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Alberta Craft Council is a
not-for-profit organization dedicated
to developing Alberta craft and
the Alberta craft industry.

Sponsors
This issue of Alberta Craft Magazine has been delayed by a week in order to report on the 2014 ACC Awards and the Preview party for the ACC’s future home in Calgary.

The ACC Awards, which are normally held annually in Calgary, were cancelled last year after the flood disrupted everyone and everything in southern Alberta. So this event was a revival of sorts. For 2014, there were 7 nominees – all award worthy. You can read more about the award nominees and recipients on pages 4 to 6.

The Preview Party was a one-off event to give members and friends a pre-construction introduction to the ACC’s future home in the e-Space King Edward Arts Hub. C-Space, the space agency of Calgary Arts Development Authority, is converting a historic landmark school into an arts hub with 20+ organizations that are all focused on arts career development. The Alberta Craft Council will be the largest and probably most high profile of these organizations. When it opens in 2016 the formerly abandoned King Edward School will become one of Calgary’s arts landmarks. ACC’s Preview party attracted over 150 members and guests, including Mayor Nenshi. Read more about this event on page 3.

The ACC’s new Calgary space isn’t an inexpensive proposition, even though it is tightly budgeted. ACC needs to raise about $150,000 for renovations and move-in. Your ACC board of directors and staff have developed a new fundraising campaign based on donations of $62.50 per square foot. You can sponsor 1 square foot, or 5, or 10, or as many as you might want. (I think these could make great Christmas presents.) Read about this new campaign on page 3.

ACC board member and CCF representative Kai Scholefield, ACC intern Alex Egner and I attended the annual gathering of the Canadian Crafts Federation and other Craft Councils in Charlottetown PEI. One of our major agenda items was ReMaterializing Craft. Still in its early stages, this is an ambitious national project to define and refine the perceptions and values of “craft” in the public realm, and to develop a multi-year branding and communications program. Did I say this is an ambitious project? Indeed! Look for news about ReMaterializing Craft in future ACC magazines and e-news. And, if you have already participated in the survey of craft organizations and leaders, thank you for doing that.

The second large project for the CCF Charlottetown conference was the official launch of Craft Year 2015 Année des métiers d’art. (Alex Egner works on this project for CCF and is hosted by ACC.) You can see more about this amazing nation-wide effort by visiting www.craftyear.ca. This website content will build rapidly throughout 2015. This site is also where you can register your own public fine craft projects (exhibition, open house, fair, conference, workshop, competition, publication, website, almost anything) as CY15 events. And, you can go to this site to download the CY15 logos for use on print material, websites, social media, advertising, signage, etc. Join in!

Aside from all the exciting national and Calgary activity, things continue to proceed and prosper at the Alberta Craft Council. Sales in the ACC Gallery Shop are nicely ahead of schedule. The Well In Hand exhibition opens in the Feature Gallery on October 4th (See page 7). The Discovery Exhibitions for 2015 have been selected and will be announced fully in the January issue of this magazine. Four 2015 Feature Exhibitions are underway. There is some interesting background work on potential future ACC exhibition and exchange projects in both Korea and China. And, there is on-going work with the Artists Quarters project and the future home of the Alberta Craft Council in Edmonton. But, more about these stories in future issues of this magazine.

Tom McFall
Alberta Craft Council Gallery
King Edward Arts Hub, Calgary

After a unanimous “yes” vote at the September 20th ACC board meeting, board chair Tara Owen signed the offer to lease on the new Alberta Craft Council Gallery in Calgary. This is momentous!

The ACC’s limited presence in Calgary has been a frustration ever since the Calgary Olympics when ACC developed exhibitions and 3 temporary retail outlets. Over the past decade, ACC board members and staff, often with input from general members, have looked at 15 different scenarios for Calgary space. These ranged from a historic building which needed extensive renovations, to new spaces with impossible commercial lease rates. These also included an abandoned City property and even a member-owned commercial gallery. ACC came close to a gallery space in Art Central, but Calgary members know the fate of that project. Ultimately all these ideas were more difficult than feasible and “Argh!” became the common response to each new opportunity.

ACC has been in regular contact with Calgary Arts Development Authority about the space search. When CADA launched c-Space (the CADA arts facility development group) ACC began working toward a gallery space in the historic King Edward School. Fast forward a couple more years and ACC is announcing its expansion to Calgary, into an exciting and affordable permanent location… and also announcing a new fundraising campaign to renovate and fit out this new gallery (See page 3).

The ACC is working closely with c-Space staff and Nyhoff Architects to renovate and customize the former auditorium of King Edward School. The approximately 2500 square foot space is at the centre of the building and features north and south windows, and high ceilings with historic moldings. Into this heritage space will be inserted a flexible contemporary exhibition and retail facility. There is a lot more planning and design work to do before opening in 2016. Although the ACC Galley in Edmonton is almost three times the size of this new Calgary location, the general intent is to adapt and repeat much of the current exhibition, retail, promotions and member service activity in the Edmonton facility into the c-Space King Edward Arts Hub location.

To follow progress on the King Edward Arts Hub, visit www.cspaceprojects.com or www.nyhoff.ca/portfolio/king-edward-arts-hub

Visit craftyear.ca or annee-des-metiers-dart.ca

These websites are hosted and designed by ACC for the Canadian Crafts Federation, and the web content is managed by CCF/ACC intern Alex Egner.

Visit regularly throughout 2015 for up-dates and news about CY15 projects. Register you own projects on the CY15 site for nation-wide promotion. Download and use the Craft Year 2015 logo. Be part of this gigantic and compelling celebration of fine craft across Canada.
ACC Awards and Preview Party

The new Alberta Craft Council Gallery in Calgary became more real and more official on September 20 with the first big ACC event in King Edward Arts Hub. The celebration included the Alberta Craft Awards, a lease signing ceremony, and launch of the Donate campaign. Over 150 members, friends and supporters including Calgary Mayor Naheed Nenshi and ACAD President Daniel Doz had a first look at the new ACC space which is expected open in 2016.

Thanks to the following volunteers who helped make the evening a success: Todd Wagg, Linda Chow, Connie Cooper, Crys Harse, Corey, Suzette Knudsen, and all the board and staff of the ACC.
The Alberta Craft Council is pleased to present the 9th Annual Alberta Craft Award recipients and nominees. These awards recognize the value and contribution of individuals to Alberta’s fine craft culture. The recipients were honoured at a ceremony at the King Edward Arts Hub in Calgary on September 20. The recipients will be featured in a Discovery Gallery exhibition in January 2015.

Award Recipients and Nominees

Award of Achievement
Presented to an emerging craftsperson/student, in recognition of his/her achievement to date and/or potential.

The 2014 Recipient is:

Andrea Blais (Calgary)
Nominated by Jennea Frischke

"Since receiving her BFA (Jewellery & Metals) from ACAD in 2008 with distinction, Andrea Blais has displayed determination, talent and skill in her chosen craft. Since establishing her jewellery studio, she has developed a very strong brand and her work is displayed locally and nationally. She had her first solo show in Gallery U3 in Art Central in 2011.

Andrea is garnering an international reputation as a Canadian designer and maker. Recently she was commissioned by the Martin Group to design a necklace inspired by a faucet design for a national campaign for Moen. The resulting Statement Piece is exquisite and unique, and was used in a worldwide print and television campaign. The Martin Group did a follow up project and filmed a documentary on Andrea in her home studio. She has also collaborated with Colombian designer Dvotio, creating new work for international clientele."

– Jennea Frischke

Ink Necklace and Wave Pendant
By Andrea Blais
Sterling Silver

Andrea Blais shows a refined sense of design and remarkable level of skill which comes through in her minimal, elegant attention grabbing pieces. Specializing in creating fine jewellery for her original collections and for custom commissions, Blais’ work can be found in galleries and shops across Canada.

Other Nominee:

Dawn Candy (Red Deer)
Nominated by Dawn Detarando

“When I think of an artist that is clearly working through a learning curve and excelling in her new found field, I think of Dawn Candy. Her achievements have been many in the recent 2 to 3 years with a dedication to her pottery line and her new clients whom she sells. As the technician for the Red Deer Pottery Club she is very knowledgeable on glaze mixing. This has resulted in beautiful experimentations and the main embellishment of her functional work with which she has gained notoriety. Her potential to develop is great with her aggressive drive to create new and innovative works. Dawn is keen to use advice, techniques and shared knowledge to make positive changes in her work while keeping a true sense of her own style and design."

– Dawn Detarando

Tempest Dinnerware and Teapot
By Dawn Candy

Dawn Candy earned her Bachelor of Arts degree from the University of Lethbridge and a diploma in Visual Art from Red Deer College. Currently she teaches community art classes in addition to making her own functional ceramics in her Little Sister Pottery studio. Candy’s collection is inspired by landscape, both wild and cultivated and by natural forces including wind and tide.
Award of Excellence
Presented to an established craftsperson that excels in his/her area of craft.

The 2014 Recipient is:
Shona Rae (Calgary)
Nominated by Sarabeth Carnat

"Shona Rae is a deeply committed artist, passionately pursuing art making whatever the medium. She is of a very small percentage of Canadian artists who makes their living solely from their studio practice. Her series of mythical fairytale rings Fairy Tales, Folklore and Myth communications... is an innovative, extraordinary and historically significant body of work that Shona dedicated over fifteen years to complete. In 2007 Shona was included in the Philadelphia Museum of Fine Art Annual Craft Show as one of twenty makers representing Canada. She has received numerous awards in international, national and regional competitions for her art jewellery. Shona continued attention to fine craftsmanship and innovative design as well as her ongoing contributions to the contemporary jewellery and metals field articulate why she truly deserves the Award of Excellence."

– Sarabeth Carnat

Shona Rae received her Diploma in Art, Craft and Design from the Kootenay School of the Arts Cooperative in 1998 and her BFA with distinction from Alberta College of Art + Design in 2000. Since moving to Calgary Rae has run a professional gold-smithing and mixed media studio practice, taught at the ACAD Jewellery + Metal program, co-founded INFLUX Jewellery Gallery and founded the VooDoo Hand (a swamp-a-billy rock and roll band) where she serves as the lead singer/songwriter. A complete and utter Madwoman, Rae maintains a deep commitment to the study, practice, education and magical travels that art, craft, design, making, and, of course, music, can bring.

Other Nominees:
Dee Fontans (Calgary)
Nominated by Dick Averns

"I nominate Dee Fontans based on her stellar track record, for the quality of her diverse craft practice, in particular jewellery and wearable art, her community engagement, post-secondary teaching, and exemplary ability to work with and help others. Dee’s commitment to Calgary and beyond is evident through her involvement in education, performances and developing innovative modes of wearable art. The excellence of Dee’s practice, spanning three decades, is seen via dynamic approaches in terms of audience. Within the field of performance art, Dee is clearly at the forefront of incorporating crafted jewellery into wearable art. Recognizing her creative visioning will acknowledge not just her practice, but also those in the community-at-large that aspire to incorporate performance and craft in emotive and innovative ways."

– Dick Averns

Dee Fontans designs and fabricates wearable art and surreal fashion under the title Outing the Body (OTB) which fuses together fine jewellery, fashion design and performance art. Her latest line of wearables Pumping Fashion celebrates recycling and up-cycling the bicycle. She has produced numerous public events including ACAD’s ArtWEARness (1 through 13). She was named among the top ten most important artists in Calgary in 2003 for her international art practice and presented the Award of Honour from the Alberta Craft Council for her commitment to fine craft and education in 2006. Fontans was listed in Avenue Magazine as one of the top 10 Taste Makers in Calgary in 2010.

Laurie Wiles (Edmonton)
Nominated by Louise Jenkins

"Laurie Wiles is an established traditional rug hooker and has a loyal following that appreciate and value her expertise. She received her McGowan teaching certification for traditional rug hooking in Eugene, Oregon where she regularly participates, teaches and mentors at the McGowan workshop. She is a respected teacher who encourages and helps students achieve their potential. She is known for her use of bright colors and her innovative dyeing techniques. She has won many awards; most recently, the Best of Show, Best of category and two first places at the juried Focus on Fibre Arts competition.

Laurie has volunteered extensively for the Edmonton Rug Hooking Guild board and is currently the Learning and Development Officer. She is the Treasurer for the Prairie Harvest Rug Hooking School and the President for the Western Division of the McGowan’s Association. Laurie is dedicated to improving, developing, educating and promoting rug hooking as a fine craft."

– Louise Jenkins

Laurie Wiles was born and raised in Edmonton and has been involved with rug hooking for over 20 years. She obtained a BSc in Home Economics, Clothing and Textiles from the University of Alberta. She has taught courses and workshops across Canada and in the US and Mexico. Wiles designs bright and lively works of art incorporating traditional rug hooking with more modern ideas and images.
Reports

Linda Stanier & Family Memorial Award
This annual endowed award celebrates the life of Linda Stanier and honours excellence in ceramics.

The 2014 Recipient is:
Anna Rasmussen (Red Deer)
Nominated by Dawn Detarando

"When I am asked to think of examples of professional artists in our community, I always think of Anna Rasmussen and Gammel House Pottery. I think she may be the only artisan in central Alberta with a storefront gallery open for business with staff and seasonal hours. She started Gammel House Pottery in 1997 out of her basement while she planned and built her studio right down the road in Dickson. Not only does she make and sell beautiful lines of colourful dinnerware but she creates an environment for learning and is always challenging herself to go further and reach new goals. Anna is going through some major changes including the sale of her studio and storefront in exchange for a quieter studio on her property with less overhead and more time for her art practice. These are all big changes, but she is planning on doing more retail shows, continuing her online shop, the wedding registry, and having a yearly sale at her new Gammel House Pottery studio. Anna can weather the markets, the highs and lows of business and this is someone who embodies the true life of a professional full time ceramic artist." – Dawn Detarando

Other Nominee:
JoAnna Lange (Edmonton)
Nominated by Aurora Landin

"Known for her highly personal, whimsical and innovative sculptural works, elegant and beautifully crafted functional ware, and generous spirit in her teaching, JoAnna has been one of the most prolific and dedicated artists I have known. With an unrelenting drive to create, her work in the fine art realm always displays an exquisite finish and often black sense of humour and social commentary, which are keenly her own. And she brings this same eye for detail and craftsmanship to her functional ceramics. Through almost thirty years of developing and honing her various lines, JoAnna has built a dedicated following for these pieces through exhibitions and craft fairs across the Prairies.

As a teacher of ceramics, to those both new to the material and more advanced, JoAnna has instructed and inspired generations of potters. She has introduced not only the skills and mechanics of the process, but recognition of and dedication to, the pursuit of excellence in craft. She also teaches, by example, a love of the material and wonderful sense of play and excitement in possibilities." – Aurora Landin

JoAnna Lange’s production line Stoneboat Pottery is a reflection of her rural Saskatchewan roots and celebrates the natural world through the use of colour and motifs. Sculptures, installations, and pottery all offer Lange a voice for her wit, wisdom, social observations while quietly showcasing her keen understanding of ergonomics and functional design.
Alberta is horse country in both myth and reality. Calgary Stampede and Spruce Meadows come to mind, attracting fame with genuinely world-class equine events. But, did you know the Remington Carriage Museum in Cardston has North America’s premier horse-drawn vehicle collection… or that Strathcona County on Edmonton’s eastern edge has the country’s highest per capita horse population… or that Edmonton has the last city-owned stable in Canada… or that Alberta has more horse rescue organizations and more wilderness horse trails than any other province?

Horses and horse lore are a curious, rare, yet deep theme to fine craft in Alberta. This exhibition presents creative and accomplished craft objects that are useable, wearable, ceremonial, visual, historical, and reflect the human-horse relationship. Well in Hand invited craft artists to explore their own horse connections – horse culture.

Sisters Deborah Livingston-Lowe, an expert coverlet weaver, and Susan Fish, a devoted horse rider, studied a 19th century horse blanket in the Royal Ontario Museum as inspiration for a floatwork horse hood. That a horse standing out in winter weather, perhaps at a Sunday church service deserved such a fine garment speaks to the importance of both horses and their care. And to recreate such a piece speaks to dedication as a weaver and as a horse aficionado.

Kelly Johner describes herself as an Albertan “with a deep historical sense”. A salvaged saddle tree (the traditional wood frame of a leather saddle) started her exploration of figurative sculptures themed on horse and barnyard. Found and altered materials such as rope, baling twine, leather, harness hardware, become metaphors for her connectedness to place, and ideas about the value or loss of rural land and traditions.

The Drive, a free-form terracotta vessel, captures the heat, noise, and momentum of a horse round-up, whether historic or yesterday. Monika Smith uses seemingly romantic imagery to express her “unbridled admiration” for all things horse, while also questioning aspects of ownership, animal cruelty, and the “uneven relationship” of humans and horses.

Saddlemaker’s Stand, 2014
By Kelly Johner, Edmonton
16" Old Timer Slickfork saddle tree, rawhide, cowhide reins, chap snaps, dee clip rings, forged iron stand, poly nylon twisted heel rope
67”H x 21”D

Participants:
Nicole Baxter
Sharon Rose Kootenay Cherweniuk
Jennea Frischke
Matt Gould
Crys Harse
Kelly Johner
Deborah Livingston-Lowe
Susan Fish
Christine Pedersen
Simone Schlichting
Monika Smith
Freya Ulveland
Simon Wroot

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albertacraft.ab.ca/feature-gallery

Dates
October 4 – December 24, 2014
Reception: 2-4 pm
Saturday October 4
The caffeine rituals we partake in as humans are many and varied. From the blend and preparation, to the time of day, or the people we choose to share a coveted beverage with, these habits have significance in our daily lives. Whether it is the time we take for ourselves to sit back, contemplate and gain a little perspective, or a chance to get together with friends to socialize, there are multitudes of ways we enjoy our hot and tasty beverages.

Robin DuPont and Sarah Pike are both full time studio potters, recognized amongst their peers as accomplished makers of teapots, mugs, cups, creamers and more things that all shout Caffeine! They are also both avid ‘coffee enthusiasts’ and ‘ritual aficionados’. This joint exhibition is an exploration of the ‘caffeine’ theme and an opportunity to appreciate how both makers interpret the theme through their unique forms and aesthetic choices.

Sarah Pike is a full-time ceramic artist living and making pots in Fernie, BC. She studied ceramics at Alberta College of Art + Design, University of Colorado, and University of Minneapolis. Pike is represented by a number of galleries and boutiques across Western Canada and hosts a successful studio sale at her home every fall.

Robin DuPont’s education in the field of ceramics includes educational training from four institutions, in three different countries, most recently completing the Master of Fine Arts program at Utah State University in Logan, Utah. DuPont has spent five years building and maintaining a studio practice out of his home in Nelson, BC and is currently teaching at the University of Manitoba.

Caffeine
Robin DuPont and Sarah Pike

Top: Teapots By Sarah Pike and Robin DuPont
Above: Cream & Sugar By Sarah Pike
Cups By Robin DuPont
There is a theory that proposes that there is an innate, universal language of thought that is different from our spoken languages. Brenda Raynard believes that when we see what appears to be writing in the shadows of branches or cracks in sidewalks it is a glimpse into this ancient, internal language. 21 KONSTRUKTIONS is the artist’s interpretation of an alphabet for this language.

This alphabet was parsed from photographs of bas relief works or ‘konstruktions’ Brenda built out of construction materials in whose shapes and shadows she identified the characters of the alphabet. The exhibition at the Alberta Craft Council presents these characters using the traditional craft of cross-stitch. Cross stitch is a departure from the artist’s studio practice. As a visual artist Raynard prefers to work with construction tools and materials. The industrial nature of the 21 KONSTRUKTIONS retains this artistic sensibility while contrasting it with the delicate medium of cross-stitch.

Raynard graduated with distinction from the University of Alberta Bachelor of Fine Arts programme in 2000. Her artwork is found in numerous corporate and private collections in Western Canada.

The artist would like to acknowledge the Edmonton Council for the Arts for providing a generous individual grant for this project.

Dates
October 25 – November 29, 2014
Reception: 2-4 pm
Saturday, October 25
Wholesaling Your Product at a Tradeshow – Part ll

Last issue, we discussed points to ponder when creating a product viable for wholesale. But there is more to wholesale than creating a great product. The next step is to don your administrative hat and consider how to showcase your professionalism as a producer on which the client can depend.

For some, the most difficult step is talking about your work. With every known product being manufactured cheaply and plentifully in big manufacturing centers and factories, an artist’s most significant tool to distinguish him/herself is through the personal connection with the client. This starts with how you relate what you do to the buyer. Rehearse a spiel that you are comfortable reciting in an arena full of distractions. Keep it simple at first to weed out disinterested buyers who don’t need to be engaged for long. If the buyer is interested, begin talking more in-depth about the line, how it’s made, where you are from, your influences and inspirations, and what is signature to your work.

Serious buyers that attend shows have limited time to make costly decisions on a product line. Have an easy to read price-list or order form ready for them while they are in your booth and while they are in their hotel rooms making their final decisions. The form should include the following:

- Your contact information: Name, address, phone number, email address, website etc.
- Title/Product Description, especially if your business name does not adequately describe your product (hand-thrown ceramic tableware; sterling silver jewellery; hand-carved stone sculpture etc.);
- Show booth number. This is extremely important if you want a client to return to your booth after they’ve had time to review the thousand other possible products available at the show;
- Wholesale prices;
- Suggested retail price (which is usually double the wholesale price, but not always... northern provinces or up-scale boutiques may triple the price to offset freight costs and high rents);
- Payment options (Visa, MasterCard, Amex);
- GST and PST;
- Client information and signature pane. If the buyer is ready to complete an order, have a place on the form available to fill in with name, address, phone / fax number, email address, website, and payment preference. This can be as easy as stapling the clients business card to the form, but in my experience, many run out of business cards well before the end of the show.

On the back of your order form, be sure to include your terms and policies. These may include:

- Shipping and Delivery details
- Cancellations
- Returns
- Minimums and discounts if applicable (for volume sales, pick-up orders etc.)
- Payment schedules (upon delivery; net 30; net 60; net 90 etc.)
- Production schedules (for example, allow for 6 – 8 weeks for delivery)
- Breakage/damage on receipt or during use policies
- Special orders, custom work, custom labeling
- Packaging
- Exclusivity

Know Your Client

Once you begin to sell your work during a show, keep in mind where your work is being sold. As the show continues, you will see buyers from all over the province and likely from outside our borders. If you have two or more interested buyers from a single city (like Edmonton), keep track of who has already purchased your work to ensure that neighbours are not both buying the same work which may ultimately lead to the loss of both clients. However, this does not mean that you should limit your sales to one client per city. If you are not certain if two buyers from the same city are too closely situated, ask the prospective client. They will tell you if they are too close for comfort. If this is the case, let them know what the first client purchased, so that the second has a chance to choose designs or items not carried by the competition.

Keep in mind that some clients may want exclusivity. This can seriously limit expansion of your profile and impede growth of your sales. So, understand what exclusivity may mean to your ultimate sales. If a client wants exclusivity (often, this will be shops located in remote northern cities or small tourist towns) have some options available:

- Develop a scale for exclusive minimum orders which is a larger value than the regular trade show minimums;
- Keep exclusive minimum order on specific lines only. Discourage a client from wanting exclusivity on ALL your products - this way, other designs or products not purchased by this client may be purchased by another client in the same city;
- Determine a schedule for reorder on exclusive products. If they cannot sell your work fast enough for you to have benefitted from the exclusivity, the design or line can be placed back in the general population for another client to purchase at the next trade show.

Be prepared to address minimum order requirements with your prospective client. Minimums dissuade buyers from shopping for their private needs, especially before Christmas. Remember that a good display will help sell the work, so have an understanding of what a “good display” represents and how much it will likely cost. Serious buyers won’t play around with only a couple of items – they will want a good display, and minimums help establish what that may be. You may decide to disregard minimums with good repeat clients... but good clients rarely purchase under minimums.
Serious buyers are also likely to ask about delivery options, so be ready with the name of the delivery company you prefer, and the approximate cost (perhaps 10% of the total order on average depending on your product). The more you know about your product the more the client will trust in building a relationship with you.

The Afterglow... Was it worth it?

Success from a tradeshow will differ from season to season and from artist to artist. Asking fellow tradeshow artists how they did at a show seems natural, but resist the urge to compare your successes to theirs... a good show for one producer seems natural, but resist the urge to compare your fellow tradeshow artists how they did at a show season to season and from artist to artist. Asking these tips can help arm a budding wholesale artist with a starter kit to make the most of their potential.

Soon after getting back to your studio, take the time to do a post-mortem about the show. Jot down your thoughts about your booth, product lines, booth equipment, ideas of improvement and general observations. You can refer to these notes before the next tradeshow to help you tweak the small details that would have made your last show a little more comfortable and possibly more lucrative.

Final Thoughts

Success with tradeshows can take time and stamina. When my partner and I started to wholesale our work, we started with 6 designs that hooked 3 clients at the first show. After 10 years, we increased our designs to over 30 options and stretched our customer base to include clients (many regulars) from 7 Provinces and 2 Territories. In some cases, regular reorders came in without the need of the tradeshow, but for the most-part, the show became an opportunity to catch up with our best clients, discuss their needs and unveil our new work. And while the increased revenue helped keep us in business, we still were unable to break past that ceiling that would let us rely exclusively on the tradeshow circuit to keep our business growing.

I still visit the Edmonton Gift Show at least once a year and am happy to chat with artists that were my tradeshow neighbors nearly 15 years ago. For them, these shows are simply an integral part of their business that they cannot work without. Still, there were countless others with great products and positive mindsets that just couldn’t see the value in investing one more year in the wholesale market. And with the tradeshow circuit evolving every year it’s impossible to predict if a show that’s perfect one year will continue to be great the next.

So while no amount of advice can prepare one for the ultimate outcomes of a tradeshow, maybe these tips can help arm a budding wholesale artist with a starter kit to make the most of their potential.

Linda Frena

Felting Workshop with Holly Boone

The latest in the ACC Professional Development fine craft workshops was led by Edmonton fibre artist Holly Boone to introduce our staff to the fine art of felting.

Armed with starter kits comprised of felting needles, a foam pad and a colourful array of merino wools, Holly walked us through the processes in making basic shapes, surface designs, form building and connection techniques. Each student came into the lesson with their own idea of what they were hoping to make and Holly patiently provided the guidelines of how it could be done, offering suggestions along the way to help bring our creations to life.

We discovered the technique of felting is fairly intuitive and allows the maker to apply colour, design and patterns much like paint on canvas, or paper to a collage. The repeated process of “stabbing” the wool with the felting needle matted the wool until it became a near-solid object ready to be further felted with additional colours or attached to another felted form. The most challenging part was trying to build the form and contours in an effort to sculpt them into the desired object... that, and trying not to stab ourselves repeatedly with the needles.

We came into this workshop with a great appreciation for felting but we came out completely awed by the technical artistry it takes to make the caliper of work created by a truly dedicated felt artist.

Special thanks to Holly for conducting a fun and informative workshop...and for bringing the band-aides!

Orion - the Hare

By Holly Boone

Felted wool
Happy Holidays!

December Hours
Monday to Saturday: 10 am – 5 pm
Thursdays until 6 pm

Christmas Eve
10 am – 3 pm

Shop and ACC offices closed
December 25 – January 5, 2015 (inclusive)

Clockwise from top left:
Holly Boone
Plate
by Anna Rasmussen (Dickson)
$85

Jessica Telford
Tumbler
by Mindy Andrews (Calgary)
$45

Linda Frena
Robin Earrings
by Jennea Frischke (Calgary)
$360

Tom McFall
Jooba
by Bee Kingdom (Calgary)
$1,350

JoAnna Lange
Blossom Table
by Mike Lam (Edmonton)
$500

Nancy St. Hilaire
Teapot
by Jim Etzkorn (Medicine Hat)
$70

Joanne Hamel
Felt Balls
by Diane Krys (Edmonton)
$20 each

Centre:
Pat Aslund
Deer Heart Necklace
by Teena Dickerson (Delburne)
$315
Artist Spotlight

OCTOBER
Breanne Avender (Calgary)
Jewellery

You don’t need to be a jewellery collector to be swept away by Atlantis, a line of silver jewellery created by Breanne Avender. You just have to appreciate modern intricate designs of simplicity that captures the imagination. These pieces transport the wearer back to ancient times when one-of-a-kind creations were worn with pride. Breanne’s ability to deliver signature quality pieces for every occasion is her trademark. Her connection to each piece as a creator and collector guarantees each piece has been made with love and care, fitting into any collection they have the privilege to call home.

Atlantis Stackable Rings and Atlantis Aqua Earrings By Breanne Avender

NOVEMBER
Laura McIvor (Calgary)
Jewellery

Silver jewellery designer Laura McIvor found inspiration in the sights and sounds of the circus to create a cornucopia of whimsical, wearable art. This Just Another Day at the Circus collection represents the evolution of the circus from its original inception in the 1700’s to the contemporary circus of today. Influenced by humour, performance art, music, and costume design Laura has paired polymer with sterling silver to bring the circus to life. So ‘come one, come all’ and ‘step right up’ to see the show!

Cirque Nouveau Earrings and Pendant By Laura McIvor

DECEMBER
Valerie Baber (St Albert)
Fibre

Gothic-inspired architectural designs are the feature of Valerie Baber’s newest collection. For years she has been amazed by the architecture of the past. While taking Interior Decorating and Design, the battery of courses that inspired her most were those covering art and architectural history. She was awed by the fact that one building, built in that era, could take decades or more to complete. She recognizes the combined efforts taken by various architects, designers, painters and trades people working diligently together to achieve what are now greatly admired detailed features of the most marveled architectural structures. Ancient stained-glass windows, stone tracery, gothic arches and stone walls inspire and contribute to Valerie’s focus for the December Spotlight.

Stained Glass Rose Window Scarf By Valerie Baber

JANUARY
Spot Available

To book a Spotlight please contact Retail Gallery Coordinator Linda Frena
Email: linda@albertacraft.ab.ca
Phone: 780-488-5900

Above: Floral Stone Tracery Collar
Right: Stained Glass Rose Window Scarf
By Valerie Baber
Made in Calgary: The 2000s

September 20 – December 14, 2014, Glenbow Museum, Calgary
Organized by Glenbow; Curated by Katherine Ylitalo

The fifth and final installment in Glenbow’s groundbreaking survey of regional art, Made in Calgary: The 2000s, reflects the energy and diversity of the contemporary arts community in the first decade of the twenty-first century. The artists, whose work is in this decade’s exhibition, are selected for their outstanding art, but also as representatives of the larger art community in Calgary that is remarkably exciting and vibrant. Works by many members of the Alberta Craft Council are featured including Jane Kidd, John Chalke, Jackie Anderson, Barbara Tipton, Shona Rae, Sarabeth Carnat, Charles Lewton-Brain, and Garry Williams.

Liv Pedersen (Calgary) has two weavings (Angela and Angelique) accepted into the 8th International Artistic Linen Cloth Biennial Z Krosna do Krosna 2014 in Poland starting August 22 and travelling for one year in Slovakia, Ukraine, and Hungary. Liv’s artwork Blanket of Lost Souls has also been selected for inclusion into From Lausanne to Beijing 8th International Fiber Art Biennale. The Biennale takes place from September 30 - December 19, 2014 at the Academy of Art and Design, Fiberart Institute in China.

Joe van Keulen (Red Deer) won several awards at the 2014 Calgary Stampede Juried Exhibition. Joe won first place in the Western Showcase Open Category, third overall in the Western Showcase Open Category, and third place in the Western Theme Category. Joe was also featured in Woodturning Design Magazine. He co-authored the article ‘Make Your Own Pyrography Pen and Tips’. The article was in the June 2014 issue # 49 of Woodturning Design on pages 58-60 and his work was featured on the cover.

The Gathering
By Rachelle LeBlanc
18”x12”, wool, cashmere, linen

Bonny Houston (Calgary) was a participant in the juried exhibition À tire d’aile featuring 85 artworks by 85 artists showcasing birds. It was on display at the Musee De L’Hotel Des Postes, Victoriaville, Quebec from June 6 - September 21, 2014. Bonny was also exhibited in an International Glass Art Exhibition from June 6 - September 21, 2014. Bonny was also exhibited in an International Glass Art Exhibition from June 6 - September 21, 2014. Bonny was also exhibited in an International Glass Art Exhibition in Essex Junction, Vermont.

Animal Over Pass
By Jackie Anderson

Thank you to our Casino Volunteers

The ACC is very grateful to the following volunteers who generously donated their time to help with our fundraising casino on September 16 & 17 at the Baccarat in Edmonton.


A special thanks to those who volunteered for TWO shifts!

James Lavoie, Barb Pankratz, Ross Bradley, Will Truchon, and Linda Frena

Kudos

Liv Pedersen (Calgary) has two weavings (Angela and Angelique) accepted into the 8th International Artistic Linen Cloth Biennial Z Krosna do Krosna 2014 in Poland starting August 22 and travelling for one year in Slovakia, Ukraine, and Hungary. Liv’s artwork Blanket of Lost Souls has also been selected for inclusion into From Lausanne to Beijing 8th International Fiber Art Biennale. The Biennale takes place from September 30 - December 19, 2014 at the Academy of Art and Design, Fiberart Institute in China.

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Paul Boulbee’s (Red Deer) installation Monument – made up of approximately 150 hand-built, sawdust-fired ceramic pieces ranging in height from 3” to 20” was on display in Portland. Monument, based on Shelley’s poem Ozymandias, reflects on humanity’s need for memorials and the impermanence of said memorials. Previously installed at Red Deer’s Harris-Warke Gallery (2004) and the Epcor Centre in Calgary (2013), the exhibition was on display in September at the Blackfish Gallery, Pearl District, Portland, OR. Paul also had two paintings from his Filtered series in the exhibition Mixed Media in September at the Corridor Gallery of Asnuntuck Community College, Enfield, CT.

Chris Kubash (Edmonton) and George Heagle (Edmonton) are pleased to announce that their proposal was accepted for the design, construction, and installation of a board table for the new Philip J. Currie Dinosaur Museum in Grande Prairie. The museum will highlight the rich fossil discoveries in Alberta’s Northwest, and the Pipestone Creek bone-bed in particular. This exciting commission is an example of the faith and commitment of the museum to the arts community in Alberta. George was approached by the Pipestone Creek Initiative to bid on the boardroom table project. George generously

asked Chris Kubash to partner with him on the project, and together, they created the winning proposal. The importance of established members of the artistic community sharing with and mentoring up-and-coming artists cannot be overstated. This truly helps the arts to expand and grow. The table will be over 20 feet long, and 6 ½ feet wide, and will be constructed in sections to enable efficient installation. Materials used will be curly sycamore veneer and wenge along with stable core and structural materials. The centre of the table will be a diamond-shaped piece of solid wenge, inlaid with fossils from the museum. George and Chris hope to install the table in November, in advance of the museum opening in December.

Terry Cass (Nanton) has completed a major commission of 30 stone carved loons for the annual conference of the Building Trades of Alberta.

Formative is an exhibition that explores the idea that close communities foster creative careers and inspire great work. The focus is on art created at Firebrand Glass Studio, begun by artists Julia Reimer and Tyler Rock, a place of artistic evolution which has fostered the careers of over a dozen young artists over the past 20 years. While creating their own award-winning work, Rock and Reimer have mentored up and coming artists and created a space for all interested persons to explore art glass. Formative showcases sculptural work exploring a diverse range of themes with work by Reimer, Rock, and four of their studio assistants: Katherine Russell, Beth Cartwright, Melanie Long, and Jamie Gray. The exhibition is on display at the Leighton Centre, Calgary until October 26, 2014.

Janet Grabner (East Coulee) just completed another mosaic mural in St. Anthony’s School in Drumheller. The 8’x10’ mural is an image of St. Anthony and baby Jesus. This is the 4th large mural she has completed for a school.

Vestige

By Tyler Rock

Party Trick (Self-Portrait)

By Brian McArthur

Cone 6 sculpture clay, pastels, spoon, magnet

Spoon Me!
International Spoon Show @ Medalta

September 1 – November 29, 2014

Yuill Family Gallery @ Medalta

With the spoon - that has gone in and out of fashion - making a serious comeback in studio ceramics, Medalta decided to extend the challenge of spoon-making to their international invitational exhibition. Spoons are the New Cup! The exhibition features 125 interpretations of the spoon (in all media) from nearly 290 entries from 10 countries. In Canada, entries were received from 8 Provinces and 1 Territory. Carole Epp (Musing About Mud blog) had the unenviable task of selecting the pieces for the exhibition. Medicine Hat College is again a major sponsor of this exhibition, providing the purchase prize for the overall winners, which become part of Medalta’s permanent collection.

ACC members participating:

Mindy Andrews (Calgary)

Kalika Bowlby (Nelson, BC)

Louise Cormier (Lethbridge)

Suzette Knudsen (Calgary)

Diane Krys (Edmonton)

Brian McArthur (Red Deer)

Lisa McGrath (Calgary)

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Monument, 2013

By Paul Boultbee, sawdust-fired ceramic

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Lisa McGrath (Calgary)
A public or private sector organization wishing to commission or purchase artwork may approach the EAC, looking for recommendations of artists whose work meets that organization’s needs. A variety of artists’ portfolios are presented to the organization. Portfolio submissions will be accepted on an on-going basis. Please send portfolios to the attention of: Public Art Program, Edmonton Arts Council, 10440-108 Avenue, Edmonton, AB T5H 3Z9. Contact publicart@edmontonarts.ca or call 780-424-2787.

### Education

**ACAD Extended Studies, Calgary**

Credit-free Craft Courses in Ceramics, fibre, hot glass and jewellery courses are offered this fall and winter at Alberta College of Art + Design through Extended Studies. Introductory and intermediate levels, in the college facilities, evenings and weekends. View all the courses online at: http://media.acadet.net/pdf/ExtendedStudies/estm__calendar_fw_12.pdf Registration is ongoing.

**ACAD Extended Studies – Silk-screening, Calgary**

Always wanted to learn Silk-screening on Fabric, print your own fabric for interior decoration, art and fashion? Margot van Lindenberg is offering Silk-screening on Fabric at the Alberta College of Art + Design, Extended Studies, in Calgary. The course starts October 7 for eight evenings. Course number is #25028. See http://www.acad.ca/extended_studies.html for full description and registration information.

**North Mount Pleasant Arts Centre, Calgary**

A Centre of Excellence for Ceramics and Pottery in western Canada, the North Mount Pleasant Arts Centre is situated in a 1913 heritage school building with a modern ceramics wing. NMPAC offers classes in both visual arts – drawing, painting, cartooning – and ceramics, for all ages from preschool to seniors. Our ceramics studio offers experienced potters an opportunity to use a wide range of low and high fire glaze techniques and specialty kilns including raku, salt, wood and gas-fired. Classes are scheduled year-round for all age and experience levels. Our award-winning instructors are some of the finest working artists in Calgary. Location: 523 – 27 Avenue N.W., Calgary, Alberta. Phone: 403-221-3682. Email: NMPAC@calgary.ca. Website: www.calgary.ca/recreation and look under Arts Centres. Location: 3363 Spruce Dr. S.W. Calgary, Alberta. Phone:(403) 249-3773, E-mail: WPFAC@calgary.ca

### Cultural Human Resources Council, Ottawa

The HRC has released a career self-management guide for artists and cultural workers. Artists and cultural workers developed the Art of Managing Your Career Guide to provide pertinent and practical information to better manage artistic careers. The guide is available for $20 per copy plus shipping and handling charges. info@culturalhrc.ca.

**Alberta Council for the Ukrainian Arts, Edmonton**

Register for Art and Folk Art Courses including stained glass, block printing, white work, graphic art, and more. For brochure or more information contact the ACUA office 780-488-8558 or info@acuaarts.ca.

**Heritage Weavers and Spinners, Calgary**

Offers home study and group weaving educational opportunities through the Weaving Certificate Programme. Call the administrator for more information about current study groups, upcoming courses, volunteering or teaching opportunities. Phone: 780-987-3593.

Email: gayliss@telusplanet.net.

**City Arts Centre, Edmonton**

The City Arts Centre in Edmonton offers many courses in art, craft, dance, theatre, and active living throughout the year. Some of the craft courses include: paper marbling, wire jewellery, ceramics, quilting, silversmithing, stained glass, and more. For a complete catalogue of all classes offered contact the City Arts Centre in Edmonton at 780-496-6955.

**Edmonton Weaver’s Guild, Edmonton**

Classes in beginner and intermediate weaving and spinning are offered along with workshops on drop spindle, dyeing, felting, rug, tapestry weaving, and weaving for kids too. Registration is open to anyone, but space is limited. For information call: 780-425-9280, email: classes@edmontonweavers.org or check our website at www.edmontonweavers.org

**MacEwan’s Centre for the Arts and Communications, Edmonton**

Discover our atrium-inspired campus – host to a multitude of full-time programs in the performing, visual and communication arts. Visit us at 10045 – 156 street and discover more! We also host a number of events in our newly-renovated 363-seat John L. Haar Theatre, in addition to offering continuous part-time credit and non-credit courses.

www.macewan.ca/creativity

**Harcourt House, Edmonton**

For over fifteen years Harcourt House has been providing the community with a wide range of art classes and workshops. Sculpting the figure in clay, figure drawing, painting the figure, drawing the self-portrait & exploring portraiture, sculpting the figure in relief, sculpture - slab forms in clay, patinas for sculpture, sculpting organic clay pots, alternative Polaoid techniques, egg tempera workshop plus many others. For more information please contact: Harcourt House office at 780-426-4180, visit at 10215 – 112 St, Edmonton, AB or www.harcourthouse.ab.ca.

**Native Arts & Culture Programs, Lac La Biche**

Are you creative and possess an artistic flair? Come and develop your skills through the Native Artsis program at Portage College. Hands-on instruction in traditional and contemporary Aboriginal art forms. Full and part time study is available. Call for more information 780-623-5649 or visit portagecollege.ca.

**Harcourt House, Edmonton**

The Heritage Weavers and Spinners began in 1978 and continue to be actively involved in the Calgary fibre arts community. We offer weaving, spinning, dyeing and related fibre art workshops and classes throughout the year, and hold an annual fall sale. Our members enjoy library services, study groups, and monthly meetings with guest speakers as well as loom and equipment rentals. Visit: www.heritageweaversandspinners.org
To inquire about advertising please call Nancy St. Hilaire at 780-488-6611 ext.234
New Members
Richard Bates, Lethbridge, Clay
Nicole Baxter, Edmonton, Metal
Gust Gallery, Waterton, Glass, Paint
Brad Goertz, Edmonton, Wood
Leah Gravells, Edmonton, Fibre
Edmund Haakonson, Edmonton, Clay
Sharon Hogg, Calgary, Wood, Fibre, Paper
Neera Huckvale, Ottawa, Fibre, paper
City Arts Centre, Edmonton, Organization
Charis Ng, Spruce Grove, Fibre
Percy Schepp, Carvel, Wood & Metal
Cojuhari-Furdui Stela, Edmonton, Leather, fibre
Jack Sures, Regina, Porcelain
Judy Weiss, Edmonton, Fibre
Katherine Yiilala, Calgary, Independent Curator, writer, educator

Renewing Members
Focus on Fibre Art Association, Edmonton, Organization
Verna Allison, Delburne, Clay
Robert Barclay, Spruce Grove, Clay
Blaine Bliston, Edmonton, Metal - Jewellery
Frances Boag, Edmonton, Supporter
Andy Brooks, Edmonton, Stone, Wood
C. Dana Bush, Calgary, Fibre, Paper, Wood
Dawn Candy, Red Deer, Clay
Sarah Beth Carnell, Calgary, Metal - Jewellery
Katrina Chaytor, Calgary, Clay
Linda Chou, Calgary, Metal - Jewellery & Sculpture
Mason Eyben, Vermilion, Wood
Dee Fontans, Calgary, Metal - Jewellery & Fibre & Mixed
Susan Gottseigel, Canmore, Glass
Doug Haslam, Calgary, Wood
Linda Hawke, Calgary, Fibre / Mixed Media
Martha Henry, Calgary, Glass - Jewellery & Objects
Bonny Houston, Calgary, Glass
Dawn Hunt, Canmore, Fibre
Rae Hunter, Totem, Mixed
Madison Jordan, Calgary, Fibre
Pirkko Karvonen, Boyle, Fibre
Sean Kunz, Calgary, Clay
Loretta Kyle, Bonnyville, Stone

Dr. Ross Lindskoog, Edmonton, Supporter
Ciera Jayne Linteau, Banff, Glass & Clay
Neil Liske, Calgary, Clay
Juan Lopezdabdoub, Edmonton, Clay, Painting, Photography
KI MacAlister, Edmonton, Clay
Wendy MacDonald, Edmonton, Supporter
Bob McRae, Calgary, Metal & Wood
Anita Nawrocki, Edmonton, Mixed
(Postage stamp collage)
Jill Nuckles, Calgary, Wool
Parkland Potters Guild, Stony Plain, Clay
Carolyn Patterson, Calgary, Supporter
Shana Rae, Calgary, Metal - Jewellery
Brenda Raynard, Edmonton, Fibre
Henry Schlosser, Calgary, Wood
Doris Schuh, Calgary, Supporter
Ellie Shuster, Edmonton, Clay
Amy Skrocki, Edmonton, Jewellery - Metal, Leather & Wood
Jim Speers, Edmonton, Clay
Kathleen Tomyn, Edmonton, Supporter
Nicole Tremblay, Canmore, Glass
Deb Turner, Calgary, Fibre
Sam Uhlick, Andressan, Clay
Joe van Keulen, Strathmore, Wood
Ritchie Velthaus, Edmonton, Clay
Ilonka Wormbecker, Edmonton, Pressed Flowers

Lisa is a wildlife biologist specializing in conservation of species at risk. Originally from Ontario, Lisa moved to Alberta to pursue graduate studies and be close to the mountains. After many years of creating pottery, Lisa coupled her love of clay with her background in biology and began to explore sculpture with a fresh perspective. Her realistic, or sometimes stylized, sculptures of indigenous wildlife and their natural elements reflect her respect and passion for both the animal and its habitat. Using both raku and electric firing techniques, Lisa strives to capture the essence of her subject and its individual personality and characteristics.

Return Address:
Alberta Craft Council
10186-106 Street
Edmonton, AB T5J 1H4