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of craft professionals
dedicated to the development
of excellence in crafts.
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MEMBER PROFILE

Wendy Murphy



Wendy Murphy

by Bettina Matzkahn

Wendy Murphy's menagerie of paper maché animals have a folk art presence - eccentric and witty without a pretentious bone in their fibrous beings. Some, like the flamboyant blue-footed booby, are three-dimensional. He sports his famous blue, webbed feet played out and ready to land. His wings have individual feathers and Murphy uses the torn edge of the paper to emphasize detail without losing the gesture of flight. She makes baller and yoga mice, their plump little bodies stretching and doing pirouettes, balancing on their tails, their eyes slightly manic. (What is the world coming to when even the humble house mouse is into this fitness thing?) Her framed reliefs feature rows of sheep bookended by sheepdogs, or individual portraits with painted landscapes in the background. The sheep have white, extravagantly textured bodies. Their legs reveal their newspaper origins as do their crossword puzzle faces.

Murphy always felt that people and animals have equally fascinating personalities. She studied fine art for a year at Concordia University in Montréal, then took night school courses at UBC in 1980 after having her first daughter. She applied to ECIAD, taking first and second year courses at night for a few years until her second daughter put in an appearance. Although she enjoyed painting, drawing and sculpture, she never felt she found the right space and rhythm of working with two children. When she saw a book on paper maché, it flipped the proverbial switch. Here was something she could work on "with someone wrapped around my ankle". This medium was not toxic, could be done in a minimal space, didn't require dangerous equipment and could be picked up or put down as the demands of family dictated.

In 1993, Murphy began selling her work at the Granville Island Market. She took one weekend workshop and found practical tips in books on the subject, but otherwise forged ahead on her own. She began with the 3-D objects, making simple wire armatures to establish a shape - the detail comes with building up the paper. A variety of papers serve as a palette, and she also dyes



Wendy Murphy, "Sheep & Guardians"

newspaper before working with it. Murphy says she likes some newspaper to show. She has no interest in hiding the medium. The only reservation she has about working in this quintessentially "low" art form, is that the financial return on the effort expended is bound by this perception. Still, Murphy enjoys the challenge of developing new ways of working and coming up with items that will sell. Customers often tell her that the pieces they've taken home make them smile every day - a claim many higher art forms couldn't make.

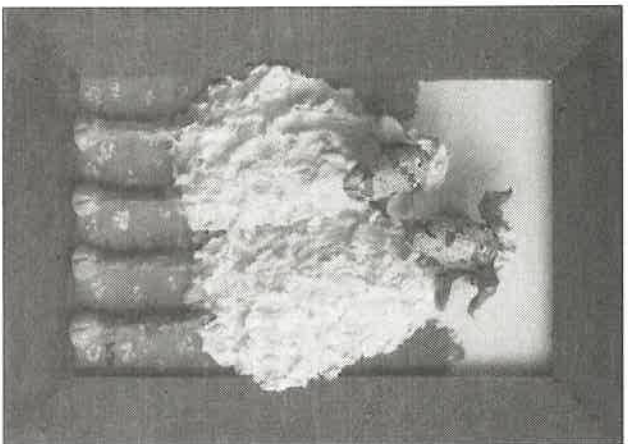
Murphy has been commissioned to do animal portraits, projects which provide a change from the production work. Sometimes, she meets with owner and creature, and other times she works from a photo and her own research. She achieves an uncanny degree of realism. Since people often have pure-bred dogs, she can easily find stock images to study. People come back to her with curious anecdotes. One couple bought a cat sculpture from her and kept it on their mantelpiece. On coming home one evening, they found it on the floor, their own flesh-and-blood cat pretending nothing was

amiss. On a subsequent evening, they placed the sculpture in a large, glass punch bowl and returned to find the paper maché cat on the floor again - this time with a broken tail. Murphy heard the story as she mended the tail.

Her favorite projects are the 3-D pieces, the boobies, as well as cornucopias, penguins, even a three-foot tall horse carrying a fox and a cat in search of a fairy tale. She keeps a collection of photos clipped from magazines for reference. In addition to selling regularly at the market and at Craffthouse, Murphy's work can be seen online at thedogsgallery.com, a web-based gallery in California. (This is worth a visit just to see the delightfully x-rated mouse couples.) She has a home studio but invariably her work drifts towards the dining room table.

Murphy says she is often asked if she makes a living from her work and counters with the question "What do you mean by making a living?" If it means two SUVs in the garage, extravagant annual vacations and a padded RRSP, the answer is no. If it means being the household breadwinner, then yes. Murphy also works on call for the Vancouver Public Library system. It is sporadic, but she welcomes the change of pace and varying job locations. Murphy is content in her artistic solitude, but finds the contact with other people of varying ages and interests restorative.

Recently, she has had to scale back on both avenues of work as she struggles with Meniere's disease. This is a debilitating condition symptomized by dizziness, vertigo, hearing loss and nausea. Murphy's husband has stepped in to help man her market booth, as well as finishing frames and backings, but she still needs to turn out work. This has proven challenging as some days she can only work for 30 minutes before having to lie down again. Murphy admits never having planned for illness or disability as a young person and hopes that the coming generation of craftspeople will be more prepared. As a self-employed business person, she stresses planning for the long term - including the rainy day we all hope never comes.



Wendy Murphy, "Sheep Lovers"

Upcoming Craffthouse Gallery Exhibitions at a Glance

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

January 12 - 29. CABC Student Membership Awards Exhibit. Featuring Stewart Charlebois, Julie MacKinnon, Nicolo Naporo, Ieisha O'Donnahue and Karen Wong. (Coordinated by Corlie Triance and Elizabeth Owre.)

February 2 - 26. Bettina Matzkahn, "Arboreal Eros". A series of richly embroidered images that celebrate the life-force of trees.

March 2 - April 2. Tanis Saxby, "Vallauris on Vancouver's Surface". Photos taken of Vallauris, France applied to the surface of forms created in Vancouver.

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

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

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

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

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

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

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

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

December 2005 / January / February 2006

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President's Message



Theresa Negreiff

Earlier this year, our Board of Directors volunteered a full day of their weekend for an organizational strategic planning session. Together, we examined the strengths and weaknesses of our organization, with a focus on developing a plan for addressing the challenges ahead and working toward healthy stability and growth. As you can imagine, a single day was not nearly enough! We were able to achieve quite a lot in the session however. In this report, I am pleased to highlight the priorities for 2006 which we identified.

1. Financial Stability & Growth

Listing this as the number one priority probably does not require much explanation - we can not provide services to our members, host a gallery space and shop, provide public education or simply survive as an organization without ensuring that we are fiscally responsible, financially stable and that we are constantly working to maintain our expense and revenue budgets. Our goal, of

course, is growth, so that we can expand on the services we provide. The first step toward this goal will be establishing a stable base from which we can expand.

2. Communication & Public Relations

How did you hear about the CABC? Do your friends and acquaintances know that we operate a fine craft gallery and shop offering a gorgeous array of gifts made by hand? Do they know about the great opportunities for professional development we offer to craftspeople? If they don't, they should! In 2006, we want to raise our profile in the public to better promote our members, increase sales in our gallery and shop and enlarge our membership base.

3. Target New Audience

We recognize that many political, economic and environmental events can affect the fine craft community in our province. For example - the proposed changes to Canada - US travel (passport mandatory) will undoubtedly affect the tourism market over the coming years. Shifting population trends (urban moving to rural for example) and immigration is changing the face of whom we will market to locally. Municipal and provincial elections can make a big difference to our

funding base. As a group, we will strive to branch out beyond our "typical" market and donor base to manage change effectively.

4. Update Membership Categories

Typically, we have marketed our memberships to craftspeople and targeted our programs and services to this audience. At the upcoming AGM in February 2006, we will propose to add a new membership category (or two) in order to reflect our need to reach out more effectively to craft lovers and the public. Likely, this will mean a membership category specifically for craft lovers and collectors to encourage them to build a stronger bond with the craft community. We feel this will broaden the appeal of memberships and also work to educate more members of the public about our craftspeople and fine craft in general.

5. Education

An important part of our mandate is to provide professional development opportunities to our membership and educational programs to the public at large. As we are able to expand on our revenue sources, we will funnel those funds directly toward expanding our programming. We also hope to reach out more to our regional craftspeople with educational opportunities and strive to move beyond the Lower Mainland to meet the professional development needs of our craftspeople in the North, on the Gulf Islands and Central Coast, the Thompson-Okanagan, the Kootenays and anywhere else you live!

While this brief report offers a synthesis to help us focus our goals and activities, don't be fooled, our wish list is long! If you would like to see the minutes from our strategic planning session, or if you would like to offer general feedback, please feel free to contact me directly at president@cabc.net

Executive Director's Message



Heather O'Hagan

From my vantage point up here in the office, it appears that the primary focus for now and for the foreseeable future is on fundraising in its various incarnations, with a view towards keeping the Crafts Association of BC in a much less vulnerable position than it has been in recent years. *Our Strategic Planning Priorities 2006* document confirms that. To this end, I'm pleased to report that 100% of BC Gaining's Direct Access funding request was granted in 2005 after seeing some roll-backs in the last two years. Continuing on a positive note, The City of Vancouver approved supplemental funding for our 2005 project grant, almost tripling the previously reported figure. We feel confident that the City will support us in the coming years if we continue to offer worthwhile programs, services, and benefits that help support professional craftspeople in their work.

Last spring, APOD/VAST funding to hire a Fundraising Consultant was approved. After much consultation, a 3-Year Fundraising Plan was submitted by Judy Lightwater & Associates in August of 2005. Subsequently, the Board identified key priorities for revenue generating initiatives in 2006.

In an effort to better-understand a facet of fundraising that I am least familiar with, I attended a Volunteer Vancouver presentation - "The Dating Game: Developing Relationships with Corporate Sponsors". The format of the presentation was entertaining, but more importantly, I came away from it with some critical lessons to file away for future reference. Research into a corporation's interests and building a relationship with the donor is key. You must look at intersecting needs that work for both sides. Also, I learned that corporate sponsors will move on, so you have to keep working on the relationship. This may seem a world away from

how we can support what you do as a craft maker, but without this kind of substantial support, we will forever remain limited in terms of our staff resources and program delivery.

Our 7th annual Surprise Packages fundraiser, to be held on Dec. 1st 2005, hopes to see an increase in net revenues, largely because the event will be expanded in both size and scope. Guests are invited to walk between Canousel Theatre and Crafthouse to check their silent auction bids and witness the raffle ticket draws. Our Customer Appreciation Night, which occurs on the same evening, will ensure lots of activity between the two venues. Everyone is welcome and there is no charge for the event. Snacks and live music are complementary. Raffle tickets can be purchased right up until 7:30 PM on Dec. 1st.

Sixteen volunteers took shifts selling raffle tickets at the Granville Island Market booth over the November long weekend. A very big thank you to all these loyal members and volunteers. And an even bigger thank you to more than 100 CABC members who donated their fine craft so generously this year. Monies raised at Surprises Packages support all of the CABC's many programs and services.

Now that the 2006 Exhibition jury has met, the Gallery Committee and staff are busy planning and delivering a gallery program that presents the work of CABC members working in a variety of craft media, styles, and approaches and educates the public about the art of fine craft. In 2006, 80% of the exhibitions will include artist's presentations. This number of talks and demonstrations by craft makers far exceeds program offerings given in previous years.

The Education Committee of the CABC has planned some monthly professional development programming that will see us through the winter and early spring. "Getting Your Work Across the Border" will be held in January. "Applying for an Exhibit in Crafthouse Gallery" in February, and "Designing a Craft Fair Booth", in March.

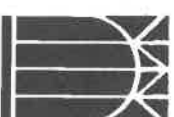
Information on all of these presentations is either included in this newsletter or will be mailed out with your annual *Craft Shows Guide 2006* at the end of January.

CABC's committees have formalized their structures and duties in order to strengthen foci and program delivery. Each committee's Terms of Reference have been developed and/or reviewed so that members and potential committee members clearly understand committee roles, functions, and obligations. This is a good time to get more involved with the CABC, since we're always looking for new committee members. If you have a special talent or interest in the following areas, please give us a call and we will email you the Terms of Reference for the following committees: communications, fundraising, shop, gallery, awards, membership, and education.

If you've tried working in our office lately, you'll understand how frustrating working on the smallest project can be. We're thrilled to report that our four office computers have been upgraded, and soon we'll switch to Highspeed. This has been a long process and we are very grateful to Dennis Fong who has volunteered many hours and hardware over and above his meagre invoice for the work performed.

Since our last newsletter, we've welcomed several new volunteers. Veronica Quintana, who has now returned to her hometown of Mexico City, helped us in the office. Janet Lai is researching material for the "Calendar" section of our newsletter and assisting with various IT issues. Suzy Thomas is researching and gathering information for *Craft Shows Guide 2006* and will eventually play a major role in the layout and design of that publication. Jill Weldon, Gabrielle Szalay and Jimmy Whitehead have joined the 2007 Committee and are developing a program of 2007 Year of Craft/annes meter darts activities, as well as collecting and disseminating relevant information. Marcela Vargas and Carol Whitome have joined the Surprise

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



Granville Island



BRITISH COLUMBIA ARTS COUNCIL
Supported by the Province of British Columbia



CITY OF VANCOUVER

craft CONTACTS

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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 Toplay, calvin.toplay@cabc.net.

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craft contacts

CABC's Donors and Supporters in 2005

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 Endowment Grants Program
 - CMHC Granville Island
 - Cartwright Gallery Foundation through the Vancouver Foundation

Program Assistance

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

Scholarships/Awards Assistance

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

Fundraising Assistance

- ArtsPOD/V.A.S.T.

Financial Support from the Community

- Anonymous
- Michael Babier
- Elizabeth de Belasi
- Bowen Island Fibre Arts Guild
- Les Crimp
- Pam Goddard
- Dangerfield
- Fancy Glass Creations
- Chi Cheng Lee
- Mary Filer
- Joachim Ludwig
- Dawn Russell
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- Sales (Mary Filer)
- Teri Shaw
- Candace Thayer-Coe
- Trudi Van Dop

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West Coast Knitters' Guild

- Chi Cheng Lee
- Mioara Original Silk
- Gwen Murray
- Pacific Institute of Culinary Arts
- Celia Pickles
- Diana Sanderson
- Slightly Bent
- Joanna Stamszski
- Sunshine Coast Natural Gift Company
- Trudi Van Dop-Arts & Cultural Guide to British Columbia
- Vancouver Rectal Society
- Sid & Adele Samphire
- Ellen Waide

This list was prepared on Nov. 1st and does not include the numerous generous donations for Surprise Packages. That list will appear in its entirety in our Annual Report, to be included in the next issue of Craft Contacts. We sincerely apologize if we missed your name anywhere in these listings.

SURPRISE PACKAGES 2005

by Celia Pickles, Chair - Surprise Packages Committee

On the evening of Thursday, 1 December 6:00 - 9:00 pm, many of our hopeful members, guests and customers who have purchased raffle tickets will be attending our annual fundraiser, "SURPRISE PACKAGES". As they sample the tasty hors d'oeuvres, enjoy a glass of wine and listen to the piano music, they will be joined by the host of CBC's "NORTH BY NORTHWEST", Sheryl MacKay, who this year has kindly agreed to be the Master of Ceremonies for this event!!!

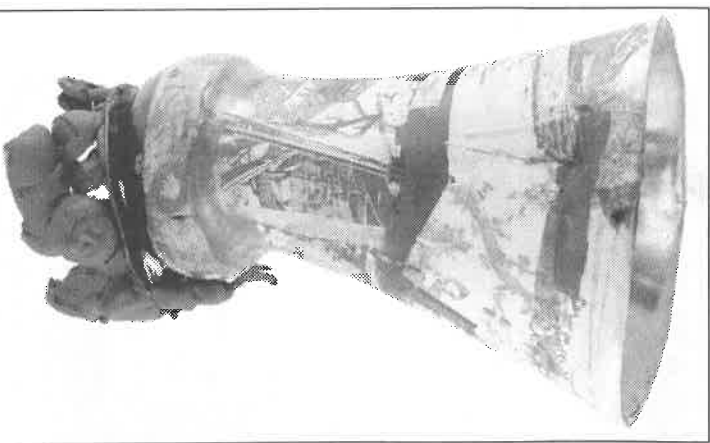
If you have never heard Sheryl's programme, tune in to CBC Radio One each Saturday and Sunday morning 6-9 am, when this well known radio personality introduces her audience to the people of British Columbia who are well known in their professional fields, such as performance, writing or creating art and craft! A CABC member, Alice Philips, is taking part in this programme as she discusses with Sheryl our big December fundraiser.

A big THANK YOU is due to all our members who have kindly donated their work to help this event be such a successful fundraiser! By the beginning of November, a record \$16,000 worth of craft items have been received! Over the past few weeks beautiful craft items such as frighteningly lovable bat hand puppets, delicately carved wooden bowls and spoons, elegant



Peter Kiss, Wood Sculpture
Photography: Peter Cross

jewellery and playfully felted handbags have been pouring into Craffthouse. No wonder this event has become such an important date on the calendar for many of Vancouver's craft lovers! It enables the public to see what the craftspeople of this province and elsewhere are capable of creating!! As well as the raffle, our Silent Auction started on November 1 with a sneak preview and will be in full swing by December 1. Five treasures, including works by Peter Kiss and Naoko Takenouchi, will go home with their lucky bidders that evening. The remaining auction items will be open for bids until noon on Sunday, 18th December. Drop by Craffthouse Shop and Gallery any day of the week to bid on over fifty spectacular items!



Alwyn O'Brien, Ceramic Vessel
Photography: Peter Cross

We would not be able to stage this important fundraising event if it were not for all the volunteer help and support received from our staff and members. Heather, Calvin and especially Jo are all putting in long hours to help make Surprise Packages a wonderful evening. One of our shop volunteers, Gwen Murray, has great ideas on how to decorate Carousell Theatre and Craffthouse Gallery to make the evening even more enjoyable! Candace Thayer - Coe is in charge of the delicious food which will be available that evening. Jen Hiebert and Marcela Vargas have both been working hard to design and print the beautiful invitations as well as the signage. The Board, ably led by Theresa Negreiff, will all be there that evening to help things run smoothly. Lastly, Brigitte Rice and I are rushing around selling raffle tickets to everyone we meet! So, by the time you read this article, I hope you will have taken the opportunity to win one of the beautiful craft items and also to place a bid at our Silent Auction! Your support of an organization that has assisted the professional craft community through its member benefits and services for many years is very important!

member

kudos

From IMAGINE THAT! ARTISANS' DESIGNS

- After struggling with a summer shut down due to road construction, and a sudden loss of some of the operating members, Imagine that! the artisans' co-operative in downtown Duncan on Vancouver Island, has reached the landmark year number twelve and is going strong with 100 consignees and 3 operating members. The road work is finished and the store is now front and centre in the city of Duncan's beautifully paved and treed City Square, home of one of BC's best Saturday markets. Currently the work displayed is 50% Cowichan artists; the balance is made up of artists from up island and from Victoria.

Jan Smith of Saltspring Island has work in the book, "500 Brooches", recently released by Lark Books and in the show launching it at Velvet da Vinc, "100 Brooches".

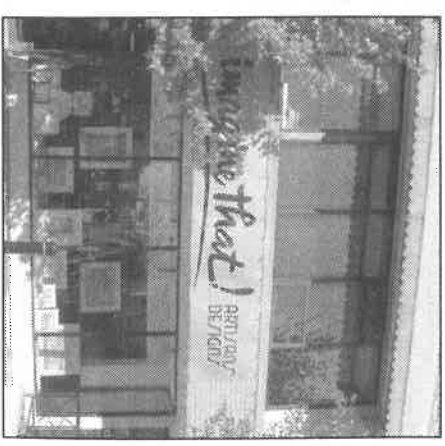
In June 2005, she was in the group exhibition at Thomas Riley Gallery in Woodmere, OH, and the lecture presentation at SNAG symposium, titled "In Print/In Presentation", a continued examination of contemporary Enamel.

Jan has also had five pieces accepted into "Metamorphosis, The 10th Biennial International Juried Enamel Exhibition" sponsored by the Enamelist Society, and held at the Sandra J. Blain Gallery Arrowmont School of Crafts, Galatinburg, Tennessee. Congratulations, Jan!

Helen Edwards was recently recognized for her decades of volunteer work in the heritage field with the presentation of a Woman of Distinction award. Sponsored by the YM/YWCA of Victoria, this program recognizes outstanding women in several fields, including lifetime achievement. Mrs. Edwards is a long time heritage advocate; the citation which accompanied the award reads in part, "If Victoria is able to capitalize on its historical roots, it is in no small way on account of her tireless activism. The forefathers may have stamped our city with a look, but she helps keep it alive."

Barbara Heller's tapestry "Ozymandias" has been accepted into the Karpit 2 exhibition in Budapest, Hungary. The Association of Hungarian Tapestry Artists and the Museum of Fine Arts, Budapest are organizing an international exhibition of contemporary tapestry. The competition was open to all artists who formulate their thoughts in the language of woven tapestry. Congratulations, Barbara!

Congratulations to Meira Mathison, who was nominated for the 2004 Women of Distinction awards in the Arts, Culture and Heritage category. She has also been



Imagine That! Artisans' Designs

selected to participate in the "10th Rencontre de Potiers" in Valbonne, France taking place in September.

Congratulations go out to Alison Kobylivk. The image of one of her pieces of art was chosen as the poster for Filberg Festival 2005.

Yvonne Wakabayashi was invited to exhibit in the "Fusion" Wearable Art Exhibition as part of "The 6th International Shibori Symposium" in Tokyo. Also currently showing in Korea, is Yvonne's sculpture, "Sea Artemone III" in "The 4th Cheongju International Craft Competition." The 5th International Juried Biennial Wearable Expressions 2005-2006" in Rancho Palos Verdes, CA will be exhibiting three of Yvonne's new works of felted/shibori pieces until Jan 16, 2006.

Ulrike Benner, Saltspring Island, has a solo exhibition of her silk and felted "art to wear" at the Jüngen Lehl Store in Tokyo, December 2 - 8, 2005. www.tbtextilearts.com

Judy Li is a recent Textile Arts graduate of Capilano College. Vancouver Foundation has given her the 2005 Visual Arts Development Award so she could travel to Taiwan to study traditional techniques in Taiwanese rain gear craftsmanship with a mentor. Judy completed her 5-week apprenticeship this summer and moved to London to study BA (Hons) Textile Arts at Goldsmiths College, University of London. She hopes to combine traditional techniques with experimental materials to explore the fusion between eastern and western art forms.

Suzy Birstein was thrilled to find her art on the front cover of the September/October issue of "Claytimes", an American ceramics publication. Her colourful portrait painting inspired by her figurative sculpture was representing the exhibit "Potsketch" in Missoula, Montana.

Executive Director's Message

continued from page 2

Packages Committee to ensure that this year's event is the best ever.

Finally, Calvin Taplay reports that we are seeing the highest number of new members

joining the Association since 2001. A warm welcome to all of you and we hope that you develop a long and rewarding relationship with the CABC. Call us any time - we're approachable.

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The Board of the Canadian Crafts Federation / Fédération canadienne des métiers d'arts and the Executive Directors of the Provincial Craft Councils met in Gatineau, Québec over four days at the end of September to attend the 29th presentation of the Saidye Bronfman Award, participate in networking meetings and hold the 2005 AGM. The meetings were held in the Four Points Sheraton Hotel, across the street from the Museum of Civilization and across the bridge from the National Gallery.

The CCF / FCMA, established in 1999 from the remnants of the Canadian Crafts Council, has a mandate to address national issues and to provide a forum for discussion and action on matters of common concern amongst the provinces. It is a "second-tier" organization, with the decision-making membership coming from the ten provincial craft councils and one territorial council, with one member appointed from each organization and the provision for up to five additional board members appointed by the existing board.

Until this past year, the Executive Director of the Crafts Association of BC sat as our voting representative and sole spokesperson at these annual meetings. This year I was appointed from our eleven-member board to the position of provincial representative and was funded by the CCF to attend these meetings. Unfortunately, the CABC budget did not support our ED's attendance and I was the sole representative from our organization.

Friday was a day long networking meeting attended by the CCF / FCMA board and representatives of Federal Departments which support the crafts sector with programs and grants, and several national arts organizations - Trade Team Canada, Canada Council for the Arts, International Trade Canada, Department of Canadian Heritage - Trade Routes, Cultural Human Resources Canada and the Canadian Arts Coalition, the Canadian Conference of the Arts and CARFAC. The tone of the meeting was very congenial and the exchange of information and ideas amongst the PCC reps, the board at large and our partners from the Federal Government left everyone feeling optimistic and well fuelled for the year ahead.

The Saturday meeting concerned Craft Year 2007 / Année des métiers d'arts. Each province spoke about its special projects and plans ranging from exchanges of work between provinces, exhibitions from stored collections, legacy projects in the form of catalogues, brochures and special editions of newsletters and magazines, a national symposium, and new websites, databases, and workshops. The National Committee is fostering other projects including events around the Bronfman Awards, a symposium on Craft Pioneers developed by Harbourfront, Toronto, and work related to branding this year-long celebration of craft and its makers. We concluded the meeting with the goal to create a craft contagion! Be Creative-Be Contagious!

The AGM on Sunday morning received reports from the nominating, advocacy, by-laws and communications committees. The executive slate was filled with Charles Lewton-Brain, Sandra Flood, and Robert Jekyll retaining their positions and Donna Turner and Robert Kavanagh filling vacancies. The date of the next AGM was set for October 20-22, 2006, coinciding with the celebration of the 30th Presentation of the Saidye Bronfman Award in Ottawa.

Deborah Dunka
CCF/FCMA Rep for BC



Charles Lewton-Brain

Welcome to all the new members who will be joining us on the board this year: Robert Kavanagh, Deborah Dunka, and Trudy Gallagher. Huge thanks go to Elizabeth (Betty) Gornley, our Administrative Director who has done a really great job this year and whose efforts are the underpinning of all that the organization has done. I am pleased to report that Robert Kavanagh, Director of the New Brunswick College of Craft and Design has agreed to stand as a candidate for Vice President. He has a good understanding of the organization and has the potential to lead us intelligently and well through 2007.

The craft bubble continues to grow in North America, with customization valued, recognition of the importance of hand and body intelligence, the desire for facility and the made, the intimate object. Market pressures are feeding this as globalization proceeds, with the two main factors for business success today being price and differentiation. Craft is built for differentiation, for niche, for romance, story and as the metaphorical material and objects that our culture is crying out for.

The CCF is a truly remarkable organization, unique in its approach and collaborative nature. It is not independent of, but is instead the flowering of its component parts, you the craft organizations of Canada, your executive directors and boards, and most importantly, the individual craftspeople you represent, the makers, those with their hands in the clay, the materials and life that is Craft.

We have had a steady year, building on the foundations of the past, with continual construction, significant work by the Craft Year 2007 planning committee, the communications committee, the nominating committee, and the establishment of an advocacy committee with vision, which will serve us well in the coming year.

The 2007 Committee has been very active, with numerous meetings by teleconference. Results include the 2007 section of the CCF website, publishing its guidelines, investigating projects with the Canadian Mint and Post Office. The Nova Scotia College of Art and Design (NSCAD) conference spearheaded by

Dr. Sandra Alford has dedicated funding from NSCAD and the Halifax Convention Centre and international speakers have been lined up. The CODA conference in Calgary is underway at the Alberta College of Art and Design with a symposium to coincide and a Craft Pioneers symposium will take place at the Harbourfront Centre. Dozens of exhibitions nationally are planned by commercial and public galleries to tie in to Craft Year 2007. The Philadelphia Museum of Art Craft Show project is international in scope.

Build and maintain a strong and stable organization-

Our organization and structure is ever more functional. Our committees are growing, and we will use 2007 as a glue, a spark to weld with. Communication is good and consensus remains strong. Our effectiveness for our size and activity level is very high, and we are noticed, e.g. The Visual Arts Officer at Canada House in London used our web site extensively in organizing an exhibition of contemporary Canadian wood and glass work.

We have Canada Council funding for three years. While insufficient for our needs it gives us starting points. We continually seek new funding sources. We keep government funders aware of our activities and our needs. We need to get better private funding, and attempts are underway to assign volunteers the task of seeking foundation funding.

Morley Pinsent presented the Capacity Building document in October 2004. In response to its recommendations Committees for Bylaws, Advocacy and Communications were formed and the fruits of their work are beginning to be seen. Two linked goals were to enhance understanding of crafts in the cultural community and increase awareness of crafts with the general public. 2007 is the very vehicle for these. It is our grand opportunity to spread the word. 2007 should be a thousand points of light across the country, from the major conference in Halifax to commercial galleries showcasing craft or street craft actions.

Increase support for crafts from the federal government and its agencies-
We are engaged with government, invite liaison officers to our meetings, incorporate them in our decisions and ask them for advice on a regular basis. We have seen increases in support and our advice taken in the form of the Canada Council Crafts Program changes. Support should be higher.

CABC Thanks the Following Renewing Members:

Sylvia Allan ■ Michael Babier ■ Ronald Bazar ■ Ursula Bentz ■ Heather Cairns ■ Jessica De Haas ■ Nicole Dextras ■ Jennifer Eittinger ■ Mary Filer ■ Gloria Gagnon ■ Aliki Gladwin ■ Veronica Graham ■ Jennifer Graham ■ Francine Mitchell ■ Shirley Gray ■ Eleanor Hannan ■ Barbara Heller ■ Anne Hunt ■ Caralyn Jeffs ■ Janis Dean Johnson ■ Jane Kenyon ■ Anne Love ■ Lou Lynn ■ Jan MacLeod ■ Anne Mauch ■ Barbara McCaffrey ■ Shirley McGrew ■ Fleur McLauchlan ■ Trish Moon ■ Janice Moorhead ■ Kathleen Murphy ■ Theslinini Naicker ■ Suzanne Nairne ■ Margit Nellenmann ■ Christine Ng-Nickerson ■ Bruce and Laura Nyeste ■ Donna Partridge ■ Teri Paul ■ Joanne Peacock ■ Celia Pickles ■ Zoran Princevic ■ Daryl Richardson ■ Constance Rivers-Smith ■ Brent Rourke ■ Mark Salisbury ■ Kazuyo Sasaki ■ Ruth Scheuing ■ Shirley Searle ■ Peter Shaughnessy ■ Maggie Shaw ■ Rutiko Shimomae ■ James Williams Smith ■ Carol Swan ■ Brenda Taylor ■ Maggie Tchir ■

CABC Welcomes the Following New Members:

Jill Allan ■ A.J. Brown ■ Corlyn Ciernan ■ Lauren Elgee ■ Sarah Guinn ■ Laura Handford ■ Jessie Harding ■ Ruth Hasman ■ Kurt Lee ■ Julie MacKinnon ■ Lynda Manson ■ Mary Ann McDaniell ■ Karen McInnes ■ Erin Moretto ■ Bronwyn Morris ■ Nicola Napora ■ Leisha O'Donohue ■ Tanya Petterson ■ Jodi Pirog ■ Lesley Simpson ■ Lisa Tormack ■ Theresa Walzer ■ Pat Webber ■ Karen Wong ■ Marina Yanen ■

and we continue to work on making that point. As a member of the Canadian Arts Coalition we are currently asking the federal government to double its funding to the Canada Council for the Arts. Our interaction with government where it concerns craft and culture is continual, such as the Trade Team Canada Craft Working Group being created. We are working closely with the Canadian Conference of the Arts, I've had meetings with their acting-director, Andrew Terris.

Expand international profile and markets-
I have met personally with Carmine Branagan and other American Crafts Council representatives, with the Craft Emergency Relief Fund (CERF) executive and with the British Crafts Council. The TTC Craft Working Group brought craft issues repeatedly to the Canadian and United States government table. The A.I.R. Vallauris Project continued and will be reported on by Alan Lacovetsky. The organization of the Canadian contingent participating in the Philadelphia Museum of Art Craft Show in 2007 was taken on by the Crafts Council of Newfoundland and Labrador in concert with the Conseil des métiers d'art du Québec. The Canadian Niche Market Report was published and more export studies begun. Beyond Borders was held again, this time in New Brunswick, and so on.

We have done well and will do better. We need to refer back to the Capacity Building study and its conclusions and our strategic plans as we proceed. I congratulate you all for your work and for your commitment to the field, and to the betterment of life for the craft practitioners and maker.

Charles Lewton - Brain

Note - This report contains minor edits due to space limitations. Check www.cbc.net/news/news.htm for full report in both official languages.

member kudos

continued from page 3

This annual exhibit and auction is curated by the The Clay Studio of Missoula, inviting 200 ceramic artists from around the world to create sketches of their pots. Suzy's entry was featured in the Missoula newspaper, alongside the entries of Akio Takamori and Garth Clark.

Suzy's ceramics were first shown in Montana for the "2004 International Cup", injured by Beth Lo. After attending the Opening, Suzy had the pleasure of visiting Rudi Autio in his studio, and later returned to participate in the Stephen de Staebler workshop at the Archie Bray Foundation.



September/October Issue of "Claytimes"



NEW YORK CITY COMES TO PARKSVILLE

TAPESTRY WORKSHOP

September 12th – 16th & September 19th – 27th/05

Les Crimp,
Vancouver Island (Oceanside District)
Regional Rep

The 2-week workshop was arranged by Elaine Duncan, Spokesperson for the Tapestry Study Group.

The arrival from New York City of Archie Brennan and Susan Martin Maffei created quite a "buzz" in our Oceanside Spinning, Weaving and Tapestry Community. To mention their names among weavers brings sighs of awe and reverence. This position in tapestry art is something that Archie and Susan have earned over many years and honed into two separate bodies of work that may be second to none.

Tapestry weaving, currently, takes us back centuries. Tapestry has Celtic, Pre-Colombian and early Medieval history. There was a noticeable gap in tapestry art for many centuries. As with many of our art forms, such as painting and pottery, tapestry started as a craft. This was learned "at the knee" of the Master. Fortunately for us, artists such as Archie Brennan and Susan Martin Maffei have brought the Art of Tapestry to us again with all the nuances from history, and the colour, movement and excitement of the 20th and 21st centuries.

Archie Brennan, the consummate artist, started his career with a full six-year apprenticeship, he also studied in France and at the Edinburgh College of Art in Scotland. Archie taught in several places during his career. These include Scotland, Hawaii, New Guinea, the U.K., Europe, Canada, Australia, New Zealand and the U.S.A.

Archie tends to work in series of subjects. He works from sketches and drawings that he produces himself as opposed to the system in bygone years. The drawings were

produced by a draughtsman and rendered on the loom by the craftsman.

Archie's art does not follow a very clear path. He has written, "I am conscious that I have unresolved thoughts that have arisen during my readings about the making of tapestries in 15th and 16th century Europe." He follows his intuition to a great extent and the art flows from this curiosity. He strictly follows his decision to work within a classical tapestry weaving technique.

Susan Martin Maffei began weaving in 1985. She studied in New York City and then went on to an apprenticeship at the Scheuer Tapestry Studio followed by studies with Jean Pierre Larochette, Yael Lurie and Les Gobelins in Paris, France.

Susan's work is striking in its use of colour. Her work focuses mainly on the world in which she lives and the people who surround her in her everyday living. In some of her works, it is possible to count individuals numbering into the hundreds. Each of these people is easily identified in shape, colour and stance. Although her works tend to be of recent origin and history, Susan is also considered an expert in Pre-Colombian Tapestry. She has several of her works in this vein in galleries and private collections internationally.

The workshop was held at the Oceanside Community Arts Centre in Parksville, B.C. The sessions ran over a two-week period with the weekends off. Each daily session started at 9:00 am and went until 8:30 pm. The participants got in lots of time on their individual projects. The day was broken up with weaving in the morning, drawing in the afternoon, and slides and discussion in the evening after dinner.

The workshop space was arranged in a large circle. Each weaver had his/her own table



Archie Brennan and Susan Martin Maffei.

and loom. This arrangement made it very easy for Archie and Susan to move around to help each person with his/her project. Archie and Susan divided the room in half and each took a group in the morning and switched in the afternoon to maximize the time with each weaver. The group consisted of 19 weavers from Manitoba, Saskatchewan, B.C. Lower Mainland, Victoria, Denman Island, Gabriola Island, and Oceanside.

Archie and Susan conducted "one on one" critiques. They asked each person to bring one or two pieces of work to the session. This was discussed and critiqued for style, skill, etc. From these discussions, each one was able to see ways to improve and advance his/her skills. This special time was treasured by the whole group.

Much emphasis was placed on drawing. The group drew from still life and land-

scapes, and also from a live model. Archie impressed on the group that it was not the quality of the sketch that counted but what they saw and retained. He wanted them to learn to see not only the object, but the positive and negative spaces and how it would affect a tapestry.

Archie and Susan gave the group an ongoing project to work on. They said, as each one was eating breakfast, to draw a sketch of a coffee cup and do this every day for 30 days. At the end of the 30-day period, he wanted them to destroy each sketch one by one for the next 30 days. The reason for this exercise is to have each one see more and look harder for the small details that are often missed.

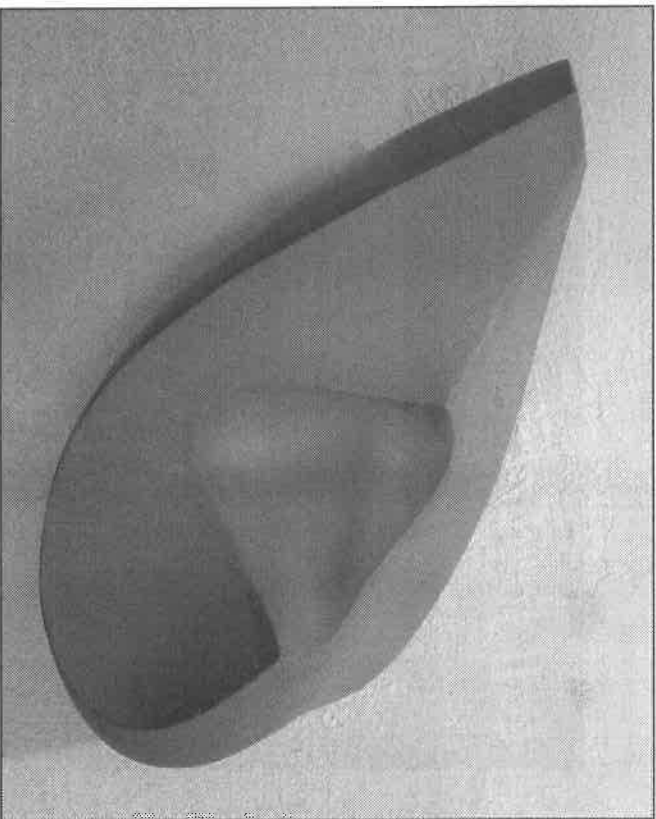
Archie noted, from the samples of work, that there were many landscapes and seascapes, due to where we live. He noted the horizontal planes versus what is found in the East where much of the work is vertical images due to the tall buildings. He also noted the muted tones in some of the work due to our grey skies for long periods of the year.

Although long and intensive, each artist went away with many new ideas and much energy to expend advancing his/her work.

It was a work of love for Archie Brennan and Susan Martin Maffei. They enjoyed their stay in the Deep Bay area. Archie was able to indulge in his love of fly-fishing. They have completely energized this large group of artists and we will all be the beneficiaries of the new works of tapestry we will see in the coming years.

Grace Cameron Rogers Scholarship Report

by Ian Johnston



Ian Johnston, "Untitled", 20" long, handbuilt. Terra Cotta drape-moulded on a motorcycle tank and bicycle seat.

This past July, I had the opportunity to participate in the Summer School at Alfred University. My intent was to explore a variety of aspects of ceramic arts practice. I was fortunate to meet Johnan Creten, guest artist, and a host of other ceramically obsessed individuals in the context of a fourteen per-

son month long Ceramic sculpture workshop. The workshop was led by Walter McConnell, Ceramic artist and associate professor at Alfred and we were technically assisted by eight extremely skilled and diverse graduate students. Throughout the workshop we were treated to almost daily

demonstrations and slide lectures of everything from diverse hand-building techniques to press-moulding, slip casting and throwing. It was a hot and humid July in the tradition of the Eastern states and we spent many evenings at the local café discussing the merits of each other's work, direction, studios and lives. We got to hear first hand from Johan about the complexities of creating, showing, warehousing and shipping large scale sculptural objects across international borders. While Walter McConnell presided over the group more distantly, he too showed me a dedication to exploration and idea that has begun to inform my own thinking and approach to my work.

As a self taught ceramic artist, I have participated in a number of workshops and symposia that tend to be technical learning binges. The workshop at Alfred was no different. There was a glaze calculation course run by Bill Carty professor of Ceramic Engineering that shed much light and clarity on a subject that had eluded me. I was introduced to press moulds by Andrea Gill. Her husband, John, entranced a group of us with a three-hour demonstration of his favourite hand-building techniques and zeal for object making.

As a group, we shared the responsibility for keeping the studio clean and the grad students tirelessly loaded and unloaded kilns

for us. The kiln room, centrally located and round in plan, houses 31 kilns, many of which are walk-in. In a shed next to the main building, there were a couple of wood and soda kilns.

Alfred, a town of 800 people, swells to 8,000 when the students return in the fall each year. During the summer there is ample cheap accommodation, but the nearest grocery store is in a town that is twenty minutes away. Thankfully, there were many people there with cars that were more than happy to share a ride and the graduate students were gracious enough to pick us up at the airport in Rochester about an hour north of Alfred.

Although I had no specific intention of creating finished work, I was able to make twenty-five pieces, some of which will form a part of my next exhibition, *Tangible Shadows II*, at the Nelson Fine Art Centre in January 2006. All in all, it was a mind expanding experience that I highly recommend and would have been impossible without the support of my partner Stephanie Fischer, the CABC's Grace Cameron Rogers Scholarship, the Northwest Ceramics Foundation, Maureen Wright Scholarship and BC Arts Council Professional development Assistance funding.

Crafthouse Report

Crafthouse Manager



Jo Darts.

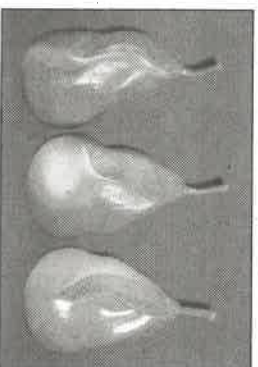
October was a very positive month in the shop for sales. We actually surpassed the budget and it was our second best October ever! Given that the numbers of people coming in to the shop have dropped drastically over the past five years (tourism is down all over Vancouver), we aren't doing too badly! Our best asset is that of the returning USA customer. Every year we are told that a particular customer has been to Crafthouse before and in fact generally makes it his/her first stop on Granville Island. You can't pay for that type of advertising!

At our October jury, we welcomed three new artists. **Tanya Petterson** hand makes cold process soaps from quality plant/vegetable based oils (olive oil for its mild, silky smooth lather; coconut oil for fluffy, white bubbles, and palm oil for a hard, firm bar of soap) with a variety of botanicals. Some scents include: sweet orange, soft mint, rosemary, liquorice and melon.

Lisa Tornack hand crafts clay star ornaments. Each piece is hand cut from a rolled slab, shaped, and allowed to dry. Once the clay is dry, the ornaments are bisque fired and then painted with glaze. After the glaze firing is completed, white and yellow gold lusters are painted on to the points of each piece. The stars then return to the kiln for the luster firing and emerge sparkling. What is striking about Lisa's work is the fabulous packaging. The stars are packaged in clear rigid plastic boxes and come individually for \$13.50 or a box of three smaller stars for \$35. Plus each has an informative hangtag describing them as "Memory Stars". Lisa graduated with distinction from the Alberta College of Art and Design in 1999. She majored in the disciplines of ceramics and

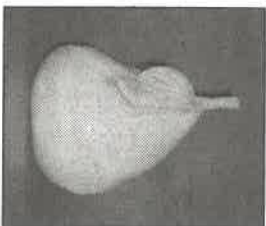
painting. Currently, Lisa continues her studio practice, exhibits, teaches and affords some time for travel, most recently to Brazil.

Jenny Ross makes wood-fired clay pears. Each is as unique as the varieties of pears seen in your greengrocer's. And they are a great price at \$48 each. Jenny was born in Staffordshire, "The Potteries" area in England and moved to Canada in 1975. Her ceramic education began at Kwanlen College in 1993 and since then, she has taken part in several workshops in British Columbia, Mexico, and Europe. She loves to be outdoors and takes her potter's wheel outside in the summer. Even though she lives in the city, there are huge Douglas fir and cedar trees in the garden and her love for trees extends to the effects of the wood in the firing of the pots. After taking part in her first wood firing in the Onbu Kiln at the Shadbolt Centre in Burnaby two years ago, she has become enthralled by the effect that the falling ash has on the pots during the two-day firing. The variety of surface marks



Jenny Ross, Clay Pears

and textures that occur during the forming of the pot are enhanced by the directional flow of ash in the kiln, giving each vessel a radiance and life that is completely unique. The pears begin as pinch pots of stoneware clay, which are joined and altered during the formation, making each one unique. They are fired in a two-chamber wood-burning kiln for at least 48 hours. The



Textile enthusiasts will continue to meet and inspire each other at the regular Bowen Island Fibre Arts Guild meetings. Pat Durrant's knitters will surely continue to meet and the quilters and the sewers and stitchers and hookers will need to share their latest accomplishments and urge each other on.

Finding balance in this hurried world is more important than ever and those who partook in some aspect of Foxglove's offerings recognized that it was much more than learning to weave or knit or knit or stitch or deconstruct and reconstruct fibres. More than using simple materials and unexpected methods to create beauty and function, more than classes and exhibitions, more than just having a place to create and learn.

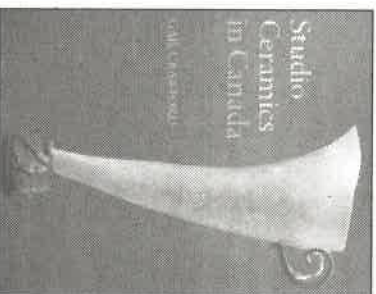
Those who taught and learned, at Foxglove, organized and promoted, shared their stories and reached out to the greater community are united by these common threads; to carry on ancient traditions and create new ones, tell stories through creativity, mentor and be mentored, push boundaries of self and of creativity and ignite passion.

Foxglove was a gift to the community and hopefully the inspiration to carry on in some way. What began in 1999 as a common desire of this group to have a place to celebrate their artistic vision and share it with others has blossomed and grown into something much more than just a physical place. It was the ideas, the efforts, the creative energy, the resourcefulness, the pulling together that made it happen and perhaps when one door closes new doors will open.

By Kathy Benjamin, www.foxgloveffarts.org

ash falling on the pots creates a variety of surfaces. The pears in the second chamber also have soda ash sprayed onto them during the firing, giving them an "orange peel" effect.

Susan Ball was born and raised on the prairies of Saskatchewan. She has moved steadily westward since graduating with a Natural Science degree in 1987. Now settled in Vancouver, she has rediscovered early passions for colour, texture, and creating imagery. These passions were reinforced in 2002 by a workshop introduction to the dye vat. An obsession with dyeing resulted. This, in turn, led her to further studies via the Textile Arts Program at Capilano College, North



"Studio Ceramics in Canada", Gail Crawford, author

embroidery as a way to enhance these images. The dye process appeals to the scientist in her. Now, through the art of surface design, the scientist and the artist meet. So far it is a happy relationship.

This holiday season, Crafthouse is alive with handmade ornaments in metal, clay, glass and wood. We will again be selling **Madeleine Chisholm's** tin and enamel wreaths and her enamel cat and dog ornaments and also **Mystic Marbles'** hanging metal stars and hearts. **Catherine Kluthe's** annual ornaments are back and new this year are the delightful machine embroidered fabric apple ornaments by **Susan Ball** (just \$8 each). All are suitable for hostess gifts or presents for clients and teachers. Also of interest will be the fabulous book on Canadian ceramics "Studio Ceramics in Canada" by **Gail Crawford**. It is the first book of its kind in Canada. It sells for \$45 and with a member discount it costs just \$40.50. This would make a fabulous gift for your potter friends!

Our profiled jeweller in December is **Kathy Kristmanson**. "In this new work, I am working in a freer and looser manner. I am still using my repertoire of animal and Celtic imagery but have added simple, geometric shapes and heavily textured surfaces. To have some fun with the bracelets, I am using coloured leather and more braiding and lac variations. I am concentrating on bringing

craft4youse 1386 Cartwright Street Granville Island Vancouver, BC V6H 3R8 Tel: 604-687-7270 Fax: 604-687-6711 crafthouse@cabc-net	
Crafthouse: ▲ provides an outlet for the display and sale of contemporary, and leading edge fine craft where tradition may have provided inspiration. ▲ provides craft-related information and education to the CABC membership, general public, professionals in the visual arts community, and craftspeople. ▲ aims to be self-supporting in its promotion of craft. Crafthouse is a non-profit gallery/shop and is a program of the Crafts Association of British Columbia (CABC).	HOURS: Open Daily 10:30am - 5:30pm

ing together a wider variety of visual elements and textures to create more one-of-a-kind pieces".

Our December hours are: 10 am to 6 pm daily until December 24, when we close at 3 pm. December 27 to 30 we are open 10:30am to 5:30 pm and we close at 3 pm on December 31. We will be closed on December 25, 26 and January 1 to 3. The latter two days are when we conduct our annual inventory check.

Our most important annual date is fast approaching: December 1. This is our



Kathy Kristmanson, Bracelet

Customer and Member Appreciation Day. From 10 am to 9 pm, regular customers will receive a 10% discount, members a 15% discount, and if you have purchased three of our Surprise Package raffle tickets you automatically receive a 20% discount! Whether you are a customer or craftsperson, myself, Kirsten, Asuko, Corale and volunteers Heather, Elizabeth, Bronwyn, Gwen, Jaime and Anna look forward to helping you over the Holiday Season and wish you all a quiet and relaxing holiday.

Foxglove Farewell

Inspiration to create, encourage, share knowledge and resources, find balance and community were the seeds that were planted and nourished in the creation of Foxglove Fibre Arts Studio Gallery. Those who nurtured the ideas and invested their dreams and efforts have been enriched by the experience on many levels. After 5 1/2 years of growth and transformation, it is time to move on. The members of Foxglove Fibre Arts made a difficult decision to close the doors of the studio on August 15, 2005.

Two of the founding members are actually moving on. Both are leaving the island and starting new lives on the Sunshine Coast. Jennifer Love (surface designer) and Mary Bentley (weaver) each made special contributions to the organization and vision of Foxglove as well as to the community as a whole. Their skills, enthusiasm and energy will be greatly missed here on Bowen and no doubt welcomed enthusiastically by their new community. Fibre arts will be alive and well on the Sunshine Coast. It may not be long before there is news of enticing workshops and events just two ferry rides away.

The original founding members were Jonka Bally-Brown, Mary Bentley, Kathy Benjamin, Pat Durrant, Pat Elliott, Linda Hurlbut, Jennifer Love and Lois Youngsen, and later joined by Mariana Holbrook and Janet Sims. (Gayle Ferguson, Sharon Halfnight, Rosalee Parish, Ines Giegling, Leilah Sherbock, Jessica Tichenor & Mary Weir were also members at different times.) Newest member Heidi Hudspeth installed her innovative textile work as the final exhibit in the Foxglove gallery.

Call for Entries

The Filberg Festival takes place in the Comox Valley on Vancouver Island
August 4-7, 2006.

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



Participants are juried at the end of February. Information letter and application forms will be posted online in January 2006. Make this *your* year to promote your work to an educated and discerning clientele.

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



craft contacts

Gallery Report

Communications Coordinator



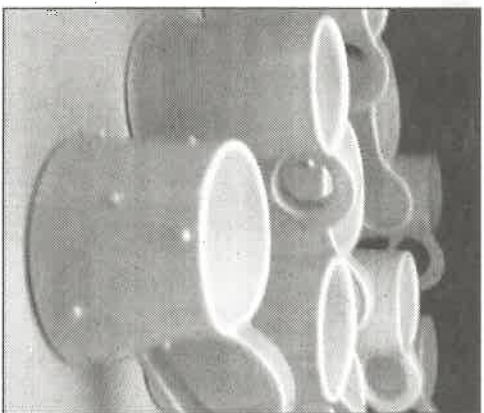
Colvin Tapley

CABC Student Membership Awards Exhibit

Exhibition:
January 12 - 29
Opening Reception:
Thursday, January 12

by Coralie Triane

In 2001, it was proposed that CABC find a way to recognize students who excelled in craft-related studies in a way that would recognize their creative talent as well as making them aware of the services of CABC. It was decided that those students who were chosen by their instructors would receive a one-year CABC membership. In 2005, there were seven awards given to students registered in craft related programs in various colleges throughout the province. We are pleased that we have students who have completed their two-year diploma programs or are continuing on in their studies, excited about the proposed exhibit scheduled in January 2006. The colleges that recognized these students with awards are: Capilano College, Langara College, Kootenay School of the Arts at Selkirk College, Vancouver Community College and Thompson Rivers University College.



Julie Mackinnon, "Group Mugs", Suburbia Series

The Langara College recipient, **Liesha O'Donohue** is a ceramics student who has completed her second year at Langara and has moved on to the Nova Scotia College of Art and Design University to complete her degree there.

Julie Mackinnon completed her Diploma in Kootenay School of the Art's clay studio this April with excellent grades, stayed on to complete a residency in the clay studio over the summer, and has moved to Saltspring Island, where she is setting up her clay studio practice. Julie is most deserving of this opportunity, and we're proud to include her as a KSA graduate.

Stuart Charlebois is a student of Thompson Rivers University College and is the recipient of CABC's award. His work is an ongoing exploration of himself and his world, and the relationships that occur within these two

spheres. Much of his work allows him to process ideas about his past and who he is in stronger ways than words will generally permit.

Nichola Napora completed her second year at Capilano College in Textiles.

Karen Wong completed the jewellery program at Vancouver Community College. In her artist statement, she expresses the familiar words of her work being her voice when words cannot be found.

Artoreil Eros - Bettina Matzkuhn

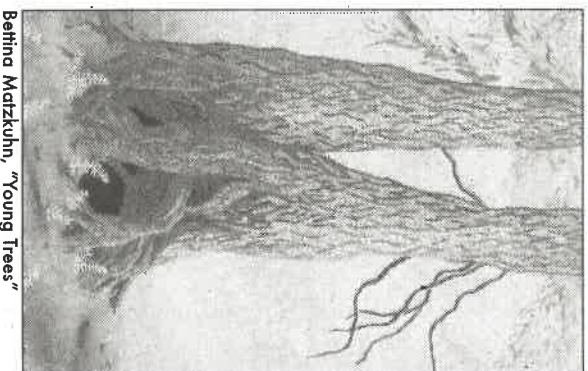
Exhibit:
February 2 - 26
Opening: Thursday,
February 2



Bettina Matzkuhn

by Bettina Matzkuhn

In my classes in the Graduate Liberal Studies MA program at SFU, we read Freud's "Civilization and its Discontents" where he refers to Eros as the life-force. Most of us think of Eros as Cupid, the fat little guy with the bow and arrow, but he is more than that; Eros is the son of the god of war and the goddess of beauty, or, alternately, the original god of love who arose out of chaos. For me, the concept of Eros - the will to survive, to weather all kinds of adversity, to adapt and endure - is represented by trees. I express myself visually, but I realize that much of my inspiration comes from reading. In his book about the fire-bombing of Hamburg in 1943, Erich Nossack describes how, within a few weeks, the shattered trees were gamely putting out leaves. The illustration of Eros as a life-force couldn't be more clear.



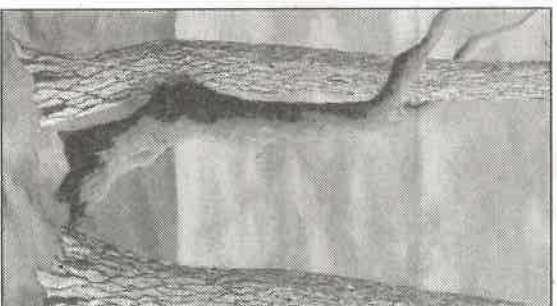
Bettina Matzkuhn, "Young Trees"

I took a photograph years ago on a hike up Alouette Mt. of two hemlock trees with their roots all grown together over a nurse log. The log had rotted away and the young trees seemed to be standing on interwoven legs. The image was erotic in the sexual sense of close touch, warm dampness, even secrecy. But it also spoke about the metaphor of mutual growth.

I started looking for trees that had some kind of relationship and found many compelling images. Trees lend themselves to being anthropomorphized - they have limbs, trunks, succumb to, or survive disease, are mortal. There were those that had grown up together, affected one another's direction, some literally growing out of others, and trees of different species in contrast.

Hand embroidery grows slowly, as do trees. (On frustrating days when my eyes and hands hurt, and the process seems interminable, I threaten to just drip paint like Pollock.) Part of the pleasure of embroidering, is the time to think while I am working. Once a piece is underway, I listen to the radio, to music or taped books, but also imagine how I will proceed with the current work or handle the next one. I am a very slow thinker, so the medium suits me.

I stain/paint the linen ground, so that it blurs and gives distance to a small image. I invest the most time - that is embroidery- where I want to draw attention to detail and texture. I use DMC cotton thread for its fabulous variety of colour, assorted yarns and some special silk threads. The latter were given to me in 1980, a box-full of warp ends and snarled bits from a very accomplished silk weaver. I continue to use and cherish them.



Bettina Matzkuhn, "Arbutus & 2 Firs"

"Selling on the Internet" Presentation Highlights

This 1 1/2 day presentation was held on Oct. 22nd at the Alliance for Arts & Culture and facilitated by Ceran Capewell of the BC Fundraising Network.

Ceran noted that approximately 85% of businesses and 70% of Canadian households have Internet access. By promoting your business through a presence on the Internet, you can extend your market reach to new customers and new geographical marketplaces and provide customers with easily accessible, up-to-date product and company information.

Most craftspeople who have a website, use it as a kind of "billboard" with a few images and some text. Ceran pointed out that by moving to an online catalogue format, customers can browse your work, see available sizes and colours, see an extensive price list, and so on. An online catalogue generally uses traditional sales methods such as e-mail contact or a phone call from the customer in order to place orders.

Ceran recommends that you consider stepping up to e-commerce by accepting online orders and processing payments to automatically speed up service and delivery, improve customer service and streamline the processes.

Other useful tips to consider if you are thinking about creating a website:

- identify your target market
- target the discretionary buyer rather than the "surfer"
- create effective branding
- facilitate bookmarking
- look at websites on the Internet to see what you like and to get ideas
- make sure your website is easily navigated [Use the three click rule - if people can't find what they are looking for within three clicks of the mouse, your site is too difficult to navigate]
- publish a privacy policy

- have a secure payment method
- state terms and conditions of sales
- have a brief history of yourself and your company
- include a photo of yourself
- choose a domain name and keywords that clearly and concisely state what you do ie. www.feltdslippers.com vs. www.loanscreations.com
- evaluate your search engine placement and your search keywords
- to have customers update their email address with you, give them something value-added such as a newsletter or an e-flyer
- track traffic to your website to assess effectiveness of marketing
- ensure you have access to your website so you can make changes and updates
- keep your website current
- promote your website in all your advertising, printed materials and business activities
- promote your website through links, banners and web rings
- register your website with business directories - many are free
- monitor all links and directories once or twice per month
- answer e-mail promptly

Ceran noted that it's not the price of creating a website that's high, it's the time spent managing it, etc. The time you give to your website is the real cost.

For an extensive outline of what was covered in the presentation, "Selling on the Internet", check under "What's New" on www.cabc.net.

For more information on building an inexpensive e-commerce website go to www.youfundraisingwebsite.com/artists_artisans.

Would you like to organize a presentation in your area? Contact Ceran Capewell at www.youfundraisingwebsite.com/contact or 604 886-2979

Granville Island Public Market

Call for Submissions

Granville Island Public Market Annual Craft Adjudication

Craftspeople interested in selling from a day table at the Granville Island Public Market should submit **four** samples on:

Sunday, February 19, 2006 1:00 to 5:00 p.m.
or Monday, February 20th, 2006 9:00a.m. to 12:00 noon

Location: Performance Works
1218 Cartwright Street
Adjacent to the Granville Island Hotel, Vancouver B.C.

Samples are judged in categories, depending upon the items received.

Crafts that will NOT be considered are clothing, crafts containing non CSA approved electrical components, mass produced or manufactured items, kits or goods made from kits, imported goods and scented goods unless scent is contained.

There will be a \$15.00 **cash only** registration fee per category entered.

For more information please call:
Market Coordinator at 604-666-6477 (option #4)



Vancouver Craft Market is Closing

24 years ago, Simone Avram was a professional potter seeking a new venue for her crafts. At the time, only the Burnaby Arts Council and Circle Craft co-op were hosting craft fairs in Vancouver. In November 1982, after some research, Vandusen Garden became the venue of choice so, with a partner, and the support of numerous craftspeople, Simone Avram created the immediately successful Vancouver Craft Market.

Since then, Vancouver Craft Market has enjoyed loyal support from Simone's fellow craftspeople and the craft buying public, alike. In the process of producing events, Simone delighted in the opportunity to impact the industry by introducing new exhibitors and new products to the consumer. It also gave her great pleasure to witness the evolution of each artist and his/her respective successes. She was dedicated to encouraging new artists and promoting original handicrafts to the public as a more personal alternative product to imported, manufactured, and synthetic giftware.

Today, there are likely 200 craft fairs in the Lower Mainland for the artist and the con-

sumer to choose from, and the number of exhibitors has also increased. While this has become a more competitive industry, it has also developed a more powerful infrastructure than that which was available to craftspeople at the inception of Vancouver Craft Market 24 years ago.

Over the years, the cost of advertising and renting the venue has increased. The restrictions at Vandusen Garden have increased and floorspace available for the needs of a craft fair have decreased to the point that the venue is no longer a suitable venue for a craft fair from Simone's perspective.

Simone, having recently retired from producing pottery, and in the presence of so many other craft fairs, has concluded that now is a good time for her to close the Vancouver Craft Market and embrace new challenges.

In spirit, Simone will always remain a loyal supporter of original handicrafts and the artists that create them. She wishes to extend her gratitude to exhibitors and customers alike for the many years that their support made the Vancouver Craft Market a success.

CALL FOR ENTRY
20th ANNUAL




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craft contacts

Resource Centre

by Sarah MacKinnon, volunteer

The CABRC Resource Centre contains a wealth of craft - and business-related information in many formats, so entering the small room that houses the collection can be overwhelming. The latest ongoing project in the Resource Centre is to catalogue and improve the organization of the materials to make it easier for our members to see what is available, and find what they are looking for.

When the call went out looking for a volunteer to work on this, I knew it was my kind of project. My very first job was working in a public library, and as a weaver, my mind seems to like keeping things in order. Having used the Resource Centre myself while writing my business plan this past Spring, I knew it needed a bit of help to make the information easier to find.

My first step was to catch up on the back-log of donated materials waiting to be entered into our database. Penny Swanson, Head of the Cataloguing Division at the SFU library and a CABRC member, has volunteered to find full descriptive entries for the books and journals. This catalogue information will help complete the database, and will allow materials to be shelved in order by subject, according to the Dewey Decimal system.

Our magazines, periodicals and newsletters are organized in two sections, the BC publications being separate from Canadian and International publications. I have begun sorting out the BC publications, making sure they are in chronological order, allowing us to generate a list of the issues we own. Once this is completed, I will move on to the other publications. Eventually, we may be able to track down old issues to complete the sets, which will further improve our collection. It has been challenging to find the most logical way to organize publications that are often published sporadically, with name and format changes thrown in every few years, depending on the publisher.

Once complete, this database will be accessible in the Resource Centre, so members can more easily search for items, and eventually it will be available online, which will be very useful for members who are unable to easily visit the CABRC offices.

I encourage all members to come in and browse the collection, even as we work to improve it and make it more user-friendly.

What's New in the Resource Centre

Barbara Heller, Christine Laffer, Elena Feder, *Barbara Heller: Cover Ups & Revelations*, Benwell Atkins, Canada, 2005, catalogue

Color in Everyday Life, Learning Seed, USA, 1993, video, Donated by Joanna Staniszkis

Metropolitan Museum of Art, *Eighteenth Century Woman*, ABC Video Enterprises, Inc, USA, 1982, video, Donated by Joanna Staniszkis

Kaffe Fassett, *Glorious Colour Vol 1*, Rowan Publishing Company, 1988, video, Donated by Joanna Staniszkis

Kaffe Fassett, *Glorious Colour Vol 2*, Rowan Publishing Company, 1988, video, Donated by Joanna Staniszkis

The Guild 4: A Source Book of American Craft Artists, Kraus Sikes, Inc, USA, 1989, book, Donated by Jackie Leyland

The Guild 6: The Designer's Source of Artists and Artisans, Kraus Sikes, Inc, USA, 1991, book, Donated by Jackie Leyland

Kenson Ho, *Kimonos Unlimited: An Endless Creative Journey*, INASO Holdings Ltd, Canada, 2000, book, Donated by Noriko Hariguchi

Ingrid Bachmann and Ruth Scheuing, *Material Matters: The Art and Culture of Contemporary Textiles*, YVZ Books, Canada, 2002, book, Donated by Ruth Scheuing

Louise M. Jackson, *Piece and Quilt in Silk: A Guide to Silken Patchwork*, Mostly Silk, Canada, 2004, booklet, Donated by Louise Jackson

Paul Mathieu, *Sex Pots: Eroticism in Ceramics*, Rutgers University Press, USA, 2003, Book, Donated by Paula Gustafson

Simplified Screen Printing with Thermal Screens, Welsh Products, Inc, USA, video, Donated by Joanna Staniszkis

Understanding Color, Meridian Education Corporation, USA, 1991, video, Donated by Joanna Staniszkis

PHOTOGRAPHY FOR THE ARTS & CRAFTS

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

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— Q A S —
QUANTUM ACCOUNTING SERVICES

Bookkeeping and Accounting for the Self-Employed

Personal Income Taxes Self-Employed/Artists/Craftspeople

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

205-873 Beatty Street, Vancouver BC, V6B 2M6
Telephone: 604-662-8985 Fax: 604-662-8986
E-mail: marianna@qas.bc.ca

Wood Turner Michael Hosuluk - 29th recipient of Saidye Bronfman Award



Gatineau, Québec, September 30, 2005 - Michael Hosuluk of Saskatoon, Saskatchewan, one of Canada's most highly respected wood turners, has been named the 29th recipient of the \$25,000 Saidye Bronfman Award. The announcement was made yesterday by Stephen R. Bronfman, on behalf of the Samuel and Saidye Bronfman Family Foundation, at a gala award ceremony at the Canadian Museum of Civilization. The Samuel and Saidye Bronfman Family Foundation, the Canadian Museum of Civilization and the Canadian Council for the Arts are partners in the Award. It was also announced that the Canadian Broadcasting Corporation will continue its affiliation with the Saidye Bronfman Award, through the creation of a documentary on contemporary Canadian craft that will be produced to coincide with the 30th anniversary of the Award in 2006.

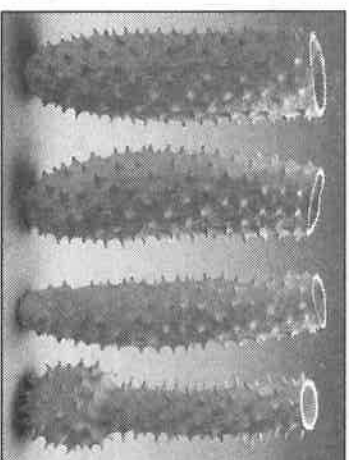
In bestowing this year's award, the Saidye Bronfman Award peer assessment committee wished to recognize Michael Hosuluk's outstanding career as a pioneer in the field of woodturning and his contribution to the development of fine crafts in Canada.

"Michael Hosuluk's idiosyncratic turned-wood objects are recognized throughout the world for their inventive spirit and technical mastery. His ability to communicate his personal aesthetic and technique has made him one of the most sought after instructors in his field. In addition to teaching and writing,

Michael Hosuluk was also instrumental in the formation of the American Association of Wood Turners, the Furniture Society and a five-day symposium held at Emma Lake, Saskatchewan, every two years which attracts leading artists from throughout the world."

Michael Hosuluk's work has been exhibited throughout Canada, and the United States, England, Germany and Japan. Hosuluk's pieces can also be found in the permanent collections of Her Majesty Queen Elizabeth II at Buckingham Palace; Zhao Xiu, Governor of Jilin Province in China; the Idemitsu Corporation in Tokyo; the Los Angeles County Museum of Art; the Detroit Institute of Arts; the Yale University Art Gallery; the Minneapolis Institute of Art; and the Royal Ontario Museum. He has lectured and demonstrated extensively throughout Canada, and the United States, Australia, New Zealand, Great Britain, France, Norway and Israel.

In 2004, Michael Hosuluk was awarded the Saskatchewan Lieutenant Governor's Award for Innovation in the Arts. Hosuluk is a member of the Royal Canadian Academy of Arts and, earlier this year, became an Honorary Lifetime Member of the Saskatchewan Craft Council. Hosuluk is the author of *Scratching the Surface: Art and Content in Contemporary Wood*, released in 2002 by Guild Publishing. His work was featured in a 2003 publication, *Wood Art Today: Furniture, Vessels, Sculpture*, by Dona Z. Mailach, and most recently in *Tapestries: Makers and Collectors*, 2005, also by Dona Z. Mailach.



Michael Hosuluk, Wood Vessels

The exhibition **Saidye Bronfman Award 2005: Michael Hosuluk** will be on display at the Canadian Museum of Civilization from September 30, 2005 to April 2, 2006. It will feature works drawn from various stages of Michael Hosuluk's 30-year career. An additional highlight will be an exquisite video produced by the Canadian Museum of Civilization that profiles Mr. Hosuluk's at work in his studio.

Celebrating its 29th anniversary this year, the Saidye Bronfman Award was established by the Samuel and Saidye Bronfman Family Foundation to provide leadership in recognizing and honouring the high levels of excellence achieved by Canadian craft artists. The Canada Council for the Arts administers the nomination and adjudication processes. The \$25,000 annual award is one of the largest individual visual art prizes in Canada.

How do you involve your kids / pets in your work or how do you keep them away if necessary?

of yarn to suit themselves - I learned to keep yarns up high when I'm not around. The cats, gods that they think they are, do not evince any interest in the technique of what I am doing, but are quite concerned with the design side of things. They feel they must oversee any paperwork that is involved, observing what is going on by sitting on it! They are surprisingly uninterested in errant strands of yarn - fortunately. So far, the presence of canine and feline companions in my creative life has shown up only twice in my weaving - but it is early days yet in my new career as an aspiring tapestry weaver.

Helen Edwards, Victoria

My daughters have been part of my craft

business from the very beginning. It was in order to have a small income while staying home with my son, that I started making stuffed animals. Once that was a small success, I began making other crafts. My 3 daughters have helped, first with small parts of assembly, then with selling at craft fairs. My oldest daughter provided the inspiration for my best-selling and most profitable item - magic gloves with eyelash yarn trim. My youngest daughter has been working with me and the cash setup since she was 5 and continues to help today at age 17.

Our pets are rabbits and so they are not a problem.

.....

In addition to the cash prize awarded to the recipient, the Canadian Museum of Civilization, through a further grant from the Samuel and Saidye Bronfman Family Foundation, acquires works by the Saidye Bronfman Award recipient for its permanent collection. In recent years, the Samuel and Saidye Bronfman Family Foundation has contributed over \$270,000 for the purchase of works by previous Award recipients. The Canadian Museum of Civilization's fine craft collection is the largest public contemporary craft collection in Canada, with over 2,000 works by artists from across the country.

For further information on the Saidye Bronfman Award and profiles of previous recipients, visit www.civilization.ca (English) or www.civilisations.ca (French).

Note: Full media kit available on request. Photos at 300 dpi can be found at http://media.civilization.ca/2005/Bron5_fm.htm

Heather A. Hatch - The Haley Group -
Tel: (416) 961-2220
haleygroup@rogers.com

Gabrielle Tassé - Canadian Museum of Civilization - Tel: (819) 776-7169
gabrielle.tasse@civilisations.ca

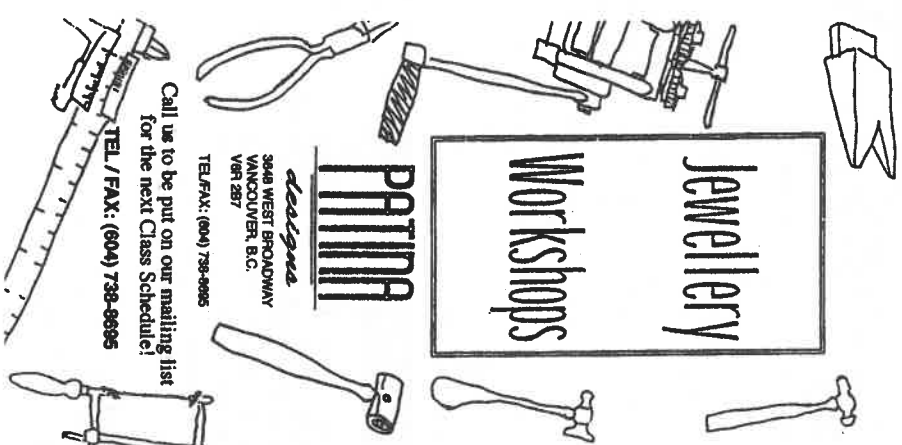
Heather A. Hatch
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Toronto, Canada
Tel: (416) 961-2220
Cell 416-804-7160
haleygroup@rogers.com

Catharine McPherson, Delta

My kids are getting older now, but when I'm working often my kids are either doing their own work alongside me or my daughter likes to use my scraps to make things herself.

.....

Laura Van der Linde, Vancouver
I involve my six year old child, Saffron, in my pottery studio when she makes stamped fridge magnets with cute words like happy, peace, daddy, mommy, love, Santa and ho-ho. This improves her spelling and co-ordination and the money she makes goes towards her budgie fund. We call it "budgie money". Most importantly, she learns that she can make her own money by making things.



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.
cabc@telus.net
Tel: 604-687-6511 Fax: 604-687-6711
Next Deadline: February 3, 2006

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

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

Calls for Entry

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

Deadline: Ongoing. Visual Artists - Glass. The Melting Point Gallery is looking for a different Visual Artist every 2 - 4 weeks, whose art will enhance the qualities of the space as well as inspire the viewer. An appropriate commission, and publicity will be a cooperative effort. Send information about who you are and some images of your work to Bhak@meltingpoint.ca.

Deadline: Ongoing. Contemporary Crafts Museum & Gallery, Portland, OR. Craftspeople are invited to submit proposals for solo exhibitions to the Exhibition Planning Committee, which meets twice a year to review portfolios. Deadlines are ongoing; however, most planning occurs in the spring. Please forward applications to Contemporary Crafts Museum & Gallery, 3924 SW Corbett Ave Portland, OR 97239, USA. www.contemporarycrafts.org

Deadline: Ongoing. The Foyer Gallery in the Squamish Public Library is inviting artists to submit all media for 2006. Photographs and slides of recent work, CV and artist statement may be sent to Squamish Public Library, P.O. Box 1039, Squamish, BC, V0N 3G0. Contact Fran Solar at 604-898-4377 or fsolar@elus.net

Deadline: February 1, 2006. Quilt Canada 25th Anniversary "Putting On The Gitz" Fashion Show. For further information contact Catharina Breedijk Law at catelaw@sympatico.ca

Deadline: March 1, 2006. Zilberschmuck Art-Jewellery invites jewellers and metal artists to participate in "Quotation" Contact: Cheryl Fraser, 416-693-7109. www.zilberschmuck.com

Deadline: March 1, 2006. Theme: Wild Life - quilts which celebrate all things wild in nature and in the untamed life of our urban landscapes. No size restrictions. No entry fee. Up to 2 submissions. Open to all Canadian residents. Quilts must be completed after December 31, 2000. Submission forms from: Kitchener-Waterloo Art Gallery 101 Queen St. N. Kitchener, ON N2H 6T7 or Joseph Schneider Haus Museum, 466 Queen St. S. Kitchener, ON N2G 1W7, 519-579-5860, www.grandnationalquiltsow.ca, wildlife@kathleenbissett.com

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

Exhibitions

Until January 6, 2006. "The Contemporary Aspect of Buddhist Art" The Canadian Clay & Glass Gallery, 25 Caroline Street North, Waterloo, ON 514-746-1882 info@canadianclayandglass.ca, www.canadianclayandglass.ca

Until February 4, 2006. Chinul Exhibition, Sandra Ainsley Gallery, Toronto, ON, 55 Mill Street Building 32, Toronto, ON, 416-214-9490, toll free 1-877-362-2929 contact@sandraainsleygallery.com

Until December 10, 2005. "Cocktail Rings" - Expect an unexpected kind of extravagant beauty in these contemporary expressions of a classic jewellery object, INFLUX Jewellery Gallery, 2nd Level, Art Central, 100 - 7th Avenue S.W. Calgary, AB, 403-266-7527 info@influxgallery.com, www.influxgallery.com

December 2005. Through December 2005, fibreEssence Gallery will host the annual Gift of Art exhibition and sale, featuring the work of the members of the gallery and invited guest artists. Open Thursday through Sunday, 11am to 5:30 pm. fibreEssence Gallery, 3210 Dunbar St., Vancouver, BC 604-738-1282.

Until December 11th, 2005. Colleen Baran "Clouds" at Dream. "Clouds" is a show of new contemporary jewellery by the artist behind SEE:BE. Select pieces will be accompanied by book-works. Opening: Thursday Nov 3rd 7-9 pm, Dream, 311 Cordova Street West, Vancouver BC, 604-683-7326, colleenbaran@hotmail.com

Until February 26, 2006. Regina Clay: Worlds in the Making Mackenzie Art Gallery, Timothy Long, at 306-584-4283 www.mackenzieartgallery.sk.ca

Until December 31, 2005. "All that Glitters." A seasonal collection of gorgeous glassworks featuring the marriage of precious metals, such as gold, silver, titanium and glass. Opening celebration Dec 2 with the Gallery Walk event. For more information, contact Morna Tudor, Starfish Glassworks, 630 Yates Street, Victoria, BC, 250-388-7827, starfish@starfishglass.bc.ca

December 2005. Dianne Young "Claywork for Celebrations" featuring her carved glazes. Gallery of Artisans, 811 Fort Street, Victoria, 250-380-9505. Contact H. Edler, edler@pacificcoast.net

December 1-31, 2005. BCPG Members' Show and "Manager's 50 Favourites" for 50th Anniversary on shelves, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3K7, 604-669-3606

Dec 2, 2005 - Jan 18, 2006. An international juried exhibit of work created with fibre materials or using traditional fibre processes. For information, send a SASE to Steamboat Springs Arts Council/FIBRES SHOW, PO Box 774284, Steamboat Springs, CO 80477 or beth@steamboatspringsarts.com. 970-879-9008 x106.

December 15, 2005 - February 28, 2006. Lalique in Canada - Drawn from the ROM's glass collection, close to 100 original René Lalique glass and contemporary glass objects influenced by the French artist will explore the popularity of Lalique's Art Deco-style glass in Canada in the 1920s and 30s. Temporary Exhibition Gallery, third floor, Royal Ontario Museum, 100 Queen's Park, Toronto, ON, 416-586-8000, www.rom.on.ca

January 2006. Colette Lisoway (silk, wool, silver) and Mick Harvey (wood) "Felt Fabrications and Fine Furniture" Gallery of Artisans, 811 Fort Street, Victoria, 250-380-9505. Contact H. Edler, edler@pacificcoast.net

January 12-29, 2006. "CABC Student Membership Awards Exhibit." Opening Reception: Thursday, January 12, 2006, 6-8 pm. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511. www.cabc.net

January 21 - April 16, 2006. The Manchu Era (1644-1912), Arts of China's Last Imperial Dynasty, Art Gallery of Hamilton 123 King Street West, Hamilton, ON www.artgalleryofhamilton.on.ca, info@artgalleryofhamilton.com

January 27-29, 2006. Hamilton Wood Show. The show features woodworking tools, machinery and unique crafts. Canadian Warplane Heritage Museum, Hamilton, ON, 905-779-0422, info@ontario-woodshows.com

February 2006. Norma Lake Castillo "The Power of Red". Handbuilt functional stoneware. Gallery of Artisans, 811 Fort Street, Victoria, 250-380-9505. Contact H. Edler, edler@pacificcoast.net

February 2 - 26, 2006. Bettina Matzkulu, "Arboreal Eros", Opening Reception: Thursday, February 2, 2006, 6-8 pm. A series of richly embroidered images that celebrate the life-force of trees. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net

February 11 - March 11, 2006. The Spirit Wrestler Gallery in Vancouver, BC, will host "Manawa -Pacific Heartbeat", a cross-cultural exhibition and celebration of their arts, opening 10 am. Manawa will be one of the largest collections of contemporary Maori art showcased in North America. 8 Water St, Gastown. 604-669-8813, www.spiritwrestler.com

March 2 - April 2, 2006. Tani Saxby, "Vallauris on Vancouver's Surface" Opening Reception: Thursday, March 2, 2006, 6-8 pm. Photos taken of Vallauris, France applied to the surface of forms created in Vancouver, BC. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, 604-687-6511, www.cabc.net

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

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

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

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

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

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

604 980 8900
pcrass@shaw.ca

Peter Crass Photography
specializing in fine art and craft

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

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

Funding

Deadline: September 1, 2006. Canada Council - New Visual Arts Grants Program. A new program that changes the way grants are awarded to visual artists. Contact: Canada Council, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588, www.canadacouncil.ca

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

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

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

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

Deadline: Ongoing. Association of Universities & Colleges of Canada. Awards overseas scholarships to Canadian citizens for undergraduate or post-graduate studies including crafts. Send 20 slides of twenty original works. 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 and scholarships. Contact: Hand Weavers, Spinners, Dyers of Alberta, Frances Schultz, Box 87, Monarch, AB T0L 1M0

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

Deadline: April 1. Pilchuck Glass School - The Emerging Artist-in-Residence (EAIR) program. An eight-week program designed to provide artists at an early stage in their careers with a place and the time to develop a particular idea or work on a project with

glass. Amount: studio & \$1,000. Contact: Pilchuck Glass School, 430 Yale Ave. N., Seattle, WA 98109, 206-621-8422, registrat@pilchuck.com, www.pilchuck.com

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

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

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

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

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

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

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

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

Deadline: June. ArtsFACT - The Arts Foundation to Assist Canadian Talent - Scholarships. Matching funds or grants to qualified applicants attending Canadian post-secondary institutions. Amount: up to \$5,000. Contact: ArtsFACT - The Arts

Foundation to Assist Canadian Talent, c/o CHQM-FM 300-380 West 2nd Ave., Vancouver, BC V5Y 1C8, 604-871-9000, 604-871-2901, www.qmfm.com

Deadline: Ongoing. Elizabeth Greenshields Foundation - Grant. The purpose of the Foundation is to aid artists in the early stages of their careers. (Painting, drawing, print-making, sculpture.) Amount: \$12,500. Contact: Elizabeth Greenshields Foundation, 1814 Sherbrooke Street West, Suite 1, Montreal, QC H3H 1E4, 514-937-9225, 514-937-0141, greenshields@belnet.ca

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

Deadline: August 29. Canadian Clay and Glass Gallery - Winifred Shantz Award for Ceramists. Award is presented annually to an emerging potter or clay sculptor to allow the recipient 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 5. Arts & Culture Commission of North Vancouver - FANS Artistic Merit Award. Annual grant to assist an established North Shore artist in his/her chosen field. Applicants must be a resident on the North Shore, or have the majority of their creative work take place on the North Shore. Amount: Varies. 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

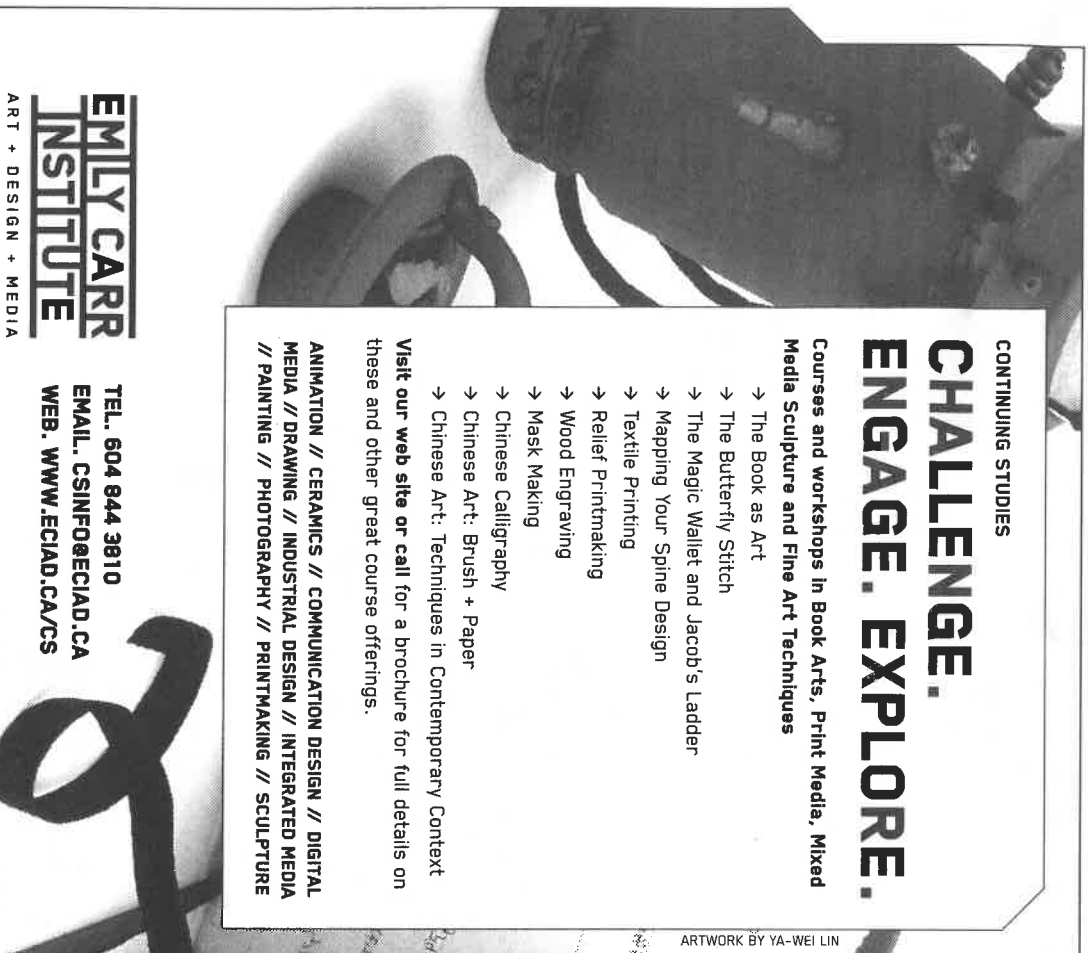
Deadline: September 15, March 15. BC Arts Council - Professional Development Assistance. Subsidizes tuition and course-related costs to assist practicing professional artists or arts administrators. Amount: 50% of costs up to \$1,500. Contact: BC Arts Council, Box 9819, Sm Prov Govt, Victoria, BC V8W 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 lathe artists, one scholar, one furniture maker/educator, and one photojournalist (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. Office of Cultural Affairs, City of Vancouver - Community Public Art Program. This program invites neighbourhood organizations to collaborate with artists to create permanent art works for significant neighbourhood sites. 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.vancouver.bc.ca

Deadline: October 31. The Corning Museum of Glass - Artist-in-Residence and Researcher-in-Residence Programs. Month-long residencies are held in March, April, May, September, October, and November. Amount: transportation, room and board. Contact: The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253, 607-974-6467, thestudio@cmog.org, www.cmog.org



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Deadline: November 15. BC Arts Council - 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.bcartscouncil.ca

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

Deadline: Ongoing. Pollack-Krasner Foundation - Individual Grants. Awards financial assistance to artists of recognized merit working in paint, sculpture, craft or mixed media. Contact: Pollack-Krasner Foundation, 725 Park Ave., New York, NY 10021, 212-517-5400

Deadline: Ongoing. Elizabeth Greenshields Foundation - Individual Awards. Purpose is to aid talented young visual artists in the early stages of their careers. Work must be representational or figurative. Amount: \$10,000. Contact: Elizabeth Greenshields Foundation, 1814 Ouest Rue Sherbrooke, Montreal, PQ H3H 1E4, 514-937-9225

Deadline: Ongoing. Community Futures Development Corporations gives loans to support the start-up of small businesses. Contact: Community Futures Development Corporations, There are over 30 offices throughout BC, contact your local office. www.communityfutures.ca/provincial/

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

Deadline: Ongoing. North-West Ceramics Foundation - Maureen Wright Scholarship. To help defray the cost of attending workshops and conferences on ceramics. Amount: \$200 maximum. Contact: North-West Ceramics Foundation, 1359 Carwright Street, Granville Island, Vancouver, BC V6H 3R7, 604-669-5645, 604-669-5627

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

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

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

Deadline: September 1. Commonwealth Foundation - 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 5HT, 0207-930-3783, geninfo@commonwealth.int, www.commonwealthfoundation.com

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

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

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

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

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: February 1. Canada Council for the Arts, Aboriginal Peoples Secretariat - Aboriginal Peoples Collaborative Exchange. To encourage artistic exchanges in traditional or contemporary knowledge among Aboriginal artists. Grants are for national and international travel for study or work with respected Aboriginal artists or groups. Amount: up to \$10,000. Contact: Canada Council for the Arts, Aboriginal Peoples Secretariat, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588 ext 5212, louise.proffitt@canadacouncil.ca, www.canadacouncil.ca

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

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

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