

craft

CONTACTS

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30 Years
Celebrating
Fine Craft

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

MEMBER PROFILE

VINCENT MASSEY

by Bettina Matzkuhn

Through his own distinctive pottery, Vincent Massey honours the good fortune of being born into a creative family. The Massey name has been linked with the arts for generations, his great-grandfather having built Massey Hall in Toronto, and great-uncle Vincent Massey having been a central figure in the Massey Commission and formation of the Canada Council. His father is a respected architect and his mother, now in her 70s, continues to paint. He recalls growing up surrounded by the raw materials for art making, but also with the sense of craft as part of daily life. Many family friends were renowned artists and craftspeople, and the Massey home was filled with their works, which were used on a daily basis.

Massey felt uninspired by academics in high school but had a teacher who recognized and supported his attraction to ceramics. After graduating, Massey applied to Farnham College in England (now the West Surrey College of Art and Design). With some photographs of his high school pottery and a letter of recommendation from John Reeve, who had taught there, he was accepted. He went with the intention of studying for one year, but stayed for four. It was an important training for him, both in the college's emphasis on functionality, and in the expectation that a potter should produce a body of work suitable for exhibition. He found that England made him focus on the work – in BC he was (and cheerfully remains) distracted by outdoor pursuits.

Massey's pots are not shy, but bear a sturdy, assertive presence. He muses that being a tall person with large hands may make this a natural outcome. Massey mixes his own clay in a big dough mixer, aging it like cheese to the perfect delicious consistency. Experiments with glazes are ongoing, and often feature the gestural spontaneity of wax resist (much the same as batik) or surprising combinations such as a blue vase punctuated with slivers of orange shino glaze. He has developed a way of making slabs that are finished with extruded rims. Massey has made himself a candy shop of dies for the extruder, through which the clay is pressed. He also collects implements that he uses to texture the slab – everything from fishnets to metal grates. The slabwork and wheel thrown pieces each represent half of his output.

For the past 20 years, Massey has managed to make a living and support a family through his pottery. At first, he supplemented his income with carpentry. This skill has proven useful as he has built his own house, studio, gallery, and kilns, learning all the necessary trades including welding. Massey wears other hats as well, photographing his own work, teaching ceramic workshops



Vincent Massey with salt fired jar

throughout BC, and acting as frontline promo person at his eponymous gallery, which is beside his home in Whistler, BC. The gallery also features his wife Cheryl's handmade baskets and paintings by Ruth Massey, his mother. While he enjoys people's curiosity and enthusiasm for ceramics, and has shown in numerous solo and group exhibits, he finds the promotional aspect of his work the most difficult. The making itself is where he finds the greatest rewards.

The gallery is bulging with over 500 of Massey's one-of-a-kind ceramic offspring, but in his studio, he hoards his "wall of keepers." This is an array of pots displayed on a wall from 8 feet up to the 15-foot ceiling. Included are the best from various series he has made (and re-made) pots that suggest new directions, and other people's pots he admires. It is his personal, evolving gathering of muses – strictly NPS. He notes with mild surprise that this collection has spread to all corners of his house, under the beds, in cupboards – a life pervaded with ceramics.

Recently, Massey has had to struggle with an unwelcome pervasive force. Coping with an increasingly painful neck, he was diagnosed with Hodgkin's Lymphoma. He emerged from the chemotherapy two years ago with a new sense of priorities. As soon as he felt well enough, he built a 50-cubic-foot kiln for salt firing. In this process, rock salt is thrown into the kiln. The salt fuses unpredictably

with the silica in the clay. Because residual salt will revaporize in subsequent firings, each batch of pots responds differently. It was a project he had thought about and postponed since art school. Using the new kiln has made him consider the forms that work well – round and vertical rather than flat and shallow – and to court the risk of having a "kiln full of duds." Part of taking this on in the context of his livelihood, he says, has been to educate buyers about the process and aesthetics of salt firing.

In October, Massey plans to visit England again. He feels reassured by the British craft scene. There is great enthusiasm and appreciation – both critical and financial – for craftspeople and their work. These attitudes require persistent cultivation here, and he has seen this at work through his family's keen support of fine craft and his own personal experience. There are local people who cherish craft on a daily basis. He describes how a customer came to the gallery looking to replace a mug he had bought – it had finally broken after seven years of active duty.

The man bought several more to see him through the foreseeable future. Small events such as this reinforce Massey's commitment to his work and its place in the arts. With his children becoming more independent, his mortgage not yawning so widely, and a promising reprieve from what he refers to as the "pesky tumour," Massey is keen to set out on new ceramic adventures.

Upcoming Crafthouse Gallery Exhibitions at a Glance

November 7 - December 1, 2003. Andrea Russell, "Salvage Solo." A small series of wearable jewellery objects that integrate found materials. Opening reception: November 6, 6 - 8 pm.

December 4 - 21, 2003. "Packages," an annual CABC fundraiser.

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

March 5 - 29, 2004. Debra Sloan, "All Dressed Up." This is a series of figures in motion, built in clay. Opening reception: March 4, 6 - 8 pm.

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

May 7 - 31, 2004. Asian Heritage Month. Opening reception: May 6.

June 4 - 28, 2004. Peter Shaughnessy, "Connections: a Collection of Collaborative Collisions." New work in the theme of "pairs, couples, and doubles." Opening reception: June 3, 6 - 8 pm.

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

August 6 - 30, 2004. Erin Dolman, Peter Kiss, Cynthia Lyman, Charles O'Neil, Nicola Prinsen, Kaija Rautanen, Naoko Takenouchi, Nancy Walker, "Corvidae: A Murder of Crows." A group exhibition extolling the intelligence of the crow. Organized by Jo Daris. Opening reception: August 5, 6 - 8 pm.

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

October 1 - November 1, 2004. Kate Battle, Nicole Dextras, Simone Myrren, Gina Page, Terry Rutherford, Keith Valentine, "The Passionate Book." An exhibition of BC book artists passionate about the handmade book. Opening reception: September 30, 6 - 8 pm.

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

December 2004 "Packages." An annual CABC fundraiser.

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President's Report

Strategic Plan and Funding Applications

As the body responsible for the direction of the CABC, the Board of Directors is always looking at the "big picture" of the organization, but especially so at this time of year. Fall is grant writing time to secure our funding for the coming year, and tied into the funding applications is our annual review and update of the organization's Strategic Plan. The Board has just approved the first draft of our latest plan, and more detail on the document will be provided in the next newsletter. With generally less money available each year for the arts, the grant applications seem to be getting more and more complex. Though this means a lot more work (thank you Heather for your long hours and hard work!), it also provides us with a more accurate picture of what and how our organization is doing. And we are doing a lot! Even with the cuts to our expenses to counteract the difficult financial times we have been experiencing, the organization has done a lot to maintain and improve our programs, from increasing educational programs, to improving the newsletter and website, to expanding programs to the regions. And, as always, we want to do more, which means we need to generate more revenue.

Surprise Packages

We are looking forward to our annual fundraiser, Surprise Packages Silent Auction and Raffle. Tickets are now on sale through Crafthouse, the Board of Directors, and our volunteers. We have already started to receive the wonderful craft pieces, graciously donated by our members, that are the focus

Executive Director's Message

The CABC is waiting with bated breath for some good news from both the provincial and federal governments. BC Gaming hasn't gotten back to us yet on our request for increased programme funding, and the Department of Canadian Heritage has not yet given us the final approval on our "Trade Routes" application for funding to go to Philadelphia in February.

On hearing that "our application looks good, but the Minister's signature is needed," we offered CABC members the opportunity to apply to sell at the Buyers Market of American Craft in Philadelphia in February of 2004. Eleven craftspeople working in five media were selected to participate in this wholesale show under the Crafts Association of British Columbia banner. Our application to the show has been sent to the BMAC organizers, so we're waiting for word on that as well; they may not accept our entire roster of craftspeople. So it's still a waiting game on all fronts, but once we get "the word," we'll shift into high gear to make our presentation in Philadelphia something to be proud of.

Based on our experience at the July BMAC show, we realize that this might not be the financial windfall that we were initially hoping for. Although the economic situation in the United States has not improved in recent years, we feel that our involvement in the show will, at the very least, be an opportunity for our members to learn about wholesaling in the U.S., make important contacts, and experience the possibilities of working in a large marketplace. The way things are shaping up at the moment, one CABC staff member and five craftspeople will actually be in attendance at the show. For your information, this project is being jointly funded by the participating craftspeople, Canadian Heritage (DFAIT), and the CABC (through project coordination).



Jen Hiebert

of this event. This is a real opportunity to add a stunning piece of fine craft to your home, and support the CABC. If you are unable to donate work (or if you have already donated and are feeling especially generous), please purchase a raffle ticket or three (\$15 each, or 3 for \$40) and bid on a silent auction piece. The more money we raise through events like this, the more we can give back to the membership through the programs we offer.

Board, Staff, and Committee Member Changes

The other key element to the operation of our organization is our dedicated volunteers. We have a number of members who have joined our committees and Board. Kate Barber has joined our Gallery and Marketing/Fundraising Committees for one year. We have new volunteers in the shop (see the Volunteer Profile on page 5). Catharina Noest, Charlene Lalonde, Ladan Mehrabi and Lela Houghton have left their positions as CABC volunteers. Thank you so much to all who volunteer their time to the CABC! We are so appreciative of all that everyone does!



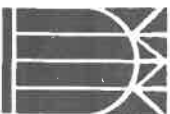
Heather O'Hagan

Our *Market Intelligence Report for the Buyers Market of American Craft* is almost complete. I want to thank everyone who provided input into this document—the member craftspeople who were interviewed prior to our trip to the July show, and those craftspeople who were actually selling their crafts at BMAC. I also want to thank the contributors from the Yukon, Québec, and Nova Scotia who helped with this report as well as the consular offices, the show's organizers and all the buyers who gave us their input.

Congratulations to Vancouver ceramic artist Paul Mathieu for being one of five finalists nominated for this year's Saidye Bronfman Award. A BC craftsperson has not received this honour since potter Walter Dexter won Canada's top prize for fine craft in 1992. In the 1980s, however, we were on a winning streak. Glass artist Lutz Hautschild, fibre artist Carole Sabiston, metalsmith and wood carver Bill Reid, potter Wayne Ngan, and fibre artist Joanna Stanizks all won in that decade. And of course Metchosiin potter Robin Hopper was Canada's first-ever Saidye Bronfman Award recipient, taking home the prestigious prize in 1977.

I will be attending the Saidye Bronfman Award ceremony October 2 as part of four days of meetings with the Canadian Crafts Federation in Gatineau, Québec. These

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



Granville Island



BRITISH COLUMBIA ARTS COUNCIL
Supported by the Province of British Columbia

The Gallery Committee will be changing its focus next year, concentrating on the gallery and exhibitions, and passing the organization of Surprise Packages over to the new Marketing/Fundraising Committee. We need more volunteers on this committee, so please contact the CABC at 604-687-6511 for more information.

We have had some changes on the Board of Directors as well. Kasandra Bonn has stepped down from the Board. She was chair of the Education Committee, and very instrumental in implementing our lecture/discussion series. Thank you Kasandra – your expertise and contribution to the Board will be missed. We wish you the best in your other ventures. We have two new Directors on the Board: Diana Breti and Bryan Fair. Diana is a lawyer and editor with extensive experience in non-profit management. For the past five months she has been helping with the newsletter, putting together the Crafts Calendar and writing and editing. Bryan has much knowledge in marketing and education, as well as experience on arts boards. We are very excited about the ideas and contributions that they will bring to the Board.

Another change in the organization is not as visible, but is still significant. After her one-year maternity leave, Jane Matthews has resigned her position as Executive Director. After much thought, she decided to work a little closer to home so as to be near her twins, Thomas and Emma. Jane will be missed, but the good work that she did, and

meetings will focus on four areas: a report on the major findings of the CCF's in-progress study, "Profile and Development Strategy for Craft in Canada," Celebration 2006 plans, a networking meeting involving all 10 provincial craft councils, and the CCF's Annual General Meeting. Each provincial craft council is expected to participate in Celebration 2006, a major craft event that will showcase Canadian craft through exhibitions, symposia, a publication, and other initiatives. You will hear a lot more about this once the planning committee is formed and plans develop. This project will require significant funding, and for this reason the CCF's major profile and development study is key to its success. I will be providing a report on the highlights of the CCF's meetings in the next *Craft Contacts*.

As a final note, I want to share a very touching story. As some of you may know, Jeff Greenup, a CABC member and furniture maker from Kelowna, lost everything in the recent fires that devastated that city. When we spoke to him, he was living with his family in a hotel and reported that his house, his studio, and his entire inventory were completely destroyed. When we put a call out for craft donations to our Surprise Packages fundraiser, we certainly did not consider asking Jeff to donate. However, he told us that he wanted to offer a table that is presently for sale in Crafthouse – that it was always his intention to donate to the fundraiser, as he had in the past. Thank you, Jeff, for your kindness and generosity at a time when you are the one who is most in need. The organization is extremely touched and grateful to you.

Note: The CABC will be offering Jeff 6 months of commission-free sales in Crafthouse once he's "back in business."

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her kind manner and positive outlook, will not be forgotten. The organization is certainly stronger for having known her.

The Board of Directors is very pleased to announce that Heather O'Hagan has accepted the permanent position of Executive Director. Heather was initially hired as Jane's maternity leave replacement, and we are very happy with the work that she has done. Heather has been in the forefront in improving our programs while working very hard at reducing our deficit. We are thrilled to have her as our Executive Director and look forward to a long and positive relationship.

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Diana Breti
Barbara Cohen
Bryan Fair
Judith Fitzgerald - Treasurer
Jen Hiebert - President
Elisabeth Owre
Sharon Slutsky - Secretary

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Crafthouse Manager - Jo Darts
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Sandra Ramos

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Please send all comments and/or letters to the Editor, Calvin Taplay, calvintaplay@cabco.net.

Surprise Packages 2003

A fundraising raffle and silent auction of work donated by CABC members
Thursday December 4,
6:00 p.m. to 8:00 p.m.
Raffle tickets: \$15 each or 3 for \$40

by Coralie Tiance

We invite you to join us on December 4, 2003 to celebrate the excitement and joy of the festive season. Take a chance and buy a raffle ticket or two. We will gather at Craithouse from 6:00 p.m. until 8:00 p.m. to celebrate the season. Come and meet some longtime acquaintances and meet some new ones too. The silent auction pieces will be on display in Craithouse from November 1 to December 21, and the raffle pieces will be on display December 3 and 4.

Surprise Packages is a raffle and silent auction, and is the major fundraiser of the year for the CABC. The money raised is applied to the operating costs that support the continuing work of CABC – the promotion of fine craft. This year the event will showcase over 50 of British Columbia's finest craft artists.

CABC would like to thank the following craftspeople for donating works for the upcoming Surprise Packages fundraiser:

Cindy Anderson ● Mark Anderson ● Anne Marie Andrishak ● Arbutus Arts of Gulf Islands ● Judith Arnold ● Sarah Ashby ● Ros Aylmer ● Michael Babier ● Millie Ballance ● Kate Barber ● Anat Basanta ● Beadzerk ● John Bese ● Suzy Birstein ● Dominique Bréchant ● Judith Burke ● Jeff Burnette ● Joe Bye ● Susan Cain ● Janet Cameron ● Madeleine Chisholm ● Anne Clark ● Barbara Cohen ● Silvia Dotto ● Deb Dumka ● Dougall Graham ● Jeff Greenup ● Eleanor Hannan ● Holy Crow ● Bonny Houston ● Charmian Johnson ● Johnston Fischer ● Jamie Kealy ● Jane Kenyon ● Kilhart Glass ● Peter Kiss ● Kathy Kristmanson ● Art Liestman ● Christina Luck ● Cynthia Lyman ● Jane Mackenzie ● Jan Macleod ● Vincent Massey ● Barbara McCaffrey ● Susan McLennan ● Gillian McMillan ● Metal Garden Design ● David Milligan ● Sheila Minchin ● Eric Allen Montgomery ● Sheila Morrisette ● Karen Morrow ● Kathleen Murphy ● Margit Nellenan ● Gailan Ngan ● Natalie Normand ● Yoriko Oki ● Alice Philips ● Sandra Ramos ● Kaija Rautainen ● Lesley

CABC Members: What the Numbers Say

by Diana Brett

As 2003 draws to a close, the CABC has 490 members, the majority of whom (65%) live in Vancouver, the Lower Mainland, and the Sunshine Coast. About 20% of our members live on Vancouver Island and the Gulf Islands; 9% are in the Thompson, Okanagan, and Kootenay regions; and 2% live in the Cariboo and Northern BC. We also have 21 members who live outside British Columbia.

Full-time craftspeople make up 54% of the membership, and a further 39% are part-time craft artists. Three percent are either full-time students or retired, and 4% identify themselves as "craft supporters." About 47% of our members are either currently selling work in the Craithouse Shop or have sold work there in the past; and 18% have had a Craithouse Gallery show.

Although the membership application form asks applicants to indicate their craft medium, not everyone specifies a medium. Of those who do, 31% are fibre artists, 19% ceramic artists, 16% work with metal, 10% with wood, 8% are glass artists, and 16% said they work with "mixed media" or "other."

2001 Membership Survey

The CABC conducted a mail-in membership

In the past, the event coincided with another Craithouse event, the Holiday opening. The goal of the evening was to invite clients of Craithouse, and our members, to preview the wonderful seasonal decorations handcrafted by CABC members. The gifts purchased were placed in handcrafted boxes and wrapped with handmade paper and tags.

Surprise Packages has changed over the years and has evolved into a silent auction that showcases the fine craft of our members. Members and the public can place a bid. The raffle also combines the holiday theme of wrapped packages with the excitement of unwrapping a gift to discover a handmade surprise inside.

Fundraising Objective

In past years, the revenue from Surprise Packages was earmarked for physical improvements to the Gallery. This year, however, the revenue will not be directed towards the planned renovation of the Gallery. Instead, funds raised will be applied to CABC programming. This is because of the downturn in revenue experienced at Craithouse this past year, which in turn impacts CABC's operating revenue.

Richmond ● Andrea Roberts ● Kathy Robertson ● Brent Rourke ● Sid Samphire ● Diana Sanderson ● Joen Schader ● Cera Scott Chandler ● Ruriko Shimomae ● Elana Sigal ● Keith Skelton ● Micoara Stirbu ● Brenda Taylor ● Candace Thayer-Coe ● Brian Tyson ● Linda Varro ● Andrea Waines ● Nancy Walker ● Judy Weeden ● Deanna Welters ● John Werle ● Angelika Werth ● Lyn Wiggins ● Sharmini Wrasekara ● Atsuko Yoshimura ●

We are extremely grateful to the following donors and supporters in 2003:

Financial Contributions

British Columbia Arts Council ● BC Gaming ● Dept. of Canadian Heritage (IDFAIT) ● Nigel Jones ● Barbara Cohen ● Sharon Slutsky

In-Kind Donations

● CMHC Granville Island ● NISA Online ● Adobe ● Pacific Institute of Culinary Arts ● Elisabeth Owre ● Jo Darts ● Ruth Scheuing ● Kinichi Shigeno ● Heather O'Hagan

All those members who donated items to the yard sale

survey in 2001, and received 197 completed surveys. The main purpose of the 2001 membership survey was to gather data to improve and expand CABC programs. The survey respondents ranked CABC programs in the following order of importance:¹

1. Craithouse Shop
2. Craithouse Gallery
3. *Craft Contacts* newsletter
4. *Craft Shows Guide*
5. Awards and Scholarships
6. Credit card merchant discount
7. Lectures and Workshops
8. CABC website
9. Resource Centre
10. Portfolio registry
11. Wholesale Trade Initiative
12. Business insurance
13. Video library
14. Life insurance

Although only 12% of the survey respondents had attended a CABC annual general meeting, 40% said they would attend an AGM if it was combined with a craft-related event. In 2003, the AGM was held in Nelson in conjunction with the Kootenay School of the Arts' "Beyond Borders" craft marketing conference. We had record attendance at that AGM, and members were

The Gallery program continues to be an important part of the CABC mandate, to serve the organization's members and to educate the public towards a greater understanding and appreciation of craft. The Gallery is a venue for CABC members to showcase a body of work, an opportunity for the public to gaze deeper into an artist's world. The opportunity to exhibit craft in this way contributes greatly to the advancement of the craft community in British Columbia and to public education. The Gallery Committee is committed to working towards a high level of professionalism in the Gallery space. This is achieved by exhibiting thought-provoking, professionally crafted work and educating the public about craft.

The membership of CABC continues to contribute generously to this fundraising event. The support of our membership helps the Gallery Committee to pursue the ever-increasing fundraising necessities. We thank you for your ongoing support of the organization and look forward to seeing you on December 4.

The hundreds of volunteer hours given annually by our dedicated corps of volunteers, board members and staff.

This list was prepared on October 10, 2003. We sincerely apologize if we missed your name in these listings. Please call Heather O'Hagan at 604-687-6511 to rectify any omissions.

CABC Yard Sale

by Elisabeth Lokke Owre

Very many thanks to all those who donated items and/or worked hard to make the first annual CABC Yard Sale a success. The sale on October 4 raised over \$1,100 and increased awareness of the CABC and Craithouse. Jo Darts, Tony Darts, Bryan Fair, Sharon Slutsky, and Jen Hiebert all arrived early to set up the tables and lay out the wares. Maria Oswald, Sophie Busby, Cassie Taylor, Isabelle Busby, and Katie Metten did a terrific job of handling out flyers and advertising the event. Throughout the day we enjoyed a steady stream of buyers and browsers. Deanna Welters, Brenda Chapman, Barbara Cohen, Sharon, and Jen showed great "craftsmanship" in the sales department, and very few items were left at the end of the day. The Yard Sale is certainly a fun way to volunteer for the CABC. If you did not manage to make it out this year be sure to join us next year.

CABC welcomes the following new members:

► J. Aronowicz ► Joan Bailey ► Ursula Bentz ► Emma Bracefield ► Diana Brett ► Janet Cammidge ► Cathryn Casey ► Helena Cernigoi ► Georgina Edwards ► Scott Frederick ► Sylvia Gaunt ► Laura Gavini ► Lorne Gray ► Kathy Griffiths ► Sue Hara ► Cathy Hooper ► Caralyn Jeffs ► Kaiko Kiyota ► Grazyra Kot ► Hui -ju Lee ► Bin Li ► Deborah McColl ► Maureen McConigal ► Elia Mishks ► Trish Moon ► Tami Moritz ► Jane Perala ► Marlene Pyykko ► Stephanie Schaeffer ► Gloria Scheid ► Laura Schubert ► Yukiko Shina ► Po Yee Tse ► Joanne Waters ► Todd Woffinden ►

CABC thanks the following members for their continuing support:

Two Rivers Gallery ► Burnaby Artists' Guild ► Francine Mitchell ► Joanne Andighetti ► Catherine Barr ► Wendy Barrett ► Ronald Bazar ► John Bese ► Jennifer Broeska ► Heather Cairns ► Susan Cairns ► Jennifer Chard ► Madeleine Chisholm ► Barbara Cohen ► Christine Davidson ► Katherine Anne Davies ► Silvia Dotto ► Deborah Dumka ► Hermann Edler ► Ann Eggleton ► Adrian Fehr ► Peter Flanagan ► Patricia Fortin ► Ailki Gladwin ► Eleanor Hannan ► Barbara Heller ► Chisako Hisamatsu ► Alison Horwood ► Denys James ► Janis Dean Johnson ► Jane Kenyon ► Alison Kobyljnyk ► Barb Kowalik ► Naomi Levitin ► Anne Love ► Jane MacKenzie ► Michelle MacLean ► Jan Macleod ► Marilyn Magid ► Jill Matthews ► Marilyn McAllister ► Barbara McCaffrey ► Shirley McGrew ► Gillian McMillan ► Mark Meredith ► Jill Meyer ► Susan Minchin ► Janice Moorhead ► Marla Morris ► Suzanne Naine ► Margit Nellenmann ► Bruce and Laura Nyeste ► Joanne Peacock ► John Phillips ► Zoran Princevic ► Shari Reid ► Marty & Francine Reynard ► Brent Rourke ► Mark Salusbury ► Kazuyo Sasaki ► Ruth Scheuing ► Dai Scott ► Shirley Searle ► Paul Shannon ► Diane Sherlaw ► Ruriko Shimomae ► Mary Spence Sales ► Laurie Steffler ► Errol Stewart ► Laura Thomas ► Ingeborg Thorlarsen ► Martin Thorne ► Mary Ursuliak ► Trudy Van Dop ► Laurel Wade ► Mary Walker ► Cedar Denyse Wallace ► Deanna Welters ► Lyn Wiggins ► Marn Williams ► Atsuko Yoshimura ►

Exporting to the United States

According to the Canadian Crafts Federation, one in four Canadian craft artists generates some revenue from foreign markets, and the United States is the largest export market for Canadian craft.² Our survey found that 31% of CABC members sell their work in the United States, and a further 6% are selling worldwide.

Although 80% of the respondents indicated they would like more opportunities to sell outside Canada, only 33% felt they were export ready. Since the survey was completed, CABC has held "Wholesaling 101" workshops in Vancouver and Nelson, and published six newsletter articles on wholesaling and exporting to the United States. In 2004, CABC will take the work of 11 members to the Buyers Market in Philadelphia (see the Executive Director's report in this issue for more information).

If you didn't participate in the 2001 survey, you'll get another chance to provide input: we'll be conducting another member survey in 2004.

¹ Mean of responses.

² Canadian Crafts Federation. (2003, October). *Profile and Development Strategy for Craft in Canada*. Available from www.canadiancraftsfederation.ca

Island Artisans Association Marketing Workshop

by Judy Seeley



Marketing Workshop Committee
Back row: Pat Gower, Myra Waller, Judy Seeley
Front row: Lynn Laughren, Dianne Young, Michael Freeman, Mark Johnstone

On September 27, 2003, Island Artisans Association held its first full day workshop. Island Artisans is a Victoria regional craft association. It was formed by craftspeople with a mandate to "support artisans to create a successful craft industry and to foster excellence in craft."

Results from a questionnaire sent out to the membership in the spring pinpointed the desire for workshops aimed at elevating the professionalism of the artisan. Over the summer, a committee was formed to create a workshop to address the broad area of marketing. As we discussed the various issues facing the artisan, a structure emerged for a day-long workshop consisting of panels addressing four distinct areas of marketing: gallery / studio sales, promotional materials, marketing in the United States, and the jurying process. We chose the panel format to expose the participants to a broader variety of experience. Once we had our structure, the huge task of creating the panels began. Even though the summer was a difficult time to connect with people, we managed to put together a strong representation from our local community, with some imports from Vancouver, Chemainus, Comox, and Salt Spring Island.

Panel Discussion on Gallery and Craft Shop/Studio Sales
Barrie Lee: Director of the Butchart Gardens Gift Shop, Victoria
Patti Rivard: Manager of the Art Gallery of Greater Victoria Gallery Shop
John Robertson: Craftsperson and co-owner

of The Pottery Store, Chemainus

Marcia Stacy: Craftsperson and co-owner of Stacy Studios, Sidney

For artisans who are starting to promote their crafts in the gallery market, as well as established artisans, this panel was a great exposure to the gallery's side of the relationship. The gallery representatives discussed the steps involved in wholesaling to galleries, from the initial approach to how artisans can get the best exposure for their crafts. It is always beneficial to be reminded of the importance of the relationship between the gallery and the artisan.

Presentation on Promotional Materials

Janet Dwyer: Fine Art Product Photographer
Dianne Young: Craftsperson and Craft Writer (Market Products in Applied Arts)
Mark Johnston: Business Development Coordinator for Island Artisans Association

This panel was more of a presentation than a discussion. Janet brought examples of her photography to share with the group. She spoke about artisans doing their own photography as well as how to contract with a photographer. Mark gathered together examples of printed promotional material from some local print shops. His presentation was mainly about using the Internet and digital technology in promoting. Dianne presented information on the importance of developing a portfolio and resume. The unanimous response to this presentation was that there was too much material to cover in

just over one hour. In the near future, we will be putting together a workshop just on promotional material.

Marketing in the United States

Jo Darts: Manager of CABC Craithouse on Granville Island, Vancouver
Linda Duncan: Broker with King Brothers, Victoria

Laura Van der Linde: Vancouver artisan direct selling in the United States

Jo Darts shared with us the project that CABC is doing to take a group of artisans to the Buyers Market in Philadelphia. She augmented her presentation with material from various government groups that described available funding to help with exporting to the U.S. Although not an American broker, Linda Duncan was able to demonstrate that dealing with a broker is the best way to get information about exporting to the U.S. and to ease the customs issues. Laura Van der Linde shared many stories about her work in selling directly at craft shows in many cities in the U.S. As well, there were participants who had stories to share. Even though exporting to the U.S. seems to be a confusing experience, the panel ended on a positive note by stressing that the U.S. is a very lucrative market.

The Jurying Process

Sylvia Allan: Manager of the Filberg Festival, Comox

Terris Frampton: Craftsperson and Coordinator of ARTISANS at the Mary Winspear Centre, Sidney

Dianne Young: Juror for Filburg Festival (Comox) and Gifts for Myself and Others (Victoria)

For any artisan who is considering entering a juried show, this panel was full of helpful advice about the jurying process. It was extremely interesting to hear the viewpoints of the show organizers, and just how they do their best to base their choices on objective criteria. They also touched on the way the market for specific types of work influences their choices. The panel stressed how important it is to make a professional presentation to the jury and to show your best and most recent work.

The success of this workshop has encouraged the Association to sponsor more workshops in the future. Please visit our website at www.islandartisans.ca for news of upcoming events.

Walter Ostrom: Breaking Ground

by Rachelle Chinnery

After forty years of ceramic innovation and discovery, Walter Ostrom has been recognized for his expertise by receiving the \$25,000 Saidye Bronfman Award. His work has ranged from highly conceptual in the 1970s to the exhibition of plates, reminiscent of Judy Chicago's Dinner Party, at Mount Saint Vincent University in 2002. He is a pioneer of low-fired ceramics and his original aesthetic has influenced two generations of potters.

Essentially, Ostrom sees himself as a maker of utility ware. He maintains that "a pot should never stop working. In use, it should function to contain, present, and enhance both its content and its context." Having studied in France, Italy, and finally China, Ostrom is well-versed in pots of the kitchen. But he is not fixated on utility for utility's sake. He states that "many contemporary potters follow the industrial model of uniform treatment and decoration of the pot regardless of its intended function. As craftspeople, we should take advantage of our freedom (means of production) to explore alternatives." His approach to style is evidence of a potter practicing what he preaches.

Ostrom's pots have been described as "cheerfully subversive." In the early years of Ostrom's ceramic training, this potter did not apologize for dedicating himself to the lowly redware in "stoneware city of the 60s." Rather, he challenged established notions of material integrity. "Earthenware also introduced me to the world of 'no-apologies colour'. At first I tried to follow traditional colour theory/design rules – and what resulted was sort of like sweaters and socks that match. The colours were well coordinated, but boring. They didn't sustain my interest. . . . I like to think that my use of colour subverts some stereotypical assumptions about ceramics."

Saidye Bronfman Award notwithstanding, Ostrom is recognized internationally as an innovator of contemporary ceramics. And while the humble brown pot is still a sacred cow in many a potter's kitchen, the wildly dazzling maiolica that is Walter Ostrom's signature ware serves as a historical marker of our own – his colourful ware defines this era and this place in history.

Walter Ostrom will be a presenter at the 2004 Canadian Clay Symposium, March 20 at the Sandholt Centre for the Arts, Burnaby.

CABC invites you to:
surprise packages
2003



Surprise Raffle & Silent Auction Fundraising Event

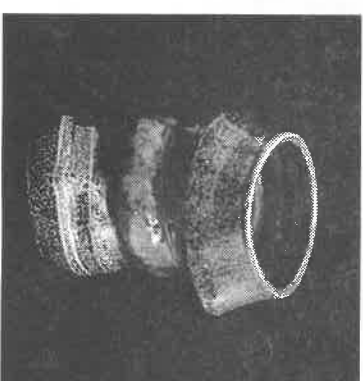
bowl by John Bese

Thursday December 4, 2003 6-8 pm

Craithouse

1386 Cartwright Street Granville Island Vancouver 604-687-7270

cabc 1973-2003
30 Years
Celebrating
Fine Craft



vessel by Sandra Ramos

m e m b e r k u d o s

Congratulations to **Rachelle Chinnery** for having an article published in the Australian magazine *Ceramics Art and Perception*, Issue #52.

This past June, **Lesley Richmond** received the SDA award at the Surface Design Association Conference at Kansas City Art Institute, for her piece in the members' exhibition "Close Up and Far Away." Other Vancouverites who exhibited textiles at the conference were **Jean Kares**, **Anne Marie Andrishak**, and **Yvonne Wakabayashi**.

The Spring issue of the German textile magazine *Textilforum* featured the work of **Lesley Richmond**, **Yvonne Wakabayashi**, and **Pat Chauncey**.

Pauline Dutkowski's miniature textiles are travelling the world. In November, 2002 she exhibited at "Interlacements - Fiber and Metal," the Second International Biennial in Coral Gables, Florida. Her piece in that exhibition, "Hidden Treasures" (30x30cms), was selected for the 1st International Encounter Minixetil at the Museo Nacional de Bellas Artes de Santiago de Chile (September 11 to October 19, 2003). She has also been invited to participate in 2003 Minixetextil in Como, Italy (September 27 to November 8, 2003).

Nicole Dextras, **Terry Rutherford**, **Claudia Wober**, and **Keith Valentine** were selected to exhibit in "The Art of the Book '03," an international juried exhibition celebrating the twentieth anniversary of the Canadian Bookbinders and Book Artists Guild. Keith Valentine also won an award in the fine binding category. The exhibition will close at the York Quay Gallery, Toronto, on November 2 and then travel to Saskatoon, Halifax, Winnipeg, Medicine Hat, Quebec City, and Fredericton. The exhibition can be viewed online at www.cbag.ca.

Three members have had their fibre art selected for Fiberarts Design Book 7: **Barbara McCaffrey** of Salt Spring Island, **Frances Dickinson** of Vancouver, and **Barbara Heller** of Vancouver. Nearly 6,000 entries were received from more than 35 countries, and the staff of FIBERARTS Magazine selected 550 works to be published in the book. The Fiberarts Design Book series has documented the evolution of contemporary textile art since 1980. This seventh volume in the series covers work completed since 1998. Fiberarts Design Book 7 will be published in the Spring of 2004 and will be available at major book stores.

Judi Dyelle, **Denys James**, **Cathi Jefferson**, and **Wayne Ngean** were selected to exhibit at "21st Century Ceramics in the United States and Canada." This survey of the best of current ceramics was held at the Columbus College of Art and Design in Columbus, Ohio from October 11 to December 7, 2003, and featured 250 of the top professional North American ceramists.

Ceramic artist **Judy Weeden** of Salt Spring Island has had her work accepted for a fall 2003 show at the Art Resources Gallery in St. Paul, Minnesota. She found out about the call for entry from a CABC broadcast e-mail, and she says "Many thanks for the work you are doing in getting information to us about such opportunities. It is much appreciated."

Stained glass artist **Cory Judge** has launched a new series of lamps, created in collaboration with carpenter Peter Danniels. In October, the lamps were exhibited at the Abkhazi Garden in Victoria. Cory has also launched a website: www.epiphanydesigns.ca

Deborah Loxam-Kohl, an Alberta native and a recent graduate of the Alberta College of Art & Design, is hoping for a chance to win \$50,000. As a finalist in the Collegiate Inventors Competition, a program of the National Inventors Hall of Fame, Loxam-Kohl will be traveling to New York along with five other undergraduate teams and nine graduate teams to take part in the competition.

Filberg Festival 2003

by Jen Hiebert

One of the largest and best known outdoor craft fairs in BC is most certainly the Filberg Festival in Comox. This annual event takes place during the August long weekend (August 1 - 4, 2003) on the beautiful nine-acre grounds of the Filberg Heritage Lodge and Park. I had heard about the event from many different people over the years, craftspeople who had participated and guests who had attended the festival, but I did not have the pleasure of experiencing it myself until this year, when the CABC was asked to participate in the jury for the craft component of the festival. And although I had visited the Filberg grounds in February for the jurying, I was surprised and pleased by the appropriateness and beauty of the venue in the summer sunshine.

This is a unique site for a craft fair. Rather than the usual tables set up in rows around a large room, parking lot, or flat field, the booths of over 130 artisans, as well as food vendors, musicians, and street performers, are scattered among the trees and gardens of the park. The result is a laid back, comfortable, yet professional arrangement for experiencing the whole event. And it is a "whole event." Meandering through the grounds to view the work of the artisans was a large but very enjoyable task. Each covered booth offered a variety of quality work in

every medium you can imagine. It was very interesting to talk to the artisans about their work as well; that aspect of a retail craft fair is always a welcome feature. The Filberg Festival also featured an exhibit in the Filberg Lodge: "Fired Up: Contemporary Works in Clay" by Alan Burgess, Meg Burgess, Sue Hara, Gordon Hutchens, Cathi Jefferson, Susan Lepoidevin, Glenys Marshall-Inman, Kinichi Shigeno, and Pat Webber. This excellent exhibit worked quite well in the small, cool lodge, providing a quiet retreat in which to contemplate the stunning work. In addition to the crafts, there were a couple of stages for the multitude of performers who also wandered around entertaining the crowds. Add to that the wonderful smells and tastes from the food vendors, and the festival was really a treat for all the senses.

This was the first year that the CABC has been involved with the Filberg Festival, and we hope that our contribution to the craft jurying process was a help. Judging by the comments of the guests and the artisans themselves, people were very pleased with the quality and range of work represented. This is really a testament to the quality of work that is being made in Western Canada, and to the organization and integrity of the Filberg Festival and their commitment to showcase high-quality craft work. We look forward to being a part of the process in the future and to seeing the fine work displayed at the festival. I highly recommend a visit next year!



Kate Gerson (middle) and Jen Hiebert (left) present the **Hide Gerson Award** to **Mary Bentley** (right).

Volunteer Profile

As the year draws to a close it is time to thank Craithouse volunteers. Many of these faces are new to our members, so please introduce yourself. Once again I say a big THANK YOU to all the volunteers for selflessly devoting your time to the shop and the craftspeople who sell in it.



Po Yee Tse

Po Yee Tse recently graduated from Emily Carr Institute of Art and Design, where her ceramic cakes were seen in the grad show. She majored in ceramics and loves all craft involving her hands. She is currently setting up her own ceramic studio in Richmond. The first showing of her work was at the Vancouver International Airport. She finds inspiration by working in the shop and meets many other local artists.



Maureen McConigal

Maureen McConigal graduated in 1995 with a Diploma in Photography from Langara College and spent six years working in retail, event coordination, and for several high tech companies. Eventually she found herself unemployed and dreading working in another office. She took the opportunity to enroll in several night classes and took a career assessment program. She loved her Jewellery Design night class, taught by Dominique Brechault, and her career assessment told her that goldsmithing would fit well with her personality. Dominique encouraged her to apply for the Jewellery Art & Design two-year program at VCC, and she is now in her second year and also taking Gemmology at night school. After meeting Barbara Cohen this past summer, she began volunteering at Craithouse and has found it has inspired her and given her the confidence that will be needed in her career as a jeweller.

Kay Lin has lived in Canada since 1995 when she emigrated from Taipei, Taiwan. Currently she is a student at Douglas College, majoring in Accounting Management. Kay heard about our need for volunteers through Volunteer Vancouver. She loves art and craft and looks to this as an opportunity to learn more about craft as well as meet craftspeople.



Lin Sircus

Lin Sircus was born in Scotland, grew up in Malaysia, and went to university in England to study History and English Literature. She then moved to Switzerland where she had her first son, and on to Paris where she taught English for four years. The California sun beckoned, and a two-year stay turned into 25 years, two more sons, and various jobs including running a small TV advertising agency, working for a French wine distributor, and volunteering at the Los Angeles Music Centre. Lin moved to Vancouver a year ago.



Francois Lanta

Doeshka Timmer joined Craithouse as a volunteer in October, and is delighted that her energy has been directed to where her heart has been for a long time. She has a background in architecture, and was raised in the Netherlands with its well-established tradition in art and craft. She greatly admires the CABC's support of the art community in creating quality crafts, and it is a joy for her that she can be of help to the Association and others as they select the crafts that inspire them.

Francois Lanta expresses himself. "Hi, my name is Francois and I'm a 24-year-old new volunteer in Craithouse. I came from Aix-en-Provence (southeast France) to this wonderful country called Canada to study English and small business ownership. I am involved in a 40-week program which is now half over (marketing, small business, and English) at the International Language Schools of Canada. I am now enjoying the second part of the program: the co-op placement, which is a work experience in a Canadian business (in my case two businesses - Craithouse and the Gallery of BC Ceramics). I love art and design and my work placement is perfect for me, especially as I want to open my own business related to gems, art, and clothing. Craithouse and CABC have broadened my horizons and underlined how I want to devote myself to an artistic life, thereby expressing my inner feelings. I respect and admire all the Craithouse artists who share their perception and life. You all make me feel so good and justified. Keep spreading the beauty!"

Sibylle von Baer arrived in Vancouver in the first days of August and is planning to stay here for about two years. In Chile, where she comes from, she studied Interior Design. After her studies she decided to investigate more about handicrafts, and opened a little store where she sold mosaics combined with woodcrafts that she designed and produced herself. She is very happy working at Craithouse because of the possibility to learn about the handicraft spectrum in BC and the management of an association such as CABC. "Thanks for giving me this opportunity!"



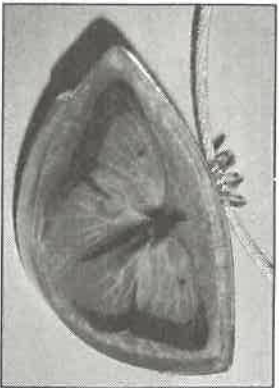
30th Anniversary Volunteer Party at Elisabeth Owre's home.

Crafthouse Report

Crafthouse Manager

Sadly, the sales in the shop have not rebounded this year. Even with our spectacular weather, Vancouver was not able to tempt more tourists. Our number of visitors to the end of September was down 11% from 2002 and our sales were down 8%, however those sales were 16% below budgeted. Crafthouse has always enjoyed spectacular annual increases in sales – until 2001. And then, oddly, 2002 was our best year ever. So naturally a healthy increase in sales was forecast for 2003. However, the U.S. recession took two years to catch up with us, combined with the Iraq war. So for next year, a very conservative budget has been prepared with major cutbacks in expenses. To this end, I want to express my deepest gratitude to those of you selling in the shop for your generosity in donating to this year's Surprise Packages. Your bottom line has also been hit, and I just want you to know that you are foresight in understanding that this is a symbiotic relationship is really appreciated.

At the last jury in August, the following work was accepted:



"Pink Butterfly Pendant" - Mikel Lefler

Mikel Lefler has been designing jewellery since 1999. As she was finishing her Bachelor of Science degree at Simon Fraser University, she took an entomology course and fell in love with the beauty of insects. She started working in a honeybee research lab, and cast resin embedded with insects. Her father taught her the process of working with resin. She began making a small decorative table with embedded dragonflies, and from there she became devoted to her craft. She took silversmithing classes and combined the art of casting resin with silversmithing to create her line of insect jewellery as well as other decorative items such as small tables, stools, and mirrors. Due to her process, no two pieces of her jewellery are alike – each one is unique and special.



"Lidded Ceramic Container" - Aleksandra Kalinic

Aleksandra Kalinic studied landscape architecture in her native Belgrade, Yugoslavia, but she discovered clay and her life took a different direction. A ceramics course at the Museum of Ethnography enabled her to be admitted to the Belgrade Arts University Department of Ceramics in 1995. In 1997, she helped with the restoration of the façade of the Serbian Orthodox Monastery, built in 1355. During this time she lived at the monastery and discovered a deep respect for ancient cultures. Aleksandra immigrated to Canada in 2001.

Tanya Marriott designed and made her first doll at the age of 12, after participating in a porcelain doll making workshop for kids in Wellington, New Zealand. She spent her childhood making "things" out of Fimo, and after the course decided to sculpt her own pieces. The medium of polymer clay was new in the doll making world, making Tanya one of the first to receive a gold seal in this medium, and the youngest ever to receive the award in New Zealand. As the years passed, Tanya switched from traditional Fimo to



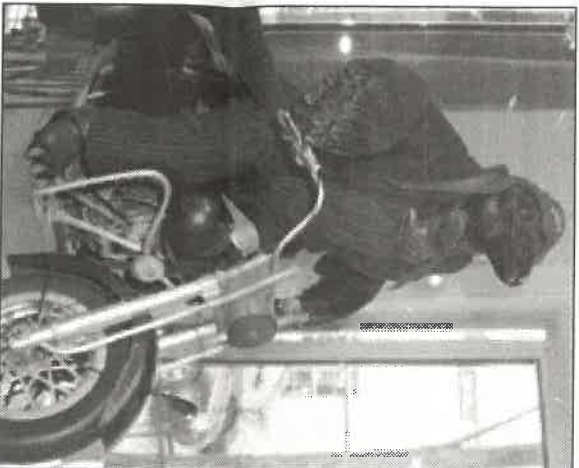
Jo Darts

working with Super Sculpey and Elastoclay. Her sculpting has moved from medieval and horror figures to whimsical and fantasy.

Tanya's work has been displayed and awarded in numerous shows around New Zealand and New York. She has also used her doll making skills to work in the film industry, and her most recent assignment was working on the Lord of the Rings project. She is now living in Vancouver, working as a freelance sculptor and designer. She is actively pursuing a career in doll and toy design.

Our profiled jeweller in November will be Andrea Roberts and in December, Erin Dolman of Holy Crow Design.

In 2004 we will only have four member profiles. Our member profile in January features the stoneware of Vincent Massey. Read about Vincent on the cover of this newsletter.



"Crow Rider" - Tanya Marriott

Our jury dates in 2004 are as follows: February 16 (this will be a "theme" jury called "Little Treasures". All members are invited to submit functional work that retail for under \$40, and is exclusive to Granville Island. The jury will be limited to twenty people), April 19, June 21, August 16, October 18.

2003 has been a tough year for many of us and I think that this Christmas will mean more to us all. Whether it is to gather our friends and family around us, or just to hunker down in our cosy homes, it is the time to envelop ourselves with the things that are dear to us. Crafthouse will be closed on Monday, November 10 as the shop is transformed for the Holidays. Once again we will have handmade ornaments displayed around the shop. Many of these are new designs this year. Madeleine Chisholm has added a Westie to her repertoire of copper enameled cats and dogs, and all are priced at \$18; Mamie Murdoch's copper and brass stars, hearts, and churches include an additional star with a glass centre this year; Catherine Kluthe of Canlin Design has expanded her new series of cast flying angels and Milly Balance is making tiny papier-mâché dog and cat ornaments. All of these will accompany our regular selection of handcrafted ornaments in glass, ceramic, fibre, wood, metal, and mixed media.

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.

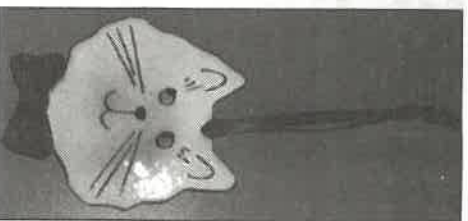
Crafthouse is a non-profit gallery/shop and is a program of the Crafts Association of British Columbia (CABC).

1388 Cartwright Street
Granville Island
Vancouver, BC V6H 3P8
tel: 604-6872720
fax: 604-687-6711
crafthouse@cabc.net

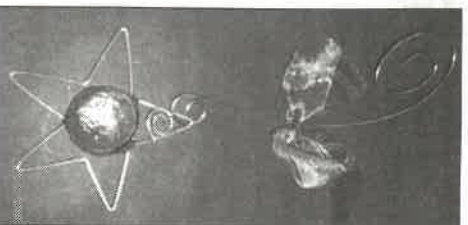
HOURS:
Open Daily
10:30am - 5:30pm



"Angel" - Catherine Kluthe



"Cat" - Madeleine Chisholm



"Star" - Mamie Murdoch

This December 5 we join the Granville Island Business Community Association and CMHC to launch the Island holiday season, aptly named "Spirit of the Season." Events include the lighting of Granville Island Holiday lights; free horse-drawn trolley rides; a tent in Triangle Square where hot chocolate, hot apple cider, and goodies will be served; and Santa arrives at the Kids' Market. December 5 will also be our tribute to our customers and members, from 6 p.m. to 8 p.m. Crafthouse will offer a general 10% discount, a 15% member discount, and a 20% discount to all those who purchased three of our "Surprise Package" raffle tickets. We will also serve light refreshments. Many events are planned throughout December on the Island, to imbue us with the holiday spirit. At nightfall every Friday until December 25, visitors can experience the Island holiday spirit riding around in a horse-drawn trolley while enjoying the twinkling Island lights. Many shops will be open late for shopping. On Saturdays and Sundays, small choirs from around the Lower Mainland will perform at various locations including Triangle Square and the Public Market, with a finale concert on December 21. The Granville Island Spirit of the Season ends on December 22 with the 10th Annual Winter Solstice Lantern Procession. The procession begins in the Public Market Courtyard at 6 p.m. and will move around the Island, ending at Performance Works.

OUR HOLIDAY HOURS ARE AS FOLLOWS:

December 1-18: 10 a.m. to 6 p.m., except:
December 4: 10 a.m. to 8 p.m.
(Surprise Packages Raffle Draw)
December 5: 10 a.m. to 8 p.m.
(Customer Appreciation Night)
December 12: 10 a.m. to 8 p.m.
(late night shopping)
December 19: 10 a.m. to 8 p.m.
(Hanukkah and late night shopping)
December 20-22: 10 a.m. to 6 p.m.
December 23: 9 a.m. to 6 p.m.
December 24: 9 a.m. to 3 p.m.
December 25-26: Closed
December 27-30: 10:30 a.m. to 5:30 p.m.
December 31: 10:30 a.m. to 3 p.m.
January 1: Closed
Closed on Mondays in January.

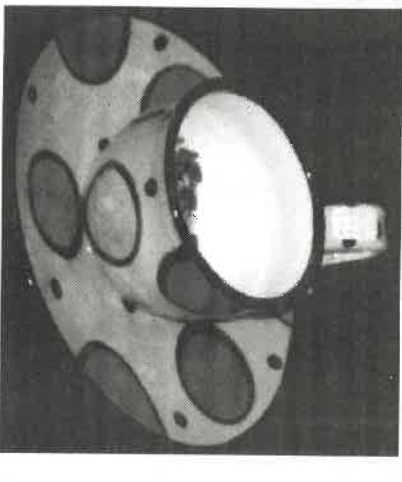
Harbour on the Sunshine Coast, where she and some friends are building a salt-fire kiln. Sandra has been a major part of the shop for six years, first as a volunteer and then as a member of the staff. For the past few years, she immersed herself in pottery workshops and classes with Sam Kwan at Caplano College, as well as volunteering for a variety of jobs in the ceramics milieu (the latest as a member of the organizing committee for the third biennial Canadian Clay Symposium in March 2004). In April this year she had her first solo exhibition in the Crafthouse Gallery. Her sense of perfection and attention to detail were evident in what was virtually a sell-out show, with much disappointment on the part of those arriving too late. I am delighted to report that Sandra's work will now be found at Crafthouse, probably mid-December, just in time for Holiday shopping. Sandra, it has been a real pleasure and honour working with you.



"Cat" - Milly Balance

Our January sale starts on Friday, January 2, and runs until the end of the month. Members will receive an additional 5% discount, making it 15%.

I wish you all – volunteers, staff, CABC members, Board members, committee members, and readers – a warm and cosy holiday followed by a new year that holds more promise than 2003!



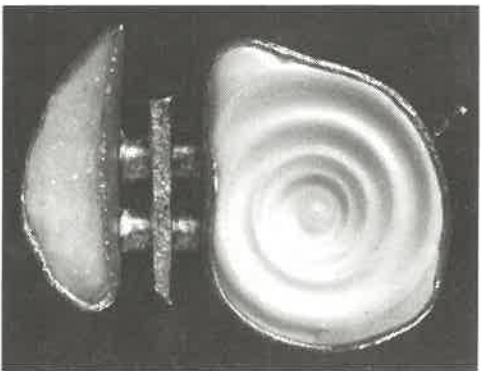
"Birdfeeders" - Laura Van der Linde

Gallery Report

Communications Coordinator

"SALVAGE: solo - Found Object Jewellery Exhibit by Andrea Russell"

Exhibit: November 7 - December 1, 2003
Opening Reception: Thursday,
November 6, 2003, 6 - 8 pm



"Spiral" - Andrea Russell

Experience the meticulous craftsmanship demonstrated in Andrea Russell's presentation entitled "SALVAGE: solo."

Andrea describes her work as a "... collage of materials – precious metals, gems and found objects – [that] is intended to suggest associations between diverse phenomena; the trivial and the profound, the concrete and the imagined, treasure and trash." The show consists of approximately 14 pieces of jewellery. It also contains approximately four



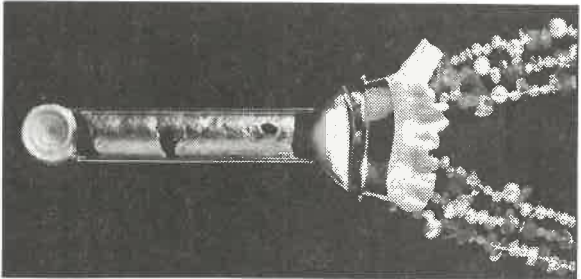
Calvin Taplay

large scale jewellery / sculptural hybrids. Andrea has given new life to discarded objects by creating new relationships and introducing new processes to reshape and redefine their character. Her jewellery resembles an archaeological dig in that she uses many fragments which look historical and gives them a feeling of precious objects being recovered.

Andrea's work is intriguing because she, in many cases, radically abstracts the forms creating broad movements and transforming them into mysterious artifacts. Andrea has this great ability to reduce her designs to the most basic elements yet at the same time retaining a high level of complexity through her focus on details. These details give a strong narrative quality to her work where we, the viewers, marvel at the attention and care placed on the processing of each of the creations of jewellery. Her oeuvre functions as a bridge between fine art and craft in that she focuses heavily on aesthetics. Her work

can be appreciated as adornment but also equally as formal sculptural objects in their own right. Similar to works made in glass, Andrea's work interacts with light and reflection in a sophisticated manner. Because of the heavily textured quality of some of her pieces, there is a topographical sense to the finish of her jewellery.

Through Andrea's juxtapositions, we can cogitate on the formal and abstract qualities of the compositions which we may have overlooked otherwise. There is a fun component to her craft in that each piece has its own unique personality. Even though each piece is by the same artisan, there is a wide variety to the form in which Andrea experiments. She combines textures which are rough and smooth, shapes which are large and intricate, and balance which is sometimes symmetrical and at other times creatively asymmetrical. Come and view this exploration of diverse collages and mixed media which push the boundaries of contemporary jewellery.



"Goddess" - Andrea Russell

Review: "Inundation" - Bettina Matzkuhn

Exhibit: September 12 - October 16, 2003
Richmond Art Gallery

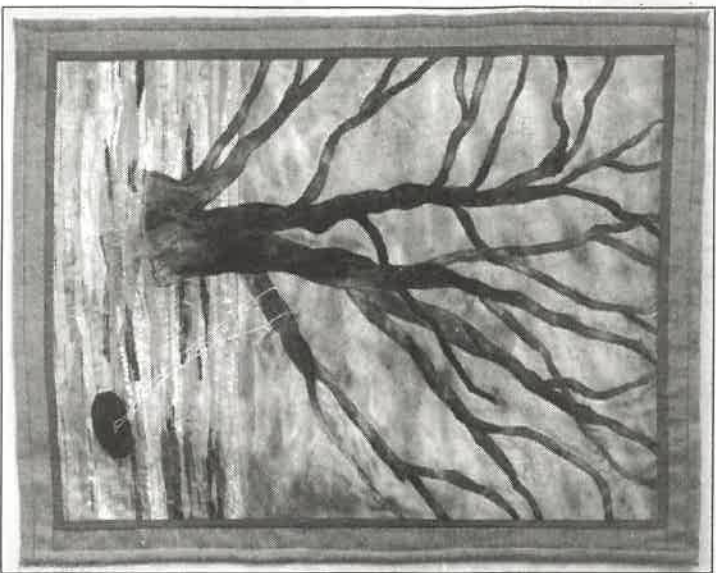
by Janet Collins

The specter of homelessness raised its ugly head in the news again in recent months. Some folks find it easy to snub society's down-and-out while sitting in the comfort of their own cozy homes. However, one need only think about victims of this past summer's forest fires to realize the loss of home isn't always the fault of the homeowner.

Fibre artist Bettina Matzkuhn has created a spectacular array of quilted images that explore some of the circumstances by which people lose their homes and some of the emotions embodied in that loss. The idea may have been born when a financial storm threatened Matzkuhn's own home, but it is the threat of natural elements that is explored in the artist's exhibit entitled "Inundation."

The effects of global warming provided Matzkuhn with a veritable flood of ideas for illustrating her premise. A small house is used as an anthropomorphic character that is subjected to flooding, dislocation, and possible adaptation to a new life. The notion of home as the site of comfort and sanctuary is pushed beyond its limits when it becomes the vehicle for carrying its inhabitants down the river of disaster. The fact that the works are quilts, another symbol of comfort, makes the images all the more unsettling.

In the title piece, "Inundation," the fate of the wee house is illustrated in a series of five panels. In each image, the water level rises. The calm, pastoral setting transforms into a sea of blue as the sorrowful events develop, until the house is completely submerged. The viewer can only bear witness to the event, much like the cat, dog, bird, and rabbit in the "Adrift" series of panels. The cheery flowers in the "Titanic Windowbox" suggest that the famous oceanliner's demise pales in comparison to the fate of the little house.



"Suspense" - Bettina Matzkuhn

The use of the house as a metaphor for our planet in the face of the effects of global warming is most appropriate. This little blue planet is very much our home, and how we treat it will determine both its fate and our own. Predictions of a one- to ten-metre rise in sea level over the next century are common. Excessive urbanization coupled with current forestry and agricultural practices are leaving the earth little to cling to when those waters rise. Unless another Moses comes soon, we're all in jeopardy of being swept away, as is the world as we know it. If we survive, we're at risk of drowning in the pollution that contributed to the global warming. Either way, we're sunk. No wonder "Suspense" features an empty swing. Or is that a life ring?

"Inundation" is, above all, a cautionary tale. The thread of the story is the literal thread of the cloth and meticulous embroidery Matzkuhn has used to fashion the individual quilted panels. There may be a lot of blues and greys, but there are also glimpses of brightness, flashes of hopeful and calming colours. Yes, there is exaggeration and pathos, but also humour and flashes of hope.

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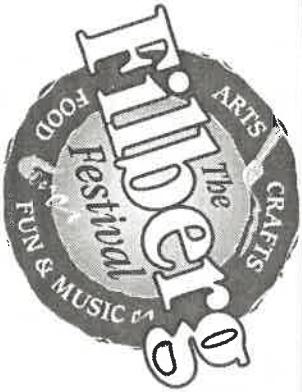
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61 Filberg Rd., Comox, BC V9M 2S7 250-334-9242
info@filbergfestival.com

What's New in the Resource Centre

The Art of Storytelling - Careers in Heritage by Cultural Human Resources Council, Ottawa: Cultural Human Resources Council, 2003. (booklet)

Artisans Glass - An Inspirational Portfolio by Jera May Morton, New York: Watson-Cupitt Publications, 1999. (coil bound hardcover small format book)

Bancomext Trade Directory of Mexico by Bancomext, Mexico: Bancomext, 2003. (paperback directory)

Beads, Bead Making, Jewelry, Jewelry Making, Enamels, Enameling by Whitehouse Books, Corning, New York: Whitehouse Books, 2003. (stapled small format booklet)

Crafting as a Business by Wendy Rosen (Anne Childress, editor), Baltimore: The Rosen Group, Inc., 1998. (paperback book)

Crafting the Future - Crafts Council Annual Report 2001-2002 by Louise Taylor, London, England: Crafts Council, 2003. (booklet)

Created in the Yukon - Yukon Visual Arts Craft Strategy by Wendy McNulty, Fredericton, New Brunswick, 2003. (cerlox bound book)

Face of the Future - A Study of Human Resource Issues in Canada's Cultural Sector - Findings & Recommendations by Mercadex International Inc., Ottawa: Cultural Human Resources Council, 2002. (cerlox bound booklet)

Fundraising for Non-Profit Groups - How to Get Money from Corporations, Foundations and Government (2nd edition) by Joyce M. Young, North Vancouver: International Self-Counsel Press Limited, 1981. (paperback book)

The Interactive Zone - Careers in New Media by Cultural Human Resources Council, Ottawa: Cultural Human Resources Council, 2003. (booklet)

Made of Clay - Ceramics of British Columbia by Linda Doherty, Vancouver: Potters' Guild of British Columbia, 1998. (book)

The Mind's Eye - Careers in Visual Arts and Crafts by Cultural Human Resources Council, Ottawa: Cultural Human Resources Council, 2003. (booklet)

Craft in Print: Publish or Perish?

by Rachelle Chinnery

In February 2002, *Artichoke* magazine launched a series of special editions featuring craft. Three full-colour editions of this award-winning magazine featured craft of all media. It was a series made possible by a grant from the Canadian Heritage Canadian Magazine Fund. Editor Paula Gustafson states in the editorial of the first edition that "Every other segment of society sees its own face in print. There are magazines for new parents. Magazines for accountants. Magazines for the spiritually inclined. Why isn't there a magazine that showcases Canadian craft?" There hasn't been a national magazine devoted exclusively to Canadian craft since the demise of *Craft Canada* thirty years ago. There are a few regional publications. Some craft councils and guilds publish magazines and periodicals geared mainly toward their membership, but there is nothing dedicated to promoting craft coast to coast and internationally.

Artichoke's special editions addressed this situation, but it was short lived. Unfortunately, the Canadian Heritage grant is not renewable, and without special funding the issues dedicated to craft could not continue. According to Paula, "to produce *Artichoke's* regular issues (three per year) costs approximately \$45,000 for writer fees, design, printing, and distribution. *Artichoke* Publishing's average grant from Canada Council is \$14,000. By comparison, *Arts Atlantic* magazine (the only other visual arts magazine that ever includes articles about craft) gets around \$48,000 from Canada Council, plus funding from several provincial governments. Neither BC nor Alberta provide any funding to *Artichoke*." There are no funds from the Canada Council for craft publications.

Despite the fact that the main focus of *Artichoke* is the visual arts, every issue contains at least one article about a craft exhibition, an essay about contemporary craft issues, or an artist profile. The special editions, however, featured cover-to-cover articles about quilters, metalsmiths, potters, sculptors of many varied media and cultural backgrounds, as well as craft theory. It also profiled both accomplished and emerging artists, and it addressed a tremendous need in Canadian craft: documenting material for posterity about all aspects of the crafts, the artisans, cultural movements, and social trends.

When asked what she thought the single most pressing issue in Canadian craft was, Paula responded that invisibility was the biggest problem. She said, "If something isn't seen, talked or written about, it doesn't exist in the public consciousness. If people aren't aware of something, they can't care about it or buy it." Publish or perish? How can the craft community alleviate this problem? Paula responded to this question: "By doing what other cultural producers do - promoting and marketing their products in every way possible. I realize that involves time, money, strategic planning, or a combination of all three, but it's the only sure path to achieving success or acclaim."

So how do we achieve visibility if there are no Canadian publications that profile craft? We can do what so many do in other professions in this country - look to foreign sources. It is a shame that there is no homegrown magazine to promote local and regional artists, but that doesn't mean Canadian craftspeople have to remain anonymous in a world context. There are many craft magazines in English-speaking countries such as the United States, Britain, Australia, and New Zealand. Of course, there are more than enough interesting and accomplished craft artists in these countries to fill their own magazines ten times over, but there is always room for interesting work; it will always catch one editor's eye.

For some reason, many craftspeople erroneously believe that they have to wait for someone to "discover" them and write an article about their work. This is simply not true. There are many writers interested in writing about craft, and they need to be published as much as craftspeople need to be read about. Publishing can be a reciprocal opportunity. Sometimes it isn't even the writing that will get work published, but the photographs. During Paula Gustafson's lecture at last year's "Beyond Borders" conference in Nelson, she reiterated the need for craftspeople to attain public recognition by whatever means possible. In finishing her address, Paula drove the point home: "Permit me to give you one more reason why we need publications about craft. Early in his career, Dale Chihuly realized the power of the book. He published his first in 1986. Currently there are more than twenty Chihuly books in print. Are books one of the reasons Dale Chihuly's glass is known all over the world? You bet."

Now Hear This - Careers in Music and Sound Recording by Cultural Human Resources Council, Ottawa: Cultural Human Resources Council, 2003. (booklet)

The Spotlight's On - Careers in Film, Television, Radio and the Live Performing Arts by Cultural Human Resources Council, Ottawa: Cultural Human Resources Council, 2003. (booklet)

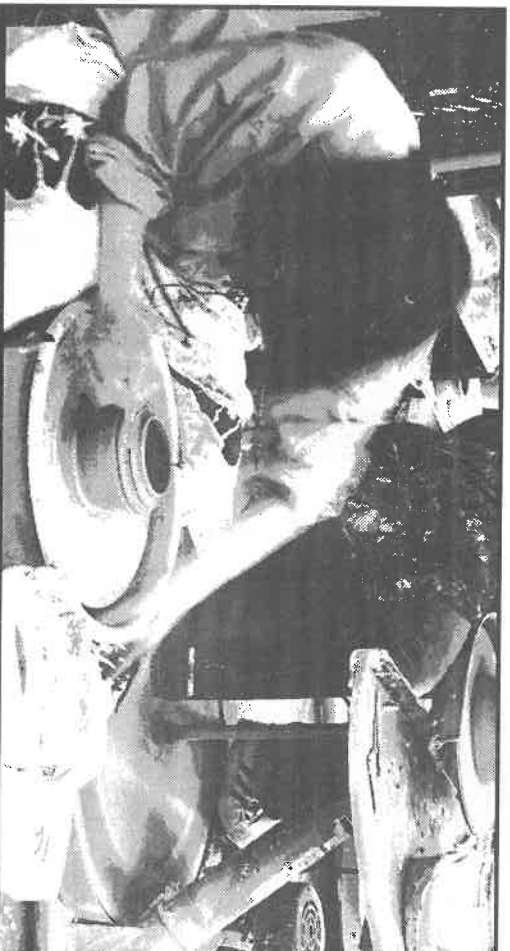
Words on the Move - Careers in Writing and Publishing by Cultural Human Resources Council, Ottawa: Cultural Human Resources Council, 2003. (booklet)

Zakka Catalog (in Japanese) by Shufunotomo Co., Ltd., Japan: Shufunotomo Co., Ltd., 2003. (magazine)



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WATCH THIS SPACE

CABC's Resource Centre: A Wealth of Information

The following is a letter written by CABC member Bettina Matzkuhn of New Westminster, in support of our BC Gaming funding application.

"The Resource Centre at the offices of the Crafts Association of BC has been a valuable tool for me as a professional craftsperson and arts writer. The variety of magazine and newsletter subscriptions and specialized books or videos are something I cannot afford to indulge in myself. It is important to have this breadth of material - historical, theoretical and practical - available to me. I have used the Centre to find specific information such as artist/client contracts or shipping work internationally. As well, it allows me to keep abreast of what other craftspeople in Canada are producing and the various issues they encounter. It opens doors to participate, as calls for entry and opportunities for artists' residencies are posted and up-to-date.

I have also used the Resource Centre as a student, both while pursuing my undergraduate degree (BFA in Visual Arts, SFU) and more recently for my studies in Simon Fraser University's Graduate Liberal Studies program. My research concerning the crafts' status as a 'poor cousin' to the visual arts was towards coursework on postcolonial culture in Canada. While I could search the databases at the university's library for relevant articles, it was the CABC where I could physically find and read the journals. As a part-time information desk clerk at Burnaby's Metrotown Library, I appreciate the focus and wealth of information this centre provides. It is well-organized and items can be borrowed if one is a member of the association. Even if one is not, the materials are still accessible on site.

The crafts community is a vibrant part of the larger visual arts scene. The Resource Centre offers an integral component of the CABC's mandate which strives to promote excellence in crafts."

Craft Contacts Needs You!

Writing is no trouble: you just jot down ideas as they occur to you. The jolting is simplicity itself – it is the occurring which is difficult.
(Stephen Leacock)

We need your help to keep CABC members informed about craft-related events, news, and issues in British Columbia and beyond. We're always looking for newsletter content, and members are always welcome to contribute.

- ◆ Promote or review an exhibition, workshop, conference, or book
- ◆ Let us know about your local guild or association events
- ◆ Tell us about your experiences marketing your work, selling at craft shows, putting together a gallery show, or writing a funding application
- ◆ Share a new technique, a good source for supplies, or advice for the novice artisan
- ◆ Tell us what you'd like to see in the newsletter – or better yet, write about it

We especially welcome news from outside

of the Lower Mainland. What are artisans in your community doing? What issues are you passionate about? What recent successes have you had?

If you don't have a specific idea for an article but you enjoy writing, let us know – we often have more ideas than writers.

And don't forget to send in your Craft Calendar items. Exhibitions, calls for entry, and funding opportunities are listed for free. This popular section of the newsletter can only continue to grow if you let us know what's happening out there.

If you're interested in contributing on a regular basis, consider joining the Communications committee. This is a working committee that meets quarterly at the CABC office to plan and write each issue of the newsletter. *Craft Contacts* is published in February, May, August, and November each year.) The committee also oversees other CABC communications programs, such as the website and the *Craft Shows Guide*.

For further information, contact
Calvin Taplay, 604-687-6511,
calvin.taplay@abc.net






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We asked:
i) Have you ever collaborated with another person and how did it make you think differently about your process?

ii) What was your most memorable experience in a Christmas Craft Show?

Bettina Matzkruhn, New Westminster
When I was studying at SFU, I had the opportunity to collaborate with Pamela Lancelley, who was doing her BFA in dance. She wanted a prop for a dance she was choreographing to do with her love/hate relationship with telephones. At first we talked about making a box on wheels with wires, but I suddenly had this vision of a soft sculpture cellphone. She went for it and I ended up making a six-foot tall, red

cellphone with yellow buttons and a pool noodle for an antenna. I didn't have a lot of money to work with so we ended up stuffing it with all kinds of old stuff, pyramids, pillows, etc. I got some funny looks as I drove it up Burnaby mountain in my Toyota hatchback. Seeing it used in the performance was exhilarating. The dancer was pretty rough with it - the poor noodle flailing around, the dust coming out in clouds under the bright theatre lights, but she really expressed the frustration one feels. Phones always ring when you don't want them to and vice versa. There were sound effects as well. At one point, Pamela called me in a panic and said it needed repairing so I had to do an emergency mend job before the next show. It was a wonderful experience and gave me a whole new understanding of how an object can fit into a performance.

Lynda Jones, Falkland
All my big pottery Christmas shows were finished for the season, and as I had some

pottery left I decided to do a real small town Christmas Craft Fair. The room filled up with Girl Guide bake sale tables and Granny's crocheted socks and when I got there they found they didn't leave enough room for my pottery table. As no one was using the stage, they let me go up there along with Santa.

It was not a profitable sale for me as the only people who came up on the stage were the kids wanting to see Santa. One boy about 10 years old hung around me most of the day. Finally he went and sat on Santa's knee and I overheard him asking Santa for \$20.00. I thought to myself, "Wow, times have changed. The nerve!"

Santa finished his job and left. The boy still hung around my table.

A while later we both watched a plain-clothed man walk into the hall and the boy said, "There's Santa." I asked him how he knew the man was Santa and the boy replied, "He's my Dad."

Karen Morrow, Burnaby
Going to the same show two years in a row and having customers remember me! It was great to hear that they still wore and enjoyed my jewellery. It was good to make a positive impact.

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craft calendar

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

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

The rate for inserting flyers or pamphlets in the newsletter is \$100.00 - \$300.00 (depending upon weight) per issue.

The rate for placing a classified ad on CABC's website is \$25.00 for 40 words or less for 3 months.

Contact Calvin Taplay for details.

Tel: 604-687-6511 Fax: 604-687-6711

Next Deadline: December 12, 2003

Events with grey backgrounds indicate CABC programs

Announcement

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

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

Calls for Entry

Deadline: November 12, 2003. Women artists are invited to submit work in any medium to the "7th International Open." WomanMade Gallery, 2418 W. Bloomingdale Ave., Chicago, IL, USA 60647, 773-489-8900.

gallery@womannmade.org, www.womannmade.org

Deadline: November 14, 2003. What do the words "a rose is a rose" suggest to you? The Grand Forks Art Gallery is accepting works in any medium that are inspired by Gertrude Stein's famous phrase. Grand Forks Art Gallery, Box 2140, Grand Forks, BC V0H 1H0, 250-442-2211, gtagdhn@direct.ca, www.galleries.bc.ca/grandforks

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

Deadline: November 15, 2003. May is celebrated as Asian Heritage Month throughout North America. The Vancouver Asian Heritage Month Society invites submissions including but not limited to visual arts, performance, spoken word, film, and video. Contact Initiaz Popat, Artistic Program Coordinator, 203B-10 E. Pender St., Vancouver, BC V6A 1T1, 604-488-0119, info@ahm.bc.ca

Deadline: November 20, 2003. Blackberry Heritage Holidays Exhibit. New two and three dimensional works in all media and styles. All works must be wall mountable. Blackberry Gallery, 2425 St. John's St., Port Moody, BC, 604-931-2008, pomartscentre@telus.net, www.pomartscentre.bc.ca

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

Deadline: November 28, 2003. The North Vancouver Community Arts Council has an open call for its exhibition "A Study of the Human Form" at CityScape Community Art Space, January 29 - February 22, 2004. This is an exhibition of artwork in any medium that celebrates the pure beauty of the human form depicted in a sensitive and skilled manner. CityScape Community Art Space, 335 Lonsdale Ave., North Vancouver, BC, 604-988-6844.

Deadline: December 19, 2003. "Fibers with Attitude - Garments with Attitude" Convergence 2004 wearable art fashion show and exhibition. Handweavers Guild of

America, 1255 Buford Highway Suite 211, Suwanee, GA 30024, 678-730-0010, weavespindye@compuserve.com, www.weavespindye.org

Deadline: December 19, 2003. Comox Valley Community Arts Council invites submissions for "Trumpeter Swan," a juried art show celebrating the trumpeter swan and habitat. 440 Anderson Ave., Courtenay, BC V9N 5N3, 250-334-2934, cvac@island.net

Deadline: January 5, 2004. "I Can See for Miles" Convergence 2004 constructed and/or embellished yardage exhibition. Handweavers Guild of America, 1255 Buford Highway Suite 211, Suwanee, GA 30024, 678-730-0010, weavespindye@compuserve.com, www.weavespindye.org

Deadline: January 5, 2004. "Don't Fence Me In. Containing the West" Convergence 2004 Basketry exhibition. Handweavers Guild of America, 1255 Buford Highway Suite 211, Suwanee, GA 30024, 678-730-0010, weavespindye@compuserve.com, www.weavespindye.org

Deadline: January 5, 2004. "Mountain Majesty" Convergence 2004 exhibition of fibre art that portrays mountains. Handweavers Guild of America, 1255 Buford Highway Suite 211, Suwanee, GA 30024, 678-730-0010, weavespindye@compuserve.com, www.weavespindye.org

Deadline: January 5, 2004. "Queen of the Plains" Convergence 2004. Interpret the western plains in any form of handweaving. Handweavers Guild of America, 1255 Buford Highway Suite 211, Suwanee, GA 30024, 678-730-0010, weavespindye@compuserve.com, www.weavespindye.org

Deadline: January 5, 2004. "Roving the Range" Convergence 2004 handspinning exhibition, skein and finished work. Handweavers Guild of America, 1255 Buford Highway Suite 211, Suwanee, GA 30024, 678-730-0010, weavespindye@compuserve.com, www.weavespindye.org

Deadline: January 5, 2004. "Trail Mix" Convergence 2004 interlaced textile techniques exhibition. Handweavers Guild of America, 1255 Buford Highway Suite 211, Suwanee, GA 30024, 678-730-0010, weavespindye@compuserve.com, www.weavespindye.org

Deadline: January 15, 2004. The American Tapestry Alliance invites submissions of small handwoven tapestries for "Small Format Frontiers," a Convergence 2004 exhibition that will be at the Museum of Outdoor Arts, Englewood, Colorado June 14-July 9, 2004. Karen Crislip, 651 Big Horn Drive, Estes Park, CO 80517-9006, 970-586-0976, kcrislip@bigplanet.com, www.american Tapestryalliance.org

Deadline: January 15, 2004. "Clay Creates Culture," a juried exhibition of functional and non-functional ceramic works, will be held in Edmonton March 25 - May 1, 2004. The Alberta Potters' Association, Box 636, Wildwood, AB T0E 2M0, cbarr@planet.eon.net

Deadline: January 15, 2004. WomanMade Gallery is inviting entries from women artists exploring Pop Art in the 21st century. WomanMade Gallery, 2418 W. Bloomingdale Ave., Chicago, IL, USA 60647, 773-489-8900, gallery@womannmade.org, www.womannmade.org

Deadline: January 21, 2004. The Nanaimo Art Gallery invites proposals from visual artists to exhibit work in all media. The gallery is located on the Malaspina University College campus and pays CARFAC fees. Nanaimo Art Gallery, 900 Fifth St., Nanaimo, BC, 250-753-3245 ext. 2422, field@nala.bc.ca

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

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

Deadline: March 1, 2004. "Spirit of the West" will be an international juried exhibition of spiritually inspired fibre art, on display as part of Convergence 2004 in Golden, Colorado June 30-July 25, 2004. Peg MacMorris, Rocky Mountain Weavers' Guild, 17206 W. 17 Place, Golden, CO 80401, info@rnmweaversguild.org, www.rnmweaversguild.org

Deadline: March 1, 2004. The Richmond Art Gallery is accepting proposals from individuals, collaborating artists, and curators for exhibitions in 2005-2006. Work in all media will be considered. 180-7700 Minoru Gate, Richmond, BC V6Y 1R9, 604-231-6457, gallery@cityrichmond.bc.ca

Deadline: March 1, 2004. "Constructions: A Celebration of Canada's Built Heritage" is a national quilt exhibition to be held spring 2004 at the Kitchen-Waterloo Art Gallery and Joseph Schneider Haus National Historic Site. For information contact Kathleen Bissett, 519-579-5860, constructions@kathleenbissett.com

Deadline: May 25, 2004. Proposals are invited for the 2005 exhibition year. Work in any medium welcome. Kootenay Gallery of Art, History & Science, 120 Heritage Way, Castlegar, BC V1N 4M5

Deadline: May 31, 2004. CABC is seeking proposals from craftspeople for exhibits in 2005. Contact Calvin Taplay CABC, 1386 Cartwright St., Vancouver, BC V6H 3R8, 604-687-6511, cabcc@telus.net

Deadline: Ongoing. Kamloops Art Gallery accepts submissions in all media on an ongoing basis. The gallery supports emerging and mid-career artists, and strongly endorses culturally diverse projects. 101 - 465 Victoria St., Kamloops, BC, 250-828-3543, kamloopsartgallery@kag.bc.ca, www.galleries.bc.ca/kamloops

Deadline: Ongoing. The Campbell River and District Public Art Gallery is looking for local artists' work to exhibit in display cases in the Centennial Building's foyer. Displays will rotate on a monthly schedule. 1235 Shoppers Row, Campbell River, BC, 250-287-2261, artgallery@crca.net, www.crratgal.ca

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

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

Deadline: Ongoing. The Surrey Art Gallery is planning exhibitions through 2005, and welcomes proposals for exhibitions in any media. 13750-88 Ave., Surrey, BC V3W 3L1, 604-501-5566, artgallery@city.surrey.bc.ca,

www.arts.city.surrey.bc.ca

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

Exhibitions

Until November 3, 2003. Barry Goodman, "Not Just Another Pretty Face." An exhibition of stitched portraits of women authors, philosophers, and intellectuals. Held in conjunction with the Writers' Festival. Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

Until November 16, 2003. "Magnifying Glass - Contemporary Canadian Glass." Artists from Ontario and Quebec explore various methods. Canadian Clay and Glass Gallery, 25 Caroline St., Waterloo, ON, 519-746-1882, www.canadianclayandglass.ca

Until November 16, 2003. "Island Inspiration from Bornholm." Tableware, art vessels, and outdoor sculpture by Danish glass artists Maibritt Jonsson and Pete Hunner. Canadian Clay and Glass Gallery, 25 Caroline St., Waterloo, ON, 519-746-1882, www.canadianclayandglass.ca

Until November 16, 2003. "Small Expressions" is an international juried exhibition sponsored by the Handweavers Guild of America to showcase small-scale (maximum 15 inches) fibre art. Houston Center for Contemporary Craft, 4848 Main St., Houston, TX, 713-529-4848, hccc@craftthouston.org, www.craftthouston.org

Until November 18, 2003. "Nancy Callan & Julia Ricketts: CHROMA." Callan's glass sculptures explore the playful end of pop art and yet are marvels of classical Italian technique (she is Lino Tagliapietra's blowing assistant for a reason). Ricketts's paintings address landscape through architectonic forms and ideas. Friesen Gallery, 1210 Second Ave., Seattle, WA, USA, 208-726-4174, dan@friesengallery.com

Until November 23, 2003. "Labyrinth," a fibre installation by Elyse Elliot-Los. As an ancient symbol of wholeness, a labyrinth is a metaphor for our life's journey. This particular labyrinth took eight years to create and is made up of dyed, painted fabric panels, papier mache columns, and rich embellishments of embroidery and beadwork. Red Deer and District Museum, 4525-47a Ave., Red Deer, AB, 403-309-8405, museum@museum.red-deer.ab.ca, www.museum.red-deer.ab.ca

Until November 23, 2003. "Ann Newdigate: Familiars." Familiars reflects simultaneously on the past and the future, presenting a series of miniature tapestry portraits accompanied by a perimeter "wanscotting" of text referencing illuminated medieval manuscripts with enlarged decorative capitals. The text is comprised of woven and digitally scanned letters which reference a parable of life's ambivalent journey and draws on aspects of Jonathan Swift's Gulliver's Travels. Art Gallery of Greater Victoria, 1040 Moss St., Victoria, BC, 250-384-4101, aggv@aggv.bc.ca, www.aggv.bc.ca

Until November 23, 2003. "Vessels," a solo show by glass artist Renato Foti. Material Matters Gallery, 215 Spadina Ave., Toronto, ON, 416-977-3387.

Until November 27, 2003. The Richmond Art Gallery is hosting an Arts Centre Users Group exhibition to demonstrate the many activities taking place in its studios. Exhibition includes new artwork by the Oriental Arts Club, Richmond Potters Club, and Textile Arts Guild of Richmond. 180 - 7700 Minoru Gate, Richmond, BC,

604-231-6457, gallery@cityrichmond.bc.ca

Until November 28, 2003. "Textile Diversity," an exhibition of textiles designed to be produced by the metre. Montreal Centre for Contemporary Textiles, 1751 Richardson St., Montreal, QC, 514-933-3728, www.textiles-mtl.com

Until November 29, 2003. "New Works in Wood 2003," a juried exhibition of the Southern Alberta Woodworkers' Society. Alberta Craft Gallery, 10186-106 St., Edmonton, AB, 780-488-6611.

Until November 30, 2003. "Preston Singletary: Threshold." Thirteen recent works by Preston Singletary, a Tlingit artist whose glass artwork draws upon his Alaskan Native heritage. Singletary's blown and sandblasted hats, screens, vessels, and totem forms engage the dramatic elements of fire, gravity, light, and transparency in new ways. Seattle Art Museum, 100 University St., Seattle, WA, USA, 206-654-3100, www.seattleartmuseum.org

Until November 30, 2003. "New Work" by woodworker John Glendinning of Montreal. Gallery Xylos, 2nd level, 1235 - 26 Avenue SE, Calgary, AB, 403-261-8723, info@galleryxylos.ca

Until December 1, 2003. "From Geisha to Diva: The Kimonos of Ichimaru." Ichimaru became a geisha in the 1920s and was also one of Japan's greatest classical folk singers. The kimonos on display show the different styles and decorations popular during her career. The exhibition also includes memorabilia and woodblock prints. Vancouver Museum, 1100 Chestnut St., Vancouver, BC, 604-736-4431, www.vanmuseum.bc.ca

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

Until December 7, 2003. "21st Century Ceramics in the United States and Canada." 500 distinctive works from 250 of the top professional North American ceramists. Canzani Center Gallery, Columbus College of Art and Design, Cleveland Avenue and E. Gay St., Columbus, OH, USA, 614-224-9101.

Until December 14, 2003. "Korean Sensibilities: The Colors of Life." Textiles, paintings, ceramics, and handicrafts from the permanent and private collections. Seattle Art Museum, 100 University St., Seattle, WA, USA, 206-654-3100, www.seattleartmuseum.org

Until December 31, 2003. An installation of weavings by Musqueam artists Roberta Louis, Margaret Point, and Krista Point. Part of the "Gathering Strength: New Generations in Northwest Coast Art" exhibition. UBC Museum of Anthropology, 6393 NW Marine Drive, Vancouver, BC, 604-822-3825, www.moa.ubc.ca

Until December 31, 2003. "This Fleeting Moment," sculpture, painting, jewellery, and handmade cards by Elena Underhill, Karen Lahay, Chantal Lefebvre, and others. Master Frames, 2603 East Hastings St., Vancouver BC, 604-251-3833.

Until January 4, 2004. "Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The Torsten Br'han Collection, one of the most important collections of early modern glass in the world, includes 185 examples of early twentieth-century glass from Austria, Germany, and the Czech Republic. This is its first-ever U.S. tour, after which it will return to Spain. Tacoma Museum of Glass, 1801 East Dock St., Tacoma, WA, USA, 1-866-4-MUSE-UM, info@museumofglass.org

Until January 4, 2004. "Art Deco 1910-1939," a multi-faceted and comprehensive showcase of the glamorous and popular style, organized by London's Victoria & Albert Museum. Royal Ontario Museum, 100 Queen's Park, Toronto, ON, 416-586-5549, www.rom.on.ca

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

Until January 18, 2004. "Passion & Porcelain: Pre-Revolutionary French Ceramics." An exhibition of priceless porcelain exclusively on loan from the Wadsworth Athenaeum in Hartford, Connecticut. Gardiner Museum of Ceramic Art, 111 Queen's Park, Toronto, ON, 416-586-8080, www.gardinermuseum.on.ca

Until February 15, 2004. "Currents." Contemporary works featuring 15 artists from Newfoundland and Labrador. Canadian Embassy, 501 Pennsylvania Ave, Washington, DC, USA, 202-682-1740.

Until March 27, 2004. "Threads of Many Colours: Surrey's Cultural Traditions" is a multicultural exhibition of textiles, clothing, and crafts of the Chinese, Taiwanese, Maya, Ukrainian, and South Asian communities. Surrey Museum, 6022-176 St., Surrey, BC, 604-502-6457, www.heritage.citysurrey.bc.ca

Until August 1, 2004. "Exotica Circa 1700" features porcelain, furniture, and tapestries that reflect seventeenth- and eighteenth-century Europe's fascination with foreign peoples, landscapes, flora and fauna. Seattle Art Museum, 100 University St., Seattle, WA, USA, 206-654-3100, www.seattleartmuseum.org

Until August 17, 2004. "Saidye Bronfman Award 2003." Works by one of Canada's most influential ceramic artists, Nova Scotia's Walter Ostrom. Canadian Museum of Civilization, 100 Laurier St., Gatineau, QC, 1-800-555-5621, www.civilization.ca

Until December 24, 2004. First Nations Art and Artifacts, featuring carvings by master carver Simon Charlie and his daughter Della. Cowichan Valley Museum, Duncan Train Station, Canada Ave., Duncan, BC, 250-746-6612, cvrn_chin@island.net

Until January 31, 2005. "The Potlatch Collection." Traditional and contemporary arts and crafts, including one of the finest collections of elaborately-carved masks depicting the potlatch ceremonies of the Kwakwaka'wakw. U'mista Cultural Centre, Front St., Alert Bay, BC, 604-974-5403, umista@north.island.net

November 1 - 22, 2003. "Elements of Colour." Textile artist Tara Griffiths explores the potential for fabric to create atmosphere based on the four elements: earth, air, fire, and water. Muir Gallery, 440 Anderton Ave., Courtenay, BC, 250-334-2983, cvcac@island.net

November 1 - 30, 2003. Eliane Kinsley - mar-quetry, Jeff Margolin - ceramic sculpture. Petroff Gallery, 1016 Eglinton Ave. West, Toronto, ON, 416-782-1696, www.ashowofhands.com

November 6 - 25, 2003. Deb Taylor explores the translation of textile techniques into clay. Gallery of BC Ceramics, 1359 Cartwright St., Vancouver, BC, 604-669-5645, galleryofbcceramics@bcpotters.com

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

November 7 - December 3, 2003. Dyan Myhr and Dan Condin, painting and pottery. Terrace Art Gallery, 4610 Park Ave., Terrace, BC, 250-638-8884, coordinator@terraceartgallery.com

November 12, 2003 - May 29, 2004. "Rugs from the Caucasus." Oriental carpets from the Caucasian region (between the Black and Caspian Seas). Textile Museum of Canada, 55 Centre Ave., Toronto, ON, 416-599-5321, info@textilemuseum.ca, www.textilemuseum.ca

November 13 - December 24, 2003. "Small Matters 2003" exhibition of miniature art.

Vernon Public Art Gallery, 3228 - 31st Ave., Vernon BC, 250-545-3173.

November 20, 2003 - January 31, 2004. New Work by Chris Mottloch, glass artist. "Working hot glass forces Chris to persist to overcome heat, physical pain, and countless other adversities to create objects of beauty and function. This persistence is nearly as valuable as the finished piece." Object Design Gallery - Granville Island, 1551 Johnston St., Vancouver, BC, 604-683-7763.

November 20 - December 20, 2003. "The Whimsical Show." Fantastical furniture, ebullient puppets, prankish pottery and illustrative two-dimensional work. Linda Fell, Cityscape Community Art Space, 335 Lonsdale Ave., North Vancouver, BC, 604-988-6844, nvartscouncil@elus.net

November 27 - December 24, 2003. "Seasonal Traditions." Potters Guild of British Columbia Member Show. Gallery of BC Ceramics, 1359 Cartwright St., Vancouver, BC, 604-669-5645, galleryofbcceramics@bcpotters.com

November 27, 2003 - January 11, 2004. Old Traditions - New Interpretations: the works of Marianna Corless and Ruth Scheuing. Evergreen Cultural Centre, 1205 Pinetree Way, Coquitlam, BC, 604-927-6550, www.evergreenculturalcentre.ca

November 27 - December 21, 2003. Blackberry Heritage Holidays Exhibit. New two and three dimensional works in all media and styles. Blackberry Gallery, 2425 St. John's St., Port Moody, BC, 604-931-2008, pmoartcentre@elus.net, www.pmoartcentre.bc.ca

November 27, 2003 - January 31, 2004. "New Memory Box Clocks" by Eric Allen Montgomery. Object Design Gallery - Kisilano, 2072 W. 4th Ave., Vancouver, BC, 604-683-0047.

November 27, 2003 - January 31, 2004. "Heavenly Virtues - Deadly Sins." A spicy alternative to the cutesy Christmas-themed shows that so often plague the months of November, December, and January. Jewellery and accessories by 50 artists from 5 countries, on the theme of the 7 heavenly virtues and 7 deadly sins. Object Design Gallery, Kisilano and Granville Island locations, 604-683-7763, info@objectdesigngallery.com, www.objectdesigngallery.com

December 1 - 31, 2003. Josef Roschar - Raku vessels. Petroff Gallery, 1016 Eglinton Ave. West, Toronto, ON, 416-782-1696, www.ashowofhands.com

December 4 - 21, 2003. "Packages," an annual CABC fundraiser. Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

December 5, 2003 - January 15, 2004. "Thinking Textile." Group Show curated by Deborah Koenker. Sixteen artists (including CABC members Ruth Scheuing and Barry Goodman) address issues through textiles. Richmond Art Gallery, 7700 Milnor Gate, Richmond, BC, 604-231-6457, gallery@cityrichmond.bc.ca

December 5 - 21, 2003. Salon des métiers d'art du Québec. Exhibition and sale with over 450 artisans. Place Bonaventure, 900 de la Gauchetière West, Montréal, QC, 514-861-2787, www.salondesmetiersd'art.com

December 13, 2003 - February 28, 2004. "Textile Works: Nancy Edell." Art Gallery of Nova Scotia, 1723 Hollis St., Halifax, NS, 902-424-5280, www.agns.gov.ns.ca

December 4 - 18, 2003. "Things of Beauty" is a solo exhibition of exquisite glass vessels created by Jo Ludwig of KihlArt Glas Studio. Opening reception Friday Dec. 5. Avenue Gallery, 2184 Oak Bay Ave., Victoria, BC, 250-598-2184.

December 15, 2003 - January 3, 2004. Fernie Pottery Guild and Cross-Stitchers Guild group exhibition. The Arts Station, 601 1st Ave., Fernie, BC, 250-423-4842.

January 16 - March 14, 2004. "Thrown: Influences and Intentions of West Coast Ceramics." Mick Henry, Tam Irving, Chiamian Johnson, Glenn Lewis, Wayne Ngan, John Reeve and Ian Steele. This exhibition will present ceramics since the 1960s that are influenced by the studio pottery movement of Bernard Leach and Shoji Hamada. Morris and Helen Belkin Art Gallery, 1825 Main Mall, UBC, Vancouver, BC, 604-822-2759, belkin@interchange.ubc.ca, www.belkin-gallery.ubc.ca

January 20 - March 6, 2004. An exhibition of works inspired by Gertrude Stein's oft-quoted phrase, "A Rose is a Rose." Grand Forks Art Gallery, Box 2140, Grand Forks, BC, 250-442-2211, gfagchin@direct.ca, www.galleries.bc.ca/grandforks

February 6 - March 1, 2004. Jane Kenyon, "Fragments." (TBC) A series of textile pieces based on historic textiles using modern materials and modern methods. Opening reception: February 5, 6 - 8 pm. Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

March 5 - 29, 2004. Debra Sloan, "All Dressed Up." This is a series of figures in motion, built in clay. The embellished or carved clothing using landscapes, or narratives, informs the viewer about their passages. Opening reception: March 4, 6 - 8 pm. Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

April 2 - May 3, 2004. Heather Jane Wilson, "Crowning Glories: Contemporary Tiaras." A collection of headgear incorporating both traditional and surprising materials and techniques. Opening reception: April 1, 6 - 8 pm. Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

May 7 - 31, 2004. Asian Heritage Month. Opening reception: May 6, Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

June 4 - 28, 2004. Peter Shaughnessy, "Connections: a Collection of Collaborative Collisions." "New work in the theme of "pairs, couples, and doubles" that will explore interactions such as love, synergy, predation, cooperation, conflict, and parentality. Opening reception: June 3, 6 - 8 pm. Crafthouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

Funding

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

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

Deadline: February 1. The Corning Museum of Glass - Rakow Grant for Glass Research. To foster scholarly research in the history of glass and glassmaking. Preference may be given to projects which will bring researchers to Corning to study the Museum's collections or to use its Library. Amount: up to US\$10,000. Contact: The Corning Museum of Glass, One Museum Way, Corning, NY, USA 14830-2253, 607-974-6467, thestudio@cmog.org, www.cmog.org

Deadline: February 1. Canada Council for the Arts, Aboriginal Peoples Secretariat - Aboriginal Peoples Collaborative Exchange. To encourage artistic exchanges in traditional or contemporary knowledge among Aboriginal artists. Grants are for national and international travel for study or work with respected Aboriginal artists or groups. Amount: up to \$10,000. Contact: Canada

Council for the Arts, Aboriginal Peoples Secretariat, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588 ext 5212, jouise.profeit-leblanc@canadacouncil.ca, www.canadacouncil.ca

Deadline: February 1. Archie Bray Foundation for the Ceramic Arts - One-Year Fellowship Residencies. Awarded to a ceramic artist who demonstrates merit and exceptional promise, to provide the opportunity to focus their attention to produce and exhibit a significant body of work. Amount: \$5,000. Contact: Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., Helena, MT, USA 59602, 406-443-3502, archiebray@archiebray.org, www.archiebray.org

Deadline: March 1. Archie Bray Foundation for the Ceramic Arts - Three-Month Summer Residencies. Awarded to a ceramic artist between the ages of 18-35 who demonstrates merit and exceptional promise. Amount: \$800. Contact: Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., Helena, MT, USA 59602, 406-443-3502, archiebray@archiebray.org, www.archiebray.org

Deadline: March 1. Canada Council for the Arts - Research/Production/Professional Development Grants to Professional Fine Craft Artists. Grants for emerging, mid-career, and established artists for work that reveals innovation and artistic expression. Amount: established artists - up to \$34,000; mid-career - up to \$15,000; emerging - up to \$9,000. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588 ext 5269, marianne.hegglveit@canadacouncil.ca, www.canadacouncil.ca

Deadline: March 15, September 15. BC Arts Council - Professional Development Assistance. Subsidizes tuition and course-related costs to assist practicing professional artists or arts administrators. Amount: 50% of costs up to \$1,500. Contact: BC Arts Council, Box 9819, 5th Prov Govt, Victoria, BC V8W 9W3, 250-356-1718, www.bcartsCouncil.ca

Deadline: March 15. The Handweavers Guild of America - HGA and Dendel Scholarships. Students enrolled in accredited undergraduate or graduate programs in fibre arts in the U.S., its possessions, and Canada are eligible. Scholarships are awarded based on artistic and technical merit rather than on financial need. Amount: varies. Contact: The Handweavers Guild of America, #211-1255

Buford Highway, Suwanee, GA, USA 30024, 678-730-0010, weavespindy@compuserve.com, www.weavespindy.org

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

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

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

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

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

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

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

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

Deadline: May 31. BC Arts Council - Scholarship Awards (Junior and Senior categories). For post-secondary education of outstanding BC students of the arts. Amount: up to \$3,500. Contact: BC Arts Council, Box 9819, 5th Prov Govt, Victoria, BC V8W 9W3, 250-356-1718, www.bcartsCouncil.ca

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

Deadline: June 30. Shastri Indo-Canadian Institute - Arts Fellowships. For artists who are (1) practitioners of an Indian art form and wish to train in India, or (2) not practitioners of an Indian art form, but wish to train in India to develop their own work. Amount: airfare, living allowance. Contact: Shastri Indo-Canadian Institute, Room 1402, Education Tower, 2500 University Dr. NW, Calgary, AB T2N 1N4, 403-220-7467, sic@ucalgary.ca, www.aos.ucalgary.ca/~sic/

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

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

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

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

www.gulfislands.com/artscouncil

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

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

Deadline: Ongoing. Arts and Cultural Industries Promotion Division, Dept. of Foreign Affairs - International Career Development Grant. Airfare, accommodation, and per diem grant to help upcoming artists launch international careers and develop market potential by exhibiting in a foreign commercial gallery. Amount: up to \$3,500. Contact: Arts and Cultural Industries Promotion Division, Dept. of Foreign Affairs, 125 Promenade Sussex, Ottawa, ON K1A 0G2, 613-992-5359, yves.pepin@dfait-maeci.gc.ca, www.dfait-maeci.gc.ca

Craft Shows

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

www.artmarketonline.com, CALL FOR ENTRY, Art Market Online is a juried art and craft web site marketed in conjunction with a quality art and craft sale. Instead of renting a booth you rent a page. Show and sell your work directly to consumers. Your products available year round without travel expense or time away from the studio. Call today for your information flyer. Be part of the future today!! DATES: 365 days a year, LOCATION: The INTERNET: www.artmarketonline.com, CALL: Toll Free 1-877-929-9933 or 250-672-2411 Fax: 250-672-9517 E-mail: info@artmarketonline.com, Marlene Loney, Art Market Productions, P.O. Box 190, Barrriere, BC V0E 1E0

Nov.15 to Dec.31. Comox Valley Art Gallery 29th Juried Christmas Craft Fair. Over 150 artisans featuring pottery, wood, glass, artwork, specialty foods, fibre arts, ornaments, jewellery and more. Free admission. 367-4th St., Courtenay, B.C. 250-338-6211, e-mail cvgam@mars.ark.com.

Market Place

WANTED: top quality decorative and functional work in all mediums for new retail craft gallery opening May 2004 in South Okanagan. For information contact Esther Brown, phone (604)-681-9464 or email ehbrown@telus.net

Lectures / Workshops

Foxglove Fibre Arts on Bowen Island offers a range of workshops in the fibre arts: weaving, felting, quilting, surface design, knitting, colour/design and more. Check our Jan-July 2004 schedule at www.foxglovetibrearts.org or phone 604-947-2464 or 947-0092 for information.

Join the Crafts Association of British Columbia

benefits of membership:

- Craft Contacts Newsletter
- Craft Shows, publication
- Website: www.cabc.net
- Member Portfolio
- CABC Reference Centre
- CABC Artist Registry
- Commissions & Referrals
- CABC Video Lending Library
- Scholarship opportunities
- Exhibition opportunities
- Sales opportunities, Crafthouse Shop
- Discounted prices on CABC publications & programs
- 10% Discount on purchases in Crafthouse
- Visa & MasterCard Merchant Discount
- Business & Health Insurance Programs
- Voting privileges

Mail or Fax to: CABC
1386 Cartwright Street
Vancouver, BC V6H 3R8
Tel: (604) 687-6511
Fax: (604) 687-6711

Membership Fee:
O Regular Fee \$53.50
O Student / Senior Fee \$42.80
Proof of full-time student attendance / Senior (65 years and older) status required. Must provide a photocopy of your student ID or Gold Care Card.

Methods of Payment:
O Cheque
O MasterCard
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Card # _____
Exp. Date _____
Signature _____

NAME _____

COMPANY _____

ADDRESS _____

CITY _____ PROVINCE / STATE _____

POSTAL CODE / ZIP _____ TEL _____

BOX _____ EMAIL _____

Are you a craftsperson? _____
What media do you work in? _____

☐ Yes! I would like volunteer information