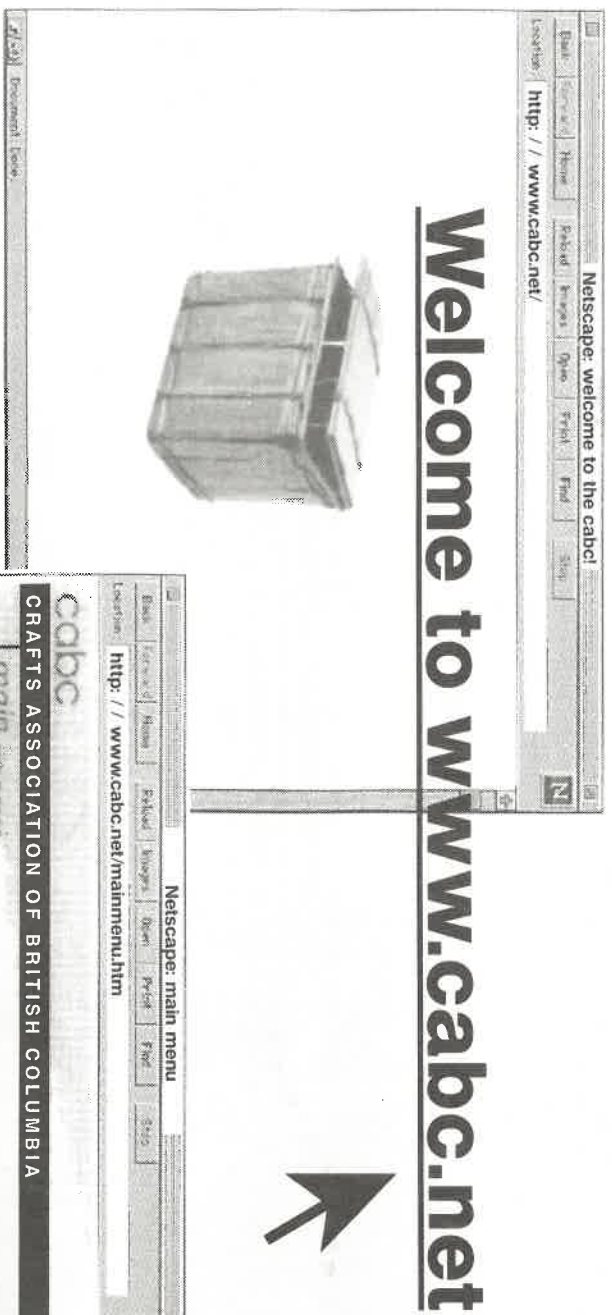


Craft CONTACTS

Published five times annually by the
Crafts Association of British Columbia
NOVEMBER / DECEMBER 1999 / JANUARY 2000
ISSN 0319 - 8873

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



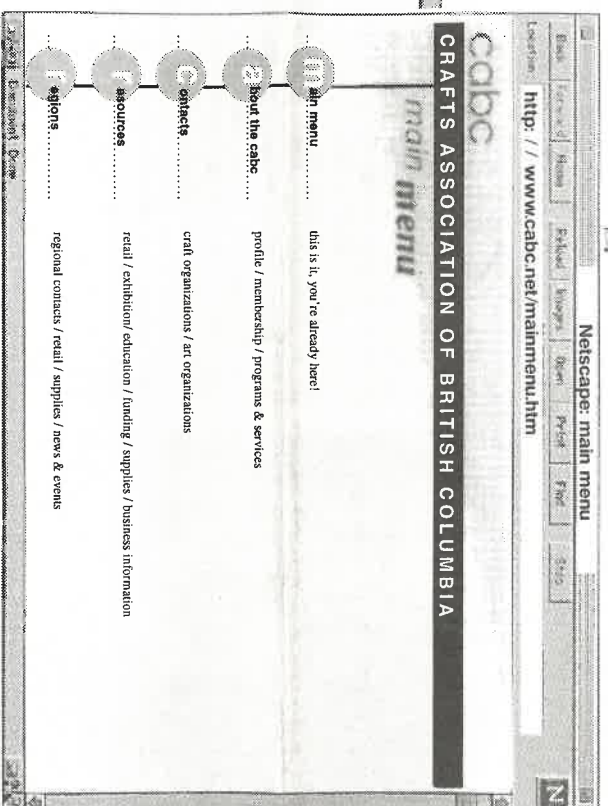
Cherry! Masters

In our previous *Craft Contacts* issue we briefly mentioned our new website but now that we have had time to use it we want to make the official announcement. Our website is up and running and we welcome all members to take advantage of the site to gather resource information and provide us with information too. We pride ourselves on our network of information driven by our membership and this is the perfect way to capitalize on the information and experiences we all have as craftspeople.

The goal of the website is to communicate to the membership and gather input from craftspeople throughout the province. The website contains information in five broad categories including:

- about the cabc (information on us, programs and services, membership details)
- contacts (craft and art organizations, guilds, councils, etc.)
- resources (retail and exhibition venues, education, funding, supplies, business, etc.)
- regions (information broken down by regions, contacts, retail, supplies, news & events)
- news (features articles, calls for entry, upcoming monthly craft shows, exhibitions, market place, lectures & workshops)

The website has a section called the CABBC network where you can join the CABBC broadcast email list to receive timely news and events information. Currently we have



40 members signed up for this option. We are currently assessing providing a listserve where members can communicate freely with one another to exchange valuable industry information. If feasible, this will be implemented next year. There is also a Contact us section where we welcome input and information from craftspeople throughout the province.

This is your site aimed at providing you with information which will help you access increased opportunities to foster your growth as professional craftspeople. The site is a starting point for information which will evolve over time according to all of our participation and input. What this site is not, is a promotional tool for BC craft and craftspeople. It was important to focus this website on one audience. However, it is a project for 2000 to develop a website which promotes craftspeople in BC, complete with profiles, visuals and ways of contacting you.

The CABBC is aware that not every craftsperson has access to the internet and to facilitate your access to information we suggest the following: consult your local libraries for computer and internet access, consult your regional or community arts council to see if they have access and can post some of the information, ask a friend to

share information with you, or call us and request a printed copy of the material you require. The following provides a break down of information that can be requested and sent to you either by fax or mail:

- Shops and galleries in BC, \$10
- Suppliers, \$10
- Education, \$5
- Funding, \$5
- Business Information, \$5
- News, \$3 per section
- Craft shows - guide published annually (price tba)

Please add GST and \$1 for shipping and handling of your order.

The website is a new benefit to you thanks to the generous support of Human Resources Development Canada in partnership with the Ministry of Advanced Education, Skills & Technology, through the Industrial Adjustment Service Agreement and the McLean Foundation. The website was constructed and designed through the generous support of Robb Mowbray Consulting and Michael Bryden Design, respectively and is being hosted compliments of Nisa Online Services.

2000 Crafthouse Gallery Exhibitions at a Glance

February 3 - 29
Leaves of Green ~ Blue of Sky;
works in indigo. An exhibition of historical and contemporary applications of this oldest dye know to mankind. Fibre artists working in indigo are invited to submit works for jurying. Deadline: January 12th, 2000. See Craft Calendar for details.

March 2 - April 4
length x height x width: an exhibition of wood boxes. Wood boxes ranging from traditional and contemporary to completely off-the-wall. Artists working in wood are invited to submit works for jurying. Deadline: January 12th, 2000. See Craft Calendar for details.

April 6 - May 2
Raise a Glass. An exhibition in celebration of wine. Craft artists working in any medium are invited to submit works which are wine related. Deadline: February 16th, 2000. See Craft Calendar for details.

May 4 - May 30
Tea Party Show. Craft artists working in any medium are invited to submit works for this "Mad Hatter's" Tea Party. Call for entry to be confirmed in the next newsletter.

June 1 - July 4
Garden Show. Objects inspired by or for the garden created by craft artists working in all media. Call for entry April 2000 - to be confirmed in the next newsletter.

July 6 - August 1
Faded Clutches. Marko Paterson. Notions of ceramics are merged with fashion and storytelling to create vessel oriented objects which the artist refers to as "life luggage".

August 3 - September 5
Salvage. Coordinator: Andrea Russell. Exhibitors: Tamara Clark, Barbara Cohen, Erin Dolman, Eric Montgomery, Karen Morrow, Andrea Roberts, Andrea Russell, Heather Wilson. A group show of new work designed by eight contemporary Vancouver jewellers that incorporates unusual found objects.

September 7 - October 3
The Acid Rain in God's Pocket. Bettina Matzkuhn. A collection of sewn, embroidered and painted pockets which ask the viewer to consider what the environmental cost of wealth can entail. A combination of meticulous fibre work and conceptual engagement that will leave you peering into your own pockets.

October 5 - 31
Clock Show. Don't fall behind...We are looking for traditional and contemporary time pieces. Call for entry to be confirmed in the next newsletter.

November 2 - December 5
Doll Show. An exhibition of leading edge dolls that transcend the traditional and embrace the contemporary. Call for entry to be confirmed in the next newsletter.

December 7 - 31
Packages. 3rd annual members exhibition, sale and fundraiser featuring work which challenges the notion of traditional packaging. Call for entry September 2000.

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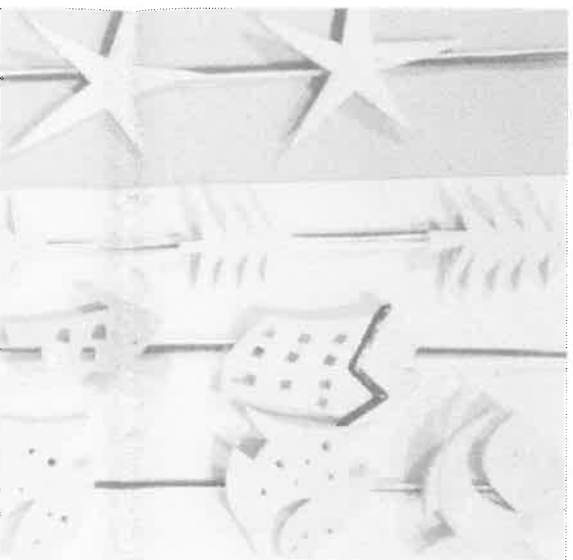
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EXTRAORDINARY MEETING and Open House

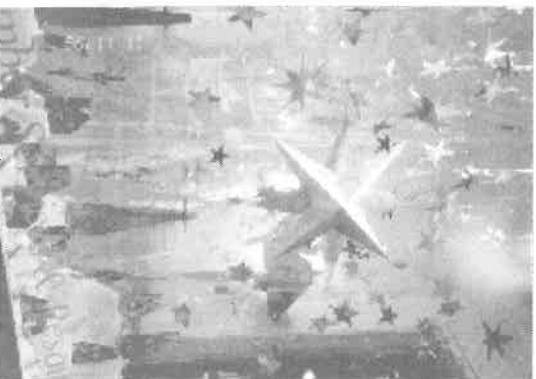
Monday, November 8th, 1999, 6:00 pm
at the CABC, 1386 Cartwright St., Granville Island

Business, mingling and shopping all under one roof and all in one evening! Please join us for our EXTRAORDINARY MEETING from 6-6:30 pm, and our Open House between 7-9 pm to mingle with the crafts community and preview the Crafthouse holiday selection and get a jump on your holiday purchases.

All CABC members, members of the crafts community and friends are welcome.



Christmas ornaments by Second Sole



1998 Christmas display at Crafthouse

Executive Director's Message

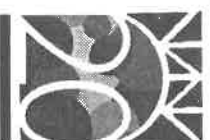
Cherry! MASTERS

At this time we are soon to hold our Extraordinary Meeting and Open House to recruit new members to our Board of Directors and meet with members of the crafts community (Nov. 8th). It is an important time to be involved with the CABC, as we undertake our objectives set out in our strategic plan for 1999 - 2001, and at a time when collaborative efforts make way for endless possibilities. We are calling for additional member support to ensure continuity of the direction we have established. I trust you will take this opportunity to partake in the plans of your organization by coming out to the meeting or by contacting us directly with your input.

The CABC has just completed a pilot project, Member Information series, initiated in June of this year. Five presentations were coordinated with the aim of connecting craft professionals with important resource information. The sessions included Preparing for a Jury, Photographing your Work, How to Attract Print Media Attention, Promotional Materials and Canada Council Grants for Craftspeople. We recorded your feedback and by all accounts it seems a successful program in identifying valuable resource information for the membership, providing a forum where members can interact with each other and with contacts from the community and where input can be gathered directly from you for future topics and programs of interest. The CABC would like to thank the people who generously offered their time to make presentations to our members including Susan Philippe (Owner/Manager of Point in Time), Jo Darts (Crafthouse Manager), Eric Montgomery (craftsperson, Crafthouse Gallery & Shop committee member), Suzanne Summersgill (textile artist, Crafthouse Gallery committee member), Ken Mayer (Professional Photographer), Adriana Barton (Assistant Editor, Where Magazine), Matthew Warburton (graphic artist, President of Society of Graphic Designers of Canada), Alizeh Fancy & Colleen Bicknell (Sales & Market Development, Rainbow Press), Joanne Andrighetti (glass artist, juror) and Marianne Heggwelt (Visual Arts Officer, Canada Council for the Arts).

A new series will be offered in 2000, with some changes implemented to include a broader range of topics and to increase participation. Topics will be set according to requested information and may include member slide presentations as well as informal get-togethers with no set agenda. The CABC will be looking for additional space and equipment to hold these presentations. If any member has access to free facilities and/or equipment, or would like to request a topic of interest, please contact us. As we reach the end of 1999, I feel we, as a group, can be proud of our accomplishments, yet we need to work together to strengthen our voice and ensure the continuity of excellent programs into the year 2000 and onwards. The Arts and Culture in the New Economy Symposium, organized by the Ministry of Small Business, Tourism & Culture (Nov. 22 - 24, 1999), will be addressing this concern so we remind you to send us your thoughts prior to the symposium, so that we may bring them to the table for discussion.

This is the last Craft Contacts newsletter of the 20th Century!!! We wish you all a prosperous season ahead and a very happy millennium New Year!



Granville Island
20th anniversary



BRITISH COLUMBIA
ARTS COUNCIL
Supported by the Province of British Columbia



We acknowledge the assistance of the Province of British Columbia, through the British Columbia Arts Council and the British Columbia Gaming Commission.
We further acknowledge the assistance of the CMHC Granville Island and Nisa Online Services.

Canada Council Grants for Craftspeople



arianne Heggwelt, Visual Arts Officer from the Canada Council for the Arts, came to speak to a group of members on October 7th, to discuss grants available to craftspeople. This is a summary of the presentation.

For years craftspeople were jured by artists with no crafts specific expertise and as a result, did not succeed well with Canada Council grants. Upon the establishment of a separate craft category with its own craftsperson jury in 1996, more craftspeople have been able to take advantage of this well-known funding source.

The Canada Council for the Arts offers grants to organizations and individual artists. Under the Visual Arts section there are two main opportunities for craftspeople: *Creation/Production Grants* and *Travel Grants*. Within the *Creation/Production Grants* there are five categories: Architecture, Craft, Independent Critics and Curators, Photography and Paris Studios. The Craft category offers three types of grants including established, mid-career, and emerging artists (this is the same for the Visuals Arts category). There are two levels for the established and mid-career grants which is determined by the amount of time needed to pursue the artistic activity; long-term and short term. There is only one level for the emerging category. These grants can support subsistence, production and travel costs related to research, creation or presentation of work. The *Travel Grants* support costs related to your invitation to speak or present outside of your region. The amounts of the *Creation/Production Grants* are as follows; established \$34,000 or \$5,000; mid-career \$15,000 or \$5,000; emerging \$5,000. Travel grant amounts are \$2,000, \$1,500, \$1,000, \$500 (amounts based on distance traveled).

The *Creation/Production Grants* are for the creation of a new body of work, exploration of new techniques or new materials. The grants do not support the creation of a new line of work to sell for example. The application process is quite simple but you must first establish whether or not you are eligible. To determine eligibility you must be a Canadian Citizen and you must have completed the basic training necessary. Basic training does not necessarily mean academic training; you can be self-taught or have taken a succession of workshops. You have to have maintained an independent practice for at least three years, produced an independent body of work and have received peer recognition through public presentation of your work. The jury wants to see that you have established your own voice. Even though there is a separate category for Craft, you have the option of applying to the Craft or Visual Arts discipline. Deciding on which discipline you apply to depends on the context of your work. Are you recognized within a crafts community or visual arts? Who will be most familiar with your techniques and your work - installation artists/painters/sculptors (visual arts jury) or craftspeople (craft jury)? Whoever is most familiar will be the best judge of your work and this is where you should apply.

While there are guidelines for what is considered an established, mid-career or emerging craftsperson, these are loose and it really depends on how you see yourself among your peers. If you have been practicing for 15 years, which is the minimum for established craftspeople, you are not automatically considered an established craftsperson unless you have made a national or international impact in your discipline and for some this can take well beyond 15 years. At this level you are competing with Bronfman Award recipients and nominees. Further, if you have been practicing for 9 years, but had to stop for a period of time or changed mediums, do you apply for mid-career (between 8 - 14 yrs of professional



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Craig Stokes
Coralle Triance
Helmy Younker

Newsletter Design

Sandra Ramos

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

Please send all comments and / or letters to the Editor (Patty Hansen) @ CABCC.

The CABC would like to welcome the following new members:

Barbara Albert ■ Fiona Auerbach ■ Anneke Betts ■ Manuel Coleira ■ Anyes de Laat ■ Stuart and Bronwen Duncan ■ Hermann Edler ■ Ann Eggleton ■ Susan Fletcher ■ Heather Fox ■ Anne Horwoop ■ Gudrun Hupfner ■ Tao Jiang ■ Phensiri Kanchanaphan ■ Jamie Kealy ■ Fred Knezewich ■ Felix Koretskiy ■ Naomi Levitin ■ Kees Luchs ■ David McAlliese and Alison Wiggins ■ Silki McIvor ■ Ralph Moscovitch ■ Cheryl Parker ■ Mariko Paterson ■ Marianne Pengelly ■ Anne Rayner ■ Guillermo Serrano ■ Francie Thary ■ Barbara Vedan ■ Kenneth Lee Walker ■ Angelika Werth ■ Tracy Wharton ■ Ruta Yawney ■ Ellen Young ■ Jeanette Zwaneburg ■

MEMBER PROFILE
BRAD HUDSON
Julia Lin

Self-taught wood artisan, Brad Hudson, first took an interest in woodcrafts when he found a piece of wood in his shed and spent 8 hours hand-planing it. Inspired by the beauty of the wood, he went to the library, got some books and spent about a year learning and perfecting his craft before selling his work. For the next five years, he worked full-time in a printing company and ran Brad Hudson Designs during his off-hours. Brad "took the plunge" last October and decided to devote all his time to his business.

Asked what his impetus was for going full-time, Brad said that he was being "run ragged" with the dual responsibilities of job and business and decided he was tired of playing it safe. Aided by the financial cushion provided by a corporate gift order at the time, Brad followed his philosophy and "just did it" all the while being prepared to suffer the consequences. When faced with doubts and fears, Brad turns to his favourite quote by Henry David Thoreau: "If one advances confidently in the direction of one's own dreams and endeavors to live the life which one has imagined, one will meet with a success unknown in common hours."

While Brad puts in 10 to 12 hour days in his home studio in East Sooke, he says that when he does what he loves, he doesn't feel tired. He manages to combine his personal and professional life well and has made his studio into a very comfortable space, even adding classical music to the environment. A musician for fifteen years, Brad feels that the business has given him his identity. When people ask what he does, he can now say that he is a wood artisan. He feels that going full-time has given him immeasurable control over his life. He has reached the stage where he is confident that his business will not fail and he can support himself successfully through his work. He constantly reminds himself to "stay focused and not give up."

Brad specializes in high-end wooden picture frames which he markets mainly through galleries. He also fills orders for corporate gifts such as frames, pen boxes, and business card holders obtained for him by a buyer that he met at the Vancouver Gift Show as well as doing custom frames for individuals. His frames range from \$85 to \$110 CDN. He currently has seven designs with brass in wood which work well for him. Because of his unique designs and superb workmanship, Brad finds that he has very little competition. About 80% of Brad's sales are wholesale with remaining galleries selling his frames on consignment. Brad clarifies terms with galleries beforehand and will usually not allow his frames to be displayed in a gallery for longer than two months on consignment before pulling them out if they are not getting the desired response.

The CABC would like to thank the following members for their continued support:

Comox Valley Art Gallery ■ Greater Victoria Public Library ■ Potters Addict Bonnie Anderson ■ Pat Armstrong ■ Sandy Arthur ■ Fibre Arts Studio ■ Ulrike Gruetz ■ Dave Hartman ■ Lynne Hill ■ Bonny Houston ■ Michael Jackson ■ Louise Jackson ■ Charmian Johnson ■ Ian Johnston and Stephanie Fischer ■ Jane Kenyon ■ Susan LeFebour ■ Ian MacLeod ■ Ross MacMillan ■ Rae Mate ■ Bettina Matzkuhn ■ Anne Mauch ■ Catherine McPherson ■ Lotus Miyashita ■ Tina Monod ■ Maria Morris ■ Karen Morrow ■ Joanne Peacock ■ John and Andrina Phillips ■ James Pinto ■ Terry Ryals ■ Suzanne Summersgill ■ Naoko Takenouchi ■ Ingeborg Thor-Larsen ■ Mary Ursuliak ■ Laura Van der Linde ■ Yvonne Wakabayashi ■ Anita Wheeler ■

Aside from occasional help from high school students, Brad runs the entire business by himself—doing everything from marketing to invoicing. Before going full-time, Brad already had a number of galleries in Canada and the U.S., selling his work. Since then, he has only added two new galleries but the difference is in the rate at which he can supply his customers. Filling orders of 10 frames at a time got to be so overwhelming when he was part-time that galleries would wait months after selling out before Brad could replenish their supply. Now, he can fill the demand much more quickly.

Brad uses his marketing dollars strategically to acquire galleries of interest to him. When he first started, he would mail out to galleries indiscriminately and easily spend \$2000 in stamps in the process. Since then, Brad has learned to target his market. He chooses galleries which interest him from publications such as *American Craft* or *The Crafts Report* and will mail brochures or send free frames to the galleries. Because of the demographics, most of Brad's work is sold in the United States. Using the American Craft Museum as a source, he has contacted buyers for museums in every state in an attempt to increase the number of outlets for his work. Although he does participate in trade shows occasionally, Brad finds that it's usually not a good use of his dollars. For the thousands of dollars in travel and show costs, Brad says that it's more effective for him to spend a fraction of the cost to send out a thousand dollars of free samples to targeted markets.

Because of his printing background, Brad believes firmly in good presentation. As the saying goes, you only get one chance to make a first impression. Accordingly, Brad invested in a four-colour brochure designed by a professional graphic designer and uses the brochure in conjunction with free frames for attracting buyers. He will be moving to a digital format for storing his brochures in the near future. Using computers will allow him to make changes and control the number of brochures outputted more easily instead of being saddled with obsolete brochures. His philosophy of professional presentation extends to all aspects of marketing. For instance, he pulled out of the Tokyo Gift Show because he felt he wasn't prepared to make the best impression possible when he was lacking a proper e-mail address, among other things.

While he enjoys reading the publications by BC and Alberta craft associations, Brad finds that he doesn't have much need for joining new organizations. He has participated in local events such as the Sooke Artists' Studio Tours but is more interested in fundraising endeavors. He has donated work to CERF, a relief fund for artists in Los Angeles and is currently involved in trying to get American Craft interested in fundraising using artists' work. Brad has donated many frames to the CABC in support of specific programs. He has also approached the Canadian Craft Museum and told them that he is interested in events such as silent auctions where donated work can be used to raise funds for the museum. Brad feels that his efforts in this arena not only give him exposure but allow him to become a part of the community. We're fortunate to have artisans such as Brad in the Crafts Association of BC.

Canada Council Grants for Craftspeople

continued from page 2

practice with exposure outside of local community) or emerging (3 to 7 years of professional practice and local exposure). To help answer these questions you need to look at your peers to see what stage they are at, what contribution they have made to their discipline, where they see themselves and how they are recognized and where they would apply.

The application process is straightforward although it is advisable to start the process at least 3 months ahead (deadline is Mar. 1, although this may change next year). Applications can be requested from the Canada Council or picked up from the CABC. Apart from your personal information and your CV (curriculum vitae/ resume) a critical component of the application is the Program of Work where they ask you to provide a concise statement of your previous and current work, and what you would like to do if given a grant. This does not have to be "artspeak" but as succinct as possible within 500 words. Stay within the word limit. A lengthy statement can aggravate the jury because they are reading and processing hundreds of statements. It is also recommended that you get someone to read your statement to see if your direction and intentions are clear. What makes sense to you may not be so clear to others who are unfamiliar with your work. While the Program of Work is an important part of the application, the slides are the strength of the application because they enable the jurors to actually see your work. As such, the importance of high quality slides could not be stressed more.

The application asks for a specific number of slides according to specific categories (established 20, mid-career 15, emerging 10). Provide only the amount of slides requested. Additional slides will not be viewed as it is unfair over other applications. Slides must be in chronological order starting with your early work and ending with your most recent work. Limit the slides of early work to only a few and concentrate on recent work. Include slides of work which is applicable to your project only. For example, if you work in ceramics and metal and your project is in ceramics, show ceramic work only. If the metal work is somehow related to your ceramic work, include them. Do not show a sampling of everything you have ever done because the jury will think you are unfocused. View your slides with a slide projector against a wall or screen first to see how your work is translated at this scale. Your images must have an impact in a short amount of time. Always include a slide list with the pertinent details (title, date, medium, dimensions). You can include detailed work or close ups but again limit these to only a few. Professional quality photographs are highly encouraged. If you can, hire a professional photographer or get someone who knows about photography to shoot your work. Make sure your background does not interfere with the actual object-using barns or heavily textured backdrops is not recommended. It does not have to be gray or neutral necessarily, but can be artistic so long as it does not interfere with your work but highlights it.

The Craft jury is composed of 5 members, representing the five major regions in Canada (western Canada, Prairies, Ontario, Québec and the Atlantic) and is comprised of an equal mix of male and female jurors, including one person from the aboriginal community and one visible minority. The jury will also reflect emerging, mid-career and established craftspeople. The jury will never be the same, in fact there cannot be repeat jurors for at least 5 - 10 years. If you have received a Canada Council grant within the past two years or are involved in another jury with the Canada council you cannot be a juror. (The jury for the 1999 grants included Michael Fortune (furniture maker, Ont.), Jeannie Mah (ceramic artist, Sask.), Brigitte Clavette (jeweller, NB), Jean Marie Ciguère (glass artist, Que.), Ann Smith (textile artist, Whitehorse).)

One week prior to meeting, jurors are sent binders of information on the applicants so they can read materials before attending the jury. The jurors are amassed in Ottawa for a 3 day intensive process. It begins with a viewing of all the slides to provide an overview of the applicants to measure the scope. Slides are only viewed for 10 seconds at this point. The slides are viewed a second time and a brief description of the work is read (i.e., materials, year, size, etc.) There is a fair amount of discussion here to determine whether the work shows potential or if it is not quite there yet (in which case it is eliminated from the competition). The remaining work is viewed again at which point the slides are rated between 1 and 5. The scores are entered into a computer and the results indicate the ranking. This output is reviewed by the jurors to ensure it reflects their scoring. After viewing the slides three times, the jurors are pretty sure of the ranking and usually there is no change. Depending on the amount of grants given, the top numbers will receive the grants. The number of grants awarded is determined by the number of applicants and a ratio figure. For example for the established section 1 in 4 will receive grants; mid-career is 1 in 6 and emerging is 1 in 8. For example, if 100 craftspeople apply for the mid-career category then 16 people will receive grants. The higher the number of applicants, the more grants awarded.

According to Marianne, 80% of the applicants deserve grants but there is only enough money to support the established ratios. Joanne Andrighetti, Vancouver glass artist and past juror for these grants, confirmed that the application process is well worth the exercise and rejection is not to be taken personally. The process is fair and thorough - it is there to give you money, not take it away. She added that juries vary tremendously each year and while some will like your work one year, they may not the next year so it is important to make continual applications. It is also very good exposure given that your work is being viewed by some significant craftspeople in Canada. Even though you may not be awarded a grant, you will be identified as a practicing and a professional

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CABC Resource Centre

1999 sponsor: The Hawthorne Charitable Foundation
1386 Cartwright St.
Granville Island, Vancouver, BC
(604) 687-6511, 1-888-687-6511
Open: Mon - Fri 10:30 am - 5:30 pm

Craft related documents and publications and general information including:

- Crafts, Artichoke, American Craft, The Crafts Report, Fibre Arts, Surface, Ornament
- Publications and newsletters of art & craft guilds and provincial crafts councils
- Business information, small & home-based business guides, Business In Vancouver
- US Customs and Border information
- US Market Information (Pacific Northwest)
- Funding information
- Cultural reports (government, CABC Crafts Sector Survey & Summary)
- Craft Show Directories (BC, Alberta, Ontario)
- Education

Video Lending Library

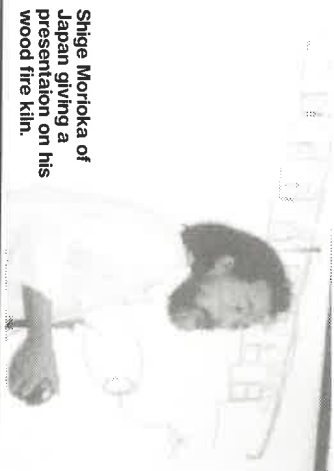
Over 50 titles available for loan. Videos feature profiles of artists and their work. For a complete list of titles contact the CABC offices.

Artist Portfolio Registry

Profiles, biographical information, visual material of member crafts artists.

New Materials

- Craft Retail Survey, sponsored by the Rosen Group this document surveyed 166 US craft gallery owners managers revealing buying trends, annual sales, merchandise trends, marketing information etc.
- Graphic Design - A Guide for Buyers, produced by the Society of Graphic Designers of Canada
- Graphex 95' - Juried competition and catalogue of BC graphic designers, produced by the Society of Graphic Designers of Canada



Shige Morioka of Japan giving a presentation on his wood fire kiln.



Panelists for the International Woodfire Conference: Barbara Campbell-Allen (left) of Australia & Janet Mansfield (right) of Australia

Request for input on ARTS & CULTURE IN THE NEW ECONOMY symposium

The Ministry of Small Business Tourism and Culture is sponsoring a Symposium on the topic of Arts and Culture in the New Economy. This symposium will take place on November 22 - 24, 1999 in Vancouver. The CABC is sending two member delegates from the crafts community to participate in the symposium and share the results of the discussions. An invited audience of 150 delegates representing arts, business, community, labour, education and government sectors will discuss and exchange ideas about the influences of the new information based economy on the cultural sector and how it will adapt. The goal will be to make recommendations to assist the cultural sector in prospering in the new economy.

To represent the BC crafts community, we would like your thoughts on this topic to send with the two delegates who would be acting as spokespersons for the BC crafts sector. What challenges or opportunities do you foresee for craft and craftspeople as we move towards an information technology based environment? Are you prospering as a result of information technology? Are we losing sight of our corporeal culture while we focus on virtual applications to communicate and present our work? We welcome all input and will compile responses and discuss them with the representatives prior to them attending the symposium. Results of the symposium will be shared with the membership via the website (www.cabc.net) and the newsletter.

Please submit your thoughts by email at info@cabc.net by fax (604) 687-6711 or by mail at 1386 Cartwright St., Vancouver, BC V6H 3R8. Help us represent the feelings of the crafts community to effect the best suggestions for the future of crafts. Please send us your input by November 19, 1999.

Thank you in advance for your comments.

San Francisco International Gift Fair

Ian Johnston



his is one of those articles that can lead to a hundred little articles. This short version attempts to peel away at the experience chronologically. My partner Stephanie and I have been working full time, in what we

call our studio, making ceramic and mixed media objects that are both functional and sculptural. The work has been described as Asian, Sussian, modern, contemporary and host of other things. It's necessary for you to know a little bit about us because without a context the following information is much less valuable. We both come from architectural backgrounds and four years ago set up Second Sole Constructions as a vehicle for promoting the work of Second Sole Studio, us. To further contextualize us and our work the following is a short list of venues that have supported our work: Bounty (Harbourfront, Toronto), Quest (Banff), Gallery Shop (Art gallery of Greater Victoria), Chachkas (Vancouver), Crafthouse (Vancouver), Gallery shop (Edmonton Art Gallery). While many people admire and appreciate the craft and quality of our work we appeal to a very small sector of the buying public. For us this means that we have to continually seek out new retailers and develop new work for our existing clientele. Keeping all of that in mind as a filter, the following are some of my reflections around our trip to San Francisco and doing business in the states.

Even though the show was in August our preparation for going to the San Francisco International Gift Fair (SFIGF) began in January. Real preparation commenced once we were given the tip that the juried section of the show is managed by a company out of New York (George Little Management) and the rest, mostly import and low to medium end gift-ware, is managed by a different company (Western Exhibitors). We chose to apply for the Handmade division through GLM owing to the fact that our work is medium to high end retail \$85-\$450 Cdn. Previously we've been to three wholesale shows in Canada and a couple of retail shows here in Nelson. Hardly the old pros but we did manage to get our work across the border, sell to more than a dozen craft gallery/stores and get payments. Some people say wow! But others ask me it how much it cost and how much we sold. To get right to the point in Canadian terms it cost about \$4,500 and we sold to just over a dozen gallery/stores. Hardly

going to allow us the luxury of designer Kraft dinner but we keep telling ourselves that we're building a career and growing a business. In comparison with Vancouver (16 stores), Edmonton (16 stores) and Toronto (10 stores), San Francisco was okay for us.

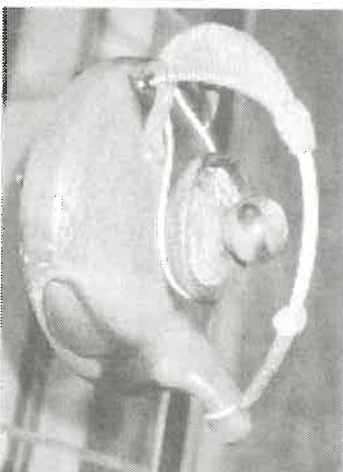
The application process is quite straight forward but rather slow. Slides, brochures and price lists were required as well as our wholesale show history. Generally they want to know who sells your work and whether or not you attend trade shows regularly. Show management is looking for exhibitors who have a history of regular attendance at similar venues (twice a year). The exhibitor Set-up Manual follows their acceptance and receipt of payment. The manual covers everything from booth design and services to fire regulations and tax laws. In our case we found that we had to get a permit from the San Francisco Fire Department so that we could light candles in the booth at a cost of \$60 Cdn.

We discovered that there was something called Drayage which is "the movement of your merchandise from the freight dock to your booth and back". This, by the way is free, provided that you don't do it during overtime hours. Overtime is approximately \$170 Cdn per hour and that's for one person. I won't go into the details of the forklift with the driver scenario. If you bring your own shipment to the show you will need to go to the Marshalling yard (a huge parking lot full of trucks) to wait for a few hours until it's your turn to unload. Option two is to ship your booth and work with a recommended carrier* and find it in your booth space when you arrive. Union Regulations don't allow the use of (hand) tools (screwdrivers and other more complex devices) in setting up the booth or display. To begin with our plywood crates would need a tool-less locking system. More importantly, the rules say that one person is allowed thirty minutes to set-up and un-crate the display. If more time is needed or power tools the union regulations have been broken and they can force you to hire union labour. I saw someone being hassled about using a screwdriver but generally the stewards weren't watching the clock. There are other conditions as well but we were not adversely affected by those.

Our booth consisted of six pedestals, one plexiglass sign, and about fifty pieces of work. The whole thing fit into four crates weighing a total of 600 lbs. Unlike Southeux at the Canadian giftware shows, GLM offered us free carpeting, white drapes, four halogen spot lights (not in all divisions) and they vacuumed our booth on the night before the show opened. At least we didn't have to bring that old piece of the living room wall to wall carpeting. We shipped with one of their recommended carriers from

Wood Smoke in the Valleys and Hills: Civilized People are Busy Again

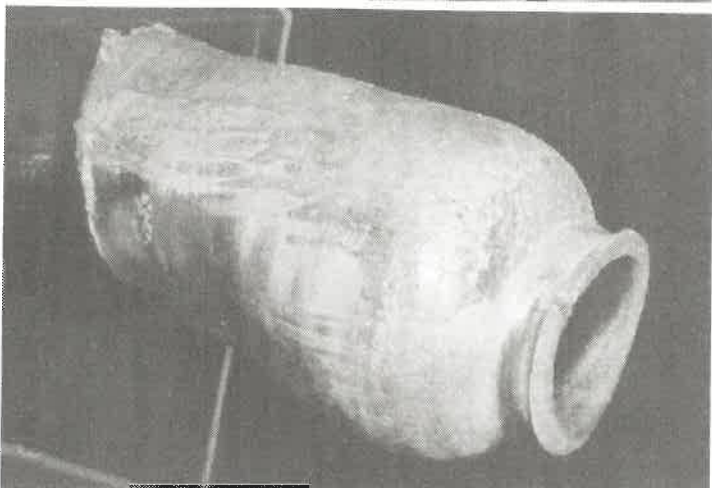
Dave Lloyd



Wood fired teapot by Richard Bresnahan Jr.

The early morning air around Iowa City in late September smelled clean and open, and fresh ideas came gathering in as the harvest went on. "Potters who fire their kilns with wood", poured in from all over the world as to a family reunion or a grand musical event that just couldn't be missed. They have emerged through the smoke and flame with their art and look about with a sense of awe and mystery. Awed by the powerful beauty of what survives the fire and are humbled by the great range of results that are possible when all you have to work with is clay, naked or lightly dressed with glaze. You see, potters share their enthusiasm for this sort of thing with each other as they try to know what makes things turn out the way they do. Perhaps more so than any other sub-group in the clay art world, it is the wood firing people that are the subtle, sophisticated lot, like jazz musicians who made a long term commitment and settled in to practice what they loved best. To ask for advice or to compare approaches to working might get you conversations that sound like a Zen monk's take on life, but to those of us there, it was a rare chance to see our firing heroes and hear them speak to the issues and wonderings that haunt and stimulate us. Nobody kept any secrets. Everybody learned something significant. Everybody was touched by the warmth of humanity that moved like a soft breeze through the proceedings. Does this sound too much of an exaggeration? Watch and learn.

Different Stokes, 1999 *International Woodfire Conference*, was held September 29 - October 2 at the University of Iowa, in Iowa City. Organized by Chuck Hindes, a year and a half to two years in the planning, this event brought in a who's who of the world's potters working with wood kilns. Of those who attended, some work in relative isolation, others in established ceramics centres, some work and teach in universities and others are new to clay and flame. 16 countries were represented by 433 participants. The work presented covered the full spectrum of effects from glazed and unglazed ware, high and low temperatures, craft art, high or fine art, traditional pottery, (whether from Korea, China, Thailand, England or North Carolina) decorative new art and rare and impossible, unreplicable ugly/gorgous, stunning beauty. Wood kiln potters in Canada are few and far between. Most of us lucky enough to work at a kiln site have had to go somewhere far away to learn what we know. Wood kiln work can add many years to the already long learning curve. This conference allowed us to finally meet others whose work we have long admired from magazine photo essays, and also to meet others from different parts of our own countries. West Coast and Prairie province potters were somewhat embarrassed to be meeting for the first time, aware that someone was out there but strangely lacking in connections. As Canadians, we have tended to go south or far to the east beyond our borders in search of knowledge and stimulation. While there are marvellous ceramic artists with wood kilns who didn't make it to the conference, the combination that did brought an exceedingly high level of intelligence and reflected knowledge to the event. There were 8 gallery exhibitions organized to be part of, or to coincide with this gathering, including a rare display of large coiled pots from Africa.



Slanted flower vase by Ryoji Koie

Really, I hate to say it, but you had to be there. There was supplied to all attending, a printed "proceedings" booklet of the speeches, and presentations as well as articles of recent research to be shared around. Oh yes, there was a big controversy and some very loud voices raised over the "water reduction" firing methods.

What comes from such an event? Other than meeting up with old friends and seeing inspiring works, we came home to ponder our own situations in a whole new light. Around here we are faced with that old and universal, "smoke problem", and while it's good to work with existing kilns as much as possible to cut down the redundancies and share the workload, sometimes you just have to measure your priorities and get it together while you still have the passion, and go establish a site where you can. Kiln designs are being shared out, and bricks can be made or found. Wood is about and scrap wood is surprisingly abundant even now.

Aesthetically, wood fired clay is in a realm a little apart from what most of us have grown up with. The great and beautiful pots from ancient times forward were pretty much all fired with wood in kilns. Our past few centuries of industrial improvements have brought us gas and electric, clean firing kilns. But it is not just heat that we ask for now, we want those subtle and powerful effects and challenges that come with wood, ash, flame, air and time. Once you get involved in a serious way with wood firing clay, you really have a hard time going back to other ways of working. And why, if it is so fraught with hardship and obstacles, and when there are always "environmentally sensitive" outsiders who are forever trying to thwart our efforts, why do we persist, like wind or wildflowers? Well, that's what we know you all need us to do. Making ever better art is what we must do. It's a beautiful world and we'll be rolling with the punches, hiding and cutting down on our smoke, and we'll be out converting those interested into our crews. We really do live in a special moment in the history of civilization as far as ceramic art is concerned. Whether it is the best time doesn't matter, nor is there room for egos or national prejudices and pride when it comes to advancing and appreciating what is being made now. Not all wood fired work is going to be great or even interesting but boy, you should see what they've been making. Art that excites passion is worth being with. The wood fire potters usually have to learn their truths from careful and gradual observation, so when they share experiences about firing with one another it is partly to confirm their experiences and partly a hunger to understand still more. Nobody has confidence that they know it all. That's a healthy approach. The kilns tend to keep us humble, and hanging out with the people who made it to Iowa City keeps us humble too.

Dave Lloyd is a BC potter and Ceramic Professor at Kwantlen University College.

Crafthouse Gallery

Gallery Coordinator

Patty HANSEN

Crafthouse Manager

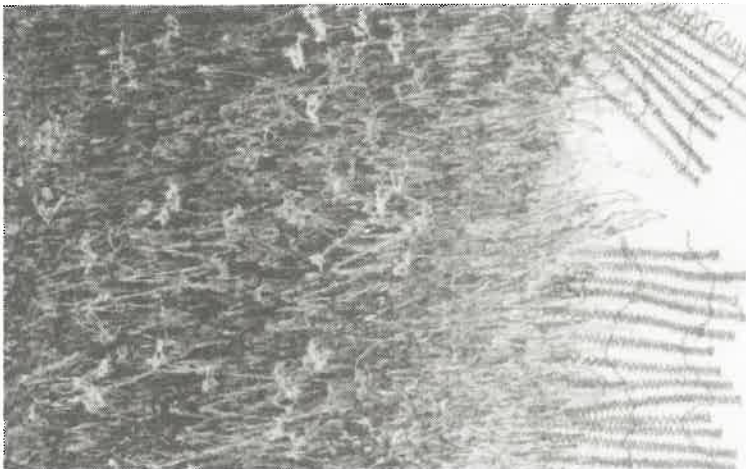
Jo DARTS

ALTERNATIVES by Erin Dolman
November 4 - 30, 1999
Opening Reception: Thursday,
November 4th, 6pm to 8pm

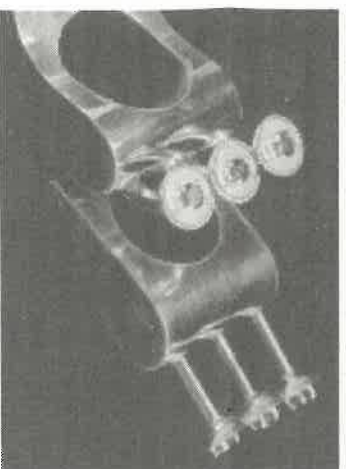
For her first solo show, *Alternatives*, Erin has created a collection of altars and shrines in addition to her one of a kind jewellery. The resulting pieces bring together an eclectic combination of influences, Mexican reliquary art, Thai spirit houses and a crow-like tendency to collect small shiny objects.

The altar pieces utilize found materials, old picket fences, bones, feathers, butterfly wings and pressed leaves and flowers in combination with glass beads, her own collage work and cast and etched copper elements. Erin likes to try to achieve a sense of contrast and juxtaposition in her choice of materials. "I like the idea of elevating the status of these materials, turning the lowly discarded picket into a fetish-like object of worship." The resulting work is small and intimate in scale, requiring a certain amount of careful observation to reveal all their secrets.

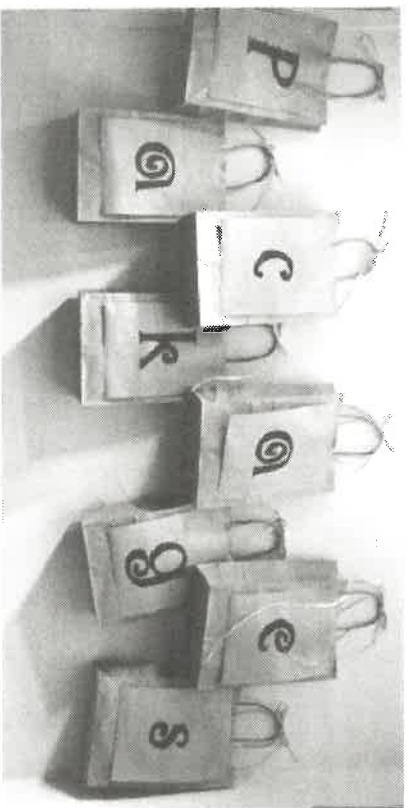
The jewellery pieces included in this show are from Erin's ongoing "Under Glass" series. Rather than relying solely on the use of traditional jewellery materials these pieces utilize layers of natural objects, text and images to create a collage like effect. Protected by their layers of sterling, copper and acrylic, these fragile, delicate objects become fragments of a story, preserved like specimens under glass. "My objective in creating this work goes beyond simply adorning the body, with each piece I try to create a narrative, to play on the ability of jewellery to stimulate discussion and perhaps challenge the viewers notion of what is precious."



Machine embroidered landscape by Sylvia Naylor



Finger rings by Heather Jane Wilson



PACKAGES
December 2 - 14, 1999
Opening Reception: Thursday,
December 2nd, 6pm to 8pm

The Crafts Association of BC invites members and the public to *Packages*, our 2nd Annual fundraiser and holiday exhibition and sale. Some of BC's best known craftspeople have challenged the notion of traditional packaging by exploring the possibilities of boxes, containers, bowls, paper bags, tags, wrap, cards and more.

SIDE BY SIDE by Alison Feargrieve
December 16, 1999 - January 16, 2000
Opening Reception: Thursday,
December 16th, 6pm-8pm

These salt and pepper shakers, Alison explains, are an excuse for her to delve into the idea of fitting together - physically and implied. There is a simple and direct relationship that happens between the salt and pepper shakers due to their function together, to dispense flavour to bland food, and their interaction as art objects.

Alison will be exploring emotional and physical relationships using the two components as actors to convey the various possibilities of relating.

The shop will be closed on November 7 (Sunday) and 8 (Monday) for re-display for the holidays. It will re-open from 6.30pm to 9pm for the CABC Open House. This is a good opportunity to see the new seasonal work and to buy your gifts before the most unique pieces are gone, and while parking is available. Please join us all for some mulled wine and refreshments, and meet CABC Board members, staff and volunteers.

Crafthouse welcomes five new artists. **Deb Dumka** has turned a love of textiles into creating small bags that are dyed, hand



Small bag by Deb Dumka

knitted, sewn together and then felted. They were the "hit" of the summer and with their long straps look very chic worn diagonally across the body. **Susan Redmond** of Bowen Island has hand woven two blankets in mercerized cotton (making them very soft) in the traditional log cabin pattern. **Sylvia Naylor**, from Kingston, Ontario, machine embroiders landscapes onto handpainted fabric backgrounds. These are then framed and hung on the wall. **Hermann Edler** makes sophisticated folk art based on the Austrian tradition. For the holidays we have his flying angels - some with trumpets, and his "fashion" angels with tin can wings. **Hermann's** pieces are all hand-painted and a reminder of Christmases long ago. Also new are the miniature hand-painted porcelain doll tree ornaments by **Kristin Schopp**. We will have many of our familiar decorations again such as handblown glass ornaments, enameled cats and dogs, ceramic moons, and stars in wood, metal, ceramic and dough.

At the October 18 jury we will be looking at new work from twenty craftspeople, so we can expect to see an even broader variety of new work.

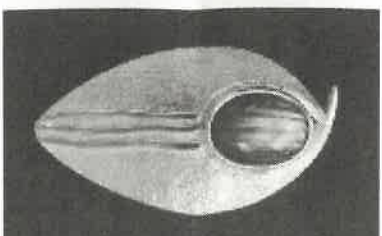
Our Holiday hours will be:
November daily 10.30am to 5.30pm
(Closed Nov 7 & 8. Re-opening from 6.30pm to 9pm)
December 1-9 10am to 6pm
December 10-23 9am to 6pm
December 24 9am to 3pm
December 25 - 26 Closed
December 27 - 30 10.30am to 5.30pm
December 31 10.30am to 3pm
January 1, 2 and 3 Closed
Crafthouse will be open daily in the New Year

Crafthouse will be conducting the annual inventory check on January 2 and 3. Extra counting hands are always welcome..Everyone who sells in Crafthouse should have their records in order. If you are missing any invoices please give Jo a call. Crafthouse welcomes new volunteer **Helmy Yunker** who is a frequent Crafthouse customer, a garden enthusiast and has a fondness for paper arts. As one door opens,

others sadly close and we say goodbye to two shop committee members. **Della Henderson** has been part of the Crafthouse Shop Committee for two and a half years. Her busy position as a school principal has pulled her away - but she promises to return when time allows.

We say a partial farewell to **Ailiki Gladwin**, board member responsible for Crafthouse. **Ailiki** has been on the Crafthouse Committee since 1995 - many of those years as chairperson. In 1996 she spearheaded the re-decoration of the interior of Crafthouse. It is with thanks to **Ailiki** that the shop looks so welcoming, bright and cheerful. As an interior designer with her own company she has given much of her time to the CABC in the form of meetings, reports, phone calls and juries. She has been a frequent customer in Crafthouse and a great supporter of Crafthouse events. She worked hard at promoting CABC, often using Crafthouse pieces in her offices to showcase our members. Luckily she has consented to remain on the Crafthouse jury.

We welcome a new member to our committee. **Janet Helm** first entered Crafthouse as a customer with a passion for the handmade object and a dedication to support BC craftspeople. She has done this many times over both in her own purchasing, putting Crafthouse on her wedding gift registry, and also using our members' works in her corporate gift business.



Brooch by Andrea Russell

Heather grew up in the absence of cable TV, spending her time inventing her own universe of word, picture, costume and sculpture. She originally planned a career as a biologist, but her love of creating eventually led her to making jewellery.

The Crafthouse sale will take place once again in January 2000. If you have work in the shop and do not wish it to be part of the sale please call Jo Darts. The annual sale gives CABC members a 15% discount on work, and regular customers receive 10%. The craftspeople absorb the usual 5% discount on member sales only.

The following new craftspeople were accepted at the Oct. 18 jury.

Glen Gordon - carved wooden bowls.
Jill Matthews - sterling silver drinking straw/spoons.
Maggie Chien - knitted indigo-dyed silk and rayon scarves.
Jamie Kealy - turned wood vessels.
Metal Garden - jewellery.
Mamie Murdoch - metal Christmas ornaments.
Junichi Tamaka - ceramics.

Craft 1015e

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

1386 Cartwright Street
Granville Island
Vancouver, BC V6H 3R8
tel: 687-2720 fax: 687-6711
HOURS:
Open Daily
10.30am - 5.30pm
Open on Statutory Holidays
10.30am - 5.30pm

November / December 1999 / January 2000

Display Ad Rates (1-2 issues):		
7 1/2" x 8 1/2"		\$175.00
4 5/8" x 6"		\$90.00
3 3/8" x 4 1/2"		\$50.00
2 3/8" x 3 5/8"		\$40.00

The rate for advertising in the Craft Calendar of Craft Contacts is \$23.36 for 40 words or less.

The rate for inserting flyers or pamphlets in the newsletter is \$50.00 per issue.

Contact Patty Hansen
for display ad rates & details.
Tel 687-6511 Fax 687-6711
Next Deadline: January 14, 2000

CALLS FOR ENTRY

Deadline: None given. Arts 2000. A national, open, juried exhibition for professional Canadian artists, architects, craftspeople and designers. Submission forms available September 7, 1999. Contact the Royal Academy of Arts, 401 Richmond St. W., Suite 375, Toronto, ON M5V 3A8, tel: 416-204-9567, fax: 416-351-0217, email: rafs@interlog.com, website: www.ra-arts.com

Deadline: November 24-27. Open call for visual artists from the Community Arts Council of Vancouver. This is a fund-raiser that will take place December 1-23. Artists may submit a maximum of 3 pieces and can receive 60% of the selling price. For more information contact: The Community Arts Council of Vancouver, 837 Davie St., Vancouver, BC, tel: 604-683-4358, fax: 604-683-4394.

Deadline: November 30. Third Annual Peace Arch Park International Exhibition. May 1 - September 30, 2000. Artists are invited to submit outdoor sculptures. International art experts and park officials will jury the exhibition. Entry fee \$10. For a prospectus: United States/Canada Peace Arch Anniversary, PO Box 4564 Blaine, WA 98231-4564, tel/fax: 360-332-7165, email: info@peacearchpark.org

Deadline: January 12, 2000. The Crafthouse Gallery is seeking submission for an upcoming exhibition titled *Lanes of Green – Blue of Sky; works in indigo*. The exhibition will take place February 3-29, 2000. Fibre artists working with Indigo are asked to submit works for jurying. We are looking for historical and contemporary applications of this oldest dye known to mankind. Fibre artists may submit up to 3 pieces for consideration. Please include a biography, artist statement, and process statement including photographs on work in progress if possible and send to the Crafthouse Gallery Committee, 1386 Cartwright St., Granville Island, Vancouver, BC V6H 3R8, tel: 604-687-7270. All fibre artists must be members of the Crafts Association of BC prior to submission.

Deadline: January 12, 2000. The Crafthouse Gallery is seeking submissions for an upcoming exhibition titled *L x H x W: an exhibition of wood boxes*. The exhibition will run from March 2 - April 4, 2000. We a looking for wood boxes from traditional and contemporary to off-the-wall. Wood artists are invited to submit 5-10 slides and 1-3 samples of their work for consideration. Please include a biography and artist statement and send to the Crafthouse Gallery Committee, 1386 Cartwright St., Granville Island, Vancouver, BC V6H 3R8, tel: 604-687-7270. All wood artists must be members of the Crafts Association of BC prior to submission.

Deadline: February 16, 2000. The Crafthouse Gallery is seeking submissions for an upcoming exhibition titled *Raise a Glass*. The exhibition celebrating wine will run from April 6 - May 2, 2000. We are looking for work in any craft media which is directly related to wine. Craftspeople are invited to submit 5-10 slides and 1-3 samples of their work for consideration. Please include a biography and artist statement and send to the Crafthouse Gallery Committee, 1386 Cartwright St., Granville Island, Vancouver, BC V6H 3R8, tel: 604-687-7270. All craftspeople must be members of the Crafts Association of BC prior to submission.

Deadline: None given. Starfish Glassworks presents a fun and whimsical Christmas exhibition, "Boxed Set". Artists are invited from all across Canada to send works that either are specially packaged or sold in the form of a set. For more information contact: Starfish Glassworks, 630 Yates St., Victoria, BC, tel: 250-388-7827, fax: 250-388-7828.

Deadline: December 17. Esnay Fine Art invites entries for "Porcelain 2000". Dates: March 3-April 1. Open to functional forms in porcelain. Fee: \$20/ up to 5 entries. Contact: Esnay Fine Art, 1855 Monroe Ave., Rochester, NY 14618, tel: 716-271-3886, website: www.pg.com/esnay

craft calendar

CRAFT SHOWS

Vancouver Coast and Mountains

November 7. VanDusen Christmas Craft Fair. Held at VanDusen Gardens, Oak and 37th St., Vancouver, BC. Canadian crafts and international gifts. Contact: Lyn Hainstock, Artisan Crafts, tel: 604-739-9002, fax: 604-739-9004.

November 12-14. Christmas Presence: 12 friends invite you to an At Home Sale of Unique Artist Made Gifts to celebrate the Season. Friday, November 12th, 6pm-9pm, Saturday, November 13th 10am-5pm and Sunday, November 14th, 10am-4pm. 1911 28th St., West Vancouver, BC, tel: 604-922-3192.

November 13-14. 18th Original Vancouver Craft Market. Held at VanDusen Gardens, Oak and 37th St., Vancouver, BC. Contact: Simone Avram, Vancouver Craft Market, 8540 Demorest Dr., Richmond, BC V7A 4M1, tel/fax: 604-275-2724. Please call for 2000 dates.

November 13-14. Christmas Treasures Craft Fair. Surrey Place Mall, Surrey, BC. Mall hours. \$75 for a table for the weekend. Juried. Contact: Jan, Arts Council of Surrey, 13750, 88th Ave., Surrey, BC V3W 3L1, tel: 604-501-5188, fax: 604-501-5581.

November 20-21. VanDusen Christmas Craft Fair. Held at VanDusen Gardens, Oak and 37th St., Vancouver, BC. Canadian crafts only. Contact: Lyn Hainstock, Artisan Crafts, tel: 604-739-9002, fax: 604-739-9004.

November 27-28. Christmas Country Faire. Held in Whistler, BC. Contact: Lyn Hainstock, Artisan Crafts, tel: 604-739-9002, fax: 604-739-9004.

December 4-5. Heritage Hall Juried Christmas Craft Fair. Feature your fine quality art and craft at one of Vancouver's most beautiful venues. We offer great organization and an ambience of intimacy. Contact: Marian Gilmour, Heritage Hall, Mezzanine Floor, 3102 Main St., Vancouver, BC V5T 3G7, tel: 604-879-4816.

December 4-5. 18th Original Vancouver Craft Market. Held at VanDusen Gardens, Oak and 37th St., Vancouver, BC. Contact: Simone Avram, Vancouver Craft Market, 8540 Demorest Dr., Richmond, BC V7A 4M1, tel/fax: 604-275-2724. Please call for 2000 dates.

December 4-24. Visit the Craft Shop at Canada Place. Open daily from 10am to 10pm. Canada Place, Vancouver, BC, tel: 604-666-8477, website: www.canadaplace.ca

December 9-12. Signatures Craft Show. Held at Traders - Fraser Valley Trade and Convention Centre, Abbotsford, BC. Canada's largest producer of craft shows, introduces its newest show. A high quality juried show limited to 125 exhibitors. Contact: Signatures Craft Shows, tel: 1-888-773-4444.

The Islands

November 5-7. 10th Annual Nanaimo Professional Craft Fair. Held at 2300 Beban Rd., Beban Social Centre, Nanaimo, BC. Juried. Draped booths with own floodlight and outlet. Contact: Nina Clark, 6010 Uplands Dr., Nanaimo, BC V9V 1M1, tel: 250-390-3679, fax: 250-390-1049.

November 18-21. 10th Annual Out of Hand Craft Fair. Held at the Victoria Conference Centre. Juried. 130 booths. This extremely popular show fills up fast. Contact: Ramona Froehle-Schacht, Box 35028, Victoria, BC V8T 4G2, tel/fax: 250-592-4969, email: ramona@outofhand.bc.ca

November 26-28. Kris Kringle Craft Fair. Qualicum Beach Civic Centre, 747 Jones St., Qualicum Beach. Based on centuries old traditional German and Nordic History with over 100 participants. Information contact: Veronica von Conrthds 250-758-9750.

August 4-7, 2000. Filberg Festival. Comox, BC. All artisans are invited to participate. To receive information on jurying please phone, fax or email mailing address to tel: 250-334-9242, fax: 250-334-2899, email: filberg@island.net

Out of Province

November 16-19, 2000. Art Market, Art and Craft Sale. Telus Convention Centre, Calgary AB. 14th Annual, 240 artisans, a juried quality event. Deadline: April 1, 2000. Information contact: Marlene Loney, Art Market Productions, PO Box 219, Suite 5119, Banff, AB T0L 0C0, tel: 403-762-2345

November 18-21. 13th Annual Art Market. Held at the Calgary Convention, Calgary, AB. 200 high quality artisans. Contact: Art Market Productions, PO Box 385, Banff, AB T0L 0C0, tel: 403-762-2345.

December 2-5. 9th Annual Butterdome Craft Sale. Held in Edmonton, AB. Western Canada's largest craft sale attracting 40,000+ customers. Juried with over 225 artisans. Prior show experience and professional display a must. Reserved space for new applicants. Large number of out-of-province exhibitors attend this event each year. Contact: World of Crafts, tel: 780-436-6666, fax: 780-431-2952.

December 3-22. 44th Salon des Metiers d'Art du Quebec. A unique opportunity to introduce your new creations to a wide-ranging clientele. 10 or 20 day booth rentals. A \$200 discount will be granted to exhibitors from outside Quebec who are participating for the first time. Contact: Conseil des Metiers d'art du Quebec, 350 St. Paul St. Est, Suite 400, Montreal, PQ H2Y 1H2, tel: 514-861-2787, fax: 514-861-9191, email: cmq@metiers-d-art.qc.ca

MARKET PLACE

CraftCanada.com is the perfect place to promote your business. It includes a section for individual craftspeople, craft show promoters, craft suppliers, classified ads, and shops/galleries. This site has a lot to offer to the craft community. Visit our site at www.CraftCanada.com. For more information, contact us by fax 613-837-4002 or email: Sale@CraftCanada.com

EXHIBITIONS

West Kootenay

November 5-7. Handwoven Heirlooms. Annual exhibition and sale of work created by members of the Selkirk Weavers' and Spinners' Guild. Kootenay Gallery, 120 Heritage Way, Castlegar, BC, tel: 250-365-3337.

November 5-6. The Okanagan Potters Association presents its upcoming Christmas Show. Customers can expect to find a large variety of high quality functional and decorative pottery by members. Vernon Lodge, 3914 32nd St., Vernon, BC.

November 15-16. The Okanagan Potters Association presents its Christmas Show. Customers can expect to find a large variety of high quality functional and decorative pottery. The Grand Hotel, 1310 Water St., Kelowna, BC.

Vancouver Coast and Mountains

September 24-November 14. Cobalt and Indigo. The work of internationally renowned Hiroyuki Shindo and BC artist, and former student of Shindo's, Yvonne Wakabayashi are the focus of this exhibition of indigo-dyed textiles. The use of cobalt is demonstrated in a ceramics component of the exhibition by Kinichi Shigeno's "Blue Birds". This blue-and-white place setting was the winning entry in "Table of Honour". Canadian Craft Museum, 639 Hornby St., Vancouver, BC, tel: 604-687-8266.

September 30-November 14. Heavy K and the Turtle necks. Lawrence Northey. Using both original and found objects combined with electronic and mechanical wizardry the automated musical performers will come to life every 30 minutes. Richmond Art Gallery Window, 180-7700 Minoru Gate, Richmond, BC, tel: 604-231-6440.

October 15, 1999-April 9, 2000. All About Blue: The Colour that Changed the World. Exhibition focuses on textiles, ceramics, glass, jewellery and gems, minerals, decorative objects, contemporary fashion and art, the story of blue jeans and the cultural expression of blue, in language and in music. Vancouver Museum, 1100 Chestnut St., Vancouver, BC, tel:604-736-4431.

November 5-30. Fairy Teapots. Alison Feargrieve. This most recent body of work is based on her fascination with the "mythology" of the people from Tir-Na-Cog, otherwise known as the fairy folk. Circle Craft Gallery, 1-1666 Johnston St., Granville Island, Vancouver, BC, tel: 604-669-8021.

November 10-January 15. Figurative Ceramics. Denny's James. Opening reception: Wednesday, November 10th, 6-9pm. Liberty Bakery, 3699 Main St., Vancouver, BC, tel: 604-709-9999.

The Islands

November 5-30. Coming Out - debut exhibition of Lyle Blomquist. He first picked up a blowpipe in February of '97 and since then has committed himself to the task of learning all aspects of glassblowing and running a studio. We invite you to witness one mans hopes and aspirations become reality. Starfish Glassworks, 630 Yates St., Victoria, BC, tel: 250-388-7827, fax: 250-388-7828.

November 6-7. Mary Fox Pottery Studio Sale.

This is a one-time yearly opportunity for collectors and those new to Mary's work to view a wide selection of pieces. Mary has been creating works of fine beauty and distinction for over 25 years. Mary's studio is in old town Ladysmith, 321 3rd Ave, Ladysmith, BC, tel: 250-245-3778.

December 2-31. Boxed Set. A fun and whimsical Christmas exhibition on the theme of packaging and presentation. Exhibition begins the night of the 2nd Annual Victoria Gallery Walk. Starfish Glassworks, 630 Yates St., Victoria, BC, tel: 250-388-7827, fax: 250-388-7828.

LECTURES / WORKSHOPS

December 2-17. San Miguel de Allende, Mexican workshop with Denny's James. Handbuilding and low-temperature firing. Spanish and art. Cost: \$1550-1750 - includes return airfare from Vancouver, accommodation, meals, tuition and materials. \$100 deposit. Contact: Denny's James, 182 Welbury Dr., Saltspring Island, BC V8K 2L8, tel/fax: 250-537-4906, email: denny.james@hotmail.com.

January 20-February 8, 2000. Oaxaca 2000. Mexican excursion with Denny's James. Ceramics workshop. Art courses. Ancient pottery village visitation. Spanish instruction. Homestay with Mexican family. Adobe wood firing. Cost: \$1750-1950 - includes return airfare from Vancouver, accommodation, tuition, materials, etc. \$100 deposit. Contact: Denny's James, 182 Welbury Dr., Saltspring Island, BC V8K 2L8, tel/fax: 250-537-4906, email: denny.james@hotmail.com.

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

FUNDING

Deadline: November, 1999. BC Arts Council - Project Assistance for Visual Arts. Assistance for professional visual artists for specific creative projects. Amount: up to \$5,000 during one fiscal year. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, V8W 9W3, tel: 250-356-1718.

Deadline: 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, V1Y 7V8, tel: 250-861-6160, fax: 861-6156.

Deadline: March, 2000. BC Arts Council - Professional Development Assistance. Subsidizes tuition and course-related costs to assist practicing professional artists or arts administrators in pursuing advanced studies in their preferred discipline. Amount: 50% of costs up to \$1,500. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, V8W 1N3, tel: 250-356-1718.

Deadline: March 1, 2000. Canada Council for the Arts - Quest Program - Multidisciplinary Creation Grants to Emerging Artists. Provides assistance to individual emerging artists for a creation project either within a single artistic discipline or in a combination of disciplines. Amount: maximum of \$7,000. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, K1P 5V8, tel: 613-566-4414 ext. 4086 or toll free 1-800-263-5588 ext. 4086, fax: 613-566-4409, email: zan.chandler@canadacouncil.ca

Deadline: March 1, 2000. Canada Council for the Arts - Creation/Production Grants to Professional Artists (Craft). Grants for emerging, mid-career and established artists to contribute

to subsistence, production and travel costs relating to research, or the creation or presentation of work. Amount: Established Artists - \$34,000 or \$5,000; Mid-career - \$15,000 or \$5,000; Emerging Artists \$5,000. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, K1P 5V8, tel: 613-566-4414 ext. 4267 or toll free 1-800-263-5588 ext. 4267, fax: 613-566-4332, email: marianne.heggyveit@canadacouncil.ca

Deadline: Ongoing: Canada Council for the Arts - Travel Grants to Professional Artists (Craft). For professional travel that is in response to an invitation related to the public presentation of the artists' work and ideas. Amount: \$2,000; \$1,500; \$1,000 or \$500. Contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, K1P 5V8, tel: 613-566-4414 ext. 4267 or toll free 1-800-263-5588, fax: 613-566-4332, email: marianne.heggyveit@canadacouncil.ca

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 of figurative. Amount: \$10,000. Contact: Elizabeth Greenshields Foundation, 1814 Ouest Rue Sherbrooke, Montreal, H3H 1E4, tel: 514-937-9225.

Deadline: Ongoing: Jack King Scholarship - Financial Assistance for Canadians in the Performing and Visual Arts. Award is intended to support artistic development - apprenticeship, a period of artistic exploration, an acquisition of new skills - rather than project completion. Amount: approximately \$800. Contact: Jack King Scholarship, 220-35 McCaul St., Toronto, M5T 1V7, tel: 416-351-0148, fax: 416-977-3552

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

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, V1Y 8B8, tel: 250-898-3454 or toll-free 1-800-643-7014, fax: 250-868-2709.



Ken Mayer

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San Francisco International Gift Fair

continued from page 4

Spokane, WA. This meant that we would bring the shipment over the border ourselves. The recommended way of crossing the border is with a customs broker. The customs broker takes your itemized list of everything in your shipment and prepares the paperwork for a Temporary Import Bond. The bond states that you will bring back everything into Canada within six months. The cost for the broker is approximately \$150 Cdn. To cross the border for business purposes costs \$8 Cdn.

We chose to apply for a binding ruling from the US Customs Service to discern the classification code for each piece. We did this by writing to New York with a description and photos of the work. I would highly recommend a visit to your nearest US border for more information about this and the classification of your work. I know from experience that the people in Bellingham are very helpful. In all of the seminar presentations I've been to, the customs service has come across as very serious business, not to be taken

lightly by potential importers to the United States of America. Like most other people they expect a certain amount of respect for their position. Unlike other people they have the power to decline entry to the states including banning people they are suspicious of for a period of up to five years. Talking to them about their procedures and service is appreciated and reciprocated with much helpfulness.

At this point we are filling the orders and taking them to Lone, Washington where we ship them UPS to the retailers. Our customs officers have asked that we fill out a "Certificate of Origin" as well as an "Entry and Manifest of Merchandise Free of Duty, Carriers Certificate of release" form. It's all very straight forward once we were told how to fill it out. The customer pays for the shipping from there (FOB Washington) and depending upon the person they may pay COD or terms. One is allowed to import less than \$2000 US worth of merchandise as an informal entry. Washington requires filing of income reports and may also charge some tax but I'm not positive about this yet. Apparently every state has different regulations about income reporting from wholesale activities. I think this is something I will have to look into in January.

There is a lot more information available about selling in the United States. Helen Raiswell is the Associate Business Development Officer at the Canadian Consulate General in Seattle and a wonderfully helpful resource person for people thinking about exporting to the United States. The Consulate frequently offers seminars and trade missions to US trade shows at very reasonable rates. Since we began looking at the US market we discovered that a lot of buyers spend their budgets in the first two or three months of the year. We have also been told on any number of occasions that to build up credibility with the buyers one has to return again and again to the same shows. For those reasons, among others, we plan to return to San Francisco in February 2000.

1. George Little Management, Ten Bank Street, White Plains, NY 10606-1954, (914) 421 3200
2. Western Exhibitors, 2181 Greenwich Street, San Francisco, CA 94123-3493, (415) 346 6666
3. Helen Raiswell, Canadian Consulate General, 412 Plaza 600 Building, 6th & Stewart St., Seattle, WA 98101-1286, (206) 443 1777

Canada Council Grants for Craftspeople

continued from page 3

craftsperson among your peers. This is how craftspeople gain exposure and can be identified for other opportunities such as exhibitions or juries. It was because of Joanne's application for a travel grant that she was identified and chosen to participate on a Canada Council jury which is in itself, a credit to her career.

The most common reasons for applying are to produce a significant body of work for an exhibition, to explore new techniques or new materials, to undertake research and travel to learn techniques, materials, etc. which will then lead to the production of work. No formal education is eligible under these grants, only informal training such as workshops or to study with a certain craftspeople.

Other grants for individual artists

Parts Grants

For established and mid-career artists, the Canada Council maintains two studios in Paris which can be accessed for 2 - 6 months at a time. The grant provides money for air fare and \$2,000/month living allowance. You have use of the studio and can live there. You must state what you would like to do and why it would be of benefit to your work and development. The deadline is also March 1st.

Outreach Program: New Audience & Market Development Assistance

Within Canada, artists and artists' representatives can meet with presenters, programmers and curators to build upon an existing circulation and/or touring project. Or artists can meet with presenters, programmers, curators, artists' representatives and other art professionals to create new networks and/or developing existing networks to increase circulation, touring and dissemination opportunities for professional Canadian artists and their work.

Questions & Answers

How long should your Curriculum Vitae (CV) be and what should it contain?

Your CV should be 3 pages maximum, 1 page is too little, 2 is good. The jury has to read through many CV's so keep it brief and easy to read. Highlight major points of your education, work and exhibition experience as it applies to your artistic career. If you hold a job that has nothing to do with your artistic practice, it is not worth mentioning. However, if you teach within your artistic discipline, include this. For an emerging craftspeople it is tough to highlight your exhibition exposure because it is so difficult to access space at this point in your career. The Canada Council fully recognizes this and encourages artists to be creative about where you show, so long as you are getting public exposure. Your exposure does not necessarily have to be in a publicly funded gallery (community centre, library, café, etc.).

Should you include work for commercial ventures (eg. if you design work for commercial ventures as well as produce one of a kind designs)? Yes, because it is working experience which relates to your artistic career. Emphasis is on your control over the design and creativity of the projects. Commissions are tricky because often it is someone else dictating or altering what you produce, the jury always wants to see independent creative activity. Include commission work if you have maintained control of the project.

For collaborations (i.e. there is more than one maker involved in the same work) how do apply?
Only one application is necessary, one person applies on behalf of the collaborative team. However, if you are a group sharing studio space but not producing work together you need to apply separately if you are all applying to Canada Council.

Do external factors come into play when judging an application such as age, health, wealth, having received grants before, etc.?

No, none of this information is given to the judges therefore it does not come into play. Although, if a few applicants have the same score and a there is only one grant remaining, sometimes the fact that an artist has received a grant before may affect the decision, otherwise it does not have any bearing. You can only receive two major grants in a four year period and one travel grant per year.

What type of feedback, if any, is given to the applicants?
Not usually, any because there are so many applications. At times some constructive criticism is provided if for example, a technique is not being executed correctly, slides are not good, the direction was not clear, or if an artist is clearly not at a level to apply for these grants. The competition is so stiff and that is the main reason why applicants are not successful. The competition is compared to figure skating, you may be the best in your local community but as you enter into a larger competition, you enter into a much more competitive playing field.

Does the Canada Council ever view completed projects in person?

Sometimes a Visual Arts officer, during their travels, will visit a craftspeople who has completed a project, although it is not a stipulation of receiving a grant. They enjoy seeing completed projects and hearing success stories as a result of receiving grants.

Will there be any changes to the grants in the near future?

Not really, the only change Marianne could envision over time was putting all the related disciplines back into visual arts. There is also some talk about funding Design, as it is currently not included in these grants.

Does Canada Council provide examples of successful applications?

No, because what works for some does not necessarily work for others.

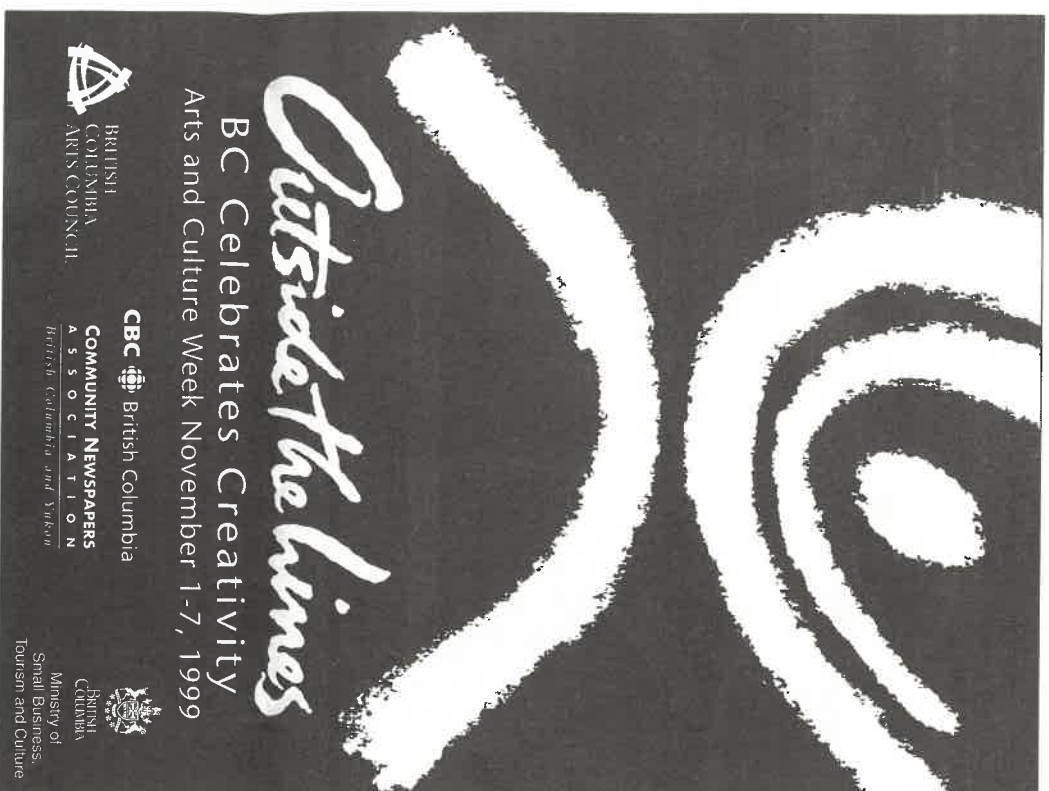
Marianne asked for any feedback on the process considering it has been in place for about 40 years. One member inquired about a second deadline. There is no chance of this happening due to the costs of the jury process. If your project does not coincide with the timing of the grants (deadline Mar. 1st, awarded sometime in June) apply anyway for a future project. Another member suggested providing support for craftspeople to have professional slides made given the importance of them. This was felt to be a good suggestion.

The 1999 BC recipients were: Marion Hunt-Doig (Vanderhoof, BC), Isabel Korick (Hornby Island), Trudy Golley (Nelson), Naoko Takenouchi (Vancouver), and Laurel Rolland (Sechelt). There were 197 applicants, 49 of which were from BC. Statistics from the other regions has been requested.

Program information and applications are available at the Canada Council, their website or at the CABC. The application form provides further detailed information which has not been captured in this article. All specific questions should be directed to the Canada Council. Please note that the CABC provides an excellent opportunity for craftspeople to display their work publicly, through the Crafthouse Gallery. Opportunities exist for group shows in 2000 and applications for solo and group exhibitions for the year 2001 will be accepted in May 2000 (actual date to be announced).

Marianne Heggveit, Visual Arts Officer
Canada Council for the Arts
350 Albert St., PO Box 1047
Ottawa, ON K1P 5V8
(800) 263-5588 ext. 4269
Email: marianne.heggveit@canadacouncil.ca
Website: www.canadacouncil.ca

Outreach Program:
Sandra Bender, Market Development Officer
Canada Council 1-800-263-5588, ext. 5272
sandra.bender@canadacouncil.ca
(same address as above)



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