

craft CONTACTS

published four times annually by the Crafts Association of British Columbia
on-line info 24 hours a day - www.cabc.net
AUGUST / SEPTEMBER / OCTOBER 2004

ISSN 0319 - 8873

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

MEMBER PROFILE

Janice Moorhead

by Bettina Matzkuhn



Janice Moorhead

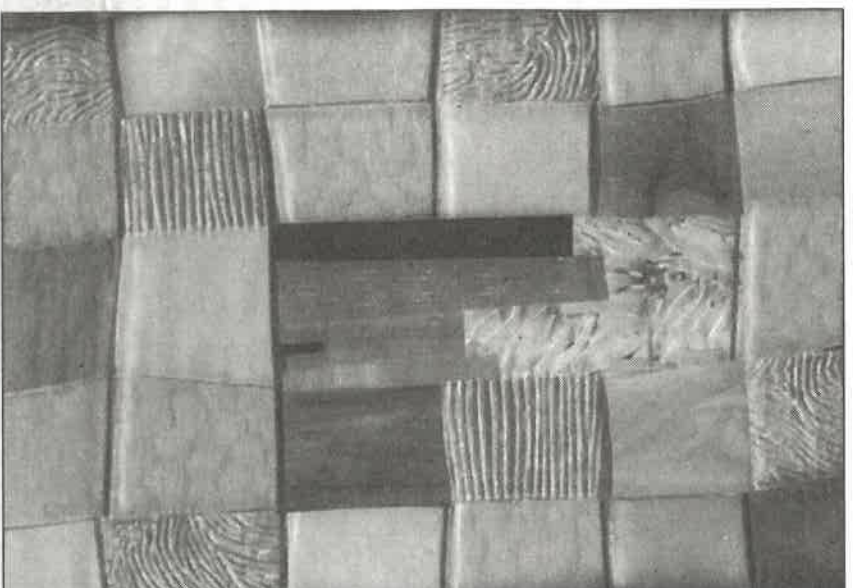
Janice Moorhead's works are, at first glance, like translucent quilts. By sandwiching pieces of coloured glass and found objects in between two thin panes of clear glass, Moorhead finds a certain freedom to explore pattern and colour without the interference of the soldered line. The edges of the cut glass make their own delicate lines and add to the flow of the work. For example, a sky might be cut from pieces of the same colour, but the way they have been assembled makes horizontal waves. A floor, a field, a city are all suggested by the juxtaposition of textures and colours.

Moorhead never thought she could make a living from creative work. Starting out as a nurse, she saved up to return to school, graduating with honours as a B.A. in Visual Arts from the University of Ottawa in 1979. At university, she focused on

printmaking, drawing and painting. She had a few shows but continued her nursing job to make ends meet. In the early 1980s Moorhead learned to cut glass. After playing with small pieces to make Christmas presents for friends, she began to assemble cut glass, figures cut from tissue paper, wire, buttons and other found objects into tiny 4"x6" box-like constructions. From there, she realized she could make larger, sandwiched pieces that related to her painterly focus on spare, abstracted imagery. When she found that the pieces sold well at the first few craft fairs she entered, she waded into full-time production and hasn't looked back. Moorhead enjoys every aspect of her work, from the solitude of drawing to the sociable exercise of marketing. It has taken years, but she finally feels she can photograph her own work well, taking into account the glare, angles and shadows inherent in photographing glass. She works from her studio at home in Rupert, Québec, a rural area north of Ottawa. Here, she has boxes with scraps of

coloured glass that are cut and cajoled into images. While she begins with an idea — usually a drawing under a section of clear glass — it invariably changes as the pieces come together. Each bit also needs to be cleaned separately before the final sandwiching, a process Moorhead finds boring. But, as a single parent, she shows her time-management expertise by saving this mindless task for evenings while coaching homework or just visiting with her two teenage children.

Seven galleries across Canada feature her work and Moorhead finds this helps to bring in some income throughout the year. Most of her income flows from outdoor art shows in Kingston and Toronto — a city she maintains makes art a priority. Also, Kingston is close to the U.S. border and she finds that Americans are delightful customers — they make up their minds quickly and spend happily. This is the first year Moorhead will hire help so she can be at two fairs at the same time. Part of her success might be that she embraces certain limitations: she tends to work on smaller pieces (less than 12" x 12") as they provide constant creative change.



"Mr. Big"

Craft(house) where she shows year-round have approached her at the summer fairs. She finds the quality of outdoor light is a special element in helping sell her work.

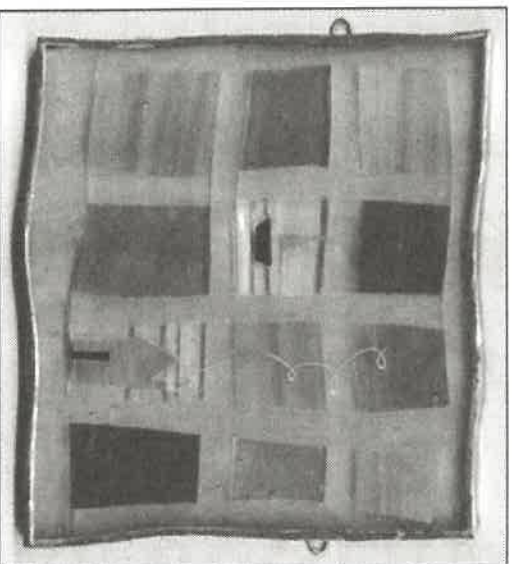
Moorhead has recently collaborated with a blacksmith, using the heavier metal as a free-standing frame for a piece 7' high by 1' wide. She has also applied for public art commissions, garnering one where she made two large windows above the doors in a

Community Centre. Moorhead recalls this as a learning experience as she did not include costs for installation. Fortunately, the architect for the project stepped up and had his workers install the windows,

otherwise Moorhead would have lost money on the project. She emerged with a better sense of pricing and of how to read/negotiate a contract.

Writing grants is a tedious process, but Moorhead keeps applying. She would love to have time away from the make and sell cycle for experimentation. While she manages to keep a plump bank account of imagery and ideas, it is often the customer's preferences to which she bows. "It's hard to sell red" she puts it. Moorhead is justifiably proud of being an artist and a single parent, a situation she describes as "saving up enough money to fix your teeth, and then the car falls apart".

"Up From the Chimney"



they will fit into her trusty station wagon, and she can lift them herself. She likes to do the smaller fairs for the variety and because it seems less like putting all the eggs in one basket. Many of the galleries (including

2004 Craft(house) Gallery Exhibitions at a Glance

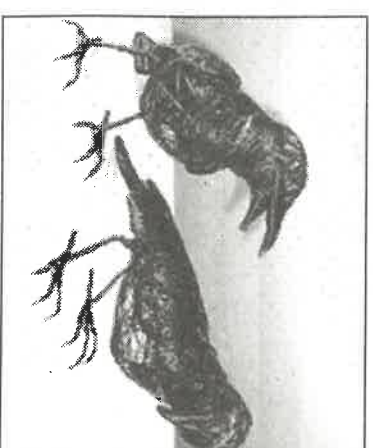
August 6 - 30. Erin Dolman, Peter Kiss, Cynthia Lyman, Charles O'Neil, Nicola Prinsen, Kaija Rautanen, Naoko Takenouchi, Nancy Walker. "Corvidae: A Murder of Crows." A group exhibition extolling the intelligence of the crow and presented in clay, fibre, glass, metal, and wood. Organized by Jo Darts.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

September 3 - 27. Mary Bentley. "Seasons in the Salish Sea" Opening reception: September 2, 6 - 8 pm.

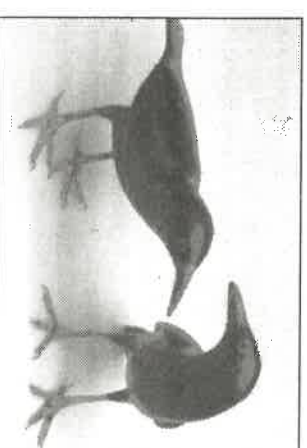
October 1 - November 1. Katie Baitle, Nicole Dextrins, Simone Mynen, Gina Page, Terry Rutherford, Keith Valentine. "The Passionate Book." An exhibition of BC book artists, passionate about the handmade book, that explores the interplay between image, text, structure, and content. Opening reception: September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

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

December 2004 "Pac Lages." An annual CAIBC fundraiser.



"Two Crows", Charles O'Neil



"Crows", Cynthia Lyman

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President's Message

Summer is well underway and we on the CABC board are not slowing down. We have just finished the first stage of an organizational assessment, thanks to a funding grant from ArtsPOD/VAST. With the funds provided, we hired Helen Sebelius to explore some organizational issues that we are facing in an all day intensive planning session. With her extensive experience in the not-for-profit environment, and particularly her knowledge and love of fine craft, Helen helped us to figure out which questions to ask in order to most effectively support our mission and mandate. We still have a lot of work to do, which the board will be undertaking in a number of sessions this summer, and we may



Jen Hiebert



Handworking CABC Board members - (left to right) - Cindy Anderson, Bryan Fair, Sharon Slutsky, Judith Fitzgerald, Barbara Cohen, Jen Hiebert, (Celia Pickles sent regrets - she was out-of-town), Canada Day, 2004

be seeing some changes, but we are confident that we will remain true to our mission of promoting fine craft and the people who make it.

The first of our five main fundraising activities of the year took place on July 1st, amongst the Canada Day celebrations on Granville Island. With a great turnout and festive atmosphere down on the island in recent years, we wanted to expand on our highly successful felting workshop from last year, and offer a hands on workshop for kids while raising some money for the association. Our CABC Bead Day workshop was set up at Ocean Artworks, just to the east of the Creekhous building, and between a couple of our Member Craft Demonstrations, and the Potters' Guild's 'U 2 Can Rakit'. Children, as well as parents, grandparents, and people of all ages came down to make keychains, bracelets, and necklaces with beads of all kinds graciously donated to the CABC. Thanks to all the members who raided their closets, work rooms, and jewelry boxes for beads, and a huge thank you to

Executive Director's Message

Back in 2001, members were surveyed with a goal towards finding out: what programs were important to you, what we could be doing better, and just who our members were. The response was phenomenal - a 42% return rate of completed surveys. Three years on, it is time to approach you again. Your feedback is extremely important to us since it lets us know how to plan for both the short and the long term. We can't do everything, but we can try to make the most out of our resources to provide you with the best we can. Please take some time to fill in the survey and return it by August 20th.

Our Canada Day demos were great. John Bese worked his woodturning magic, Joanne Andrighetti and friends wowed the Granville Island visitors with flame-worked glass bead making, and Millie Balance crafted wonderful paper mache creatures for the July 1st crowd. Thirty-two volunteers helped out on Canada Day, while 22 members and supporters donated bags of beads, buttons and baubles.

those who took the time to actually make hundreds of handmade beads for the event! With a kind donation from Country Beads, we had a great selection of beads for people to choose from. While we didn't get the huge onslaught of people we were hoping for, we had a steady flow of people through the tables, with some very busy moments, and enough interest for us to stay open almost an hour longer than we had advertised. We had a great number of volunteers, including the whole board of directors, help us through the day (as well as beforehand, sorting the beads by colour, size, and type of bead into egg cartons!), without whom this event couldn't have happened. At the end of the very long sunny day, we took home over \$600, and all had a great time.

The next fundraiser the CABC has on the horizon is our Second Annual Yard Sale on Saturday July 24 at the BBQ Pit (beside the Cat's Meow) on Granville Island. By the time you are reading this, of course, the event will have already happened, (to great success, we hope!) so a huge thank you to everyone who donated items, who came down to shop, and most of all to all the volunteers who continue to graciously donate their valuable time. The CABC Yard Sale of 'gently-used' household items, craft supplies and craft 'seconds' was started last year, with a very short lead time, on a drizzly October Saturday, with great success. This year we are hoping that with some more planning time, and a (hopefully) sunny Saturday in July, we can grow this event in to a major fundraiser for the CABC. By the end of June, we had already seen a number of items coming in from our members and supporters, and are looking forward to another very successful event!

As I have written about in past issues, the past couple of years have not been as financially successful as we had hoped for. With a



Heather O'Hagan

Ocean Concrete donated the use of the Ocean Artworks space and the CMHC helped us with the table rentals. Thanks so much to all! It was a perfect day.

We held two professional presentations by CABC members this past Spring. The CABC thanks Rachelle Chinnery for donating her time and expertise to offer a presentation on writing grant applications. Our organization is also very grateful to Janet Helm for speaking to our members on the business of wholesal-

number of factors, including a reduction in our Gaming, Funding, and reduced revenue from the retail side of things, we have struggled, but we have also continued to offer strong programming for the craft community to support the development of craftspeople and their work. The Board of Directors remains dedicated to fulfilling this mandate, though we know that to continue to grow our programming, we need to increase our revenue. In light of this, we are partaking in five different fundraising initiatives this year. The Bead Day and Yard Sale, I have written about already, and the other three will take place in the fall and winter of this year. We are offering a series of public craft workshops in the fall, and will be holding our Surprise Packages event and member appeal closer to the end of the year. These are all in the planning stages at the time of writing, so I ask you to look at the inserts in this newsletter and stay tuned to our broadcast emails for further details on these events. We hope that you, our members and the recipients of our programs, will be able to help us out in any way that you can in these fundraising initiatives to ensure the continuance of quality programming from the CABC.

Heather and I had the honour of attending a reception on Friday June 25, hosted by the BC Arts Council for the Greater Vancouver Museum, Gallery and Media Arts Community. The event, held at the Vancouver Museum in their new Joyce Walley Learning Centre (which overlooks the gorgeous view of Vanier Park and English Bay) was a great opportunity for members of the community to meet with the Council. As members of the Council, including noted ceramic artist Robin Hopper, come from all around the province, it was a chance to "put a face to a name" seen on a grant application. The CABC received \$21,400 this year from the Council; it was a great opportunity for a face to face "Thank you" for the support over the years.

All of the activities that the CABC offers originate from the direction and planning of a small group of dedicated people on our Board of Directors. Our Board is currently at 7 people, but given the current work load and what we have planned, we ideally need to have 12. If you have an interest in what the CABC does, please consider a term on your Board of Directors. The term is 2 years, with a commitment of approx 6-10 hours /month. For more information, please contact Heather or me through the CABC at 604-687-6511.

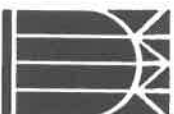
ing to corporate buyers. Highlights from both these presentations appear elsewhere in this newsletter.

Also this past Spring, CABC member Che Cheng Lee organized an Open Forum for jewellers, whereby members were invited to bring their work and talk to other jewellers. If this concept appeals to media-specific members or groups, we'd like to hear from you. We would be most interested in hosting these types of get-togethers in conjunction with our Openings, which fall on the first Thursday of every month.

One area that the CABC constantly struggles with is trying to do more for our members in the regions outside of the Lower Mainland. For the last two years, we were asked to jury for the Filberg Festival; this welcome opportunity allowed us to meet craftspeople from other areas. This August 1st long weekend, our Secretary, Celia Pickles, and CABC member, Maggi Kneer will visit the Filberg Festival and meet with craftspeople who were "jured in".

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Granville Island



BRITISH COLUMBIA ARTS COUNCIL
Supported by the Province of British Columbia



Craft CONTACTS

Published by
Crafts Association
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Staff

● Heather O'Hagan, Executive Director
● Jo Darts, Crafthouse Manager
● Calvin Taplay, Communications
Coordinator ● P/T Crafthouse Assistants:
Aisuko Yoshimura, Gaye Hammond, & Qasira Farooqi ● Jennifer Parisi, Gallery Assistant (HRDC Summer Career) ● Sandra Ramos, Newsletter Designer

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

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

CABC's Donors and Supporters

We are extremely grateful to the following donors and supporters:

Annual Operating Assistance

The Province of British Columbia through the British Columbia Arts Council
The Vancouver Foundation, Matching Grants Program
CMHC Granville Island

Program & Planning Assistance

Govt. of Canada - Dept. of Canadian Heritage (Trade Routes)



John Bese demonstrating on the lathe on Canada Day.

CABC Welcomes the Following New Members:

● Charlotte Aaberg ● Jim Brown ● Peter Chen ● K. Douglas Child ● A. Marie Christofferson ● Elizabeth de Balasi ● Claude Goergen ● Debra-Renee Guglielmi ● Launi Lucas ● Stephen MacLean ● Tookie Mussatto ● Alwyn O'Brien ● Jessica Pasch ● Ceila Rice-Jones ● Teri Shaw ● Marlene Smith ● Jasminka Sokolovic ● Penny Swanson ● Bill Wilkinson ● Carolyn Wood ●

CABC Thanks the Following Renewing Members:

● Cindy Anderson ● Norma Austin ● Millie Ballance ● Patricia Balsor ● Suzy Birstein ● Marlene Bowman ● Susan Cain ● Bruce Campbell ● Neno Catania ● Greg Cerrullo ● Shelley Chapman ● Rachelle Chinnery ● Anne G. Clark ● Donna Cochran ● Janet Collins ● Les Crimp ● J. Demol ● Erin Dolman ● Pauline Dupas ● Pauline Dutkowski ● Brigitte Eckart ● Bob Ellenton ● Pat Elliott ● Fran Feuer ● Sean Goddard ● David Gray ● Mary Harrison ● Barbara Hewitt ● Elaine Hirtle ● Bonny Houston ● Brian Hoyano ● Jeanne Hungar ● Louise Jackson ● Karin Marita Jones ● Nigel Jones ● Joy Jubenwill ● Cory Judge ● Aleksandra Kalinic ● Julie Kemble ● Peter Kiss ● Maggi Kneer ● Marilyn Lee ● Astrid Lee ● Joan Leonard ● Conrad Li ● Art Liestman ● John Little ● Margaret Logan-Leong ● Tracy Lynch ● Shannon MacDonald ● Vincent Massey ● Rae Maté ● Cynthia Minden ● Wendy Murphy ● Ronald-Jones Nicole ● Corrine Norbraten ● John Nutter ● Charles O'Neil ● Mary O'Reilly ● Elisabeth Owre ● Georgina Page ● Alison Petty ● Alice Philips ● Alexander Radecki ● Sandra Ramos ● Kaija Rautainen ● Eric Roberts ● Kathy Robertson ● Jacqueline Robins ● Graeme Robinson ● Kristin Rohr ● Dawn Russell ● Kassie Ruth ● Diana Sanderson ● Beatrix Schalk ● Aurelia Sedlmair ● Melanie Siegel ● Stuart Simpson ● Keith Skelton ● Sharon Slutsky ● Genevieve Smith ● Verna Smith ● Miaara Stirbu ● Naoko Takenouchi ● Candace Thayer-Coe ● Lynda Tieman ● Janet Tyers ● Ann Uusoja ● Keith Valentine ● Matt VanderWerff ● Linda Varro ● Barbara Vedan ● Andrea Waines ● Lauren Waters ● Betty Weaver ● Jean Weller ● Catherine Welsh ● Angelika Werth ● Michelle Wilson ● Sharnini Wirasekara ● Dianne Young ● Ellen Young ●

The Province of British Columbia through Gaming Revenue
Arts POD / V.A.S.T.

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Grace Cameron Rogers Award - family of Gail Rogers
Hilde Gerson Award - family of Hilde Gerson
Filberg Festival Award - Filberg Festival

Financial Support from the Community

● Anonymous ● Mary H. Spence-Sales ● Mona Allister ● Mary Lou Thinkwon ● Marilyn McAllister ● Burnaby Artists Guild ● Vancouver Guild of Fabric Arts ● Lynda

Executive Director's Message continued from page 2

On the funding front, our BC Gaming application has been sent to Victoria. We should hear back in August or September and are very hopeful that we won't experience the cuts we felt last year. Thanks so much to all our members who wrote letters of support this year for our submission to BC Gaming. Along with Gaming revenue, we depend on BC Arts Council support and are eternally grateful for the ongoing provincial funding we receive.

Our newly minted Privacy Policy has been inserted into this newsletter for your information. According to new legislation, all businesses and organizations in BC must develop such a policy. Basically, we have not, and will not use your personal information for any reason outside of CABC's own business purposes.

We were very fortunate to have Gallery Assistant Jennifer Parisi with us for 10 weeks this Spring and Summer. Jennifer was hired through the HRDC Summer Career Placement Program. She has been assisting Calvin Taplay with our remaining 2004 exhibitions and the 2005 Gallery jury process. Jennifer also wrote an article on Peter Shaugnessy's June show, which appeared in *False Creek News* and another on John Nutter's July show, which was printed in June's *Creek*.



Millie Ballance demonstrating papier mache mask making outside Craithouse.

Welcome to new volunteers, Qasira Farooqi in

member kudos

Mikel Lefler recently appeared in an episode of the CBC's *Zed TV* showcasing her insect jewellery (and demonstrating her insect-catching technique). The use of real insects in her resin and sterling silver has been described as "a unique and intriguing combination of the beautiful and the strange", and is sold under the company name Bijoux du Monde.

Barbara Heller from Vancouver has won second place in the 2004 International Juried Online Symbolist Art Show, 'The Artist As Shaman' for her tapestry "Still Life ...with Bird." The exhibition included 38 juried finalists from more than 300 entries. Artists' work representing 19 countries included painting, printmaking, drawing, etching, collage, fibre, sculpture and digital works of art.

Jones ● Veronique Whitehead ● Sarah Deagle ● Van Dop Gallery ●

In-Kind Donations

● Adobe Systems Inc. ● NISA Online ● Handworks Gallery ● Patrick Oswald ● Granville Island Hotel ● The Playwrights Centre ● J.J. Bean House of Coffee ● Nancy Ryder ● Diana Breti ● Missing Button Studio ● Margit Nellenmann ● Madeleine Chisholm ● Michael Babier ● Pacific Institute of Culinary Arts ● Oasis Flowers ● Judi Moscovitch ● Ocean Concrete ●

Craithouse, Michelle Chen in the office, and Lynne Johnson, as Gallery Assistant. Good-bye and thank you to Anat Basanta, Kay Lin, Cheryl Parker, Lisa Yu, Stephanie Rosloski, and Lilia Beaupre who have either found employment, returned to school, moved out of the area or have decided to "move on" after donating numerous hours to the CABC. We had the opportunity to thank some of these wonderful volunteers at our Volunteer Recognition Event in April at Pacific Culinary Institute. The 37 guests in attendance enjoyed numerous decadent and delicious pastries after being thanked for donating well over 1,500 hours of volunteer time in 2004. Lilia Beaupre won the Institute's gift certificate and Dave Consonati won an artful flower arrangement, which was donated by Oasis Flowers.

I attended the Assembly of BC Arts Councils conference in Victoria in the Spring and participated in various sessions relating to fundraising, marketing, community development, and cultural policy. While there, I met several volunteers and staff from regions throughout BC. This was extremely valuable because we want to forge a closer relationship with provincial arts councils with a view towards partnering activities in the future.

In terms of national activity, the Canadian Craft Federation's *Profile and Development Strategy for Craft in Canada* is now online, and the *Governance and Capacity Building Report* is complete. The findings are to be presented at CCF meetings in October. As well,

the Ontario Crafts Council's Executive Director, Rosalyn Morrison, represented the CCF at the Paris Forum of Cultural Industries in January, a 3-year organizational plan was discussed and approved via conference call, and a ceramic artist residency partnership was initiated with a studio in the south of France. Unfortunately, the CCF's President, Yvan Gauthier, has resigned due to a career opportunity that will conflict with his volunteer position, but the very capable Charles Lewton-Brain, Vice-President, has taken over as Acting President for the time being.

And lastly, our Communications Coordinator, Calvin Taplay, is a father. He and

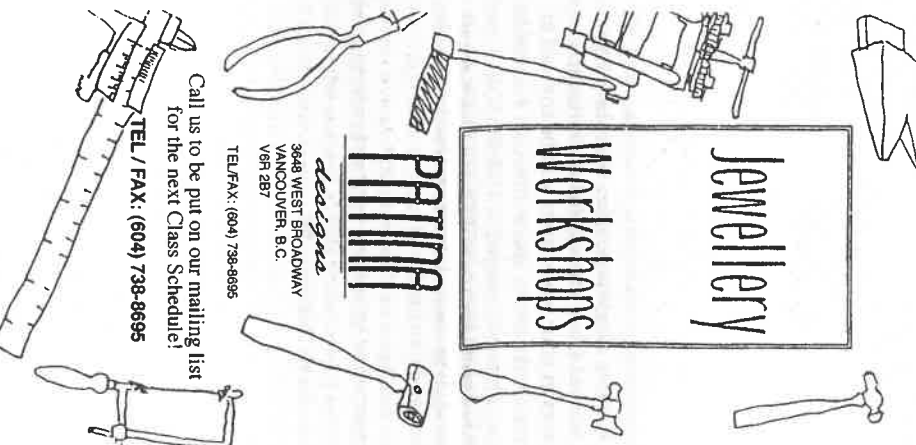
Bead Day Donations

● Cera Scott Chandler ● Cindy Anderson ● Fancy Glass Creations ● Country Beads ● Brigitte Eckart ● Kimcha Rajkumar ● Joanne Heather O'Hagan ● Carol Sherman ● Joanne Andrighetti ● Kirsten Chursinoff ● Barbara Cohen ● Andrea Waines ● Sharon Slutsky ● Judi Moscovitch ● C.J. Jackman-Zigante ● Ceila Pickles ● Rachel Spirit ● Gillian McMillan ● Laura Gavini of "Girl Fabulous" ● Lynne Johnson ● Mountain Gems Ltd. ● Kassie Ruth ●

This list was prepared on July 5th, 2004. We sincerely apologize if we missed your name anywhere in these listings.



Joanne Andrighetti demonstrating flame-worked glass beadmaking.



Jewellery Workshops

deagan

3648 WEST BROADWAY
VANCOUVER, B.C.
V6R 2B7

TEL/FAX: (604) 736-8695

Call us to be put on our mailing list for the next Class Schedule!
TEL / FAX: (604) 736-8695

Marion Gracias had an 8 lb., 5 oz. baby boy on June 30th - Mom, baby and Dad are doing just fine.

In June 2004, **Melanie Siegel** was one of the recipients of the first Annual cultural artist grant by the Toronto Jewish Arts Council sponsored by the United Jewish Appeal of Greater Toronto. The fibre project will express an artist's fascination with ancient biblical history. The entire piece will be hand and machine stitched and embellished with semi precious stones on hand made felt.

Art Liestman was a demonstrator at the 25th Annual Utah Woodturning Symposium in Provo, Utah on June 10-12. In addition, his work was included in the exhibition "Beneath the Bark - Twenty Five Years of Woodturning" at the Museum of Art at Brigham Young University in Provo which ran from March 4 through July 31.

WORKBENCH

We asked:

- 1) Are you a "pack rat" and how do you control clutter in the studio?
- 2) What do you love or hate about your studio space?
- 3) How do you deal with procrastination?

Bruce Campbell, Coquitlam, BC

- 1) I think all woodturners are pack rats and what we collect is wood. I recently built a 10'x16' shed just to handle my wood collection and I still have a pile sitting on my driveway.
- 2) My studio is an attached single car garage. What I love about it is the commute (I try to avoid the cats as I walk down the hall each morning) and the view (I open the door and face the neighbourhood as I work. I know most of my neighbours and their kids since I have seen them walk by on many occasions.) The downside is that it is really very small. I seem to be constantly moving things out of the way for the next project. My previous shop was 5 times the size of this one and thinking back, I seem to have been constantly moving things around in it as well. I just take solace in the words of a fellow turner who when I apologized for the mess, said, "Do you want to turn or do you want to clean." Seems I want to turn.
- 3) I get a huge charge out of meeting people as they view my work. As a result, I strive to get out of the shop at least once a month for some kind of show. Being a part of the Greater Vancouver Woodturners Guild really helps.

Margaret-Ann Hampson, Halfmoon Bay, BC

- 1) Hello to all glass people - Murphy's Law of Stained Glass stating that all horizontal spaces in your work space will be covered in glass, works in my space - the only horizontal space I haven't covered is THE FLOOR!
- 2) My Studio Space, NEEDS TO BE BIGGER!
- 3) Procrastination...I don't procrastinate, I just do what I like best!

Karin Korb, Victoria, BC

- 1) Yes I am a pack rat but with a small work space I really can't afford to be. I control clutter by having lots of shelves and clear plastic bins to keep things in. The shelves and bins are labelled and I don't have a "miscellaneous" section (we all know what would happen if I did). If something is broken I fix it right away or get rid of it. I never put it away to "fix later". Twice a year, I have a full scale clean out.
- 2) I love my work space because it has lots of windows and opens up to my backyard. I hate that the ceilings are a little low and that it is so small.
- 3) Make a list of things that must be done in order of importance and reward myself (like going to the beach) when things are done. I always try to do the most dreaded thing first.

Marilyn Lee, Nelson, BC

- 1) I have a tendency not to be a pack rat, due to the fact that I cannot stand to work in a cluttered environment. I usually do a run on whatever I am making for production then I will clean up and start again. I need to control the clutter and mess since my studio is right next to my kitchen in the house.
- 2) I have four big windows in my studio that overlooks the back of our property and the west arm of the Kootenay River. The amount of light that I get during the day is phenomenal.
- 3) I deal with procrastination by setting out a set of goals for my self on a daily, weekly and monthly basis. I do not have time to procrastinate since I am doing so many retail shows this year. My production line is my job. I wake up and work 5-18 hours a day; that is the beauty of working for yourself - you get to set your own hours and schedules.

From the Kootenays

by Ian Johnston

The last year in Nelson been an eventful one for the arts. There have been two major events that will change the cultural landscape of the city for generations to come. The first is the public commitment to the creation of a Center for History and Arts and the second is the merging of Kootenay School of the Arts with Selkirk College.

The Nelson Museum Board and the Public Art Gallery committee have been working for years to find a new home for the Museum and Archives; that also includes a public art gallery. The long anticipated facility came one step closer to reality last Autumn when Nelson and Area residents cast their ballots in a referendum approving the creation of new cultural and recreational facilities. The successful referendum resulted in a commitment from the City of Nelson to relocate and offer the former City Hall for the new cultural project.

The building is a centrally-located 15,000 sq.ft granite and brick building from 1902 and is considered a heritage jewel in the downtown core. The City has also committed a cash contribution toward the preservation and upgrade of the building as well as annual funding sufficient to staff and operate the new facility. A few days ago, the go-ahead was given for the design and planning phase for conversion of the building. The start of renovations is anticipated for the beginning of October.

All of this comes on the heels of the release of

Smithford's Qualicum Beach, B.C.

by Les Crimp

Don't Need It We Got It !!!!

This is the humorous little sign on one of the fence panels surrounding Smithford's in Qualicum Beach.

As you walk along the sidewalk bordering Smithford's, you seem transported into a place you know is going to be different. First of all, there is a row of very "funky" cats, sculpted by Don Thompson, looking at you as you proceed. You can not really see into the yard as there are beautiful plantings all along the inside of the fence which, of course, heightens the anticipation of what lies within.

When you get to the gate you are met by very colourful creatures such as dogs, giraffes and herons, also sculpted by Don Thompson. As you enter, you go through a lush bower creating a warm, welcoming spirit and feeling. Then you come out into a sun-drenched (in the winter there is a little rain) courtyard. The courtyard itself is another complete wonder with water fountains, hammock swings, summer furniture, garden planting ideas, planters of all kinds, garden statuary and a myriad of other feasts for the eyes.

This is the world that Carol Smith and John Ford have created. It is a great story of hopes, dreams, hard work, hardships and dedication to an idea and the guts and "stick-to-it-iveness" to make it work.

The charm and fun of the courtyard are the "before dinner wine" on the deck that is just set you up for the "entrees" when you go inside the gallery.

This all started on June 1st, 1991!!

Carol got tired of being a fisher and after 11 years on the boat, she yearned for a life "on shore" that she could release her abundant energy on. John continued on the fish boat

an Economic Impact Study of Arts, Culture and Heritage carried out by Commonwealth Consulting for the Nelson and Area Economic Development Corporation. This study estimated the cultural sector generates \$7 million in spending and more than \$70 million in spin-offs for the community per year. The report also recommended an upgrade to the infrastructure for arts and culture which the city seems to have taken to heart.

In the meantime, the Mildred Erb Gallery, in the basement of the existing Museum/Archive building recently opened a show entitled "Delicate Balance: an Environmental Exhibition of Paintings by Barry Cogswell. The exhibition delicately expresses the environmental stresses produced from the modern world. The works challenge, enlighten, question and capture the beauty of the delicate environment through a creative exploration of the rare and highly threatened bird-wing butterfly.!

Kootenay School of the Arts, a private post-secondary institution and a core part of the region's arts community, was in danger of closing its doors in early March. Kootenay School of the Arts, Selkirk College and the government signed a merger agreement in late March; representatives from Kootenay School of the Arts Cooperative have since met and approved the transition requirements and Laura White has been hired as the new Executive Director. Laura takes over from Barry Auliffe who very generously donated his last year to the KSA cause and was instrumental in creating and negotiating the agreement with Selkirk.

The KSA community had been living with uncertainty around the future of its programs for many months. This announcement was

but together they bought the property on 2nd Avenue which in '91 was somewhat "out of town".

As the years have gone by, Carol and John now find themselves "up-town" with a very large urban development project going on all around them. Needless to say, "They have arrived"!

After coming ashore, Carol looked at their property and puzzled about what kind of a business they would start. With John fishing, the first thought was to open an up-scale seafood restaurant. They had the supply and also many contacts in the industry that seemed to make it a feasible project. This was not to be. The plan was quickly scrapped after many of their close friends and acquaintances more or less said, "Give your head a shake! No way!"

With garden shops being a growth business, this is what transpired on their property. Also, with the growth taking place in the Parksville/Qualicum Beach area over the past 13 years, the store did well. As a matter of fact, it did so well, Carol was immediately being approached by many craftspeople/artists and others that could see the positive direction the store was moving in.

Based on her family background in Montréal, where she was exposed to the arts and the clothing design industry, Carol was imbued with the necessary feel for things artistic and worthwhile in a retail environment. With this instinct, Carol met each "crafter" in person and was able to decide immediately if the wares being presented were of the workmanship and quality that she needed and expected to look after her rapidly increasing clientele.

What happened? Sales took off!!!!

For the craft community, the value of Smithford's is difficult to imagine. Carol has purposely made their store a "B.C. Artisan Store". Since that fateful day in June '91,

welcomed by students, faculty and management alike and offers hope of financial stability at the School for the first time since the loss of its provincial funding two years ago. At the ceremony marking the agreement, Marilyn Luscombe, president of Selkirk, indicated that there are many opportunities for new and exciting programs in the future, and that Selkirk and KSA students may eventually be able to obtain Associate or Applied Degrees in Fine Arts.

For the immediate future it means that the three year diploma program that was being offered at KSA will be condensed into a two year program in the same downtown facility with the same faculty. Physically, the school has consolidated the campus from two buildings to one and the Wood Product design Studio has been cut from the program due to the existence of the Fine Woodworking program at Selkirk College.

Last but not least... The Kootenay Gallery of Art, History and Science in Castlegar has turned its fortune around under the close eye of Executive Director Sandy Korman. The Gallery was forced to briefly close its doors in the wake of Federal funding cuts a couple of years ago. For the first time in a while the Gallery is back in the black thanks to Sandy's belt tightening methods that included offering wine from cardboard instead of glass at openings. As a non-drinking member, I can live with that and applaud the turn around.!

!see: <http://www.naadc.ca/impact.pdf> for the complete study

!see: <http://museum.kics.bc.ca/>

!see: http://www.kootenaygallery.com/general_info.shtml

Smithford's now represents over 75 craft/art persons working in all mediums. These range from hand-crafted furniture, folk art, paintings, pottery, metal sculpture and jewellers to hand-made soaps, fragrances and candles.

Although their inventory includes quite exclusive pieces, Carol and John keep a very close eye on the competitive marketplace. They check prices regularly on a local basis and take a few trips to Vancouver and Victoria to make sure their pricing is fair and competitive.

When Carol and/or John meet with a prospective craft supplier they are interested first in the quality and workmanship displayed in the work submitted. The second criterion is how it will fit with the other works on display in the store.

Working with Smithford's is somewhat of a craftspeople's dream. If the wares being offered fit Carol's criteria, and she can see that it will create sales for the store, the product will be purchased outright. Carol has many consignment artists. These artists mainly have very expensive items on display. The arrangement at present with these artists is a 60%/40% deal with 60% to the artist. Carol says she has seen a trend now in other markets to go to a 50%/50% basis with the artist. This may be somewhere in the future but is worth noting.

Without fear of contradiction, we can say the Oceanside area of Vancouver Island (Mildred Island) is better for great merchants like Carol Smith and John Ford. It is also wonderful to know folks who have been able to realize a dream and see it grow into a very exclusive business. Probably the main reason for this phenomenon is the dedication to perfection that this wonderful couple has exhibited. It is seldom you find a business with such a dedicated philosophy that focuses on our B.C. artists so exclusively.

by Morna Tudor

At the Level 2 Marketing Workshop in Nanaimo, held March 27-28, 2004, the participants were treated to an entertaining and informative talk by Morna Tudor, glass artist and co-owner of *Starfish Glassworks* in Victoria. Morna's perspective, from both a craftsperson and gallery owner's point of view, provided a great deal of valuable information. The following is an excerpt from this talk.

- 1. Make good work**
Establish high standards and keep them up. Don't copy fellow artists; look to nature or historical references for inspiration or adapt something from another media to your own. Find your own voice! Galleries value uniqueness and personal style.
- 2. Production**
A good line of production pieces can complement the more gallery oriented work. Try to hit as wide a range of price points as possible. Think of how things will be displayed - sometimes it's a good idea to make variations of a design - similar pieces that will display well together in groupings. Doing production homes skills and may suggest new techniques to incorporate into one-of-a-kind work.
- 3. Get it well documented**
Professional photography is a must for at least some of the work. Generally speaking, a good idea is to have a quick set up for day-to-day shots and a good photographer to do occasional sexy promo shots. Trading for photography can work very well ... failing trade... pay up — it's worth it!
- 4. Work at marketing**

Fibre Arts Symposium 2004

by Jean L. Kares

Presented by the Comox Valley Community Arts Council, *Fibre Arts Symposium 2004* took place May 13th - 16th, 2004, and included numerous workshops, a lecture series, vendor's market and a number of exhibitions in various area locations. The Symposium was held on the campus of North Island College, a lovely small institution nestled in the woods on the outskirts of Courtenay, BC.

The Symposium was an ambitious undertaking, and while there were a few organizational problems, it was a very worthwhile first effort. Low registration numbers caused several workshops to be cancelled, and many of the university-level talks were under attended. The event was primarily directed toward regional participation, and perhaps required a broader catchment for full registration. Lower Mainland fibre arts guilds seemed to have received information about the symposium too late to be widely distributed to members, and that would have had an impact on participants coming from the GVRD. I spent the weekend attending the program of talks and visiting the exhibitions, and seemed to be almost the only person from Vancouver who was there.

There's no shortage of venues... find the best venue for your work, but keep looking - venues change and you may need a couple of new good ones standing by to replace stale ones. Keep in touch with your galleries. Build your résumé and keep it up to date. I like to have one with EVERYTHING mostly for my own use and one with selected items for general use.

- 5. Keep ready for opportunities**
Things come up all the time and if you're prepared it's easy to respond quickly. Keep slides ready; have (six) dupes on hand, labeled. Have all pertinent info (title, dimensions, date etc) permanently marked on the original slide. Never lend out originals! Have a current CV and artist statement ready. Galleries can have artists cancel; let them know you'll do fill-ins and you might get a show.
- 6. Establish relationships**
Establish and maintain relationships with your community, suppliers and galleries. Keep connected - join crafts organizations. Know what's going on in your field, visit galleries, talk to other craftspeople. Know the heavy hitters in your field. Send them slides.
- 7. Keep good records / get organized / be professional**
Keep track of your work, especially on consignment. Galleries can lose pieces and theft happens too. Furnish galleries with an invoice for new work as it is sent. Don't let paperwork get out of hand - do it every week.
- 8. Pricing**
Consider your time and your costs to produce the item, your materials and where you are in your career. Be aware of other similar pieces on the market. Get advice from fellow

Good support from local galleries, where fibre shows were scheduled to coincide with the event, expanded the Symposium. At the Muir Gallery in downtown Courtenay was "All Blues", an exhibition of local handwoven works with a blue theme. The Courtenay and District Museum displayed textile selections from their collection, encompassing objects that ranged from local First Nations regalia to European lace to Asian basketwoven hats. While the labeling was disappointingly lacking in detail, and in many cases absent, the exhibition was still interesting. The Comox Museum also drew on local collections, and mounted an exhibit of kimono and obi. On site at the College was "Invitational Show", an exhibition of pieces from the workshop instructors, along with works by other fibre artists. The quality and type of work varied widely, with some standouts.

The highlight exhibition was "Burning Bridges Over Troubled Waters," curated by Ruth Scheuing and hosted by the Comox Valley Art Gallery. The show explored the work of Leah Decker, Barry Goodman, Eleanor Hannan, Bettina Matzkuh, Ann Newdigate, Mary Lou Trinkwon, and Betty Weaver, "artists who use traditional textile processes and combine them with ideas that challenge both traditional crafts and contemporary notions of art." The exhibition considered the balance between process, materiality,

artists and friends. Start reasonably - you can always raise prices, but lowering them looks bad. If a big jump in price is necessary, let the gallery know the reason — their customers will want to know! (In all venues, as much as possible). The same item should carry the same price even between Canada and the US.

- 9. Diversify** - Market and economic fluctuations are a fact of life. When a downturn comes, be ready. Have work at a range of price points in as wide a variety of venues as possible. Resort and tourist areas are often partially immune to economic slumps. It's a good idea to get venues in a few places like that. (Banff, Whistler, Florida, Palm Desert, Victoria etc)
- 10. Keep on learning**
Take courses to upgrade your skills - courses also help with networking and keep you involved in the community. Try to balance technique-oriented courses with artistic development. Feed the well! Get feedback (critique) on your work. An objective perspective is a very valuable thing! Broaden your horizons - painting, drawing and photography are very good vitamins for your work. Developing a series over time with much repetition allows for visible growth.
- 11. Teaching**
Teaching can help you to get known and/or respected. It is the same with public speaking! Get some practice early... give slide shows to friends and family. They love it and you won't be as afraid to jump on a juicy opportunity if one should come up.
- 12. Don't let the galleries push you around... READ contracts!** Cross out anything you don't agree with and remember, it's your work (if it's on consignment, you own it) and

concept and technique, and the pieces were thoughtful, with the hand, mind and spirit of the maker very evident.

The lecture series opened with "Cloth That Speaks: Elements of Non-verbal Communication in Textiles and Textile Patterns", presented by Dr. Daniel Mato, a retired University of Calgary art history professor. Dr. Mato's research centres on Adinkra cloth, from the Akan people of Ghana, which is block printed with graphic symbols that are appealing to the Western eye as decorative motifs, but have a much deeper significance. Each symbol is tied to a visual image of a proverb or teaching story, and the proverbs plus their imagery are the basis for discourse within Akan society. Interestingly, even with the influence of globalization the Adinkra cloth tradition has continued, with the creation of new stamps that incorporate and respond to changes in Akan society.

Textile conservator Colleen Wilson, from the Royal BC Museum, presented "Fibres Forever," a comprehensive and excellent overview of the dangers to, and care of, heirloom textile collections. Addressing the question of why some textiles last and others don't, the lecture covered numerous threats to textiles and offered possible remedies to each. With regard to the creation of fibre art, Wilson suggested (or perhaps pleaded) that artists not "leave secrets" in their work

I developed a slide and workshop presentation based on my personal creative journey, the process, and how it has brought me to this point in my work. I spoke about the people and places that directly influenced me and how these experiences shaped my relationship with clay. The presentation included my early studies in Ottawa with Cynthia Hussey and Mimi Cabri. Also, I highlighted the Modernist influences of people such as Ruth Duckworth, Toshiko Takaezu, and Judy Chicago.

I concluded with an overview of the diversity, and quality of current work produced by Canadian artists and in particular those living in British Columbia: Greg Payce, Ann Mortimer, Robin Hopper, Thudy Golley, Mary Fox, Cathi Jefferson, Rachelle Chinney, Rebecca Robbins, Connie Glover, Debbie Taylor, Hide Ebina, Keith and Celia Rice-

the galleries need it to survive. [Starfish doesn't] believe in exclusivity - it's not good for the artist and it's not good for the galleries either. I believe an artist should be the judge of whether he's over represented in a given area, though galleries can give a sense of whether there's enough different clientele. In cases like this, try to have different types of work at different galleries. Beware of greedy galleries no matter how high their profile. Never agree to bad terms. I firmly believe that 40/60 [artist/gallery] is wrong. Artists who accept things like that are making it harder for the rest of us to say no. It sets a bad precedent.

- 13. Dealing directly with collectors**
It may seem like a good idea at the time to sell directly to collectors for wholesale prices - it's not! It sends the wrong message and undermines what the galleries are trying to do (i.e. promote you as an artist and establish a consistent fair market value for your work). It's perfectly fine to sell to collectors for retail prices but if the they found you through a gallery then it's customary to give a finders fee to the gallery - usually 20% (which should be no problem because you're getting full retail). If artists constantly give big discounts to collectors, it questions the true value of the work and increases haggling. Prices should be as consistent as possible.

- 14. Keep stock moving**
Be loyal to good, productive galleries and they'll be loyal to you!

- 15. MAKE GOOD WORK !!**
Anything you can do that supports making good work is good marketing!

(paper templates left inside, "disappearing" marking pens that don't, adhesives that yellow with time, and so on), and suggested using fewer, better quality materials when longevity of the artwork is a concern.

Jed Irwin, a retired fine arts professor, also from the University of Calgary, shared his passion in a talk entitled "Middle Eastern Tribal Rugs". Irwin started collecting rugs 20 years ago, and approaches collecting from his perspective as a painter, with an emphasis on the qualities of facility and visual expression. One of the evening events showcased a series of spectacular button blankets and dance aprons in interpretations of traditional styles by First Nations fashion designer John Powell, and included a talk by Debra Sparrow of the Musqueam First Nation about the rediscovery and revitalization of the Musqueam weaving tradition. Ruth Scheuing's lecture focused on several themes in contemporary (approximately from the 1930s to the present) textile arts, selecting specific artists considered in detail.

I appreciated the opportunity to immerse myself in textile scholarship for a weekend without having to travel across or outside Canada. Fibre Arts Symposium 2004 received funding support from all three levels of government, as well as from local businesses and private donors, and recognition is due to them as well as to the organizers.

Jones, Alison Peargrieve, Neil McBrat, Pia Sillem, Jimmy Whitehead and Lorrain Kupfer.

My first workshop was held at the Auckland Studio Pottery in New Zealand. Next on my itinerary I meet with Gudrun Klix, Senior Lecturer and Head of Ceramics Studio, at the Sydney College of Art where I held a forum and slide presentation with graduating students of their ceramics department.

I travelled on to the Australian National University in Canberra, where I met with Janet Deboos. There, my workshop which was videotaped for distribution to the students of their distance education program. Red Deer College in Alberta is the satellite campus for Canberra's distance education program. I was thrilled to discover that Sadaashi Inuzuka, was their Visiting Artist in

continued on page 8

AUSTRALIAN 2003 WORKSHOP TOUR

by Kathryn O'Regan



Kathryn O'Regan at Tasmanian University

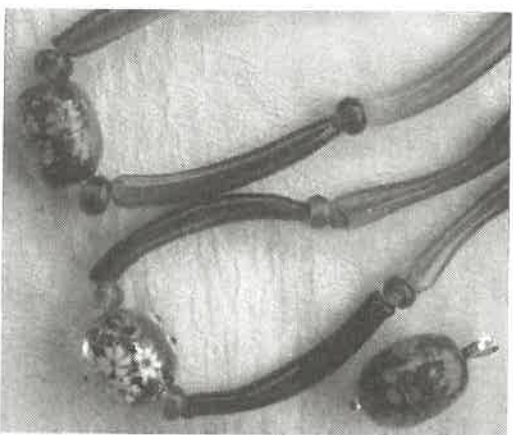
During the spring of 2003, I was honoured to receive a British Columbia Arts Council Grant. Earlier in the fall of 2002, I had accepted an invitation by the University of

Crafthouse Report

Crafthouse Manager

Crafthouse welcomes the following new craftspeople:

Ikuyo Yamanaka began the craft of lampworking in Japan in 1975. In 1978, she began participating in exhibitions, both group and solo, and in 1992 went to the Pilchuck Glass



Ikuyo Yamanaka

School in Stanwood, WA, USA.

Lampworking uses a torch that combines oxygen and propane. The glass is thus melted from thin rods of glass. The flower designs within her beads are also made from glass.

Ikuyo finds glass a fascinating medium to work in as it offers limitless possibilities and continually stimulates her creativity.

Inspiration comes from the search for originality both in the way the beads are created as well as the way her pieces are presented to the customer.

Carol Skulmoski is a paper quiller who lives in Mackenzie, north of Prince George.

Paper quilling is the art of paper filigree and is thought to date back to the 15th century. Narrow strips of paper with gold edging were cut from book pages and rolled on to feather quills. Shaping these into various rolls and scrolls led to the creation of ornate borders for their religious pictures. Carol has also worked with paper pulp and papier maché. She has taught children and adults and has built papier maché props for libraries and schools.

Paul Burke is a contemporary folk artist who lives on Saltspring Island. Together with his partner Anna Gustafson, he runs the Blue Horse Folk Art Gallery. Inspiration comes from a particular curved branch from an apple tree, an interesting cedar root or a piece of weathered juniper. All of these prompt Paul to create his unique folktart animal sculpture. He has drawn, painted and carved since childhood and art has become interwoven with his love of natural history. "Now living on Saltspring Island, I feel the last piece of the puzzle is in place!"

The Crafthouse Shop Committee bids Nancy



Jo Darts

Ryder a sad farewell. Nancy has volunteered with the organisation since 1999, first as an assistant in the shop, then on the Board and finally as part of the Shop Committee. She leads a busy life with Maya and Pascal, her two daughters adopted from China, as well as serving on one other Board. Nancy has been a craft advocate and collector for many years and her voice will be missed. Thank you Nancy. As one door closes, another opens and we welcome **Kimcha Rajkumar** to the committee. Kimcha is a jeweller and is currently the Administrative Director of Musica Intima, a choral ensemble. She was Manager of the Gallery of BC Ceramics and has also worked for the North Vancouver Arts Council.

Brenda Chapman has been a member of CABC for almost three years and has volunteered at Crafthouse since early 2004. She grew up on a farm and learnt at an early age that she had a serious creative side. Many hours were spent figuring out how to combine rocks, wire and wood into unique sculptures. This early foray into combining materials led her to the Okanagan College



Brenda Chapman

This underlined that metal was the right medium and propelled her to make jewellery from non-traditional materials such as aged steel, fossils, beach stones and horse hair combined with sterling silver. She enjoys her time volunteering because the shop is filled with talent and creativity and she leaves full of inspiration. She is a runner (Vancouver Sun Run), enjoys bicycling and loves spending time with her three beautiful daughters and her patient husband. Brenda regularly sells her work at the Arnold Mikelson Festival of Arts in Surrey.

Qasira Farooqi heard about Crafthouse through the Volunteer Vancouver website. It is hard to believe that one person has accomplished so much in her lifetime. After receiving a Masters in History and Religious Studies, she left her homeland of Pakistan to live in England where she tutored ESL and taught sewing at a polytechnic. That, however, merely scratches the

surface...Qasira acted as a mediator for welfare rights, health, immigration, employment, housing, job-search skills, leisure activities and training and activities for young people. She also supported initiatives that celebrated cultural diversity by helping and hosting exhibitions and public consultation events, seminars and conferences while networking with local and regional organisations.



Qasira Farooqi

She has volunteered her time in education, training and community development issues as well as issues specific to women, such as domestic violence, mental and physical abuse and disputes within the family unit. In 2001, she was nominated for the Asian Woman of the Year Award.

Ever humble, she describes herself as enthusiastic, dedicated and one who dismisses negatives. She loves to volunteer because of personal satisfaction and being around people. She wants to learn more about Canadian culture and has an avid interest in textile arts.

Erin Dolman of *Holy Crow Design* will have her jewellery profiled in August. All work is crow and raven themed. Her presentation includes large circular crow pendants with gold crescent moons, and a smaller version with a single crow and a moon - both as pendants and rings; simple pendants and rings incorporating smooth black beachstones, sandblasted with crows, set in silver; and some twig and bird pieces. Earrings are also promised.

Our profiled jeweller in September will be **Fran Feuer**. Fran has been a bead enthusiast and collector for as long as she remembers. In 1989, she became a pioneer in North American flameworking. Working as a "guerilla" beadmaker in her tiny one bedroom condominium, she stubbornly honed her skills. She now lives on beautiful Texada Island where her passion for glass beadmaking (the ideal cottage industry) is perfectly harmonious with her other loves - gardening and hiking.

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

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

1386 Cartwright Street
Granville Island
Vancouver, BC V6H 3P8
tel: 604-687-2710
fax: 604-687-6711
crafthouse@cabc.net

HOURS:
Open Daily
1030am - 530pm

In October, **Jan Smith** showcases her work. The sources of inspiration for her work are diverse and often unrelated. She is interested in the surface nuances of botanical forms, textures, and rusted textured metals. She looks to this source material for direction with shape, surface, and colour. Enamel is used to build layers of images, colour, and marks; generally working in a series using recurring elements,



Fran Feuer

as one would use familiar words, to address her response to these objects. The recurring elements are meant to evoke memories, layers of varied emotions, and past experiences. Each piece as a whole is a container for fragments of the journey she is on, emotions she experiences and associations with the objects she gathers.

Her training as a printmaker influences her treatment of the surface and use of colour. Colour has always been a prominent part of her work as it allows for emotional expression and form definition. Enamel and etching provide a vehicle to incorporate a drawing sensibility in her work. The latter is process-oriented in that she begins with a feeling that she wants the piece to evoke rather than a formally completed design. Her approach to the enamel is both intuitive and reflective; she is attempting to allow the magic of the enamel to reveal itself. The layers of transparent and opaque colours and the luminescence of them never fail to seduce her.

We bid a fond farewell to volunteer **Zoe O'Connell-Watson** and wish her our best in her new job at Mesa. Also thanks go to **Gayle Hammond** who helped in Crafthouse during June and July. Our loss is Circle Craft's gain.

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Gallery Report

Gallery Assistant

Corvidae: A Murder of Crows
Exhibition: August 6 - 30
Opening Reception: Thursday,
August 5th 6 - 8 pm

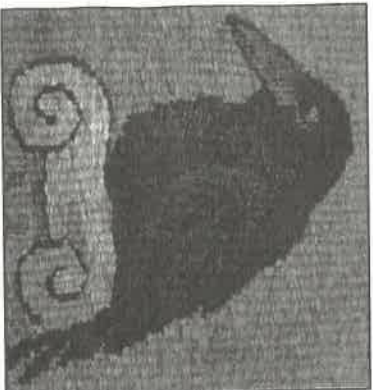
"If men had wings and bore black feathers, few of them would be clever enough to be crows."

- Rev. Henry Ward Beecher, mid 1800s



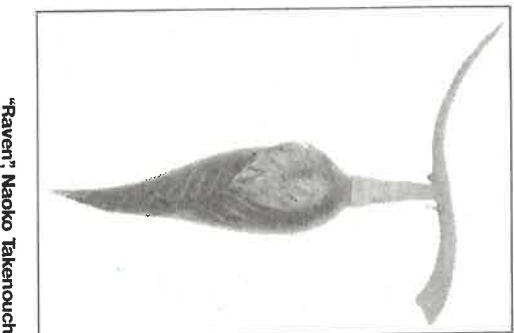
"Crow", Nicola Prinsen

Wise yet cruel, the crow is both detested and admired for its cunning intellect, abrasive posturing and ominous beauty. The Crafts Association of BC presents the work of eight artists who investigate the macabre magnificence of this dark bird. **Erin Dolman, Peter Kiss, Cynthia Lyman, Charles O'Neil, Nicola Prinsen, Kaija Rautainen, Naoko Takenouchi** and **Nancy Walker** are featured in the exhibition *Corvidae: A Murder of Crows*. Each crafts person explores different perspectives on the nature of the crow, expressing their ideas through metal, wood, mixed media, glass, fibre and ceramics.



"Educated Crow", Kaija Rautainen

For **Erin Dolman**, the intense social nature of the crow is a great inspiration to her work. She juxtaposes cast metal with plexiglass, bone and crow feathers to create elegant jewellery that combines natural imagery with ideas of death and regeneration. **Peter Kiss** has a darkly humorous vision of the crow's place in the urban landscape. His sculptural carved grouping in wood is titled "A



"Raven", Naoko Takenouchi

Taking a lighter point of view, **Cynthia Lyman's** works draw on memories of her pesky and funny childhood pet crow. This pet crow once stole the manicure scissors from her Great Aunt Aslaug, and promptly dropped the scissors into the sage brush, amidst her Great Aunt's Norwegian curses. Cynthia's recollection of her chortling pet is relived when she sews, wires and bolts found materials into bird images. **Charles O'Neil** takes a similarly playful viewpoint of the crow. His crow replicas are constructed using



Jennifer Parisi

artistic blacksmithing techniques that fuse metal and wire into animated forms. Charles's wire crows pose as if in conversation, and another flies from the ceiling to monitor the gallery space. **Nicola Prinsen** also uses metal to fashion cast bronze sculptures of the corvid. Nicola's models mimic the crow completely in both expression and posture, suggesting the crow's humour and derisive charm.

Instead of observing the crow as an aesthetic subject, vindictive beast or humorous foil, **Kaija Rautainen** sees the crow as a symbol of nature. Kaija explores the connection between humans and crows in three miniature linen handwoven tapestries in the traditional Scandinavian style of wool warp and linen weft. **Naoko Takenouchi** uses the crow as a metaphor to comment on inner emotions and personal relationships. Naoko creates succinct and graceful glass sculptures that use bird imagery to elicit the essence of loved ones lost. Her handblown and carved glass wall sculpture of a crow wing suggests the fragility and vulnerability that may lie behind a strong exterior. **Nancy Walker** also remarks on the relationship between crows and humans, through a less personal view of the crow in an urban setting. In addition to three free-standing life-size clay crows, Nancy has created a large clay city pot that explores the symbiotic relationship between humans and crows in an urban environment.

Among the diversity of view points and the range of media represented in *Corvidae: A Murder of Crows*, craft patrons and crow aficionados alike will find inspiration and interest among this body of outstanding craft works.

SEASONS IN THE SALISH SEA
Exhibition: September 3 - 27
Opening Reception: Thursday,
September 2nd 6 - 8 pm



Mary Bentley

Within the formal geometry of weft and loom, accomplished fibre artist **Mary Bentley** expresses the mood and beauty of the seasons by modulating and interweaving hues of hand-dyed silk threads. The Crafts Association of BC is proud to feature Mary's richly coloured textiles in *Seasons in the Salish Sea*.

Drawing inspiration from the colours and moods of the West Coast, Mary conveys impressions of the BC shore, waters, forests and animals in her weavings. Working with the multi-harness Summer and Winter loom structure, Mary incorporates hand-manipulated techniques such as inlay, pick-up, clasped weft and brocade to form curves that contrast with the geometric confines of the weave. Mary dyes her own silk yarns, and uses her own methods of laying one pattern weft on top of another to control colour blending. Articles on Mary's original explorations have been published in all of the major North American weaving journals in the past 10 years. It is for these techniques that Mary has received numerous awards at weaving shows and conferences.

As one of the region's most dedicated contributors and educators in the BC crafts com-

munity, **Mary Bentley** has taught and inspired many. First trained as a teacher, Mary received her Bachelor of Science in Education from the University of Missouri in 1968, and later earned her BC Professional Public Schools Teaching Certificate in 1974. Over a decade later, Mary graduated from the Capilano College Textile Arts program, and soon after began teaching at Kwantlen College and the University-College of the Fraser Valley. Mary believes that the best method to teach weaving is one-on-one. She pre-wraps a loom to avoid confusing a brand new weaver with this complex and overwhelming process. Under Mary's direction, the student weaves his/her project, creating a beautifully finished piece. With the reward of having successfully completed a weaving, students are prepared to undertake the complexities of weaving, knowing that the end result is worth the struggle.

In addition to teaching, Mary has helped to create a vibrant textile arts community in the Lower Mainland. She helped co-found both the Bowen Island Fibre Arts Guild in 1994, and Foxglove Fibre Arts Co-operative in 1998. Foxglove Fibre Co-op consists of a



"Run to the River", Mary Bentley

group of textile artists who provide a venue for textiles made on Bowen Island, as well as offer workshops and lectures in textile arts. The strength of the fibre arts community on Bowen Island has made it a destination for learning textile techniques, attracting experts from BC, Canada and internationally. Mary has been awarded the 2003 Hilde Gerson Award, which honours those who have made a great contribution to the development of craft in BC. Her dedicated efforts volunteering, teaching and advocating for fibre arts make her a deserving recipient.

Join **Mary Bentley** on a tour of Foxglove Fibre Arts Studio on Bowen Island, Wednesday, September 22, 2004 from 12pm - 1pm. Mary will give a weaving demonstration on the Summer & Winter loom, and will lead a tour of the Foxglove gallery and studio. Spend the afternoon exploring Bowen Island's Artisan Square - a centre for artists' studios, galleries, shops and cafés. The tour is free. Space is limited. For reservations and travel directions, contact Calvin Taplay at the CABBC, 604-687-6511, or cabcc@telus.net.

THE PASSIONATE BOOK
Exhibition: October 1 - November 1
Opening Reception: Thursday,
September 30th 6 - 8pm

Interpreting "passion" through image, text, structure and content, members of the BC Book Arts Guild celebrate and challenge the historical and contemporary functions of the book. In their exhibition *The Passionate Book*, six artists from the Guild create two original books each using bookbinding, papermaking, printing, photography and letterpress. The Crafts Association of BC is proud to present new works by **Kate Battle, Nicole Dextras, Simone Mynen, Gina Page, Terry Rutherford, and Keith Valentine**. Although these artists investigate passion from many varied approaches, they are united by a creative passion that finds expression in the art of the book.

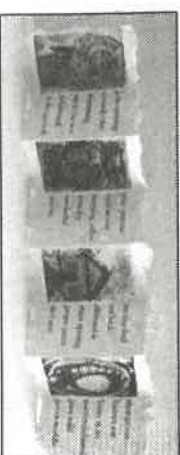
Kate Battle is a book artist who examines contemporary issues by creating pop-up books that reveal hidden secrets. Kate's current work incorporates languages with visual communication. In one book, titled "Speak, Spoke, Spoken", she explores the world of languages, inspired by her bilingual childhood in Québec. In "Zest", Kate explores a passion for and celebration of life.

Simone Mynen is similarly motivated by childhood experiences with language and longing. After immigrating to Canada as a child, Simone became preoccupied with learning a new language. Leaving her homeland behind also made her finely attuned to recollection and longing. In one book, she explores the impossibility of stopping time and the limited capacity of language to express truth. The second book is a container, a receptacle for loss and remembrance.

Nicole Dextras and **Gina Page** express themselves through visual and literary communication. **Nicole Dextras** is passionate about photography and papermaking. Dextras uses her photographs in hinged structures that imply meaning further than the traditional codex. Her book "The Angry Lunch", explores her relationship to diet and food as a young woman. The book is fabricated in the form of a sandwich, each layer consisting of cast pieces of paper representing bread, lettuce, and tomatoes. A second book "mythologies" is primarily photogenic, exploring a passion for theatre, and an intention to push the boundaries of whatever medium she uses. **Gina Page** creates poetry that is juxtaposed with images to create resonant ideas. She sets her poems in books created through printmaking, papermaking and letterpress printing. Her book, "Gifts" is made of handmade paper in an accordion fold. Through its simplicity, Gina reflects the value she places on all things simple but priceless in her life: relationships, nature, and gifts of understanding and insight.

Terry Rutherford and **Keith Valentine** are both bookbinders who seek to convey some aspect of the book's printed text through its binding, enticing and inviting the observer to become a reader. In her book "Searching for Hunger", **Terry Rutherford** examines how communication reveals emotional states as related to the book, and her own history with the book. She uses sculptural forms to emphasize the multiple layers of one's desires. **Keith Valentine** has bound "Art and Chocolate", which is a book of chocolate recipes and paintings that have been encased in milk chocolate book covers and set in a box suggesting dark and white chocolate.

Coinciding with the *Vancouver International Writers & Readers Festival* on Granville Island this October, the BC Book Arts Guild expands and challenges readers and writers to interpret beyond the written word and investigate the meaning of *The Passionate Book*.



"Gifts", Gina Page



"Myth", Nicole Dextras



"Searching For Hunger", Terry Rutherford



"Art and Chocolate", Keith Valentine

"Wholesaling to Corporate Buyers" Presentation Reveals New Opportunities for Craftspersons

by Heather O'Hagan

On May 18th, Janet Helm of Janet Helm Presents spoke to our members on the topic of "Wholesaling to Corporate Buyers". The following notes were taken during the presentation:

Who are Your Clients?

- Our clients are forward-thinking companies that are looking for gifts that subtly extend their brand as well as reflect their sincerity and appreciation.
- Gift recipients are corporations and businesses that see their gift giving as a very important part of their business, not an after-thought.
- Recipients are typically executives throughout North America.

What Gifts Do Your Clients Want?

- Most importantly, the gifts are very client and occasion-specific. What works for one CEO to give doesn't necessarily fit for all CEOs' occasions.
- Recycled and reclaimed materials are popular, as are glass and wood.

Janet Helm Presents

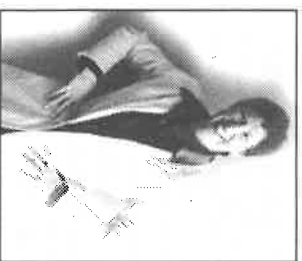
by Maureen Peschiera

Janet Helm has successfully bridged two distinct, seemingly distant worlds - that of the craft community and that of the corporation. She launched "Janet Helm Presents", her business of creating corporate custom/ original gift concepts in packages as exquisite as the gifts themselves.

In the early days, the company produced gift baskets. "It started to branch out because custom orders came in and once people saw what we were producing, the orders just kept coming!" Getting craftspeople involved was part of the progression. "There are so many talented artists producing in BC and throughout the rest of Canada as well. It is really exciting seeing clients and craftspeople connected with corporations in a way that would otherwise never have happened." In the past couple of years, a major growth spurt has happened. Janet and her team continue to refine the design elements in all they produce. This includes both the custom-design gift concepts made specifically for the corporate sector and the ready-made, yet original creations sold in the company gallery. To view the gallery just go to the website - www.janethelm.com.

Sometimes it can be a challenge to communicate this information to prospective clients. Potential clients are used to off-the-shelf items and stuff that is mass-produced. But once they have seen what a difference the custom, high-quality gift can make, they seldom need further convincing of the impact that can be achieved. "I educate clients as to the value of the gift in the business world. With our designs, corporations get associated with impeccable taste; this shows their clients how truly special they are and how much

- Westcoast imagery is popular, but it must be different than what is available in souvenir shops.
- Clients have suppliers for t-shirts and mugs, however they come to Janet's company when they want something different.
- First Nations gifts are not as popular now since they have been so prevalent in recent years.
- Gifts should be understated.
- Clients like to have a story behind the gift, a sense of friendship and community, or a "feel-good" story for the company.
- Recipients want to open the gift and immediately "get it" i.e. understand how the gift relates to them.
- Gifts are generally for the desk, coffee table or credenza, but this really depends on the occasion and the client. Sometimes functional is the most important objective.
- Gifts are becoming more specialized and perceived value is more important to clients now.
- People like to say that a gift was made for them and commissioned by an artist.
- Gifts could be created with a couple in mind since the partner is often left at home or the spouse is working long hours to produce for the company and appreciates that the



Janet Helm

their business relationship is valued. I connect with my clients," says Janet, "and that is really important to me." A good connection helps to interpret the clients' wants and needs, to ensure their satisfaction with the results. "Existing clients already 'get it'. Once they see the positive effect a well-chosen gift induces, they are convinced. Clients appreciate how their gift-giving reinforces the fact that they value the importance of good business relations. Her clients are happy; her client's client is happy...

"To get things accomplished, I learned to ask for help from the best. I have a business coach, a mentor, a supportive family and an amazing team," enthuses Janet. "Martina Taylor is an invaluable asset... if not for her tireless contribution, things wouldn't keep running."

"As the primary designer, I rely on and work closely with a great team of people." Since each design is client specific, the issues and concerns that come up are idiosyncratic to every project. "My team and I have a strategy meeting to brainstorm all the possibilities available to our client". To better understand the client's requirements, Janet feels that "the story behind the piece is very important." Janet and her team have a system. "We carefully consider what the client wants to accomplish as the design takes shape. Sometimes the design concept has already been conceived, so I'll find a suitable craftsperson to match the existing concept. Then we see if all can be fulfilled to both par-

company is considering him/her.

- In general, items must be suitable for travel, but this is not always the case.

How Does the Corporate Wholesaler Work with the Client?

- Janet's clients do not want to see a catalogue of gift items; they want to see unique gifts made for their company.
- Samples are helpful to have when they meet with clients. If the client is not in Vancouver, good digital images are extremely useful.
- She typically asks that all decision-makers be at the meeting when gift selections are being presented; this is more expedient, since decisions can be made and questions can be answered at once.
- "My clients are very demanding, so I'm demanding." For this reason, Janet insists on outstanding customer service. Craftspeople thinking of working with Janet's company must be prepared to meet the highest standards in all regards.

What can the Craftsperson Expect?

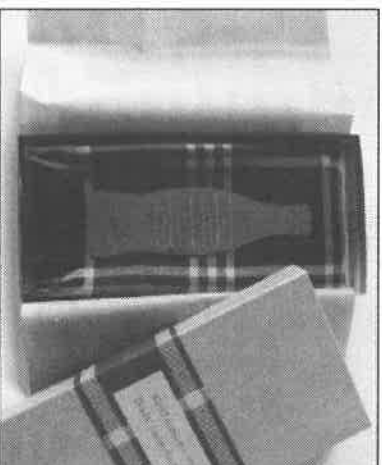
- Typically, 100 to 1,000 pieces are ordered
- Price points usually range from \$25-\$50 per piece for the artist; if it's any lower, it isn't worth it for the artist
- Janet typically requests a 50% deposit from the client; the client has 30 days to pay in full.

ties' specifications."

The criteria required for planning effective design has been well thought out. "The design must reflect a distinct corporate image and at the same time must convey subtlety, and be tastefully done. My clients have found that their custom gifts help to refine their image, as it is reinterpreted through the gift concept design process. The difference between authentic pieces and mass-produced objects is evident, especially once the tangible evidence is presented. The right design reflects the corporation's image and style in an appropriate manner".

"I find craftspeople by going out and about to craft fairs, gallery exhibits and similar events. CABC has been an invaluable resource in that respect." And of course, "I'm always networking the vast array of contacts that have amassed. I have hired some American artists but mostly I use Canadian craftspeople in the production of the designs."

"Clients do business with me because they are impressed with the gift concept and final presentation. Word-of-mouth works quite



Coca-Cola Tartan Design

works in North Carolina, USA. His grandfather and father were Directors of Spode and he apprenticed with Michael Cardew and Todd Piker. Mark spoke about the value and aesthetics of tradition.

John Gibson, Head of Ceramics Glass and Ceramics School, Bornholm, Denmark discussed designing for the future. This was a stimulating discussion on how their institution is in the process of amalgamating contextual studies to a more entrepreneurial structure to prepare the students for a realistic approach to earning a living from their chosen profession of ceramics. He is a fellow of the Craft Pottery Association of Great Britain, and author of "Pottery Decoration, Contemporary Approaches" (1997).

- "Make sure your budget is realistic and fair. If you are comfortable with it, it will show in your work. There is nothing worse than hearing after the project is finished that the artist misquoted or didn't realize the job would take so long. It is important to me that the artist is happy with the results and the payment that is billed to us."
- Typically, gifts are non-exclusive, unless they were created with the client.
- Copyright is not usually an issue; it stays with the artist.
- Depending on the client and the gift, Janet works with a designer to create the packaging i.e. the artist does not need to supply packaging.
- Items may be shipped to the company Head Office, or to where the event or conference is taking place.
- Janet handles all U.S. and International Customs issues.
- The biggest challenge is the time factor since most clients do not allow enough time for the whole process to take place

If you're interested in exploring this opportunity further, please contact Janet Helm's assistant, Martina Taylor, at martina@janethelm.com and send your images and ideas. A studio visit or meeting may be arranged.

well because people see what we've done with other companies and this serves as a portfolio of sorts. The nature of the product tends to self-promote quite effectively. Many of my clients are top executives with large corporations; they take their corporate identity very seriously. People know they can trust Janet Helm Presents' with their VIP clients and know that their corporate image and identity is being well-represented. For example one of our biggest clients is the Coca-Cola Corporation. (They don't come much bigger than that) "Their latest custom order once again challenged my team and me to come up with something more original than ever. We ended up creating a special, never-before-seen Coca-Cola tartan pattern!" (Not unlike the tribes of Scotland, where each clan had their own tartan pattern, symbolic of and representing their tribal affiliations.)

"There are always ideas for future business plans, and the potential for growth is definitely there. I do want the company to grow, but only to a certain degree, and by increments. I strongly believe in the importance of maintaining a balanced life. My time is shared between my business and my family. My family is always priority number one! I have two small boys (one is two and a half years old and the other is ten months old) and my very supportive, loving husband, Trevor. The success I've enjoyed in this business would not have been possible without their love and support."

For excelling as an entrepreneur, Janet Helm was featured in *Business in Vancouver* magazine's "Top 40 Under Forty", a respected list of their top forty picks for outstanding achievements in business. With a gift for thinking outside the proverbial (and no doubt exquisitely designed) box, Janet Helm's success is sure to continue.

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Residence. I had studied with Sadashi at Emily Carr and have considered that experience to have been pivotal in my development as a ceramic artist. This was a very exciting week for me - student and Master lecturing at the same facility!

The members of the Victorian Ceramics Group invited me to present my work to their members as part of their pre-conference program. This Group were sponsors and organizers of the "Ignition" International Conference held in Bendigo.

Bendigo is situated approximately 130km

north of Melbourne. The conference was held on the historical site of the Bendigo Pottery, Australia's oldest working commercial pottery. The pottery has a long history of producing a diverse range of ceramic products. The business has enjoyed good times and endured hard times through war, floods, fires and depression. In 1999, it was purchased by the current owners who are developing it as a ceramic centre where they continue to manufacture pottery and are committed to developing it as a centre for tourism, heritage and ceramic education.

Keynote speakers included Mark Hewitt, who was born in England, but now lives and

Greg Payce of Canada brought to the conference a dynamic presentation with a visual review of his practice as a potter of the last thirty years. Greg focused on the belief that decoration is language. His current three-dimensional work has evolved from two-dimensional painting decoration. Greg's figurative works combine negative and positive human profiles in rows of vases. Viewers may assemble the pieces in a variety of configurations, forming optically challenging, open-ended narratives. He is currently working on a large-scale commission for installation at the Calgary International Airport.

Dr. Justin Clemens, lecturer in Literature and Psychoanalysis at Deakin University,

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Crossing the Line: Meeting Lesley Richmond, Anne Marie Andrishak and Brigitte Rice

by Louise M. Jackson, Ph.D.

Meeting Lesley Richmond, Anne Marie Andrishak and Brigitte Rice in late June to discuss their forthcoming Bowen island exhibition, I find myself abandoning standard questions about techniques, methods, materials and sources of inspiration as boring. All are obvious and trite, producing self-evident answers little more than 'label' information: nature and architecture; the fashion industry and runway shows; tyreak and heat guns; silk, wool, organza, knitting machines, natural dyes, felting, cutting, piecing and machine embroidery. Though whether or not some of the felting is technically Nuno, a Nuno variation or Nuno inspired is open to debate as Richmond lovingly drapes a piece of her cohorts' work-in-process over her left shoulder. Instead of interviewing, I resort to participant observation as a more productive method of understanding the synergy between the three and finding a way to describe the work created for and yet to be made for Crossing the Line.

"Ostensibly" and "articulation" are words frequently coming to mind as I watch and listen to the three interact, ponder their relationship, consider their individual and collaborative work, and muse on the exhibition title. Nothing is quite what it seems; all is more complex than the sum of its parts. True, Andrishak and Rice are relatively recent graduates of the Textile Arts Program at Capilano College from which Richmond recently retired as full time instructor. But while shadows of the mentor/student relationship remain in their interaction, it appears only as a flickering in the odd question posed by Richmond as the three peruse illustrations in recent issues of Textile Forum. Clearly the relationship is now more collegial and collaborative, about sharing images, discussing ideas — exchanges between three who inspire, feed off, and encourage each other in the creative process.

So I come to understand why Jennifer Love of Foxglove Fibre Arts Studio Gallery paired Rice and Andrishak with Lesley Richmond when the latter declared reluctance for a one-

Fabulous Fibres by the Capilano College Textile Arts Graduates

May 21, 2004 - June 13, 2004

by Bettina Matzkuhn

The Grad Show of the Capilano College Textiles program ranges from works that are wildly experimental to those which are traditional. It shows the grand opportunities of being a student - exploring materials and processes, the formal and the conceptual, the search for the most effective way to be articulate. Techniques include photo transfers, embroidery (hand or machine), surface design, knitting, tapestry, weaving, quilting and others that perhaps have no official name.

"La Madam," by Saori Nakagawa and Marlene Grentner is a combination of dress, shoes and a neck piece that falls into the latter category. The gauze-like fabric is dyed in tones of rust and decaying roses, floating as if suspended on an undressa current, a version of Miss Havisham in the final stages of disintegration. While it was displayed on a dressmaker's dummy, I could imagine it delicately draped around a skeleton.

The vertical rectangle, "Cracked Cloth", by Karen Bagayawa also speaks of deterioration. The seemingly ancient surface is a combination of a woven linen grid and tile grout stained or painted in warm tones. The compelling, mysterious patterns of cracks and holes makes the whole piece seem like it has been rescued from an archeological dig.

Charles Wilson has used the form of the Canadian flag as a block-printed, dyed political plea. Instead of a maple leaf, there is a cross with the letters HIV across it. The red bars of colour on each side of the flag are

person show. The three work together literally and metaphorically. Brigitte Rice provides explanations for the exhibit's title that go beyond obvious technical and media boundary pushing and breaking which the three share (described by Richmond as "unnatural structures, unnatural materials" while talking about her series based on leaf skeletons, insect homes and pods). For Rice and Andrishak, crossing lines is also about moving from school-oriented surface design and 'arty' to wearable, functional and sellable; a move from art making to the business of art, seeking exposure for their unique one-of-a-kind wearables, finding new clients, and figuring out how to market their creations.

While *Crossing the Line* is billed as a textile based exhibition, it promises to be of interest and inspiration to all surface oriented designers and artists whatever one's medium, as well as those who interpret natural forms three dimensionally, and/or are fascinated by complex and detailed embellishment. Rice, Andrishak and Richmond's work is about organisms and structures; cell formation, growth patterns and decay; symbiotic manufacturing behaviour processes replicated in natural and synthetic materials. All three artists push the edge in over-the-top decoration (Richmond describes her pods as 'almost nauseating'); all delight in experimentation; all sew; and all cut, add, re-cut, or otherwise blast, shrink or re-form their work as an integral part of the creative process.

Everything I see is sophisticated, inspirational, and promises excitement. So taken am I by the work and encounter, that when I return to my truck, and glance in the rear view mirror, my first thoughts are how interested the three of them would be in the cell-like patterns I see reflected on the interior ceiling and to wonder how each would interpret them. It takes seconds before I realize their origin — the lattice-like structure of a few remaining glass pieces left hanging from my rear passenger window.

Work by Lesley Richmond, Anne Marie Andrishak, Brigitte Rice. Foxglove Fibre Arts Studio Gallery, Artisan Square, Bowen Island.

August 6 - 29, 2004
Opening Reception: Sunday August 8, 2004, 2 - 4 pm.
Gallery hours: Wednesday - Sunday, 12 - 5 pm.
Visit www.foxglovetextiles.org for artists' biographies and ferry times to Bowen Island.

dyed an ominous blood red. Words stream across the surface encompassing all the fear, outrage and often unfair judgements we bring to the HIV / AIDS issue. The flag becomes a coast-to-coast emblem of pathos. Gaile Addison provides comic relief at the other side of the gallery with a selection of soft-sculpture hams and a salami. The quilted velvet rind and felted veins of fat are both pompous and funny -perhaps Don Cherry could commission her to make his next suit jacket. Addison has also photographed the pieces posing as cushions on furniture in a staid living room.

Two artists bookworks by Joan Jamieson, zigzag in accordion folds across a shelf. They incorporate photographs or photos transferred onto fabric that are stitched over by machine. The smaller of the two is a series of black and white views of the Lion's Gate Bridge. There is a visual tension and sense of drama added by electric red stitching and gold rivets attaching photos to paper. The narrative of passing over and under the bridge keeps one's eye travelling back and forth across the images.

Amber Robinson's unassuming woven rag rug uses recycled fabrics in subdued maroons, browns and greens. She is part of the grand tradition of fibre, where necessity and thrift combines with a resplendent aesthetic sense. The rug could easily be the centrepiece of a small room. The show includes other handsome rugs, shawls and printed yardage. There seemed to be an emphasis on clothing as a vehicle for concept -with garments of woven wire, woven medical tubing, or sculptural work. I would have liked to see some clothing that was innovative yet practical, the one-off pieces that become more special with time.

A Modern Life: Art + Design in British Columbia, 1945 - 1960

by Rachelle Chinnery

People in craft practice in British Columbia today might be surprised - even shocked - to learn that between the years 1945 and 1960 Vancouver was considered to be at the vanguard of Canadian art. It may also be surprising to learn that the Vancouver Art Gallery exhibited craft on a regular basis during those years. *A Modern Life* was organized by the Vancouver Art Gallery and co-curated by Alan C. Elder, Curator, Canadian Crafts, Decorative Arts and Design at the Museum of Civilization, and Ian Thom, Senior Curator (Historical) at the Vancouver Art Gallery.

Thom and Elder have assembled a multidisciplinary show that examines a broad sampling of design and art practice in British Columbia, particularly Vancouver at the early part of the twentieth century. Elder had the following to say about the content of this show, "The interaction between artistic disciplines has been something that has interested me for a long time... I think that there are many issues, concerns and approaches that are common to various artistic disciplines. This is not to say that I see all of the visual arts — including design, craft, architecture — as all approaching the medium in the same way. Each has its own history, but they are all produced within the same context.

The immediate postwar period in Vancouver was a time when the various media worked in closer concert. Perhaps this had to do with the twinned optimism and apprehension of the time — optimism that a better world would emerge from the carnage of war and apprehension about an economy that had benefited so much from that war. Canadians worked together to create what they thought would be a better world — for them and their children. (I hesitate to say that "utopia" was the goal.) *A Modern Life* investigates this period — within a set of parameters. The Sun seems to have criticized the exhibition for not being the definitive exhibition of the period. I question the possibility of any exhibition being "the" definitive one on any topic. It is instead, another step, another opportunity to look at the period. It builds on other research and exhibitions. It is intended to both investigate the holdings of the Gallery; there are works — particularly the ceramics, but also sculpture, paintings and drawings — that haven't been displayed in years.

AUSTRALIAN 2003 WORKSHOP TOUR

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Australia, provided an analysis of the contemporary place of craft in culture. This included first, a condensed historical/social overview, and second, a theoretical account of the situation of craft practice and, finally an aggressive discussion about possible future directions.

While attending the conference, I met the curator for the Shepparton Art Gallery who invited me to travel on with her to Shepparton, just north of Bendigo. The Shepparton Art Gallery houses one of Australia's leading collections of historical and contemporary Australian ceramics. It includes work by the first convict potters through to individual studio potters and commercial potteries. I had an opportunity to visit their archives and see firsthand many priceless museum pieces.

In April, I began my Artist in Residency at the University of Tasmania, Academy of the Arts in Launceston. The Residency culminated in an exhibition of the work I created in Tasmania and included several pieces I brought with me from Canada.

The Academy is a newly opened facility with an exceptional location near the heart of Launceston. Originally the site of a central rail terminal, it has been restored with many of the original buildings converted into museum and gallery spaces. The main building of the Academy houses a variety of stu-

What is it about these works that made them important then, but not later? Why has the VAG now decided that this is the time to show this collection in this way? Elder's response was, "One thing is the nature of the institution and "art history" or should I say "Art History." Because most institutions began focusing on works with a stronger conceptual base, works that did not meet the "fine art" criteria were expunged from public view. It was also meant to show that Vancouver — while being the strongest example of interdisciplinarity in Canada at the time — was also part of a wave of interest in the way that visual culture could impact citizens on a daily basis. In a way, this is much more revolutionary than much of the cultural production that succeeded it — that was intended to be activist, but ended up being elitist. Regarding the question of why now? I'm uncertain. I hope that it is because more and more people are understanding that visual arts are part of a broad approach to cultural production, that the people in our institutions have been too narrow in their thinking. Perhaps it is because more and more "artists" are interested in making works that affect people's daily lives and that, from Scott Burden on, the way of affecting people's lives is by making things that they interact with daily? But perhaps it is because people think that design exhibitions are popular. Many times in the past, we've seen both craft and design exhibitions used to get more people through the doors of our cultural institutions, only to forsake them later."

This type of exhibition has been a long time coming, and it is still not a central exhibit, but sits atop *Big in California* and *Warhol*. Nonetheless, it is a fresh and strangely contemporary feeling show. Colour, line and expression meant to represent a Modern identity of British Columbia show a side of the city that seems to have been forgotten about over the seventies, eighties and nineties. At the recent "Thrown" exhibit at the Belkin Gallery, Alan Elder spoke about a resurgence of craft appreciation. With institutions like the VAG coming forward with this type of show, even if it is in a historical context, a resurgence of appreciation in the public's eyes - and hands - has been long awaited.

The show runs until October 11, 2004 at the Vancouver Art Gallery. A show catalogue is currently being published.

dios such as painting, ceramic, photography, theatre arts, and design.

Initially, my time was spent experimenting with various local clays. I prepared a range of test tiles using 4 different clay bodies.

While the test tiles were drying, I prepared small batches of glaze formulas. I then tested the batches on the clay bodies. I developed a palette of glazes, some of which closely resembled those effects produced on clays available in Canada. It was a challenge to substitute various glaze materials and accordingly adjust the formulas to ensure the desired results. Interspersed with work in the studio, I provided various slide presentations such as the Interactive

Honours/Postgraduate Seminar with a large number of students from all studios, including Theatre and Music. Also, I was guest speaker at the Arts Forum which is a public talks program funded by the School.

My new work created in Tasmania was an attempt to assimilate the ancient landscapes in which I travelled. It speaks have the relationship and culture developed between the people and their environment.

I cannot fully express my gratitude to the British Columbia Arts Council. Without their encouragement and support it would not have been feasible for me to complete this extensive workshop tour of New Zealand and Australia.

craft calendar

Display Ad Rates	(1-2 issues):	(2-3 issues):	(4 issues):
7 3/4" x 8 1/2"	\$205.00 + GST	\$175.00 + GST	\$165.00 + GST
5" x 6"	\$105.00 + GST	\$90.00 + GST	\$85.00 + GST
3 5/8" x 4 1/2"	\$60.00 + GST	\$55.00 + GST	\$50.00 + GST
2 1/2" x 3 1/2"	\$50.00 + GST	\$45.00 + GST	\$40.00 + GST

The rate for advertising in the Craft Calendar of Craft Contacts is \$30.00 for 40 words or less.

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

The rate for placing a classified ad on CABC's website is \$30.00 for 40 words or less for 3 months.

Contact Calvin Taplay for display ad rates & details.
Tel: 604-687-6511 Fax: 604-687-6711
Next Deadline: October 1st, 2004

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 \$30 for 40 words or less.

Calls for Entry

Deadline: August 19, 2004. CityScape Community Art Space in North Vancouver is now accepting submissions for the juried exhibit "Writing on the Wall", September 17 - October 10, 2004. Community Arts Space, 335 Lonsdale Ave, North Vancouver, BC V7M 2G3, Contact: Carrie McKellar at 604-988-6844.

Deadline: August 20, 2004. The North Vancouver Council is looking for artists for an exhibition component of the 2004 FANS Night Event, which benefits North Shore artists. Contact Amanda Durant at 604-988-6844 from 9:00 am to 5:00 pm, Monday to Friday.

Deadline: August 21, 2004. The 2004 Canadian Knit Out Date is on Saturday, August 21. The West Coast Knitters Guild hopes you join us by knitting in public in your community. Keep Canada Knitting!

Deadline: August 30, 2004. Call for Exhibition Submission: Group & Individual Shows in the Alberta Craft Council Discovery Gallery and Lower Gallery. Contact the Alberta Craft Council, Attn. Discovery Gallery Submissions, 10186 - 106 Street, Edmonton, AB T5J 1H4.

Deadline: Aug 31, 2004. Independent curators Chris Tyler & Susan MacAlpine Foshay are exploring ideas for an exhibition in any medium of contemporary art or craft. The concept of the exhibition will explore the nature of views on children or of issues affecting children of today. E-mail: chris.tyler@sympatico.ca

Deadline: January 1, 2005. The Oakville Arts Council is staging its 4th Fibre Arts Festival in May 2005. The keynote event is the "Common Thread", a juried exhibition where traditional, technique-based textile forms are shown alongside contemporary, conceptual fibre art. Contact the Oakville Arts Council, 120 Navy St., Oakville, ON, L6J 2Z4; phone 905-815-5977; email KBradley@town.oakville.ca; website www.oakvillearts.com.

Deadline: February 1, 2005. The Oakville Arts Council is staging its 6th Juried Textile Exhibition. Call for Entry forms available from Oakville Arts Council, 120 Navy St., Oakville ON, 905-815-5977, www.oakvillearts.com

Deadline: March 1, 2005. Vancouver Arts Awards. Nominations are now open for 2005. Visit www.vancouverartsawards.ca to download a form. Awards next spring.

Deadline: Ongoing. Kamloops Art Gallery accepts submissions in all media on an ongoing basis. 101 - 465 Victoria St, Kamloops, BC, 250-828-3543, kamloopspartgallery@kag.bc.ca, www.galleries.bc.ca/kamloops

Exhibitions

January 1, 2001 - January 31, 2005. "The Potlatch Collection." U'mista Cultural Centre, Front St., Alert Bay, BC, 604-974-5403, umista@north.island.net

June 1, 2003 - 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, cvm_chin@island.net.

October 3, 2003 - August 17, 2004. "Saidye Bronfman Award 2003." Works by Nova Scotia's Walter Ostrom. Canadian Museum of Civilization, 100 Laurier St., Gatineau, QC, 1-800-555-5621, www.civilization.ca.

March 20 - August 15, 2004. Survey of the work of the Italian glass artist Italo Scanga. Tacoma Museum of Glass, 1801 East Dock St., Tacoma, WA, USA, 1-866-4-MUSEUM, info@museumofglass.org.

April 3 - August 15, 2004. "Fiberart International 2004 - Biennial Exhibition of Contemporary Fiber Art" will feature art from around the world. Society for Contemporary Craft, 2100 Smallman St., Pittsburgh, PA, www.fiberartinternational.com.

April 30, 2004 - August 14, 2004. "Healing with Fibre Art." Two showings of this exhibit: From April 30, 2004 at Edmonton Art Gallery and also July 10 to August 14, 2004 at the Alberta Craft Council - Discovery Gallery, Shirley Myroniuk (780) 469-1783.

May 26 - September 1, 2004. The McDougall Cottage 2004 Quilt Challenge - "Wee Houses I Have Known." Artist reception May 26, 4-6 pm. McDougall Cottage, 89 Grand Avenue South, Cambridge, ON, 519-624-8250, bususan@region.waterloo.on.ca.

July 8, 2004 - August 3, 2004. The first solo show of emerging artist Jonathan Mossop. The feature will include a selection of his Gesture series vases which are an exploration of the gesture and fluidity of hot glass. Starfish Glassworks, starfish@starfishglass.bc.ca.

August 5, 2004. "Bienvenidos-Welcome" - opening event at Kwantlen University College, Rm D128. Kwantlen Welcomes the artists of the Cuban Canadian Ceramic Art Collective with a festive gallery opening.

August 6 - 30, 2004. Erin Dolman, Peter Kiss, Cynthia Lyman, Charles O'Neil, Nicola Prinsen, Kaija Rautanen, Nadeo Takenouchi, Nancy Walker, "Corvidae: A Murder of Crows." Organized by Jo Darts. Opening reception: August 5, 6-8 pm. For more information contact Craithouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

Aug 6 - 29, 2004. "Crossing the Line." Works by Lesley Richmond, Anne Marie Andrichak & Brigitte Rice. Opening Reception: Aug. 8, 2004, 2-4pm at Foxglove Fibre Arts Studio/Gallery, Artisan Square, Bowen Island, BC. 604-947-0092 (Wed-Sun, 12-5pm), www.foxglovethearts.org.

August 7, 2004 - September 7, 2004. "Amulet Baskets" - Laura Donefer has begun using hundreds of handmade beads on her new series of "amulet baskets". Starfish Glassworks, 630 Yates Street, Victoria, BC. Contact: 250-388-7827.

July 9, 2004 - September 12, 2004. The Seymour Art Gallery presents "Historical Iranian Textiles" and the work of Fariba Mirzae. The gallery is open from 10am to 5pm - 7 days a week. Contact: 604-914-1378.

August 9, 2004 - September 12, 2004. "Cuban Canadian Ceramic Art Collective" - The exhibition will include ceramic art, sculpture, drawings and prints by the Artists in Residence. Opens at Cityscape Community Art Space at 335 Lonsdale Avenue in North Vancouver. Call: 604-988-6844.

August 18, 2004 - August 21, 2004. Gibsons Landing Fibre Arts Festival exhibit "Telling a Story Through Fibre Arts" at Elphinstone Secondary School, 840 Gibsons Way, Gibsons, BC. www.gibsonslandingfibrearts.com, or call 604-740-1229

September 6 - 25, 2004. Rose Watson and Beth Gregg - "Weaving and Felting". The Arts Station, 601 1st Ave., Fernie BC, 250-423-4842, info@theartstation.com.

September 13, 2004 - October 17, 2004. The Seymour Art Gallery presents Andrej Bracknecki inspired by the writings of Malcolm Lowry. Contact: 604-914-1378.

Sept 18, 2004. "Quilted Expressions 2004" - Experience the Beauty of Quilts at the Edmonton & District Quilters' Guild quilt show happening Sept 18-19 at Fort Edmonton Park, Edmonton, Alberta. Majorie Thompson c/o Edmonton & District Quilters' Guild

October 1 - November 1, 2004. Kate Battle, Nicole Dextrus, Simone Myrnen, Gina Page, Terry Rutherford, Keith Valentine, "The Passionate Book" An exhibition of BC book artists. Opening: October 1, 6-8 pm. For more information contact Craithouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

October 8, 2004. Maiva is hosting its First Annual Textile Symposium October 8 - 24, 2004. There will be workshops, lectures, a fashion show and documentaries. Contact Maiva at www.maiva.com for information and registration.

October 18, 2004 - November 21, 2004. The Seymour Art Gallery presents Kevin Dubois, a Deep Cove Artist who works on paper, canvas and glass to produce images of mountain bike trails. Contact: Jacquie Morgan, Director/Curator at 604-914-1378

October 25 - November 13, 2004. Sher Pichler - Pottery. The Arts Station, 601 1st Ave., Fernie BC, 250-423-4842, info@theartstation.com.

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 4, 6-8 pm. Contact Craithouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

November 24, 2004 - December 31, 2004. "Molten Obsessions 2" - We are hosting the second Pacific Pyros members show. Starfish Glassworks, 630 Yates Street, Victoria, BC. Contact: 250-388-7827.

December 3, 2004. "Packages" An annual CABC fundraiser. For more information contact Craithouse Gallery, 1386 Cartwright St., Vancouver, BC, 604-687-6511.

Funding

Deadline: Ongoing. Association of Universities & Colleges of Canada - Awards overseas scholarships to Canadian citizens for undergraduate or post-graduate studies including crafts. Contact: Association of

Universities & Colleges of Canada, Awards Division, AUCC, 151 Slater St., Ottawa, ON K1P 5N1, 613 563 1236

Deadline: Ongoing. Hand Weavers, Spinners, Dyers of Alberta. Offers financial assistance, scholarships. Contact: Hand Weavers, Spinners, Dyers of Alberta, Frances Schultz, Box 87, Monarch, AB T0L 1M0

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

Deadline: August 31, December 31. Central Okanagan Foundation - Individual Awards. Awards to applicants within the central Okanagan area. Amount: \$200 to \$5,000. Contact: Central Okanagan Foundation, PO Box 1233, Station A, Kelowna, BC V1Y 7V8, 250-861-6160.

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

Deadline: September 1. Commonwealth Arts and Crafts Awards. Awards given to individuals who promote excellence and fosters cooperation in the arts and crafts in Commonwealth countries. Amount: ten awards of \$12,000. Contact: Commonwealth Foundation, Malborough House, Pall Mall, London, England SW1 Y 5HY, 0171-9301-3783

Deadline: September 5. FANS Artistic Merit Award. Annual grant to assist an established North Shore artist in his/her chosen field. Contact: Arts & Culture Commission of North Vancouver, 335 Lonsdale Ave., North Vancouver, BC V7M 2G3, 604-980-3559, 604-980-3565, nsarts@telus.net, www.northvanarts.com

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

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

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

Deadline: October 27. Community Public Art Program. This program invites neighborhood organizations to collaborate with artists to create permanent art works. Amount: \$75,000 split between 5 or 6 projects. Contact: Office of Cultural Affairs, City of Vancouver, 453 West 12 Ave., Vancouver, BC V5Y 1V4, 604-871-6000, publicart@city.vancouver.bc.ca, www.city.vancouverbc.ca

Deadline: October 31. Artist-in-Residence and Researcher-in-Residence Programs. Month-long residencies are held in March, April, May, September, October, and November. Amount: transportation, room and board.

Contact: The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253, 607-974-6467, thestudio@cmog.org, www.cmog.org

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

Deadline: Ongoing. Vancity Peer Lending Program. Provides access to credit for micro-business owners to acquire assets, establish a credit rating and grow their businesses. Amount: \$1,000 to \$5,000. Contact: Vancity, 604-688-7050

Deadline: Ongoing. Maureen Wright Scholarship. To help defray the cost of attending workshops and conferences on ceramics. Amount: \$200 maximum. Contact: Northwest Ceramics Foundation, 1359 Cartwright Street, Granville Island, Vancouver, BC V6H 3R7, 604-669-5645.

Deadline: Ongoing. Canada Council for the Arts - Travel Grants to Professional Artists. Amount: up to \$2,500. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588 ext 4088, joanne.desroches@canadacouncil.ca, www.canadacouncil.ca

Deadline: Ongoing. Artist-in-Residence Program. Openings for recent graduates. 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. 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. 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

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

Craft Shows

CALL FOR ENTRY - CRAFT SALE, ART MARKET - ART & CRAFT SALE. Nov. 18-21, 2004, Telus Convention Centre (City Centre) Calgary, AB. 210 artisans, 18th 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, Barrere, B.C. V0E 1E0. Also see www.artmarketonline.com for an Internet Marketing Opportunity

Christmas Gift and Craft Market, November 6-7, November 13-14, December 11-12, 2004, VanDusen Botanical Garden, Application **Deadline:** By appointment, For further info contact: Lyn Hainstock, 604-739-9002, fax: 604-739-9004, email: markets@vancouver-BC.com

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, Barrere, BC V0E 1E0

Lectures / Workshops

Aug 22, 2004 - August 23, 2004. "Textiles As A Language Of Social Change." Public talk / slide show by Toby Smith, lecturer at Western Washington University, 20th century people, women in particular, have intentionally used textiles as a vehicle for making social and political commentary. Venue: The Gallery at Artisan Square, Bowen Island, BC. 604-947-0092. (Wed-Sun, 12-5pm), www.foxglovelibrearts.org.

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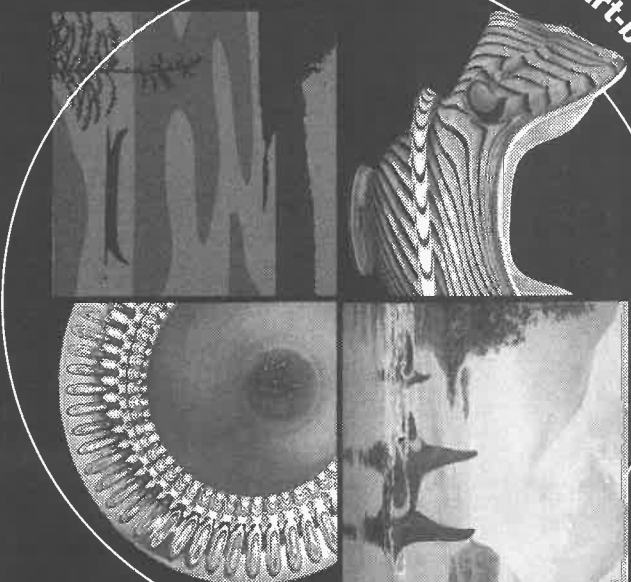
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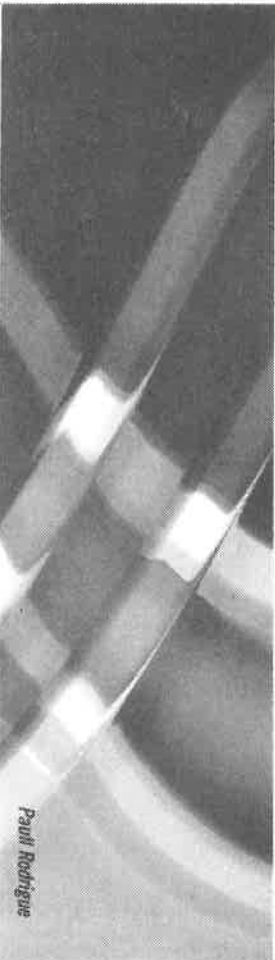


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