The favorite part of the process - the sale. I love it that other people enjoy my work as much as I do.
 3. In my previous existence, I was a Communications Analyst for a software development firm. I wrote a lot and DID get writer's block. To help, I surfed the web, looking for the most arcane ideas that I could come up with (for example, researching the Beaker People, tracing the etymology of the word Star...) This was a trick that I picked up from my art background. When I was at art school and doing freelance work, (in the old days, before computers) I would choose a dictionary at random and open it and start reading. Eventually something serendipitous would happen and the block would be removed. Strangely enough, often the selection I made (or still make) will have some sort of connection with what is the problem and something significant will appear to resolve my block. If not, I've had the opportunity to add another tidbit to my storehouse of useless information.
-
- ### Beryl Hickinbottom
1. Several of these. Usually cut-up the fabric and make into mug rugs. Have been known to dig a hole and bury a piece!
 2. The planning.
 3. Never happened. Have projects in my head for at least two life-times.

Jane Kenyon

1. Can't think of a real disaster - I seem to have mini-disasters every day in the studio, some of which turn out to be happy accidents.
2. I love every part of the process, but my most joyous moments are when I'm designing and things start to work well. Design is the most difficult part of the process for me, so when the design and ideas are coming together finally, I feel very excited.

3. I have many strategies for "Blocks", but the most important for me is to just keep working, no matter what. It's much too easy to let go and not work, making it that much more difficult to go back to it later. I have had blocks that lasted weeks or months, and sometimes I just need to find something else to work on. I also journal a lot - writing seems to help me into the work. During my most recent major block, I started a Collage Journal - I did one quick (5-10 min.) collage a day, without conscious thought or decision making, just grabbing papers, tearing & cutting, gluing them down. This was how I started work in the studio each day. I didn't look back at them until I'd done about 40, and then I started going back and working on the ones I liked. Out of this, I generated about 25 finished mixed media on paper pieces, several designs for textile pieces, and a whole new way of working. I've recently finished 18 pieces of mixed media on board for illustrating a book, using techniques that I developed during those collages.

Eric Roberts

1. Disasters for potters are most common . . . but the one at the college where the kiln "imploded" was exceptionally critical. The majority of the work was destroyed. However the tall jugs and teapots at the top all fell together in a fabulous ceramic creation (mine included). I solved this problem by purchasing the entanglement at the silent auction and all the masters' and students' work is now featured in our studio.
2. For most potters and for myself for sure . . . the wonderful feel of throwing" the clay. Nothing is more satisfying than seeing that lump of clay become centred, then opened and finally finished off with a delightful and graceful form.
3. You Bet! We get those blocks when the clay resists and the ideas become boring nothing satisfies better than a couple of glasses of wine and a two-day project in the garden. Yes, it seems most potters like to garden and to cook!!

Jane Mackenzie

1. A real disaster ensued one evening when I went down to the studio to put on a newly hand painted warp. I was so excited to put it on the loom that I forgot to reel in sheets of rolled paper onto the warping beam to keep the multitude of silk threads separate from each other. As I became aware of the tangle of threads that had developed and how difficult, if not impossible, it would be to both untangle and keep the warp intact, I sat down in the corner of the studio and wept in frustration. It had taken me 2-twelve hour days to paint the warp and it would be impossible to duplicate some of the beautiful and unique color gradations. After a teary phone call to my partner to calm down and receive moral support, I began a grueling 4- hour untangling job, that left me with a warp reduced in width but basically intact. It taught me to slow down and focus, no matter how excited I was about a new design and to seek a sympathetic ear in times of distress!!

2. I love it all, but I suppose the arrival of a new idea and the thought involved in actualizing it is perhaps the most invigorating and creative. The actual weaving is a more grounded activity where the idea becomes reality, and this can be either exciting or disappointing depending on

the success of your idea. Preparing a finished scarf or shawl for display or sale is satisfying and sad, the process is complete and now it must go on to a new life with someone who will wear it and hopefully give it a good life.

3. Weaving is such a labour intensive task that usually I cannot keep up with my ideas. If however, I do come to a dry spot I have a couple of sources I turn to. One is a walk in the natural environment or the city, looking at foliage, buildings and the way light plays on surfaces. I focus on unpredictable color combinations or unusual textural surfaces that might inspire an original weaving. Another is to read biographies of fashion designers, weavers or other craftspeople or use source books of historical textiles to stay abreast of what's current and what has come before. There are so many variables in weaving that just starting one weaving generates endless other possibilities and begets more ideas!!

Karen Reiss

2. My favourite part is starting a new piece, just after the first cuts, when everything is still possible, but I've begun.

3. There's a sort of internal pep talk that goes, "Just do something, it's OK to make a mistake, it's all right if I miss it, if the colours are dreadful (I work in clay with glazes), I can start again." If this fails I stop and get out my magazines.

Nicole Friedmueller

2. Being alive. Music. Vibe. Groove.

3. Yes, I take hot baths, make phone calls, sing, walk by the ocean, stare at the stars, make love, talk politics, surf the net, seek out subversive information to overthrow multinational's evil globalizing greed, drink beer, exchange info with friends, dance, stomp, scream, play work, laugh, love and work more.

Laura Fly

1. Most disastrous? I don't think I've had one that stands out, but rather many small obstacles that have had to be dealt with. The most expensive was probably the warp I did for a client that I knew simply was not up to standard. When my client called me about it, I acknowledged that it was substandard, told her why (faulty yarns) and that I would do another warp for her but not with those yarns. In that way we both shared in the loss (her yarns, my labour) and we continued our working relationship. The most important lesson I have learned from disasters is to immediately call your client and tell them what is happening and how you plan to remedy it - if you can - or bail out so they can deal with it on their end. Procrastination in this sort of situation just makes it worse, and you feel awful until it's resolved, so the sooner you resolve it the faster you can get on with what needs doing.

2. The most enjoyable part is in the making. With weaving you can get into a rhythm and when all is working well, you feel at one with the loom and yarns. That said, I do enjoy all aspects of weaving - the designing - the preparations, and the weaving. The least favourite is probably the finishing, which often takes as long (if not longer) than the weaving.

3. So far I've never actually run out of ideas - like most weavers I have a "book" of warps I want to weave "someday". A few years ago I did do the Artist's Way program and found that very useful in thinking through the creative process.

Les Crimp

1. Although it was not "disastrous", I was asked by my friend, Algis Bubnys, to mix a glaze for him as he was very busy getting a load of pottery completed before glazing. I took the recipe, scales and materials and mixed the glaze for him.

The glaze was called "Rob's Green". The product I had in the bucket looked very Blue. I then went to the recipe and realized I had substituted "Cobalt Carbonate" for "Copper Carbonate". We decided to try the glaze as it was and it worked remarkably well. At cone 10 Reduction we got a metallic pewter appearance which was rich and semi-glossy. The bucket of glaze is now labelled "Les's Green".

2. I get my best feelings about my craft from my efforts to improve my throwing skills and firing the finished pieces. It is hard to decide which is the favourite of these two jobs. One is the creative side and the other gives you the excitement of unbricking the door of the fired kiln. Throwing is a natural high when you feel you have achieved the end product of your imagination. My love of firing is because I chose to be a "Wood Frier". It would take too many words and too much space to describe the feelings connected to firing pottery in a wood-fired kiln. Wood-firing becomes a very personal thing as you must be there, sometimes without breaks, until your cone sets have dropped at the desired temperatures. The stoking, the listening, the peeking and the heat (and the physical exertion) all play a part..... and the opening of the kiln after a couple of days of cooling is cause for much anticipation and excitement. All in all a very rewarding life!

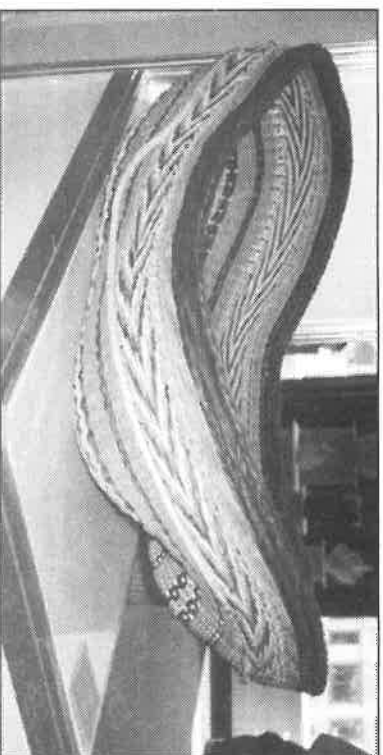
Editor: Thank you to all of those who took the time to respond to the broadcast email that we sent earlier this month. We were thrilled with the responses and will continue to bring you new Workbench questions in upcoming issues. If you have any questions that you would like to pose to the CABC community please contact cabcc@telus.net.

To order a free copy of the "Marketing Guide for Fine Contemporary Craft in the United States" (Identification Code #285UA): Contact Enquiries Service 1-800-267-8376.

This report is published by the Department of Foreign Affairs & International Trade and is entirely focussed on exporting craft. The report was written by Lou Lynn.

CONVERGENCE 2002 VANCOUVER

by Jo Anne Ryeburn



Basket by Donna Cochran

Photo: Irene Weisner

Convergence 2002 Vancouver was a great success, and justified all the time and effort contributed by many of us in our British Columbia craft community and the Handweavers Guild of America. We organizers were frequently stopped by delegates who thanked us for putting on such a wonderful event.

Our fashion show displayed a range of garments from the classical and beautifully sewn to the far out and experimental. The ten Convergence exhibits were displayed to advantage in a way that invited leisurely browsing. Again, classical as well as experimental work of the highest quality was on display.

The three exhibits at Pendulum invited the attention of casual passers-by as well as delegates. The many Community Exhibits, which were open much of the summer, provided a showcase for local as well as international artists.

Choosing to educate and inspire rather than entertain, we provided stimulating speakers who are working at the cutting edge of textile work. A large number of members of the general public visited the exhibits and vendor floor, and the vendors, many of whom were local, did a brisk business with the many who visited their area.

When questioned about what the Convergence 2002 experience meant to them, many delegates and visitors gave enthusiastic responses. The workshops, held before the main conference, and the Convergence seminars, broadened the horizons of those who attended. The opportunity

continued on page 10

Member Kudos

Lou Lynn was recently awarded grants from the BC Arts Council and the Columbia Basin Trust, to create a new body of sculptural objects in glass and bronze that are inspired and informed by old tools.

interested in the seductive use of color, preferring instead to focus on form." Lynn is planning to exhibit the work, once completed.

Lou LYNN

barbara HELLER

Living rurally has had a profound effect on the way I see the tools and implements that form a necessary part of daily living. On the one hand, they are a means to accomplish a task — the essential tool, without which the job could not be done. On the other hand, perhaps because I am an artist, I see them as sculptural objects that combine form and function". Lynn says the new series will not be literal, but rather abstract interpretations in a contemporary context.

jane MATTHEWS

Lynn's work sits comfortably on the line between contemporary craft and sculpture, or what is increasingly referred to as the "non-functional object". Her work is primarily concerned with the exploration of form and the use of materials. "While I have investigated the fragility, strength and optical capability of glass, I have never been

Her work is featured in an article in the summer issue of *Shuttle, Spindle, and Dyepot*, the quarterly magazine of the Handweavers Guild of America. Also, Bettina Matzkuln has written an article on her recent series, "Cover-Ups and Revelations" for the fall issue of the craft edition of *Arthike Magazine*.

Congratulations to **Jane Matthews** and **Kevin Patterson** on the delivery of their babies named **Thomas** 6lb, 8 oz and **Emma** 6 lb, 3oz. from everyone in the CABC community!

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

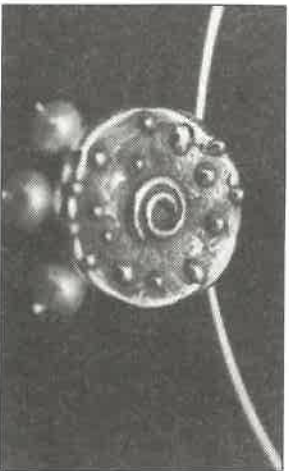
You can send this information by email to cabcc@telus.net with the subject line "Attention: Member Kudos." You can also send information by fax to the number listed below.

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

Crafthouse Report

Crafthouse Manager

Once again, I am happy to report that our shop sales for the last quarter passed expectations. In fact, August was our best month ever. On Saturday, August 3, the shop was open until 9pm. This was to both welcome the Convergence Fibre Symposium delegates who were on a tour to the galleries and studios on Granville Island, and for the opening of our fibre exhibition, "20/05 Vision: Regional Reflections". I have not seen the shop so busy since our customer appreciation evening last November! We are currently in the throes of budgeting for 2003, but will stay on the conservative side due to uncertain global politics and the economic situation.



Naomi Levitin, necklace

At our last jury, only the jewellery of **Naomi Levitin** was accepted. Naomi was, at one time, part of the **Metal Garden Design** group, made up of five graduates from the jewellery program at Vancouver Community College. She has since branched off on her own and her work now explores textured surfaces, sensuous and unusual shapes and surface ornamentation.

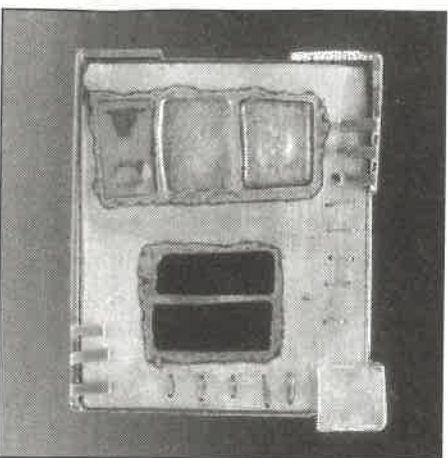
The Jeweller Profile for November is **Jan Smith**, whose business name is **Markings**. Jan has studied at the Penland School of Crafts, Nova Scotia College of Art and Design and Emily Carr Institute of Art and Design. Jan writes, "I collect and am influenced by various forms of art, textiles, and organic materials. Although I work in metals, quilts and textile arts are an important influence on my current body of work. In part, my work is honouring these traditions and celebrating the generations of woman's spirits and creativity. An exploration of the surface and textural



Jo Darts

quality of abstract elements is the other part of my work. I work in a series, articulating recurring themes through layers of colour, marks, and imagery. My training as a printmaker influences my treatment of the surface and my use of colour. I approach enamel and metal in the same way I approach pigment and paper through a very physical and intuitive interaction. I continue to be seduced by the layers of transparent colours and their luminescence".

The December profile features **Andrea Russell**. Andrea is a metal artist who creates unique art objects and jewellery from her studio on Saltspring Island. She is interested in art that lifts the heart, sparks the imagination, and stimulates the spirit. Curiosity is her primary motivating force, and inspiration is drawn from the awesome and entertaining forces of nature. She enjoys metal working processes that leave room for



Jan Smith, "Open Gold Square Quilt Series Brooch" the unpredictable. Every piece of jewellery becomes an object of discovery. Current

FESTIVE HANDS

On the evening of November 29, 2001, Crafthouse held a Customer Appreciation Evening. Other studios and galleries within the same geographic location were also encouraged to stay open late. It was a very successful and well-attended evening - maybe too much so, as crowd control soon became an issue. This year, the evening has been expanded to include all the studios and galleries on Granville Island that create or sell handmade work. The event is called "Festive Hands" and takes place on **Thursday November 28 6pm-9pm**.



Planning for **Festive Hands** has been underway since January of this year with studio/gallery representatives meeting monthly. This is the first time that an island-wide event such as this has taken place, and we hope it will become an annual event. Most studios and galleries will be offering a discount as an incentive to draw the public to Granville Island. Crafthouse will be offering a general discount of 10%, a member discount of 15%, and a special discount of 20% with the purchase of three "Surprise Packages" raffle tickets. Membership cards will need to be shown

Coinciding with **Festive Hands** will be the official holiday lighting of Granville Island, hot apple cider and carollers in Triangle Square, festive horse-drawn



trolley rides (free with a non-perishable donation to the Vancouver Christmas Wish Bureau). Other merchants will also be open late.

We view this as an evening for the public to talk to and meet the artists, watch them work, arrange a commission, and choose a gift that is sophisticated, precious, expressive and enduring.

The following studios and galleries will be open :

Alder Bay Boat Co., Ann Ussoja, Archtext Ceramica, Aurum-Argetum Goldsmiths, Blackstone Press, Ceramic Gallery (rear of Gallery of BC Ceramics), Circle Craft, Crafthouse, Creekhous Gallery, Daniel Stickel Luthier, Dragonwork, Eagle Spirit Gallery, Federation of Canadian Artists, Fibre Art Studio, Forge and Form, Gallery of BC Ceramics, Granville Island Glass (John Nutter), Hammered and Pickled, Hilary Morris, i.e. Creative, Island Studio (Nicole Dextras), Jane McDougall, Jans Dean Johnson, Joel Berman Glass Studio, Ken Rice Shoemaker, Kingsmill Pottery Studio, Malaspina Printmakers' Gallery, Michael Den Hertog, New Leaf Editions, New-Small and Sterling, Northwest Bungalow Furniture, Per Wendel Madsen, Peter Kiss Gallery, Propellor Design Group, Raven and the Bear, Ruth Jones, Silk Weaving Studio, Textile Context Studio, The Wood Co-op.

Crafthouse:

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

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

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

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

crafthouse

work is a part of a continuing textural exploration of the patterns of light and wind as they travel across the surface of water. The pieces all have a sense of raw energy, movement, and organic flow that is captured, contained and contrasted within the rigid structure of metal.

In November, a large selection of **Michael Babier's** sensuous shelves will be displayed in the shop, adjacent to the door to the CABC offices. We have had Michael's shelves for about two years now, and you can read more about him in this issue's Member Profile.

The shop will be closed on Monday, November 4, to allow us to decorate for the holiday season. Crafthouse will be open 10:30am-5:30pm in November, staying open until 9pm for **Festive Hands on Thursday, November 28.**

December hours are as follows:

December 1-6 10am to 6pm,
December 7-23 9am to 6pm,
December 24 9am to 3pm,
December 25 and 26 closed,
December 27-30 10:30-5:30
December 31 10:30 to 3pm
January 1-3 closed and also closed on Mondays in January.

The annual inventory check takes place on January 2nd and 3rd. Craftspeople selling in the shop should make sure that all their inventory records are up to date. If you are missing any receipts please contact the shop to receive extra copies.

Crafthouse rarely sells books other than those generated by CABC, but we are now carrying, "Craft Perception and Practice - A

by Art Liestman

(This article will appear shortly on the www.cabc.net website and complements other articles describing craft media which are featured on the site.)

People have used wood as a raw material for making both functional and artistic objects since well before recorded history. We are surrounded by objects made from wood - from houses to toothpicks, from stage floors to cellos, from cutting boards to totem poles. Wood is a material that we are all familiar. In its broadest sense, woodworking is simply the process of reshaping one of the most natural of all materials.

As a material, wood presents both advantages and disadvantages. The advantages are obvious. It is a beautiful, warm, rich material that invites our attention. It is both strong and yet relatively easy to shape.

Chief among the disadvantages of wood as a material is that it constantly changes shape. When a living tree is felled, the wood is full of water that begins to escape as it dries. As the drying proceeds, the outer surfaces lose water first and dry out while the inside of the log remains relatively wet. If left in the log form, most wood will crack as the drier outer part tries to shrink around the solid core.

Wood is often cut into planks to dry which eliminates some but not all of the cracking. Planks can be left to "air dry" which takes a long time or the drying can be sped up using a drying kiln. However, even after wood is "dry", it continues to expand and contract with the changes of humidity in the surrounding air. A single piece of wood expands and contracts different amounts in different directions depending on the grain orientation and different species of wood expand and contract at different rates. In making items from wood, woodworkers must cope with this "wood movement". This complicates the making of any wooden object that is created by joining pieces of wood together.

Some woodworkers (primarily woodturners) shape (or at least, partially shape) the wood when it is freshly cut. For example, it is very difficult to successfully dry a piece of wood large enough to make a salad bowl without having it crack. A salad bowl can be made directly from a piece of freshly cut wood. This bowl will likely warp as it dries. This warping may be acceptable to the maker. If a more symmetrical bowl is required, the wet wood can be reshaped into an overly thick roughed out bowl. This roughed out bowl is much more likely to be able to dry without cracking than the original log, but it will distort as it dries. After it has dried, it can



Andrea Russell, rings

professional artists, art historians, and studio art instructors. The cover is graced with a luscious photograph of CABC member Joanne Andrighetti's chroma bowls. The book's retail price is \$24.95 and is an ideal Christmas gift for craftspeople and collectors.

If you have someone on your Christmas list who loves fine craft, but you are uncertain about exactly what to buy, consider a gift certificate. They are \$25 each and come packaged in beautiful handmade envelopes.

We desperately need volunteers who can help us through the Holiday Season. As a volunteer, you would be working "on the floor" helping customers by unlocking cases, answering questions, restocking shelves and helping behind the desk by packaging purchased work. Training will be given and a commitment of a minimum of 3 hours a week is appreciated - mainly at the weekend. Volunteers are also needed for our inventory check on January 2nd and 3rd. Please phone Jo or Sandra at 604-687-7270.

Wood as a Craft Medium

Gallery Report

Communications Coordinator

"Into the Blue":

A Ceramic Exhibit by Michelle Mathias

Exhibit: November 8 - December 2, 2002

Opening Reception: Thursday, November 7, 6 - 8pm



Michelle Mathias

Contemplate the cyclical relationship of birth, life, death, and rebirth in the exhibit, "Into the Blue" by ceramic artist Michelle Mathias. Michelle poses questions that focus on matter from scientific and spiritual perspectives. She asks, "are humans simply chemicals or do we possess spirits?" Throughout Michelle's work, there is a strong sense of life force which is generated by a highly reflective and luminous surface of mosaic elements.

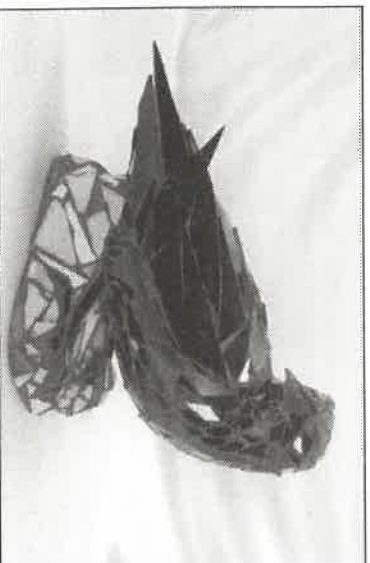
Michelle's work includes a combination of wall plaques and free standing sculptural pieces made of mosaic glass on a ceramic base. Michelle has discussed her evolution from ceramics to mosaic work as an important development in her work. She has said that she began with clay several years ago and was disappointed with her surface treatments. Ultimately, she decided to apply tiny tiles of glass onto a large figurative piece. She describes the sense of life that this brought to her work in the following manner "The finished product was starting as it had a skin of mirror and opaque glass. . . . It was not human, nor did it look human; however it had a mortality and force of its' own." Many of Michelle's pieces function on a continuum between abstraction and figurative components. Her elements dealing with abstraction often show a great movement of line leading the viewer upward towards the heavens. The play between abstraction and realism also looks at the transformation of life through different stages including decomposition, a return to the earth, and evaporation into the heavens.

Michelle explores different attitudes about life, death, and rebirth as well as journeys and paths along this cycle. For example, in an older work that she produced, she



Calvin Taplay

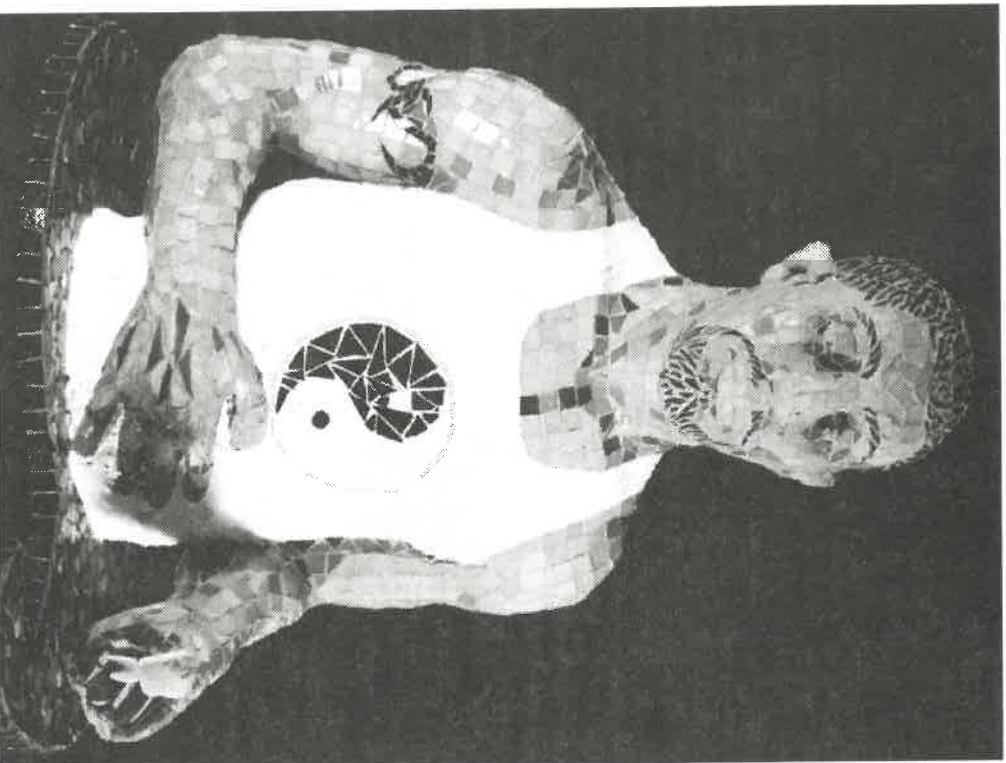
represented a skeleton buried under the ground and how this skeleton had been transformed over time by worms, decomposition, and other factors. In her most recent work, she shows a movement of life force suggested by lines and repeated elements which are constantly in flux. The patterns give a strong, vibrant quality to her work. There is almost always a strong sense of life to Michelle's work, even when she is



Michelle Mathias, "Raven"

exploring death. The color blue is being used throughout her work to suggest the idea of a life force.

Michelle's work often focuses on birds which have been given symbolic meanings by some cultures. Michelle describes her interweaving of glass forms and bird imagery in the following terms: "I cut sheet glass into non-standard mosaic shapes to make feathers for owls and ravens which are cultural symbols of death. I also cut myself and had to get stitches. Realizing that few artists had intentionally explored this sinister side to glass, my ravens became sharper and 'pointier'. I kind of liked it when my mother gasped when I told her, 'You could kill someone with one of your ravens.' Now she wants one."



Michelle Mathias, "States of Matter & Change"

Surprise Packages 2002:

A Fundraising Raffle of CABC Members' Fine Craft

Thursday, December 5, 2002, 6 - 8pm
(Raffle Draw 7:30pm)

by Suzanne Summersgill

PACKAGES BACKGROUND:

For the past 4 years, CABC has produced an annual fundraiser called, "Surprise Packages." Funds raised through this event benefit the Crafthouse Gallery Program. The Gallery Program has continually proven to be an important part of the CABC mandate, helping to serve the organization's members and to educate the general public towards a greater understanding and appreciation of craft and its many processes.

The Gallery is a venue for CABC members to showcase a body of fine craft work - a chance to take a deeper look into an artist's theme. These craft works contribute greatly to the advancement of the BC craft community and to public education.

Packages began as handmade packaging, handmade paper, gift wrap, handcrafted boxes, containers and tags donated by members and sold in the Gallery during December. The Event coincided with the Crafthouse holiday opening and the intent was for handcrafted gifts to go into handcrafted boxes and wrap. This event has changed over the past 2 years in order to better showcase the fine craft of our members. Now "Surprise Packages" includes a Silent Auction and a Surprise Raffle combining the holiday theme of wrapped packages, and the excitement of unwrapping a gift to discover a handmade surprise inside.

PACKAGES OBJECTIVE:

The focus for the revenue from this fundraiser has been physical improvements to the gallery. This year's proposed fundraiser revenue will continue to go towards the planned renovation of the Gallery space. The Gallery committee feels it is crucial to work towards a high level of professionalism in the gallery space, in the quality of the work shown as well as in the fixtures, signage and all presentation provided to highlight the fine craft displayed.

SURPRISE PACKAGES 2002

The Gallery Committee is continuing the Packages fundraiser, fine-tuning the event with changes that will alleviate some of the work, and help to streamline and better manage the event. Packages will continue as a Silent Auction and Raffle as in previous years during the winter holiday season.

Changes in 2002:

- collect fewer pieces for Raffle and double the size of the Silent Auction
- items in the range of \$100

- the event will take place on one night as compared to the entire month of December.
- Rather than wrapping, boxing and then photographing the craft work, showcase the actual work in the Gallery and Crafthouse window during November until the Gala

Surprise Packages 2002

A fundraising raffle of CABC members' fine craft

Proceeds benefit the Gallery Program of the CABC through proposed renovations



Donated Fine Craft Prize by: Judith Burke

Thursday December 5, 2002
6 - 8 pm (Raffle Draw 7:30 pm)

Door Prizes, Live Music, Food, Wine

Raffle tickets available from Crafthouse and CABC volunteers now and at the event

Crafthouse Gallery (Crafts Association of BC)
1386 Cartwright Street Granville Island
Vancouver BC V6H 3R8 604-687-7270

Event.

- A Master of Ceremonies will present the prizes at the Gala using beautifully designed envelopes.
- Winners will draw an envelope: sealed and tied with a ribbon and open it to discover which beautifully crafted Surprise piece they have won.
- Information printed in the envelope would include artists name and title of piece, and a line about the work..

Ticket Price:

- \$15 per ticket or 3 for \$40
- "Door Prize" to be stamped on ticket -only for those in attendance at the Gala Event- another chance to win craft.

Come out to support and enjoy this dynamic event!

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

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

The rate for inserting flyers or pamphlets in the newsletter is \$100.00 - \$300.00 per issue. The rate for placing a classified ad on CABC's website is \$25.00 for 40 words or less for 3 months.

Contact Calvin Taplay
for display ad rates & details.
Tel: 604-687-6511 Fax: 604-687-6711

Next Deadline: Friday, Dec. 27, 2002

Events with grey backgrounds indicate CABC programs

Announcements

Calls for Entry

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

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

Deadline: Nov. 25, 2002. You are invited to participate in the Object Design group exhibition- "Vessel02." Contact Scott Ashton Swan at Object Design, 604 683 0047 to confirm your participation or for more info. objectdesign@telus.net

Deadline: Dec. 13, 2002. The Alcan Performing Arts Award-Theater 2004 is a \$60 000 cash award for the creation of a new work by arts companies based in BC. For more info, or to obtain an application, contact Amy at the Vancouver East Cultural Centre, 604 251 1363. Or write to: The Alcan Performing Arts Award, c/o The Vancouver East Cultural Centre, 1895 Venables St. Vancouver, BC V5L 2H6.

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

Deadline: January 30, 2003. Fraser Valley Quilters Guild: "Stretching Beyond Our Reach" challenge is open to all that are interested. For more information contact Carol Moffatt by phone: 604 945 3007, fax: 604 552 7525, or email: casudesign@hotmail.com

Exhibitions

Sept. 7-Nov. 17, 2002. "Journey," an exhibition that invites visitors to visit different lives, cultures, experiences, and stories through an environment created by artists, poet/playwrights and theatre designers. At the Surrey Art Gallery, 88 Avenue, in Bear Creek Park. 604 501 5566 arts.city.surrey.bc.ca

Sept. 27-Jan. 12, 2003. "Gods, Saints & Heroes," ceramic masterpieces of the Italian Renaissance. At the Gardiner Museum of Ceramic Art, 111 Queen's Park, Toronto, On. 416 586 8080, www.gardinemuseum.on.ca

Oct. 4-Nov. 17, 2003. Currently at the Two Rivers Gallery: "Uruoi," an exhibition of works by Miyuki Shinkai. The gallery is located at 725 Civic Plaza Prince George. 250 614 7800, www.tworiversartgallery.com

Oct. 4-Jan. 19, 2003. "Moral Fibre: Dress Codes from Purity to Wickedness," at the Textile Museum of Canada. 55 Centre Ave, Toronto, ON. 416 599 5321. www.museumfortextiles.on.ca

October 4 - November 4, 2002. "Much Depends on This Quilt" Daphne Harwood. An installation of quilts and artifacts looking at historical developments leading to the production of a quilt.

Oct. 18-Nov. 24, 2002. The Guild Shop Presents: "Cape Dorset Print Collection 2002." 118 Cumberland St. Yorkville ON. 416 921 1721. Visit www.craft.on.ca

Oct. 21-Nov.29, 2002. Charnian Johnson exhibits her porcelain bowls with a focus on newly developed red slip and speckled iron-black glaze. At the Pendulum Gallery in the Atrium, 885 W. Georgia St, 604 879 7714 www.pendulumgallery.bc.ca

Oct. 21-Nov. 29, 2002. Ron Davis exhibits his wooden bowls with porcupine-like extensions to traditional containers. At the Pendulum Gallery, 885 W. Georgia St., 604 879 7714 www.pendulumgallery.bc.ca

Nov. 1- Dec. 15, 2002. "The Fresh Connection," woven, stitched landscapes by Jane A. Evans, and carved birds by Harvey Welch. At the Craft Council Gallery, 813 Broadway Ave., Saskatoon, SK S7N 1B5. 306 653 3616;www.saskcraftcouncil.org

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

Nov. 8-Dec.3, 2002. Circle Craft Gallery presents works by Susan Cain. 1-1666 Johnston St. Vancouver, 604 669 8021

Nov.15-Jan.12, 2003. "A Permanent Collection," featuring work from the Two Rivers Gallery Permanent Collection. Two Rivers Gallery is located at 725 Civic Plaza, Prince George. www.tworiversartgallery.com

Nov.22-Feb.9, 2003. "Fragments," works by Alison Norlen, Miln Nguyen and Tania Mitchell. At the Two Rivers Gallery, 725 Civic Plaza, Prince George. www.tworiversart-gallery.com

Nov. 26-Dec. 31, 2002. "Shimmer," an exclusive exhibit of seven of Australia's contemporary jewellery artists. At Object Design, 2072 West 4th Ave.

Nov. 28 - Jan. 2003. "VESSEL02," presented by Object Design. A group exhibition of one-of-a-kind vessels by British Columbia artists. 2072 W. 4th Ave. Vancouver.

Dec. 5, 2002. "Cheers!" A seasonal exhibition of handmade drinking vessels, presented by Starfish Glassworks. Live glassblowing, live jazz, and refreshments served. Contact Morna Tudor, Starfish Glassworks, 630 Yates St., Victoria BC. 250 388 7827.

Dec. 5, 2002. "Christmas 2002," at the Fran Willis Gallery. 30 artists offer Christmas treasures for the gift giving season. Refreshments served. Contact Morna Tudor, Starfish Glassworks, 630 Yates St., Victoria BC 250 388 7827. Part of the Victoria Gallery Walk 2002.

Dec. 5, 2002. The Stephen Lowe Fine Art Gallery will feature paintings, sculpture, pottery, glasswork, and jewellery in conjunction with the Victoria Gallery walk. Contact Morna Tudor, 630 Yates St, Victoria BC. 250 388 7827.

Dec. 5, 2002. Nanaimo painter Paul Jorgensen will be featured in a solo exhibition at the West End Gallery. Refreshments served. Contact Morna Tudor, Starfish Glassworks, 630 Yates St., Victoria BC. 250 388 7827 for more information.

Dec. 5, 2002. The Winchester Gallery will feature new work by Rachel Berman as part of the Victoria Gallery Walk. Contact Morna Tudor, Starfish Glassworks, 630 Yates St., Victoria BC. 250 388 7827 for more information.

Dec.5, 2002. "Tribal Miniatures 2002," presented by the Alcheminga Gallery as part of the 6th annual Victoria Walk. Celebration of small scale Northwest Coast and Papua New Guinea tribal artwork. Refreshments served. Open from 5-9. Contact Morna Tudor, Starfish Glassworks, 630 Yates St. Victoria BC 250 388 7827.

December 6 - 31, 2002. "Packages" An annual fundraiser for CABC is looking for donations from CABC members working in any craft medium. The deadline for submissions is October 31, 2002. For further information, contact Calvin Taplay, Communications Coordinator. 604-687-6511.

Dec. 20-Feb. 2, 2003. "An Exhibition Selected From The Saskatchewan Arts Board Collection." Craft Council Gallery, 813 Broadway Ave., Saskatoon, SK S7N 1B5 306 653 3616. www.saskcraftcouncil.org

until Dec. 21, 2002. "Honey Hooser: The Life of a Weaver," at the Surrey Museum until Dec. 21. 6022-176 St. Surrey, BC. 604 502 6456.

until Sept.1, 2003. "Through the Eye of A Needle: Stories From an Indian Desert," a collection of embroidery from the Kutch Desert. At the Vancouver Museum until Sept. 1, 2003.

Feb. 7 - Mar. 3, 2003
Deborah Loxam-Kohl "Cell Division", Grace Cameron Rogers Exhibit. Crafthouse.

Feb.7-Mar. 30, 2003. "New Faces in Clay," Barb Goretzky, ceramic wall sculpture. At the Craft Council Gallery, 813 Broadway Ave., Saskatoon, SK S7N 1B5 306 653 3616 www.saskcraftcouncil.org.

Feb. 7-Mar. 30, 2003. "From Fire, For Fire" works by James Gerlinsky, blacksmith. Craft Council Gallery, 813 Broadway Ave., Saskatoon, SK S7N 1B5 306 653 3616 www.saskcraftcouncil.org

March 7 - 31, 2003
Jordan Van Sewell, "A Year". Twelve ceramic sculptures (one for each month) using symbols, allegories and iconography to record our meaning in life and passage of our times (TBC). Crafthouse.

April 4 - 28, 2003
Sandra Ramos, TBA. Whimsical one-of-a-kind cups and mugs, each with their own personality. Crafthouse.

May 2 - June 2, 2003
Asian Heritage Month Exhibit (TBC). Crafthouse.

June 6 - 29, 2003
Eleanor Hannan, "Who'd Have Known?" Two and three dimensional embroidered dolls and doll structures. Crafthouse.

Craft calendar

July 4 - August 4, 2003
Ian Johnston, "Letover and Under". Crafthouse.

August 8 - Sept 1, 2003
CABC 30th Anniversary Exhibit. Crafthouse.

September 5 - 29, 2003
Keith Skelton, "Chess in the Iron Age". Large scale chess set of welded metal sculptures.

October 3 - November 3, 2003
Barry Goodman, "Not Just Another Pretty Face". An exhibit of stitched portraits of women authors, philosophers and intellectuals. Held in conjunction with the Writer's Festival. Crafthouse.

November 7 - December 1, 2003
Andrea Russell, "Salvage: solo". A small series of wearable jewellery objects that integrate found materials (TBC). Crafthouse.

December 4 - 31, 2003
"Packages". An Annual CABc fundraiser. Crafthouse.

Funding

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

Deadline: Jan. 15, 2003. Chalmers Professional Development Grants - Supports Arts professionals with apprenticeships, residencies, intensive seminars, or specialized training. Contact: Chalmers Professional Development Grants, tel: 1800 387 0058, email: info@arts.on.ca.

Deadline: January 15, 2003. Chalmers Arts Fellowships. Supports arts professionals in arts research, exploration, experimentation, or the creation of new work. Contact: Chalmers Arts Fellowships, tel: 1 800 387 0058, email: info@arts.on.ca.

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

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

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

Deadline: 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, tel: 604-687-6511 or toll free 1-888-687-6511, fax: 604-687-6711, email: cabco@telus.net

Deadline: May 31. BC Arts Council - Scholarship Awards (Junior and Senior categories). Assistance with post-secondary education for outstanding BC students of the arts. Amount: up to \$2,000 - \$3,000. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC V8W 9W3, tel: 250-356-1718.

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

Deadline: Ongoing. City of Vancouver, Office of Cultural Affairs - The Public Art Program for Civic and Private Development. Amount: Varies. Contact: City of Vancouver, Office of Cultural Affairs, City Hall, 453 West 12th Ave., Vancouver, BC V5Y 1V4, tel: 604-873-7487, fax: 604-871-6048.

Deadline: Ongoing. Canada Council for the Arts - Travel Grants to Professional Artists (Craft). Amount: \$2,000, \$1,500, \$1,000 or \$500. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, tel: 613-566-4414 ext. 4267 or toll free 1-800-263-5588, fax: 613-566-4332.

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

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

Craft Shows

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

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

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

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

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

Deadline: February 14, 2003. Filberg Festival Call for Entry. Download 2003 Artisans' Jury Criteria/Form from www.filbergfestival.com early December. No applications mailed after Feb. 14, 2003. Leave name, phone number & mailing info at 250-334-9242 or info@filbergfestival.com Event dates: August 1, 2, 3, 4, 2003 Comox Valley.

The VanDusen Flower & Garden Show is accepting Garden Craft exhibitor applications for the 2003 show. The dates of this year's show are June 12 - 15, 2003. Submission deadline is March 14, 2003. For more information call 604-257-8671.

Market Place

CABC has various computer equipment and parts available to its members for a suggested donation of \$20 per item. Call the CABC office at 604-687-6511 to arrange for a time to see the equipment.

Lectures / Workshops

Some Piece of Work: Paintings, bedding and pillows for kids, using handcarved blockprints and natural fibers, specializing in natural dyes, studio workshops, ring: 604.254.6613, www.somepieceofwork.com

Nov. 19, 2002. EXPORT EXPO: Single-point access to over 15 federal/ provincial government and non-profit service organizations that offer programs, services, and support to Canadian exporters. At the Hilton Vancouver Metrotown. www.bctradeevents.com for more information.

Nov. 30, 2002. How To Find Resources That Benefit Us: presented by Geoff McMurphy, Society for Disability Arts & Culture. 3pm, Gallery Gachet, 88 E. Cordova St., Vancouver. Phone 604 687 2468 to register. By donation.

Feb. 15, 2003. Getting the Skills to Present Your Work II-Building Frames: presenter Diane Jacobs, studio manager. At Gallery Gachet, 88 E. Cordova St., Vancouver. 3pm. Call 604 687 2468 to register.

March 1, 2003. How To Organize A Successful Exhibition: presented by Kirsten May, Gallery Gachet Promotions Director. At Gallery Gachet, 88 E. Cordova St., Vancouver. 3pm. Phone 604 687 2468 to register.

March 15, 2003. How To Write A Personal Artist Statement & Present Yourself: presented by Madeleine Wood, Alliance for Arts & Culture. Gallery Gachet, 88 E. Cordova St., Vancouver. 3pm. Call 604 687 2468 to register.

March 29, 2003. How To Curate A Solo & Group Show: presented by Elizabeth Shefrin, Curator/artist. Gallery Gachet, 88 E. Cordova St., Vancouver. 3pm. Phone 604 687 2468 to register.

June 5-8, 2003. The Surface Design Association presents "HANDS-ON," The 12th International Surface Design Conference hosted by the Kansas City Art Institute; June 5-8, 2003. If you wish to be added to the conference mailing list or need more information contact: (For all conference related questions) Pauline Verbaek-Cowart, Kansas City Art Institute, 4415 Warwick Blvd. Kansas City, Missouri 64111 Phone: (816) 802 3342 Email: pverbaekcowart@mac.com For SDA Membership Information: Joy Stocksdale, The Surface Design Association, PO Box 360, Sebastopol CA 95473-0306. Email: joystocks@worldnet.att.net

June 8-11, 2003. Pacific Northwest Lace Conference 2003. "Pathways of Our Threads." To be held in Victoria, BC. Contact the GVWSG for more information; West Point Grey Community Centre, 4397 W. 2nd Ave., Vancouver BC V6R 1K4

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



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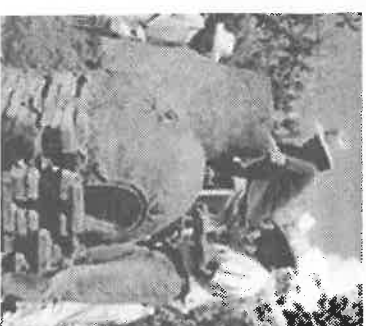
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Mexico
Clay Workshops
with Denys James
San Miguel de Allende
November 28-December 13

Handbuilding workshop/excursion/language/art/ours. Denys' workshop focuses on surface treatment and firing options at low temperature. Also available: silverwork, drawing, painting, Spanish, bronze casting and more. Fee \$1995-2195. Includes airfare from Vancouver; transfers, accommodation, all meals, tuition. Variable return dates available. Send deposit of \$100 to register. Limited space still available.



San Marcos pottery forming



Oaxaca: building adobe kiln

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

Information or Registration
Denys James
182 Welbury Drive
Saltspring Island, BC
V8K 2L8 Canada
Phone/Fax 250.537.4906
<denys.james@hotmail.com>
www.denysjames.com

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CONVERGENCE 2002 VANCOUVER

continued from page 5



meeting a fellow subscriber to an internet fibre list was one of the most memorable experiences. One weaver wrote, "The highlight for me was having that excitement about weaving and spinning return to me after a 6 year absence." Another wrote, "One highlight was one I hadn't expected: that of being greeted as a fellow weaver. As a neophyte weaver (I had been doing tapestry for fifteen months) this was a powerful affirmation of my new-found art and craft of weaving."

many people had to assist workshop leaders was of special value to them.

Many spoke of the unique opportunity to meet other fabric artists from far away. Many considered that meeting a well-known weaver whose work one has long admired, or

In conclusion, Convergence 2002, Vancouver gave Canada and British Columbia an opportunity to show the world the quality of the fibre work we are producing. Both the Convergence 2002 exhibits and the Community Exhibits showcased a wealth of Canadian and British Columbian fibre art of the highest caliber.

Wood as a Craft Medium

continued from page 6

then be reshaped into a symmetrical bowl).

Woodworkers often see themselves primarily as furniture makers, carvers, cabinet makers, woodturners, box makers, or sculptors. (These classifications overlap each other and certainly do not cover all woodworkers.) Individual woodworkers may use a wide variety of tools including "hand" tools and/or power tools. Each woodworker may create objects in a particular traditional style (such as a Windsor chair) or in a contemporary style. The objects created in all cases may either be functional or non-functional.

The raw material of the woodworker comes in a remarkable variety of species. Within each species and even within a single tree, there are many variations of appearance. Woodworkers often showcase the natural beauty of this material in their finished products, protecting the work with oil, wax, shellac, varnish, or lacquer to allow the wood's character to be seen. Other woodworkers enhance the natural look of the wood by altering its natural appearance with stains, dyes, paints, inks, burning, or bleaching.

At this time, woodworking is enjoying a creative rebirth as woodworkers push the boundaries of the craft and art in new directions.

The "Seven Commandments" of Ergonomics

Work-related injury begins innocently, usually in the form of discomfort which may progress to musculoskeletal pain, weakness and potentially numbness and tingling due to pressure on nerves. Risk factors commonly relate to repetition (doing the same task over and over), force exerted (pushing, pulling, lifting, carrying) and posture (how long you stand or sit). In addition other risk factors directly affect risk of injury, for instance long reaches can change work posture, handling objects that are too large or too small causes more force to be exerted, and inadequate lighting speeds muscle fatigue especially in the eyes and neck. More than one risk factor can occur at the same time. The more risk factors interact the greater the risk of injury.

Of course, none of you has ever been so carried away with the creative process that you do the same activity over and over, for hours on end! Sound familiar? Then you had better learn the "Seven Commandments".

1. Mind the Spine

If you sit for a long time in front of your work, you owe it to yourself to do it properly. The first thing you need to do is make sure the chair fits your body. Is your low back curve supported? Bend your elbow to 90 degrees and put your hand behind your back. That's your lumbar curve. This curve should exist while you are seated. Your chair should have an outcropping at this level to support and maintain the natural curve of your lower back. This is essential when sitting so that the rest of your body lines up correctly. If you have to, put a small pillow or roll up a hand towel to get comfortable support in this area.

2. Beware the Chair

Your feet should not dangle when you sit nor be wrapped around your chair. They should be firmly planted on the floor. You should have enough room to cross your legs under your work surface when you are sitting. Your chair should be high enough so the crease in the front of your elbow is at the same height as your work. If it's not, raise your chair. If your feet still dangle, use a footstool. If you find you have to lower your chair to get your elbow aligned with your work, and your hips and knees are no longer bent at 90 degrees, stop. Do something to raise your work surface.

3. Assist the Wrist

The alignment of the wrist with the work surface is very important. You've probably heard of carpal tunnel syndrome, a condition caused by pressure on the nerves which pass through the wrist. If you progress to this diagnosis, your livelihood is threatened. As a means of prevention, keep a straight wrist. What is a straight wrist? To understand this concept, do this exercise. Place the entire length of your forearm on a table. Your elbow

should be bent. With your palm facing the table, pretend you are cupping half an orange (not a whole one). Lock your wrist in this position and look at it. The back of your knuckles will appear to be bent slightly backward. This is the position your wrist should be in when you are working, so that the important vessels transported by the carpal tunnel are not compromised.

4. Align the Arms

Your arms should be directly beside your trunk, almost touching it when you are working. This position protects your neck. Yes, your neck! When you sit with your elbows away from your body, you are placing stress on your cervical spine. You should be able to perform your most frequent tasks within a forearm's reach from your body. If your work area isn't set up this way, take a good look around and reorganize any way that you can to make it work for you.

5. Check the Chin

Your chin should be directly over your sternal notch, the hollow spot in the middle front of your neck. When you are working, make sure that your neck is not going left or right of this spot. Keep your chin parallel to the floor as much as possible. You may have to reposition your work to get into alignment.

6. Center the Nose

Your nose should also line up with the central focus of your work. This will prevent you from moving out of the correct anatomical position.

7. Take a Break

Remember to take a break at least every hour when you are working for long periods. This does not mean you have to stop working. It does mean that you have to give the muscles that have been working so hard for you during the last hour a rest. We all have several steps in our design, production and marketing processes. Switch activities. If you've been sitting, do something standing. Do a few stretches. Make a few phone calls. Changing the pattern of repeated interrupted work is essential to preventing injury or reducing it if you are already in trouble.

If you are having pain due to overuse, use a flexible ice pack wrapped in cloth. Ten minutes an hour every hour for two days (called serial icing) may assist you in pain relief and reduction of inflammation.

Original article "The Seven Commandments of Keyboard Ergonomics" provided courtesy of Irene Harris, Registered Occupational Therapist and President of OT Consulting/Treatment Services Ltd. Article adapted for CABIC by CABIC member, Judi Moscovitch, Registered Occupational Therapist and President of JP Moscovitch, Quality Management Consultant.

< BEYOND BORDERS >

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Call for Volunteers - Crafthouse

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

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

- Volunteers are an integral part of Crafthouse's existence.
- A volunteer works a half day or more each week, generally with another Crafthouse staff member, but occasionally alone. Your weekly commitment is essential to the running of Crafthouse!

- Volunteers are given 2 days of training which includes craft technique orientation.
- After 30 hours of volunteer time, or 6 months (whichever comes first) a volunteer receives a 10% discount in Crafthouse.

This position is best suited for those with an interest in craft, some retail background, excellent English speaking skills, and an outgoing cheerful personality. Flexibility is required.

For additional information on becoming a volunteer at Crafthouse, please contact: Jo Darts, Shop Manager at 604-687-6720 or send an email to crafthouse@cabc.net.

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Circle Craft Co-operative Announces New \$4000 Scholarship Program

Vancouver, BC - The Circle Craft Co-operative - best known for its Granville Island store and annual Christmas Market at the Vancouver Convention and Exhibition Centre - has established a new scholarship program aimed at young artists.

Four awards of \$1000 each will be awarded next spring to students completing these post secondary programs:

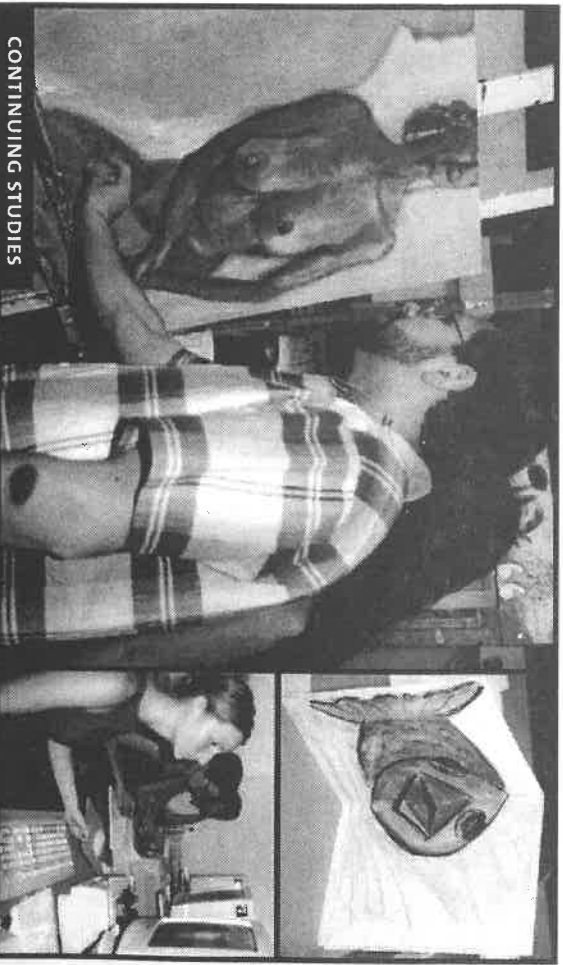
- Jewellery Art and Design, Vancouver Community College;
- Textile Arts Program, Capilano College;
- Ceramics program, Emily Carr Institute of Art and Design; and
- Wood Products Design and Metal Programs, Kootenay School of the Arts

These awards, which will be presented to a graduating student wishing to continue their studies, or to establish a studio practice, are an extension of Circle Craft Co-operative's existing internal scholarship program which is open only to its 200 members.

The students will be selected by program faculty and will receive their awards at convocation next spring.

Established in 1972, Circle Craft Co-operative is now the most successful craft co-operative in Canada with annual sales in excess of one million dollars. "The Co-op charges only 40% commission on sales, reflecting the goal of the organization which is not to make profits, but to make crafts a viable source of income for its members," Says General Manager Paul Yard, "This new program aimed at funding and encouraging young talent is an exciting new direction for us in nurturing the next generation of artisans in BC."

Renowned in the seventies and early eighties for their Christmas Market at the 'Culch', Circle Craft now holds their annual fair at the Vancouver Convention and Exhibition Centre. The 19th Annual event will take place from November 7 to 11 this year. Over 210 exhibitors from across Canada will sell their wares to an anticipated 35,000 visitors during this five-day shopping extravaganza. For more information about Circle Craft, visit www.circlecraft.net



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Jim Meadows: (604) 736 0194
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CULTURAL SECTOR SYMPOSIUM

by Mary Lou Trinkwon

Representing the Crafts Association of British Columbia, I attended a Cultural Sector Symposium at Royal Rhodes University on Vancouver Island on June 13 and 14, 2002. The symposium, coordinated by BC Partnership of Advanced Skills, was also co-sponsored by Human Resources Development Canada, Cultural Human Resources Canada, and Vancouver Alliance For Arts and Culture.

The objective of the symposium was:

To bring together representatives of universities, colleges and other post-secondary educational institutions serving the cultural sector with employers, leaders of associations and members of the cultural labour force in order to engage in effective dialogue on issues of cultural human resources development in British Columbia, and to act as a catalyst for achievable and effective immediate action by educators and cultural employers and agencies to address the problems defined by the Symposium.

Keeping in mind issues specific to BC's cultural environment as outlined in a background paper written by Robert Blackwood and including input from the Steering Committee, we, the delegates, began the process by responding to three pivotal questions:

1. How do we ensure continuing career training, development, entrepreneurship and financial opportunity for creative artists in the cultural sector?
2. How do we provide tangible opportunity for liberal arts graduates in a society that appears to favour funding and career rewards to science, technology and the professions through its institutional and public policies?
3. How do we encourage our economic, educational, political and social leadership to provide recognition, support and funding of the work of the cultural sector?

In order to create more intimate and dynamic dialogue around these questions the Delegates were broken into groups of six. Each group was guided by a facilitator from the Steering Committee and included a diverse range of representation from secondary and post-secondary education, independent artists, heritage/museum educators, gallery operators/curators, and arts administrators from a broad range of organizations across the province. Every group responded to these questions and generated ideas and recommendations that were presented back to the whole group.

In the group, I facilitated discussion revolved around the current cuts to the education and cultural sectors by the new provincial government. With all the cuts to youth training programs and secondary school art programs it would appear that the government is undermining any appreciation of the arts by children and youth. Funding issues such as this will undoubtedly have an impact on future generations of artists/educators and cultural sector workers. Although it was agreed that a whole new approach to funding issues needs be pursued and that we need to devolve ourselves from too much dependency on Provincial funding, discussion and suggestions as to "alternative" approaches to funding issues were varied. In Canada, the arts and cultural sector does not have as strong a connection to industry and corporate money as do our neighbours to the south. Corporate and private partnerships are an area that needs to be explored and possibly forged. In addition to exploring alternative funding partnerships, other training opportunities such as mentoring programs and co-op programs were suggested as avenues of exploration.

Overall, the Symposium achieved its mandate which was to bring people from all parts of the province together to dialogue

about the Arts. The principle conclusions as generated by those who attended were as follows:

1. The establishment of a Provincial Arts Network as an umbrella organization that will function to fulfill the many needs of cultural sector in BC.
2. To work toward establishing a Ministry of Culture at the Provincial level.
3. To research and determine how the cultural sector can play an integral role in the BC economy.
4. To develop extensive critical and social partnerships through all levels of society and strengthen and extended the connection between culture and community.

In addition to all the things cultural sector workers want to achieve, the presentation of our needs and the means to achieving our goals needs critical review. Gathering Data and using Business Models may be effective strategies for soliciting potential funds from "alternative sources" in order to present ourselves as a financially viable sector. The CABC recognized this need in its 1998 Market Research Study which I presented to the Federal Representative of the Cultural Human Resources Council who agreed to bring it back to Ottawa as information specifically regarding Craft.

It may be hard to accept in this harsh economic environment that we find ourselves in to think of our cultural work as human and creative capital. It can, however, be done in a positive way in order to ensure our sustainability as cultural workers. I believe that what the CABC is working towards in our long-term plan has addressed many of the discussion points raised and explored at the symposium. On behalf of the CABC, I look forward to future involvement in the ongoing discussions regarding funding, philosophical and pedagogical issues and I will continue to be an active voice for craft.

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

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

Call for Volunteers - CABC

Join one of our committees

- do you have an interest in design?
- do you have an interest in what happens in Crafthouse or in the Gallery?
- do you have experience with marketing or fundraising?

or

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

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

Join the Crafts Association of British Columbia

benefits of membership:

- Craft Contacts Newsletter
- Craft Shows, publication
- Website: www.cabc.net
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- Commissions & Referrals
- CABC Artist Registry
- CABC Video Lending Library
- Scholarship opportunities
- Exhibition opportunities
- Sales opportunities, Crafthouse Shop
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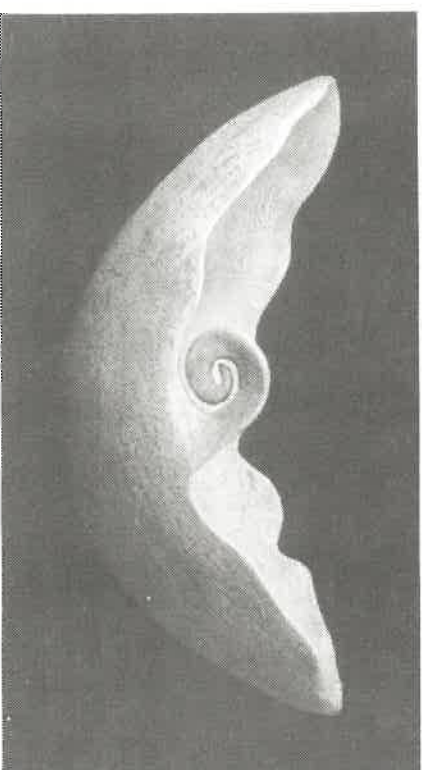
☐ Yes! I would like volunteer information

Mail or Fax to: CABC

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Craft Shows 2002

A Guide to Craft Shows in British Columbia and Beyond



Ceramic Sculpture by Rachelle Chinnery
Photo taken by Emu Goto

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

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