

craft council
of british columbia
www.craftcouncilbc.ca

Craft Contacts

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Set of MOD POTz - wood fired 2008



Sheila Morrisette stocking the soda chamber

One Thing Should Lead to Another

By Leslie McGuffin

Sheila Morrisette, whose latest works are being exhibited in the Craft Council of BC's Gallery IN FORMations show opening Thursday October 22, 2009 (6 – 8 pm) and running until November 29, 2009, evolved from a hobby-potter to a self-described professional British Columbia potter. This evolution occurred over a relatively short time after she first tried forming clay in evening classes she took for fun in 1992 when she was a Vancouver newcomer from eastern Canada—Montreal and Toronto. It wasn't that craft, art making, and design were new interests.

A degree in Communication Studies from Concordia University, while focused on film studies, had also included electives in photography and fibre arts. Painting and interior decorating have been long standing interests. But if she described herself as anything it was as a filmmaker. There was something about clay, however,—the medium and the process—that hooked her. Touching clay reminded her of childhood play, and she came to realize that she relished solitary endeavour over the collaborative requirements of filmmaking. She found and continues to find forming clay a meditative experience. "Clay demands," she says, "that you stay at it and stay put. It tells you what the schedule is, when the shift ends.... It is working with a chunk of the earth... and it is the medium that reconnects us." She wanted to learn whatever skills were needed to explore what she rapidly came to see were the endless possibilities of the medium... but

the time for formal education was over. It was time to "just do it," to explore on her own and to find the guidance and help she needed as her explorations demanded. Today her work is featured in numerous juried and invitational solo and group exhibitions, sold in the CCBC Craithouse and the Gallery of BC Ceramics, and, in 2006, published in 500 Pitchers, part of the acclaimed Lark Book 500 series showcasing "outstanding collections of contemporary design by an international array of top artists."

Morrisette's website, www.sheilamorrisette.com includes a gallery of her most recent work under a general description that says she is "a series potter creating both functional and sculptural forms that are inspired by nature." It presents three series: the contemporary series focusing on modern decorative pieces for the home; the wood/salt series of wood and salt fired stoneware pitchers, bowls and mugs; and the leaf motif dishes—strong forms "designed with extra juicy rims that invite [usage]" in soft organic colours with minimal leaf decoration. Her West Vancouver home studio, looking southeast from its perch on the Eagle Ridge Bluffs, contains a more extensive archive as well as hints of future output and directions. Seeing her studio and seeing her work in it reinforces the connection she strives to forge between her pieces and the forms, textures and colours in the natural environment that inspire them.

While acknowledging the great design that can be found in some mass-produced work, especially in the mid-century modern canon dedicated to good affordable design, Morrisette espouses the energy, individuality, and uniqueness of the hand-made. Even if it's only in the small details, "each piece is different and this is the quality that endures and recommends it. These days, of course, people have to be and want to be more selective." The implication: —if ever there were a time for the hand-made, it is now.

Inspiration comes from many sources. Her home studio provides a window on the magnificence of British Columbia: ocean, mountains, sky, coniferous forest, arbutus trees, and huge rock outcroppings. Other potters both local and international with whom she has worked and taken have impressed upon her the importance of the individual contribution and the idea that the learning never stops. The experience of wood firing highlights this. Wood-fired kilns are an ancient type of pottery kiln brought to Japan from China via Korea. Morrisette uses a Bouury Box kiln with two chambers—one wood and one soda. Continuous stocking is required throughout the firing process, the internal temperatures of up to 1260°F consuming the wood very rapidly. The burning wood produces ash that settles on the pieces during the firing and, in combination with the minerals in the clay body, forms a natural glaze. This glaze can produce great variation in colour, texture, glossiness and thickness. Placement of pieces within the kiln and in relation to one another affects the glazing. Morrisette has participated in almost every wood firing at the Shadbot Centre for the Arts in Burnaby since its OMBU wood-fired Bouury Box kiln was built in 2000, and she says that every guest potter who participates has brought something different to the process.

Along the way to honing her skills and developing her unique personal artistic vision, Morrisette has learned that inspiration also requires careful nurturing. Five years ago she deliberately stopped reading ceramics magazines. The over exposure they provided seemed, paradoxically, to only narrow the possibilities and make it harder to be original.

Upcoming CCBC Gallery Exhibitions

Until Sept 5, 2009

Naoko Takenouchi, "Celestial Navigation 2": The exploration and interpretation of the artist's recent experience of walking meditation to the Santiago de Compostela in Northern Spain. The exhibition features handblown and sandblasted glass pieces.

Sept 10-Oct 18, 2009

Charmian Nimmo, "Elements": Pots... with a twist. Clay, glass and metal come together to create vessels with something more. Pieces maintain their functionality while surprising the viewer with an unexpected aspect of humour or delight.

Oct 22-Nov 29, 2009

Sheila Morrisette, "In FORMations": This ceramic exhibition features playful formations of miniatures designed to be intimate and special. The repetition of form within the display, informs the viewer by accentuating the subtleties of work that is handmade.

January 14-30, 2010

"Fresh Craft: the Craft Council of BC Student Award Winner Exhibition". An exhibition featuring Jodie Dobmeier and Kaytee Kilgour

February 4-27, 2010

"Sharing a Musqueam Gift" An exhibition featuring Debra Sparrow, Robyn Sparrow, Krista Point and Vivian Campbell. Curated by Candace Thayer-Coe.

Mar 4-28, 2010

Jay MacLennan, "Pots That Pour": An exploration of a variety of domestic pots that pour. The high fired stoneware communicates the importance of handmade objects and the personal stories they can tell.

► continued on page 8

Margaret Laurence on Critical Writing



An Interview with Robin Laurence: Thoughts on Writing a Critical Review

By Bettina Matzkun

CCBC members will certainly know Robin Laurence's writing from her visual arts reviews in the Georgia Strait. She also contributes to Canadian Art and Border Crossings magazines and has written many exhibition catalogue essays as well as articles for other publications. She studied at the University of Calgary, the University of Victoria, the Banff School of Fine Arts and the Instituto Allende in Mexico. Her depth of experience is reflected in this discussion of critical writing.

In defining what constitutes a critical review, Laurence refers back to the dictionary. Criticism, in the Oxford English Dictionary, can be "the expression of disapproval", but Laurence stresses the second definition: "a critical assessment of a literary or artistic work". For her, this process includes analysis, interpretation and evaluation, the latter falling last in a review, after other aspects of the work are discussed. Ultimately, critical writing should clarify much about the work, and the artist's intentions so that readers are encouraged to become viewers.

Laurence sees analysis as a way to put the work in a context. It's important to consider how the particular piece or body of work relates to the artist's practice as a whole, and how it fits into the local, national or international scene. Politics, geography, socioeconomics all affect the work. She says the project is to "bring the work home, in a sense, to its time and place."

In many ways, Laurence points out, the critic's role is similar to a curator's: providing an interpretation of the artist's intent. She finds the artist's statement is often the best guide to the theme or specific subject at hand. But the writer needs to examine the work itself—how the materials are used, how ideas are conveyed through metaphor, process, imagery and so on. "Although criticism is not mere description, it helps to communicate to readers how exactly the work looks and the particular ways in which the artist employs materials or media. Depending on what is appropriate, given the goals of the work, the focus of criticism may be the work's formal qualities..." The term "formal qualities" often brings up visions of tuxedos and bow ties, but here it means the basic physical elements of the work, such as line, shape, colour, texture, or surface. Some craft works focus entirely on the physical and the writing should respect and reflect this. In other works, there may be more complex intentions, where they have "generated interest beyond the work". Again, the critic's role, through interpretation, is one of clarification.

When she comes to evaluate the work, Laurence says that she will often measure it against the artist's stated intentions. She may find that it succeeds handsomely in certain areas and falls short or is unclear in others. Very occasionally, she may write a largely negative review, but stresses

that if there is nothing positive to be said about the work, it is probably wiser not to review it at all. Writers should examine their own motivations; she feels that "if their intention is simply to amuse, to create a humorous piece, for instance, at the expense of the art, again, it would be more professional to find another vehicle – like stand-up comedy! This is not to say that criticism can't be entertaining. It should be lively and engaging and humour can be part of a writer's strategy. It shouldn't be the entire point of the review."

In meeting deadlines and word counts for publication, Laurence says that it is crucial to be able to compress your ideas. You may be assigned to write a catalogue essay of 3000 words or a snappy 400 word review. In the latter, she aims for a quick overview and then picks out one or two aspects of the work, with a few examples, that will give the reader a sense of detail. There simply isn't space to discuss each piece or element of the show. Here, it's important for the writer to compress ideas into tighter sentences and to focus selectively. In a longer essay, there is room to discuss the works, the process and ideas in much greater depth.

Laurence records interviews and uses software to transcribe speech into text. That way she can quote someone with accuracy. We all speak differently in spontaneous or prepared situations and sometimes she finds that an artist will want to retract or rephrase something. It can be helpful to send the artist questions before the interview so that they have time to think about them. She finds that many artists/craftspeople who are absorbed in the materiality of their work find it difficult to speak about it, but given time, and questions from different angles, they often come up with wonderful insights.

As a freelance writer, Laurence shares the same financial roller coaster that the craftspeople's life entails. There's no extended health care, sick leave or plump pension plan. Many glossy magazines will pay the designers, the production/editorial staff and the printer a standard wage, while the writer is expected to "contribute" an article for free. Just as artists are expected to donate work to myriad charities, writers get buttonholed to dash off something for assorted projects. She feels it is important to insist on a basic rate for one's writing that takes into account the level of experience attained. The Professional Writers' Association of Canada (<http://www.pwac.ca/>) has numerous resources on their website regarding rates and contracts. Just as craftspeople want to be seen as professionals, writers, too, need to insist on fair treatment and fitting remuneration. Writing for the "exposure" can be a trap. As artist Erica Grimm Vance once wrote: "Canadian artists can die of exposure".



Craft Contacts

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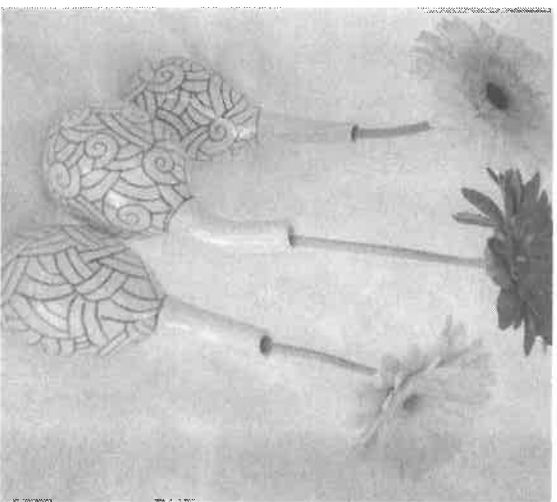
If you are a current CCBC member and are not receiving the E-News please send us an e-mail to confirm that we have a correct address on file. Opinions expressed in Craft Contacts are those of the authors, and do not necessarily represent those of the Craft Council of British Columbia. Please send all comments and / or letters to the Editor, Calvin Tapley, info@craftcouncilbc.ca.

If you would like to submit articles for the next issue of Craft Contacts (December 2009, January and February 2010) please send this material by October 30, 2009.

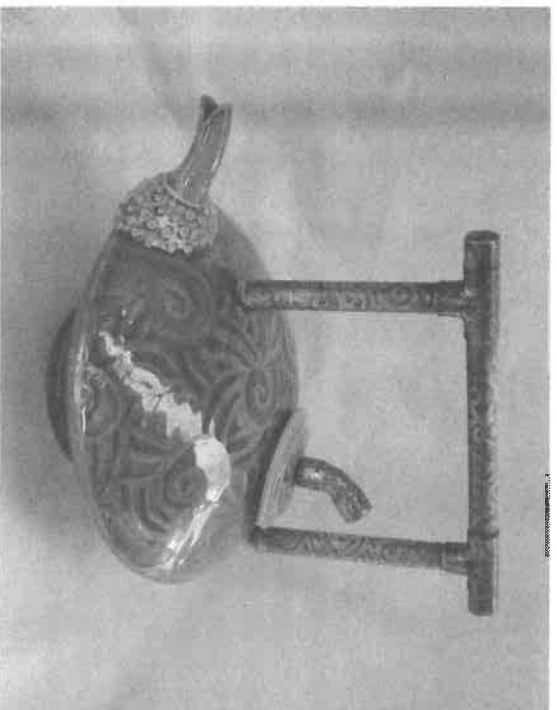
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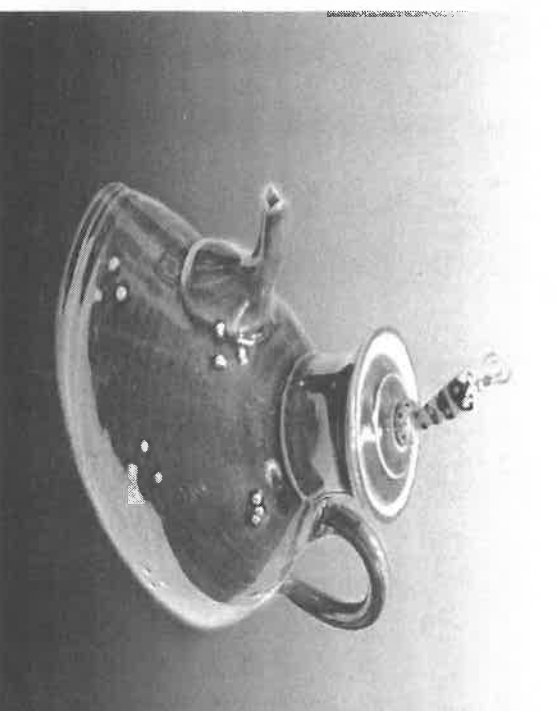
Exhibition Review



Charmian Nimmo, "Bud Vases"



Charmian Nimmo, "Copper Handled Tea Pot"



Charmian Nimmo, "Blue Teapot with Glass Knob"

Exhibitions and Critical Writing

By Calvin Taplay

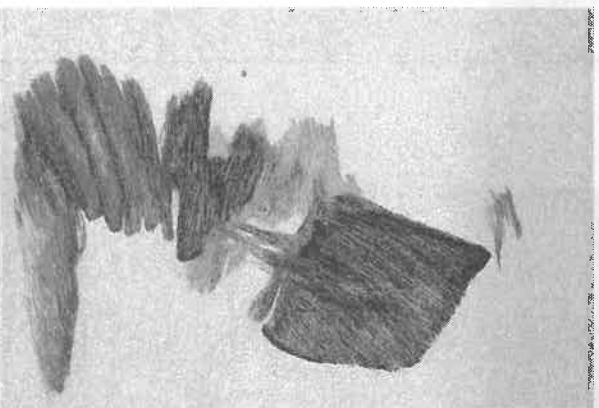
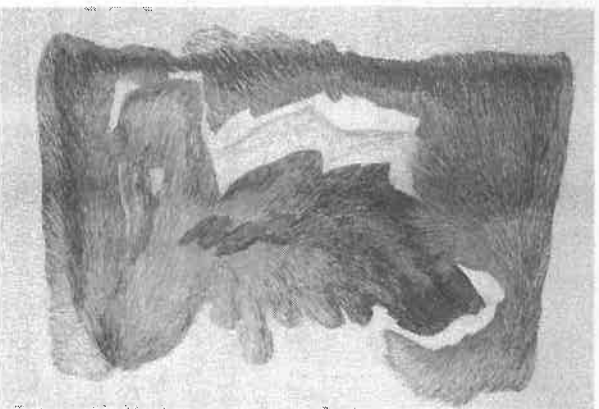
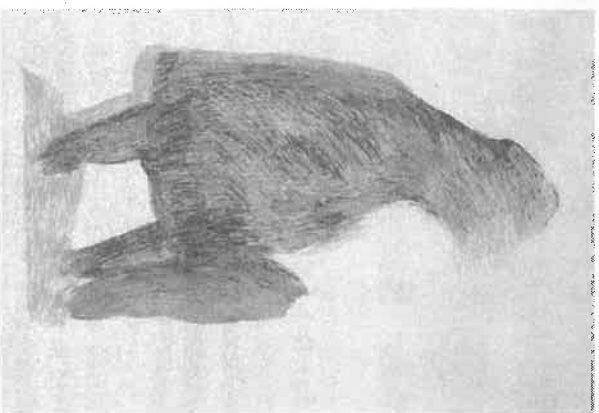
In this, and future issues of *Craft Contacts*, we will be presenting critically engaging articles about exhibitions held at the Craft Council of British Columbia Gallery and elsewhere in BC. It is our hope that through such articles we can initiate a dialogue about the importance of craft within the wider community. In the past, we have largely presented promotional articles about upcoming exhibitions, which, though informative, do not encourage a greater understanding of craft as process, media, and creator of social and cultural meaning. Promotional articles, as a genre, are important and will still be featured in *Craft Contacts* and on the website as a way of disseminating information about upcoming events. We would like to increase the number of articles within *Craft Contacts* and on our website that engage with the creative process in a wider context. Even though critically engaging articles are

more common within the "fine art" contexts of painting, sculpture, photography and performance art, they are somewhat less common within craft. Does the craft community suffer due to this lack of dialogue? Probably.

We encourage everyone who is interested to write for *Craft Contacts* about upcoming exhibitions either at the Craft Council of British Columbia Gallery or within their respective communities. We are also in the process of developing a blog on the website www.craftcouncilbc.ca in order to facilitate even greater dialogue about craft. This will permit members to contribute articles about craft in their community as well as encourage members to comment and expand upon those articles. Since *Craft Contacts* is only published quarterly, the website will encourage everyone to engage topics that are more time sensitive.

As a reader, you may or may not agree with the points of view of particular writers but hopefully through the process of reading and writing we can, in some way, collectively encourage a greater understanding of the importance of craft in society. Potential debates are a great way of helping to define new discourses surrounding craft and we encourage your involvement. We will always present the disclaimer that the expressions of our critical writers are their own and do not necessarily reflect those of the Craft Council of British Columbia.

If you would like to be involved in a greater way please contact info@craftcouncilbc.ca or 604-687-6511. Calvin Taplay, Communications Coordinator



Eleanor Hannan's Inspiration Marred By Her Flawed Presentation

By Vicky Yeung

Eleanor Hannan's work, "Small Excursions into Colour and Form", is at first glance deceptively innocuous. What may appear to be ruminations in embroidery actually is an inward journey into pre-creation forms--where archetypes begin. Hannan, in her deeply rooted practice of meditation, taps into the creative unconscious in which, as she describes, "the Great Being" moves, and exists in and with pre-archetypal forms. This is a truly unique and conceivable "space" where Hannan "like(s) to just hang out". It is the place before the creating and naming (hence owning) of forms that Hannan aims to portray in this exhibit, but fails to convey in the raw power of her skill in texture on fabric she is clearly capable of. The power possible in her display was diminished by framing each piece behind glass.

The display is one of great potential and, also, one of lost opportunity. The texture and tension of the stitching, and the true colours of the work, were mitigated by glass and frame. Indeed, the vector of each stitch that produced the "seductive", nearly yearning quality of the work was lost in the framing. The thick borders of the frames almost ask us to recognize the pieces as finished when they were not meant to be. In doing so, the viewer by default will try to give a name or a cognizance to the forms. Hannan's intention of conveying the artist's essential experiences of floating in pre-creation, and of letting forms take a life of their own, are lost on the viewer of this particular display because now the viewer will associate the frame with portraiture-making, and with it the finality and the resolution

inherent in framed visuals. Whereas Hannan beckons us to explore her forms' potentialities, her mistake in framing them is an insistent contradiction that tells the viewer that the "problem" is solved. Hence identifying, naming and owning ensue.

The spiritual element is also nearly lost by this buffering by glass and frame. It does have spiritual potential; looking at the embroidered work made me look back at myself looking at it. But the obscurity and the stand-offish effects of the frames do not invite us into this reality. Hannan admits she agonized over the containment of each piece in glass and frame, but that her need for the practical superseded the ideal--this time. She has also indicated that these were more like "an artist's sketchbook" rather than a finished body of work. More on larger work similar to this exhibition with fresh presentation is on the way.

Despite the flaw of framing her work, Hannan's body of work still shines and has upon it the undeniable mark of inspiration. "Small Excursions into Colour and Form" has upon it the imprint of ancient explorations in the night skies--astronomers naming archetypal figures as constellations. The constellations provided these philosophical nomads with a sense of the world being bigger than them, that the universe pre-existed their world. Perhaps really the forms that come out of Hannan's meditations are inner constellations that guide and soothe her and her viewers in an increasingly fragmented world where technology trumps nature and nothing is certain anymore. If so, this is a seminal point in Hannan's career. I enjoyed encountering her work because it was conceptually rich and beautiful even at a surface level--one can experience it at so many nuanced levels. I eagerly await her current and future projects.

Left to right:
"Small Excursion no.1"
"Excursion no.5"
"Excursion no.7"

Social Enterprises

Social Enterprise: just another way to say donation?

By Raine McKay

Over the past 10 months the Council has been reviewing and assessing all of our programming and we started with the program we are best known for – Crafthouse GI. The impetus for tackling this program first was two-fold – we needed to streamline our procurement process to include the opening of Crafthouse YVR and unfortunately there has been a steady decrease in the profit generated from this program since 2001.

This review has been a lively one to say the least – questioning the underlying mandate of the program; the policies that run it; its relationship to the gallery space, right up to the facility that houses it. I'd like to share some of the discussions we had around the mandate of Crafthouse GI and how it relates to the other social enterprise programming we are introducing at the Craft Council – but first I'll provide some context around how the Council views social enterprise programming.

It was in working with the Enterprising Non-Profit Program around the development of Crafthouse YVR that the Council first started to frame Crafthouse GI as a social enterprise. Over the years it has been framed as a non-profit shop, a charity shop; a retail shop; a guild shop or as a members service program – with each iteration leaving a little of itself behind resulting in a very unclear mandate. Viewing the program from a social enterprise perspective gave us the focus we needed to clarify the mandate once and for all.

The Enterprising Non-Profit Program (enterprisingnonprofits.ca) uses the term “social enterprise” to refer to business ventures operated by non-profits, whether they are societies, charities, or co-operatives. These businesses sell goods or provide services in the market for the purpose of creating a blended return on investment, both financial and social. Their profits are returned to the business or to a social purpose, rather than maximizing profits to shareholders.”

The tension between viewing Crafthouse GI profits from a social versus a fiscal perspective has always been the crux of our problem. Basically the arguments have been that Crafthouse GI is a member's service that isn't expected to make a significant profit aiming at cost-recovery at best versus expecting it to contribute significantly as a revenue stream for other Council programming.

Crafthouse GI costs us approximately quarter of million dollars a year to operate and generates ~ \$8,000 a year in surplus revenue which can be allocated to support other Council programming. This represents about a 3% financial return on \$250,000 investment. But when we assess the real cost of running this program – taking into account the amount of volunteer hours; unpaid staff overtime

and the non-program staff support needed to generate this \$8,000 of surplus revenue, the program can be considered cost-recovery at best. Or to refer to the diagram above, Crafthouse GI provides a hefty return on our social investment - providing an opportunity for our members to sell their work while promoting greater awareness of Canadian fine craft – but minimal financial return.

As you can imagine, in order for the Council to sustain its current activities and to expand our programming across the province – we need to shift to a more blended return on our investment and over the next fiscal year we will be exploring the most viable way to maximize the social and financial return on this considerable investment.

Not to be daunted by what has been - this year we are adding 3 new social enterprise programs that our members can access.

With the opening of Crafthouse YVR on September 24th we are offering our members the opportunity to sell their craft to the millions of people who go through YVR every year. As many of you know, the Hudson News Group will be responsible for the day to day operations, while the Council is responsible for supplying the product to be sold at the location. This added location not only widens the audience for our members work, it also provides the added opportunity for members to sell work wholesale (~50% of retail) instead of on consignment.

The Council has invested about \$36,000 in start up costs for this project – which includes the realignment of the product procurement process for both Crafthouse enterprises; operational & financial planning; contract negotiation and active outreach to recruit new members to sell at this location.

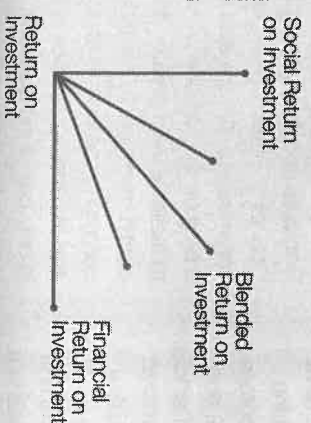
The Council receives 4% on gross sales as a licensing fee for the use of our brand. This revenue is projected to cover the added cost of product procurement and administration this program will generate.

Our third social enterprise program will be added this fall - an online store attached to our website that will allow members to directly sell their work on the web. We are currently discussing how best to provide our members with the greatest functionality and ease of use. We see this social enterprise program as one that is heavy on social returns versus financial returns, so the revenue aim of this activity is to cover our administrative costs.

The final exciting social enterprise opportunity we are currently negotiating is the hosting of a virtual Craft Council within Virtual Vancouver – a web-based world that has about 20,000 people wandering around it at any given time. This will provide people from around the world not only the opportunity to see and buy craft from

our members but to also take part in our openings, exhibitions and special events by attending virtually – cool eh? So once we have finalized this, we will let you know how you can take part – either by selling your crafts, hosting regional events or creating & selling virtual crafts and fashions for Virtual Vancouver's avatars!

So as you can see social enterprise programming at the Council is a constant play between the anticipated social returns we aspire to - opportunities for our members to sell work and to promote Canadian fine craft - and the needed financial returns that enable us to broaden the scope and depth of our exhibition, educational and community-building activities. So while social enterprise isn't another word for donations – of course donations are always welcome!!!



— Q A S —

QUANTUM ACCOUNTING SERVICES

Bookkeeping and Accounting for the Self-Employed

Personal Income Taxes Self-Employed/Artists/Craftspeople

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

"I got in touch with Quantum Accounting as a result of their advertisement in Craft Contacts - and found them extremely helpful vis-à-vis doing taxes for a new business.

The last accountant I saw was unhelpful to say the least regarding the start-up / product development phase. He couldn't understand why I wasn't making money immediately and left me utterly humiliated. I gave exactly the same information to Marianna Scott at Quantum. Everything made perfect sense to her. From my perspective, CABC membership was worth it last year just for Quantum's ad and finding a friendly accountant who not only understands small art / craft oriented businesses but was willing to spend time helping me streamline my bookkeeping!"

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Member Portfolio



John and Laura Gilroy, "Seascape", detail, 2008, 30 inches diameter, painted, stained, and leaded panel. Two of the artists featured in the Online Portfolio.

Increase your Presence with an Online Artist's Portfolio

By Calvin Taplay

We are currently looking for members who would like to submit images of their work for the Craft Council of BC website for its Portfolio section. To see an example of the works already on the site visit <http://www.craftcouncilbc.ca/final2/Portfolios.htm>. This is a great way of promoting your work and taking advantage of one of the many member benefits that the Craft Council of BC provides. Each portfolio includes examples of the artist's work as well as a short artist's statement and contact information.

The portfolio section of the website is an evolution of the artists' portfolio that the Council at one time housed in its resource centre. The original portfolio was composed of slides of artist's work which was available to Architects and other design professionals who wanted access to those works for commission purposes. With the immediacy of the internet, we shifted the emphasis of that original portfolio over to the website where a larger group of people could view the work of our members. Visit <http://www.craftcouncilbc.ca/final2/Portfolios.htm> and follow the instructions on how to submit work for the site.

The evolution of this portfolio will continue with the introduction of an online shop which will be produced in conjunction with a company called Shopster. This will connect craft artists with potential customers in a similar manner to previous incarnations of the artist's portfolios. The main advantage of the new online shop will be that transactions can be realized instantaneously. We will be announcing the release of the Craft Council of BC / Shopster site in upcoming E-News and issues of Craft Contacts as part of the increasing Social Enterprise opportunities being offered by the Council in the near future.

If you have any additional questions regarding either the members' portfolio section or the online shop please contact Calvin Taplay, CCBC Communications Coordinator at 604-687-6511 or by email at info@craftcouncilbc.ca



Call for Entries

The annual Filberg Festival takes place in the Comox Valley on Vancouver Island

July 30–August 2, 2010

This event attracts SERIOUS shoppers (some wholesale and gallery buyers too) looking for quality, handmade Canadian art and craft.

Participants will be juried at the beginning of February. Check our website in December for details.

www.filbergfestival.com

Make 2010 your year to promote your work to an educated and discerning clientele.

Information: info@filbergfestival.com • 250-334-9242

Crafthouse Granville Island



Jo Darts

Crafthouse GI
Manager



Crafthouse now has a Facebook page.

This site is being treated as a newsletter for our customers. It is updated regularly and highlights new work and new craft artists; features a profile of one of our craft artists; provides educational information about a craft technique; gives you the inside scoop on the shop's special events and uses discussion boards where it is hoped you will share your thoughts. You will need a Facebook account to access the page. The account is free and there are many options for you to protect your privacy.

To open a Facebook account go to: <http://www.facebook.com>. Once opened, go to the search box at top right and enter **Crafthouse**. To reach Crafthouse directly: go to your own account and type Crafthouse in the Search box.

Crafthouse had a great booth in the Community section at the Epic Sustainable Living Expo in May. We were excited to be in the new convention centre and presented works made from recycled objects that had been shown in the Transformation exhibition. Many thanks go to member Laura vander Linde whose help and encouragement enabled this opportunity to take place.

In early November the gallery will be decked out for the 2009 Holiday Season. Handmade ornaments will drip from the ceiling and holiday inspired gifts will grace the plinths. As always, we are passionate about the craft of gift giving - the story behind the maker, the inspiration, the technique used, how a gift is presented and how to help you make your choice. This year's annual Customer Appreciation Day will be held on **Saturday December 5, 10am to 6pm. A 20% discount will be given.** This event will be co-ordinated with that of the Pottery's Guild of BC.

Woodturner Neno Catania has developed these miniature turned "treasure bowls" in rare local woods. Each has a foot and makes a worthy gift for collectors of woodturnings. Price range \$40-\$50

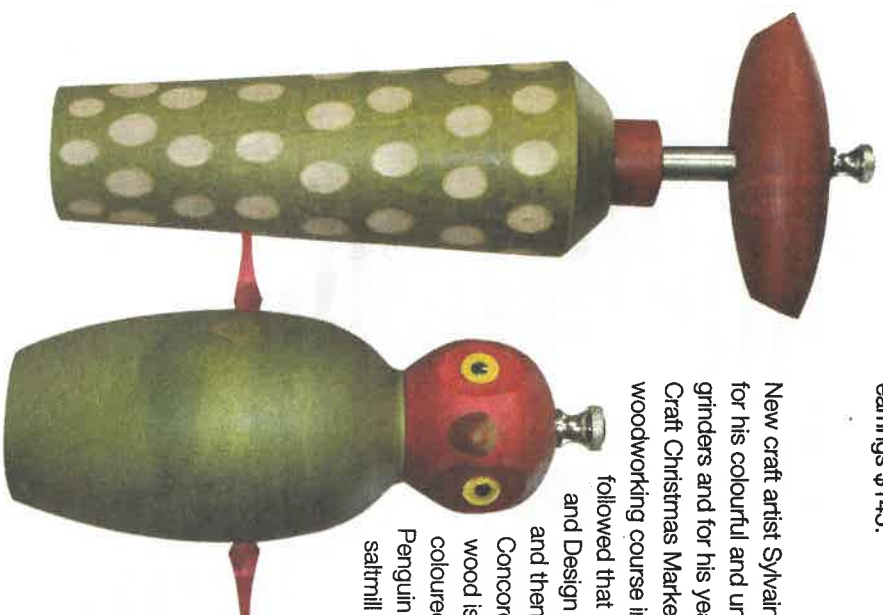


▲ New woodturner Bruce Hodgson works predominantly with local woods, particularly big leaf maple and cherry. He enjoys the entire process involved in woodturning, from gathering the wood and rough shaping it with a chainsaw, to turning and refining the shape on the lathe, to achieving an eye-catching finish which displays the full beauty of the wood. This bark edged bowl is finished with Bruce's signature styling of three feet. They are carved out of the wood using a dremel tool. The silver maple bowl is 16" wide, 13" deep and 6" tall and sells for \$300.

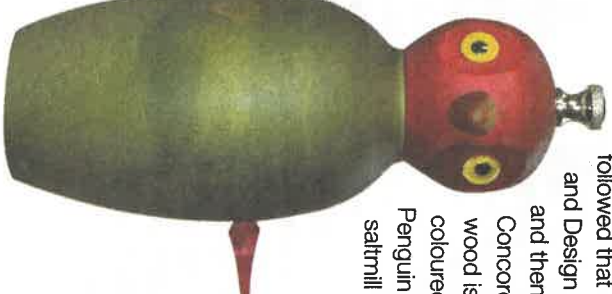


▲ New jeweller Negar Khatami uses the ancient Korean technique named Keum-bo to fuse 24kt gold foil to sterling silver. Leaf earrings \$145.

New craft artist Heather Kostovich's dolls are all one-of-a-kind using tea-dyed linen for the bodies, natural fibres such as wool, silk or bamboo for the hair, vintage fabrics, and unusual cottons, linen or wool for the clothing. All are stuffed with sheep's wool washed and carded by Heather, from Deep Clay Farms of Prince George, and scented lightly with lavender and cedar essential oils. Pictured is Fiona \$90.



New craft artist Sylvain Tremblay is known for his colourful and unique salt and pepper grinders and for his years selling at the Circle Craft Christmas Market. Sylvain took a woodworking course in 1982 in Quebec and followed that with Woodworking and Design at Sheridan College and then a design degree from Concordia University. The wood is maple and various coloured stains are applied. Penguin peppermill \$120, tall saltmill \$130.



CCBC Gallery Exhibitions



Calvin Taplay

Communications
Coordinator



“Elements: An Exhibition by Charmian Nimmo”

Exhibition: September 10 – October 17, 2009
Opening Reception: September 10, 6 – 8pm
 Craft Council of British Columbia Gallery, 1386 Cartwright
 Street, Granville Island, Vancouver, BC
Gallery Hours: Daily 10:30 – 5:30pm
Telephone: 604-687-6511, www.craftcouncilbc.ca

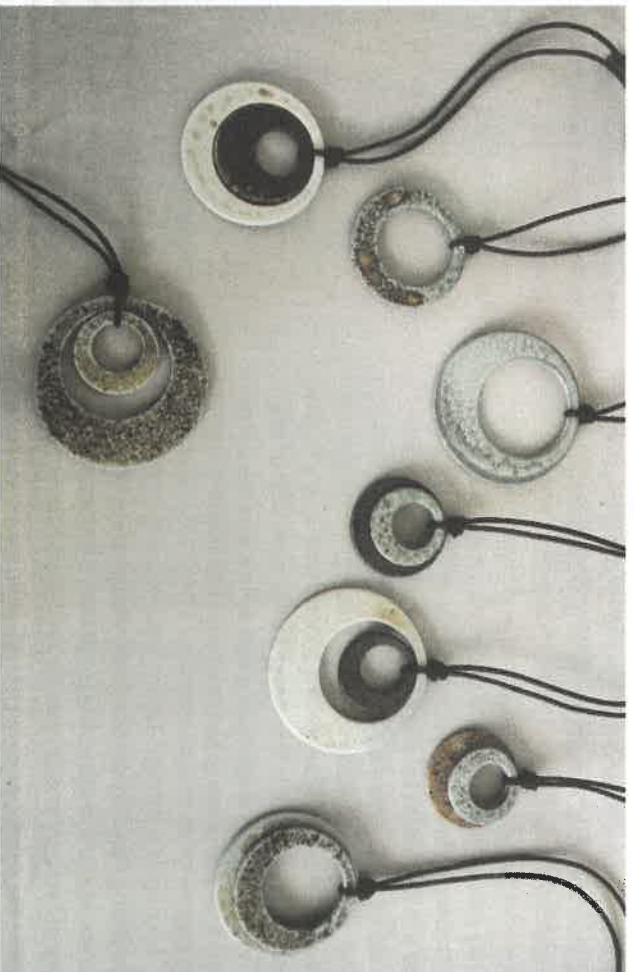
By Charmian Nimmo

I began making pots in high school, and have never stopped. I have no formal training but have learned mostly by doing and taking many workshops over the years. After working with another production potter for 3 years, I started my own studio in 1980 and have been on my own ever since. I began teaching pottery in the community centres here in Vancouver and have been teaching for 15 years now, and continue to do so. I manage the West End Community Centre studio downtown. I work with glass, and also work one day a week in a lamp-working glass studio.

I like to make things. It's that simple. I love tools and materials and get immense pleasure out of putting elements together that work, either aesthetically or functionally and preferably both. Working with clay has been thrilling for me from the very first moment I made contact with it in my back yard as a child. Using new materials and throwing them into the mix constantly asks the question....how can I put this together with that and make something that is

hopefully more than the sum of its parts? Finding the answers is always a challenge and often a joy. One thing leads to another, and before you know it, I am on another tangent, far from the original idea. This is why after 30 years, I have still so much to learn, and hopefully, will never stop asking the next question.

The main bodies of my pieces are made from a porcelainous clay body. Most pieces begin on the wheel, and are often altered or have hand-built additions. They are fired to cone 6 in an electric kiln. Some are all hand-built. The glass is all lamp-worked at a torch. The coloured glass is Italian Moretti soft glass, and most of the clear is borosilicate (pyrex), a very durable, glass that can take heat. The copper components are etched with nitric acid using tar-like resist, and the silver is precious metal clay that can be fired right into the clay pieces.



Sheila Morissette, “Informations”

Exhibition: October 22 – November 28, 2009
Opening Reception: October 22
 Craft Council of British Columbia Gallery, 1386 Cartwright
 Street, Granville Island, Vancouver, BC
Gallery Hours: Daily 10:30 – 5:30pm
Telephone: 604-687-6511, www.craftcouncilbc.ca

By Sheila Morissette and Calvin Taplay

Sheila's exhibition features formations of multiples of decorative objects to adorn the home and body. As an artist, she most enjoys the process of coming up with new ideas and forms and therefore considers herself a “series” potter, working on these ideas as they arise. She often makes groups of twenty of a specific item to allow the subtle variations to emerge. She learns about the form during this initial exploration and can then fine tune it for subsequent repetitions of those forms. With this she showcases these formations of twenty to allow the viewers to explore the subtle differences in the work allowing them to be close to the process too. She would like to have a dialogue during the opening reception when people could vote for their favourite one in each series. Often these will be different than her favourite one and it is always interesting to see what those discussions bring out. Why? She can help to explain what makes certain ones stand out to her as the maker which will inform those unfamiliar with the process of refining forms.

She particularly enjoys working in a small scale creating miniature items and has really enjoyed developing her series of clay JEMz jewellery. With the resources in the world being depleted and the controversy over diamonds and other mining, she can feel good about making her own JEMz that are friendlier to the earth. Sustainability concerns her tremendously and has probably been one of the influences in her making smaller and smaller work. She gets concerned with how much “stuff” there is thrown out every day and feels that she does not want to add to this burden.

The work exhibited consists of several series of shapes, that although repeated, are each different. The bulk of the work is hand-built, with some wheel thrown. Firing consists of mostly wood/soda fired stoneware, but may also include some electric fired porcelain. Some forms are decorated using spiral tattoos and some with simple stamped or applique details, creating variety amongst the groupings.

Clockwise from left:
 Pots by Charmian Nimmo.
 Bud Pods by Sheila Morissette.
 Pendants by Sheila Morissette.

Membership Programs and Services

"...In any Colour, as Long as it's Black": CCBC Changes to a Uniform Membership Renewal Date

By Leslie McGuffin

The 2009 Annual General Meeting of the Craft Council of British Columbia (CCBC) overwhelmingly supported new bylaws, which are now in effect. These new by-laws address (amongst a host of other issues as well) membership status and the sub-issues that follow: the amount of annual fees, the method of collection of annual fees, and the effect of non-payment on membership status. Under the old bylaws, annual fees were determined at the AGM and payable annually by each member on his or her anniversary date of joining.

Members who failed to pay their fees on or reasonably promptly after their anniversary date of joining were not in good standing. A member not in good standing for 12 consecutive months automatically ceased to be a member. The new by-laws have introduced one important change. They provide that the board determines the due date for membership fees. This change has enabled the board to set a uniform date for annual membership renewal, which it did for three reasons. The first was to save staff time and cost in designing, assembling and mailing the annual membership renewal package. The second was, again, to save staff time and cost in managing the fee collection process. The third was to stabilize as much as possible the contribution from membership fees to the overall annual funding of CCBC.

Beginning February 28, 2010, all memberships will be renewed and therefore all fees will become due on the last day of February in each year (or on the next closest business day). All members will receive reasonable notice in a reminder letter with instructions on how to remit payment. Once their payments are made, members will receive updated membership cards with an annual expiry date noted (February 28th for the following year) and a summary of membership benefits.

CCBC is a membership-based organization that strives to serve the needs of its members and to be as responsive to individual situations as reasonably possible. Members who do not pay their annual fees in a timely manner are not in good standing and not entitled to the benefits of membership. Generally, we are pleased to report that CCBC members are conscientious about maintaining their status as members in good standing.

This year, 2009, is a year of transitioning to the uniform date for membership renewal, which will be, as noted above, February 28, 2010. During this transition period, all members will continue to receive their membership

renewal packages on their own anniversary dates asking for payment of fees up to the end of 12 months from this date. Then, at the end of February 2010, members will be asked to extend their memberships to the end of February 2011. This will involve paying fees (pro-rated monthly) for whatever full months are not covered between a member's 2010 anniversary date and February 28, 2011. Thereafter, starting on February 28, 2011, all members will be renewed at the same time for the next full year.

New members will continue to be welcomed at any and all times throughout the year. The fee for new members will be the annual fee pro-rated monthly, multiplied by the number of full months remaining before February 28th of the following year.

Members are invited to forward any questions, comments, or suggestions about this change to CCBC's Communications Coordinator, Calvin Taplay at craftcouncilbc.ca or to the Executive Director, Raine McKay at craftcouncilbc.ca.

* continued from page 1

Nature and the broader world of art and design remain a limitless resource for Morissette and spur her to keep inventing and re-inventing. "Change is good," she says and "one thing should lead to another." Time-out is also re-energizing. Taking time away from ceramics while still engaging in other design work brews new ideas. A recent "naptic" time-out from ceramics finds Morissette back at it striving "to create work with strong visual impact using clean lines with only subtle details"...—pieces that pop but that "must also be quiet."

Morissette's professionalism includes giving back to the wider ceramics community by volunteering as a member of the board of the Potters Guild of British Columbia. The Potters Guild, albeit focusing on the ceramic arts, shares CCBC's mission to promote the viability of British Columbia and Canadian fine craft. Morissette believes that BC and Canadian potters rank highly throughout the world and sees lots of potential for even more outstanding production. British Columbia has at least five post-secondary educational programs in ceramics. Our relative proximity to the many fine ceramic artists around the Pacific Rim ensures that these influences will continue to inspire.

Craft Shows Guide

For seventeen years the Craft Council of British Columbia (CCBC) has produced the largest and most comprehensive listing of craft shows in BC. This listing also includes shows from across Canada and the US.

The Craft Shows Guide is an excellent resource for both professional and emerging craftspeople, as well as the general public and has become a reference for craftspeople who are seeking opportunities to showcase and sell their work, as well as network with peers. It also presents buyers with a very complete guide to shows so that they can appreciate and purchase Canadian craft.

The Craft Shows Guide lists a variety of shows, including retail and wholesale, and those organized by guilds, arts councils, cooperatives and companies. The information provided for each show includes the name and location of show, contact person and details, hours and dates of the show, jury dates (if applicable), deadlines for application, rates, and the number of exhibitors and visitors. A brief description section where organizers can provide additional information or unique comments for their show is also included.

You will find the information on craft shows in the guide very easy to find. The craft shows are organized by region:

- **BC- Vancouver, Coast and Mountains:** includes the Lower Mainland, Howe Sound and Sunshine Coast.
- **BC- The Islands:** Vancouver Island and outlying islands.
- **BC- Regions:** includes the rest of British Columbia
- **Canada:** lists shows in the major cities across Canada.
- **United States:** contains shows in the Pacific Northwest, including Washington, Oregon and California.

Within each region, the shows are organized by the month in which they take place.

In past issues the Craft Shows Guide has featured articles from artists and crafts enthusiasts. This year, we would like to add articles of interest to our guide so we are calling for submissions. Send us your article (approximately 500 words) to feature in our guide.

This year, for the third time, **the CCBC's Craft Shows Guide is available online.** Listings in the 2010 Craft Shows Guide are free, so if you are organizing a craft show in 2010 submit your information and get your show in the guide. The information will be available to CCBC members only until April 1st, 2010 and to the general public from then on.

The deadline for sending craft show information is November 27, 2009. Please email us at csg@craftcouncilbc.ca to request an entry form. (If you are organizing more than one craft show please fill in one form for each show.) Craft shows organizers can also promote their shows in our guide through banners ads. Contact the CCBC Communications Coordinator for instructions and rates at info@craftcouncilbc.ca.

If you have any questions, or you would like to submit an article for publication on the Craft Shows Guide please contact Calvin Taplay, CCBC Communications Coordinator at info@craftcouncilbc.ca



Yaletown's Finest

Craft Fair!

More info contact:
urbanartisans@roundhouse.ca
or call 604-713-1805

CALL FOR SUBMISSIONS

The Roundhouse Community Arts & Recreation Centre invites local artists and craftspeople to participate in the tenth annual

**Urban Artisans Juried Craft Fair,
Sat Nov 28 & Sun Nov 29**

**Submissions accepted on
Sept 18, 19 & 20, 2008**

**Application forms available at
the Roundhouse front desk or
at www.roundhouse.ca**

Membership Program and Calendar

Website Update

By Calvin Taplay

We are currently in the process of updating our website to make it more interactive. Currently the site offers information in a one way direction, from the Council to the members and the general public. Even though this is helpful for releasing information in a timely manner it does have some limits. First it does not give visitors the ability to engage in a dialogue about craft. Secondly, the communication emanates from a centre point with no ability to respond back or present alternative ideas. Thirdly, it does not encourage members and the general public to come back to the site on a regular basis other than to receive new information. Also, it does not provide a space for members to share their experiences.

We are working on integrating the following components into the website to address some of these issues. Also with the advent of social networking sites such as Facebook and Twitter, the nature of how people interact with the internet has changed dramatically in the last five years. The internet is a potentially more democratic medium than it has been in the past. As a result, we are in the process of addressing this changing relationship between visitors and our website.

Firstly we will be creating a blog with content to be generated mainly by volunteers. CCBC members and members of the CCBC Member Services Committee. We are looking for blogs in the range of 150 to 200 words in length dealing with any area of contemporary craft development. Also it can include any facet of society that has a bearing on craft development or the status of craft artists. This section of the website will also include a RSS feed to alert members as to when the blog content has been updated.

Secondly we will be creating a forum with content to be generated mainly by members. You will have the ability to register a username and password in order to add information to the forum. In the forum you will be able to propose topics or ask questions and have other members respond to those topics or inquiries.

We are also planning to transform the Craft Shows Guide section of the website to permit participants of various craft shows to comment on their experiences of being involved with these shows. This should provide a rich resource for artists contemplating which shows to apply for. It will also help craft shows organizers develop their shows with the input of the the artists featured at their shows. We will also attempt to see if we can provide the ability for craft shows organizers to update their information regarding their craft shows directly on the site.

Another interactive component will incorporate the jurying process for Crafthouse GI and VVR and potentially the CCBC Gallery with the backend of the website. We are working on the process of allowing artists to upload their images and written proposals directly to a secure section of our server. We will also work on the ability for jurors to review these proposals and submissions by logging on to a secure section of the server. This will permit greater jurying expertise to be drawn from the various regions of British Columbia. Members from outside of the Lower Mainland have been asking for greater involvement in the Council and this will help to address some of these concerns.

We encourage members who would like to contribute to the blog or any other interactive component of www.craftcouncilbc.ca to contact Calvin Taplay, CCBC Communications Coordinator at 604-687-6511 or info@craftcouncilbc.ca for further information. Also, please contact us if you would like to be involved with the Member Services Committee so you can help in future development of the website.

Contact Calvin Taplay for display ad rates and details.

info@craftcouncilbc.ca

Tel: 604-687-6511

Next deadline: October 30, 2009

Craft Calendar entries researched by Wulfring Vun Schleinitz

Calls for Entry

Deadline: September 27, 2009

CALLING ALL PAST & PRESENT NORTH SHORE ARTISTS! Selected artists' work will be scheduled for an exhibit at the FERRY BUILDING GALLERY in 2010. Contact: 604-925-7290.

Deadline: October 3, 2009

The Silk Purse is calling for art exhibition entries for 2010. Non-North shore residents welcome to apply. Contact: Cheryl Karchut at 604-925-7292 (<http://www.silkpurse.ca/gallerycall.html>).

Deadline: October 10, 2009

Help celebrate the Comox Valley Art Gallery 35th Anniversary Open Show by submitting art work between October 5th to 10th. Contact: Ed Varney, 4426 Island Highway South, Courtenay, Vancouver Island, BC, V9N 9T1 or go to <http://www.comoxvalleyartgallery.com/submissions.html>.

Deadline: March 1, 2010

Submissions are requested to the 2010 Grand National Invitational Quilt Exhibition "Of the Wall". Contact: info@kathleenbissett.com or <http://www.grandnationalquiltshow.ca>.

Deadline: Ongoing

Proposals from visual artists to exhibit work in all media are invited to make submissions at anytime throughout the year. Contact: Exhibition Selection Committee, Kootenay Gallery of Art, History & Science, 120 Heritage Way, Castlegar, BC, V1N 4M5, 250-365-3337, info@kootenaygallery.com, www.kootenaygallery.com.

Deadline: Ongoing

The Kerry Wood Nature Centre in Red Deer, AB, is accepting exhibition proposals for works with a nature or environmental theme for the 2009 to 2011 season. Contact: Diana Anderson, Exhibits Coordinator Red Deer Museum and Art Gallery, 4525 47A Ave. Red Deer, AB T4N 6Z6, Diana.anderson@reddeer.ca, (403)309-8450

Deadline: March 1, Ongoing

Residents of the region promoted by the Comox Valley Community Arts Council are invited to send in proposals for exhibitions in all media in the Muir Gallery. Contact: Comox Valley Community Arts Council, Suite 202 - 580 Duncan Avenue, Courtnay, BC, V9N 2M7.

Deadline: Ongoing

The Alternator Gallery accepts exhibition proposals from artists and curators. Contact: Programming Committee, The Alternator Gallery, 421 Cawston Avenue, Unit 103, Kelowna, BC, V1Y 6Z1, 250-868-2298, info@alternatorgallery.com, <http://www.alternatorgallery.com>.

Deadline: Ongoing

The Pendulum Gallery has an on-going open call for exhibitions. Contact: Chris Keatey, Pendulum Gallery, c/o 1531 W 4th Ave, Vancouver, BC, V6J 1L6, 604-250-9682, chriskeatey@telus.net, <http://www.pendulumgallery.bc.ca>.

Deadline: Ongoing

Artists working in any medium are welcome to submit exhibition proposals to the Grand Forks Art Gallery. Contact: Grand Forks Art Gallery, 250-442-2211, gtagchin@direct.ca, <http://www.galleries.bc.ca/grandforks/index.html>.

Deadline: Ongoing

Applications to exhibit at the Dawson Creek Art Gallery are accepted year-round. Contact: Dawson Creek Art Gallery, 101 - 816 Alaska Avenue, Dawson Creek, BC, V1G 4T6, 250-782-2601, <http://www.dcartgallery.ca/submissions.htm>.

Deadline: Ongoing

The Comox Valley Art Gallery seeks submissions from contemporary art and craft artists. Contact: Curator, Comox Valley Art Gallery, 580 Duncan Avenue, Courtenay, BC, V9N 2M7, 250-338-6211, contact@comoxvalleyartgallery.com, <http://www.comoxvalleyartgallery.com/Media/proposals/application.pdf>.

Deadline: Ongoing

The Surrey Art Gallery welcomes proposals for exhibitions in any media and in any subject area. Contact: Liane Davison, Surrey Art Gallery, 604-501-5197, artgallery@surrey.ca, <http://www.surrey.ca/NR/rdonlyres/8CC263A7-7EFD-40DE-B39F-5C7A65D667C1/27835/2006PProposallnfosheet.pdf>.

Deadline: Ongoing

Centre A invites proposals for projects that sustain an open yet critical approach to what Asia may mean as a cultural category in the context of larger social concerns and contexts. Contact: Makiko Hara, Curator, Centre A, 2 West Hastings Street, Vancouver, BC, V6B 1G6, 604-683-8326.

Deadline: Ongoing

The Oxygen Art Centre welcomes proposals for exhibitions on an ongoing basis in any media. Contact: Oxygen Art Centre, #3 - 320 Vernon Street, Nelson, BC, V1L 4E4, debt@oxygenartcentre.org.

Deadline: Ongoing

The Curatorial Committee of the Art Gallery of Greater Victoria reviews all submissions, whether invited or unsolicited, on a regular basis and informs the artist of its decision within three months of the submission. Contact: Lisa Baldissera, Curator of Contemporary Art, Art Gallery of Greater Victoria, 1040 Moss St., Victoria, BC, V8V 4P1.

Deadline: Ongoing

The Evergreen Cultural Centre accepts unsolicited proposals at any time for its art gallery. Contact: Ellen van Elmsbergen, Visual Arts Program Manager, Evergreen Cultural Centre, 1205 Pinetree Way, Coquitlam, BC, V3B 7Y3.

Deadline: Ongoing

The Burnaby Art Gallery accepts submissions throughout the year for its Main Galleries. Contact: Burnaby Art Gallery, 6344 Deer Lake Avenue, Burnaby, BC, V5G 2J3, 604-205-7332, Fax: 604-205-7339, gallery@burnaby.ca, <http://www.burnabyartgallery.ca>.

Deadline: Ongoing

The Art Council of New Westminster meets in April and October each year to consider applications to exhibit for the following years. Contact: Arts Council of New Westminster, Office & Gallery, Queens Park, PO Box 16003, New Westminster, BC, V3M 6W6, 604-525-3244, Fax: 604-525-3265, info@artscouncilnewwest.org, www.artscouncilnewwest.org.

Deadline: Ongoing

The Nanaimo Art Gallery has an ongoing call for submission and artists may submit to the gallery at any time. Contact: Fran Benton, Curator, Nanaimo Art Gallery, 900 Fifth Street, Nanaimo, BC, V9R 5S5.

Craft Calendar

Craft Shows

The 29th Annual Coquitlam Christmas Craft Sale

624 Polier St.

Friday December 4th 5pm-9pm

Saturday December 5th 10am-4pm

Sunday December 6th 11am-4pm

This juried show is one of the largest craft sales in the lower mainland with 120 crafters.

For further information please contact Samantha at 604-469-9669, coquitlamcrafts@canada.com

Current Exhibitions

Until September 6, 2009

"Hanging By a Thread" by Connections Fibre Artists. The Exhibit Highlights art quilts, art pieces and 3-D works. Mississippi Valley Textile Museum, 3 Rosamond Street E., PO Box 784, Almonte, ON, K0A 1A0, 613-256-3754, textile@magna.ca, <http://www.textilemuseum.mississippinilis.com/index.htm>.

Until September 6, 2009

Jimmy Venables, "Surfin Satori". Hand-crafted longboards. The Perfection Art Gallery, 199 Maina Way, Perfection, BC, V2A 1H3, 250-493-2928, FAX: 250-493-3992, <http://www.galleries.bc.ca/agso/index.html>.

Until September 6, 2009

Jay Bundy Johnson, "Mary's Room (Conditions for Quail)". Opening Reception: Thursday, July 23, 7-9 pm. Jay Johnson's audio-kinetic sculptures and interactive installations are 'machines' without external purpose, serving to amuse the viewer and to satisfy the artist's compulsion to create. Richmond Art Gallery, 7700 Minoru Gate, Richmond, BC, V6Y 1R9, 604-247-8312, gallery@richmond.ca, www.richmondartgallery.org.

Until September 6, 2009

Naoko Takenouchi, "Celestial Navigation 2". The exploration and interpretation of the artist's recent experience of walking meditation to the Santiago de Compostela in Northern Spain. The exhibit features handblown and sandblasted glass pieces. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, tel: 604-687-6511, info@craftcouncilbc.ca

Until September 7, 2009

"When Women Rule the World: Judy Chicago in Thread". This exhibition surveys some of Chicago's most important contributions in cloth, highlighting both key and lesser-known works dating from 1971 to present. Textile Museum of Canada, 55 Centre Avenue, Toronto, ON, M5G 2H5, 416-599-5321, info@textilemuseum.ca, <http://www.textilemuseum.ca>.

Until September 7, 2009

Karel Peters. Opening Reception: Saturday, August 1, 1-3 pm. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, <http://www.bcpotters.com>.

Until September 7, 2009

Orly Cogan, Gillian Strong, Wednesday Lupypciw, Cat Mazza and Ginger Brooks Takahashi, "She Will Always Be Younger Than Us". Brings together a selection of artists whose work counts among its influences the practice of Judy Chicago. Textile Museum of Canada, 55 Centre Avenue, Toronto, ON, M5G 2H5, 416-599-5321, info@textilemuseum.ca, <http://www.textilemuseum.ca>.

Until September 12, 2009

"Small is All". The Alberta Society of Artists was called to submit a show that would be small in format but large in content--artworks that span the artistic range from high realism and impressionism to abstract; from oils and acrylics to watercolor, pastel, printmaking and art

photography to low relief sculpture and fiber art. Dawson Creek Art Gallery, 101 - 816 Alaska Avenue, Dawson Creek, BC, V1G 4T6, 250-782-2601, Fax: 782-8801, <http://www.dccartgallery.ca>.

Until September 27, 2009

Sally Michener. Sally Michener's life size figurative ceramic work has often reflected her environmental concerns. This exhibition, an outdoor site specific installation, examines the relationship between man and his environment. Burlington Art Centre, 1333 Lakeshore Road at Brock, Burlington, ON, L7S 1A9, 905-632-7796, info@burlingtonartcentre.on.ca, <http://www.burlingtonartcentre.on.ca>, Brock, Burlington, ON, L7S 1A9, 905-632-7796, info@burlingtonartcentre.on.ca, <http://www.burlingtonartcentre.on.ca>.

Until September 27, 2009

"Color Me Wearable". The 21 "Divas" whose garments were selected to be in this show are all members of the Fidalgo Island Quilters Guild of Anacortes, Washington. La Conner Quilt Museum, 703 S. 2nd Street, PO Box 1270, La Conner, Wa 98257, <http://www.laconnerquilts.com>, <http://www.laconnerquilts.com>.

Until September 27, 2009

"Contemporary Concepts: The Fiber Quest". Fiber Optix Textile Group, Northwest artists. La Conner Quilt Museum, 703 S. 2nd Street, PO Box 1270, La Conner, Wa 98257, <http://www.laconnerquilts.com>, <http://www.laconnerquilts.com>.

Until October 3, 2009

Tracy Nelson, "100 Monkeys". Tracey Nelson has created a humorous and curious world of sock monkeys. Nanaimo Art Gallery, 150 Commercial Street, Nanaimo, BC, V9R 5G6, 250-754-1750, info@nanaimogallery.ca, <http://www.nanaimogallery.ca>.

Until October 11, 2009

"Danish Modern: Suzanne Swannie Textil". Suzanne Swannie is a Halifax-based designer and weaver who creates functional textiles, tapestries and large architectural installations for private and public environments. Textile Museum of Canada, 55 Centre Avenue, Toronto, ON, M5G 2H5, 416-599-5321, info@textilemuseum.ca, <http://www.textilemuseum.ca>.

Until - November 1, 2009

"Call and Response". Museum of Contemporary Craft, 724 Northwest Davis, Portland, Oregon 97209, 503-223-2654, Fax: 503-223-0190, <http://www.museumofcontemporarycraft.org>.

Until November 7, 2009

Bert Borch, "Bound Together. Fractals of Form". Ceramics (Gallery B) and Ingrid Borch, "Bound Together". Bookbinding (Gallery C) Grand Forks Art Gallery, 7340 - 5th Street, Grand Forks, BC, V0H 1H0, 250-442-2211, Fax: 250-442-0099, gflagchin@direct.ca, <http://www.galleries.bc.ca/grandforks/index.html>.

Until November 8, 2009

Kate Hyde and Thomas Aitcher. Thomas Aitcher is known for his clearly designed functional ware and Kate Hyde for her evocative figurative ceramic sculpture. Burlington Art Centre, 1333 Lakeshore Road at Brock, Burlington, ON, L7S 1A9, 905-632-7796, info@burlingtonartcentre.on.ca, <http://www.burlingtonartcentre.on.ca>.

Until November 28, 2009

"The Flock: Birds from the Permanent Collection of Two Rivers Gallery". Two Rivers Gallery explores the diverse media used and variety of approaches employed in the representation of birds. Two Rivers Gallery, 725 Civic Plaza, Prince George, BC, V2L 5T1, 250-614-7800, Fax: 250-563-3211, <http://www.tworiversartgallery.com>.

Until February 14, 2010

"Scultori Italiani". A dozen bronze sculptures highlighting the exosessive artistry and technical skill of six 19th- and 20th-century Italian sculptors. Art Gallery of Hamilton, 123 King Street West, Hamilton, ON, L8P 4S8, 905-527-6610, Fax: 905-577-6940, info@artgalleryofhamilton.com, <http://www.artgalleryofhamilton.com>.

Until February 27, 2010

"American Quilt Classics, 1800-1980: The Bresler Collection". For many years, Fleur and Charles Bresler have collected American quilts. Visual impact, historical value, pictorial imagery and historical fabric have guided them in assembling their important and outstanding collection. Mint Museum of Craft + Design, 220 North Tryon Street, Charlotte, NC 28202, 704-337-2000, <http://www.mintmuseum.org/>.

September 3 - November 1, 2009

West Coast Clay Sculptors, "Genetically Speaking". Opening Reception: Thursday, September 3, 6 - 8 pm. Clay sculptures. The Port Moody Arts Centre, 2425 St. John's Street, Port Moody, BC, V3H 2B2, 604-931-2008, Fax: 604-931-2052, info@pomoartcentre.ca, <http://www.pomoartcentre.ca>.

September 4 - 29, 2009

Dennis Cloutier & Kerry Deane Cloutier. This exhibition features a mix of one of a kind items as well as functional pieces such as bowls, pepper mills and vases. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, shop@circlecrafft.net, <http://www.circlecrafft.net>.

September 5 - October 17, 2009

"Seduced by Clay". A travelling exhibition, a mini survey of the vigorous and enticing contemporary Canadian ceramics scene drawn from the permanent collection of the Burlington Art Centre. Organized by the Burlington Art Centre Art Gallery of Northumberland, 3rd floor of Victoria Hall, 55 King Street West, Cobourg, ON, K9A 2M2, 905-372-0333, Fax: 905-372-1587, <http://www.artgalleryofnorthumberland.com>.

September 5 - October 16, 2009

Textiles by Linda Walton of Black Creek, BC, and sculpture by Joanna Rogers & Robin Ripley of Pender Island, BC. Arts & Craft Gallery, Comox Valley Art Gallery, 580 Duncan Avenue, Courtenay, BC, V9N 2M7, 250-338-6211, Fax: 250-338-6287, contact@comoxvalleyartgallery.com, <http://www.comoxvalleyartgallery.com>.

September 8 - October 6, 2009

Jay MacDonell. Blown Glass. Galerie Elena Lee, 1460 Sherbrook W, Suite A, Montreal, QC, 514-844-6009, info@galerieelenelee.com, www.galerieelenelee.com.

September 10 - October 18, 2009

Charmian Nimmo, "Elements". Pots...with a twist. Clay, glass and metal come together to create vessels with something more. Pieces maintain their functionality while surprising the viewer with an unexpected aspect of humour or delight. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, tel: 604-687-6511, info@caboc.net

September 10, 2009 - January 10, 2010

"Bigger, Better, More: The Art of Viola Frey". California native Viola Frey was an innovative artist whose work combined painting, ceramics and sculpture that resonate on both personal and universal levels. Gardiner Museum, 111 Queen's Park, Toronto, ON, M5S 2C7, 416-586-8080, Fax: 416-586-8085, mail@gardinemuseum.on.ca.

September 11 - 12, 2009

"no Passport Required" quilt show". By the EverGreen Quilters of Bellingham. Birchwood Presbyterian Church's Family Life Centre, 400 Meadowbrook Court, Bellingham, Wash.

Craft Calendar

September 12 - 29, 2009. PGBC Members Show, "The Black White 100". Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, <http://www.bcpotters.com>.

September 14 - October 2, 2009

Bibi Clermt, Greg Crowe, and Tasuc Terada, "Kindred Spirits - Minds Alike - Woodfiring Friends". Beaverlodge potter Bibi Clement is joined by Australian potter Greg Crowe and Japanese potter Yasuc Terada. Dawson Creek Art Gallery, 101 - 816 Alaska Avenue, Dawson Creek, BC, V1G 4T6, 250-782-2601, Fax: 782-8801, <http://www.dcartgallery.ca>.

September 17 - November 1, 2009

Kara Uzelman, Paul Kajander and Colleen Brown, "Black Hole is Also Supernova". Opening Reception: Thursday, September 17, 7-9 pm. These artists will produce sculpture in a variety of media: video, photography, sculpture, found materials, and text. Richmond Art Gallery, 7700 Minoru Gate, Richmond, BC, V6Y 1R9, 604-247-8312, gallery@richmond.ca, www.richmondartgallery.org.

September 23, 2009 - March 21, 2010

"Kaleidoscope: Antique Quilts from the collection of Carole and Howard Tanenbaum". Kaleidoscope presents 45 dazzling quilts collected, over a 4-year period, by Carole and Howard Tanenbaum. Textile Museum of Canada, 55 Centre Avenue, Toronto, ON, M5G 2H5, 416-599-5321, info@textiliemuseum.ca, <http://www.textiliemuseum.ca>.

October 2 - November 3, 2009

Christmas Market Preview. This exhibition features the work of some of the craftspeople participating in the Circle Craft Christmas Market at the Vancouver Exhibition and Convention Centre Nov. 11 - 15, 2009. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, shop@circlecrafft.net, <http://www.circlecrafft.net>.

October 3 - 26, 2009

"3rd Annual Vancouver Collects". Opening Reception: Saturday, October 3, 1-3 pm. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, <http://www.bcpotters.com>.

October 3 - December 27, 2009

Texas Federation of Fiber Artists, "Celebrating Our Creative Spirit / 2009 Texas Master". Houston Center for Contemporary Craft, 4848 Main Street, Houston, TX 77002, 713-529-4848, ext. 104, acilford@craftthouston.org, <http://www.craftthouston.org>.

October 15 - 18, 2009

"The Pottery and Glass Show". Beautiful pottery, porcelain, ceramic sculpture and hot glass, at the CNIB Building, 1929 Bayview Avenue, Toronto. FUSION: the Ontario Clay and Glass Association, 416-438-8946.

October 19 - 24, 2009

Cotton-By-Post Quilt Shoppe third International Quilt Exhibit. Showcasing 150 Quilts & 20 Quilters from the Republic & Northern Ireland. Cotton-By-Post, 135 Main St., Alisa Craig, Ontario N0M 1A0, www.cotton-by-post.com.

October 20 - November 17, 2009

Patrick Primeau. Young Quebec artist reinvents Venetian glass techniques. Galerie Elena Lee, 1460 Sherbrook W, Suite A, Montreal, QC, 514-844-6009, info@galerieelenelee.com, www.galerieelenelee.com.

October 22 - Nov 29, 2009

Sheila Morissette, "in FORMations". This ceramic exhibition features playful formations of miniatures designed to be intimate and special. The repetition of form within the display, informs the viewer by accentuating the subtleties of work that is handmade. Calvin Tapley, Crafthouse Gallery, 1366 Cartwright Street, Vancouver, BC, tel: 604-687-6511, info@cabc.net.

November 3 - 25, 2009

"CELESTIAL TEXTILES" Literally, "the Sky's the limit" as craft artists bring their creation to life in fibre. Silk Purse Arts Centre, 1570 Argye Avenue, West Vancouver.

November 7 - 30, 2009

Kathryn O'Regan. Opening Reception: Saturday, November 7, 1-3 pm. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, <http://www.bcpotters.com>.

November 13 - December 24, 2009

"Artists and Artisans From Vancouver Island". Opening Reception: Friday, Nov. 13, noon-8pm. The gallery becomes a festive showcase of decorative and functional pieces by Vancouver Island artists and artisans. Main and Discovery Galleries, Campbell River and District Public Art Gallery, 1235 Shopper's Row, Campbell River, BC, V9W 2C7, 250) 287-2261, contact@crartgallery.ca, <http://www.crartgallery.ca>.

November 13 - December 24, 2009

"Christmas at the Gallery". This exhibit and sale is a celebration of local and regional artists, craftspeople and collectors. Kootenay Gallery Art, History and Science, 120 Heritage Way, Castlegar, BC, V1N 4M5, 250-365-3337, info@kootenaygallery.com, <http://www.kootenaygallery.com>.

November 21, 2009 - January 24, 2010

"Waterloo Potters". One of a continuing series of exhibitions, this show will examine the shared vision within this group of ceramists. Ceramics is one of the few remaining mediums where the exchange of ideas and knowledge is formally shared within a group of artists ranging from the novice to the professional. Burlington Art Centre, 1333 Lakeshore Road at Brock, Burlington, ON, L7S 1A9, 905-632-7796, info@burlingtonartcentre.on.ca, <http://www.burlingtonartcentre.on.ca>.

Funding

Deadline: October 1 of odd-numbered years

Shepparton Art Gallery, International Ceramic Award - The Sidney Myer International Ceramics Award. A biannual award to a ceramist. Amount: Premier Award - AUD15,000 with an additional AUD9,000 in other prizes. Contact: Shepparton Art Gallery, International Ceramic Award, Locked Bag 1000, Shepparton, Vic. 3632, +61-3-5832-9861, +61-3-5831-8480, sidneymyerica@shepparton.vic.nov.au, <http://www.sheppartonartgallery.com.au/>.

Deadline: October 1, ongoing

Tricia Watson, Pilchuck Glass School - The Professional Artist-in-Residence (PAIR) program. Enables experienced professional artists to use Pilchuck Glass School facilities for a specific period of time in Winter-Spring, to work on experimental, exploratory, or challenging projects. Residencies can vary from a few days to a week or more. Artists are entirely responsible for their own project expenses, housing and food. Campus housing for PAIRs and their project assistants may be arranged for a modest fee. Amount: studio & facilities. Contact: Tricia Watson, Pilchuck Glass School, 1201 - 316th Street NW, Stanwood, WA 98292-9600, 360-445-3111 ext. 29, 360-445-5515, registrar@pilchuck.com, www.pilchuck.com.

Deadline: October 15, 2009

Jim Logan, Visual Arts Section Officer, Canada Council for the Arts - Aboriginal Traditional Art Forms Program. This program supports Aboriginal artists (working individually or together), groups, collectives, cultural centres and other organizations to undertake activities that contribute to the knowledge, sharing, understanding and development of Aboriginal traditional art forms. Amount: Up to \$20,000. Contact: Jim Logan, Visual Arts Section Officer, Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON, K1P 5V8, 1-800-263-5588 or 613- 566-4414, ext. 5266, 613-566-4332, louise.profiel-leblanc@canadacouncil.ca, www.canadacouncil.ca.

Deadline: October 31, ongoing

Residency Program, The Corning Museum of Glass, Artist-in-Residence and Researcher-in-Residence Programs. Month-long residencies are held in March, April, May, September, October and November. Amount: Transportation, room and board, and basic supplies. Contact: Residency Program, The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253, 607-974-6467, 607-974-6370, thestudio@cmog.org, www.cmog.org.

Deadline: October 31, April 30, ongoing

Salt Spring Arts Council - Grants to individuals or groups. Projects of cultural benefit to the community. Preference may be given to GLCAC members and to events that make use of Mahon Hall. Amount: Unspecified. Contact: Salt Spring Arts Council, 114 Rainbow Road, Salt Spring Island, BC V8K 2V5, 250-537-0899, 250-537-1678, info@ssartscouncil.com, <http://www.ssartscouncil.com>.

Deadline: December 1, ongoing

Michel Gaboury, Visual Arts Section Officer, Canada Council for the Arts - Assistance to Visual Artists: Project Grants. Project Grants provide support for research/creation, professional development, production, networking and career development activities for professional artists making an important contribution to contemporary visual arts. Amount: Up to \$20,000. Contact: Michel Gaboury, Visual Arts Section Officer, Canada Council for the Arts, P.O.Box 1047, 350 Albert Street, Ottawa, ON, K1P 5V8, 1-800-263-5588 or 613-566-4414, ext.5265, 613-566-4332, www.canadacouncil.ca.

Established Craft Gallery in Lake Louise for Sale

Situated in the Samson Mall in Lake Louise, Banff National Park, Canadian Naturally (established 1997) is a well-known gallery carrying a wide range of Canadian handcraft. The owner, having turned 60 this year, would like to retire sooner or later, preferably sooner!

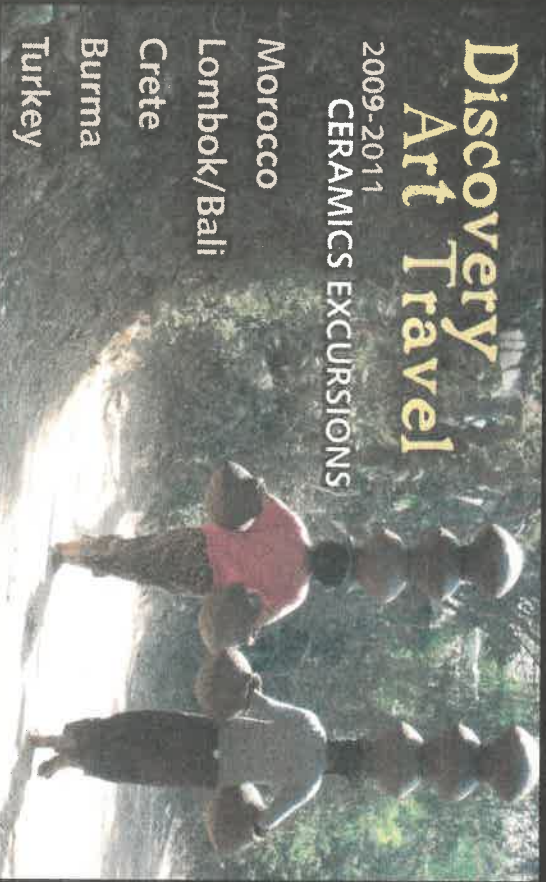
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To enquire: Email Bronwyn Jones: bronwyn.49@gmail.com

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