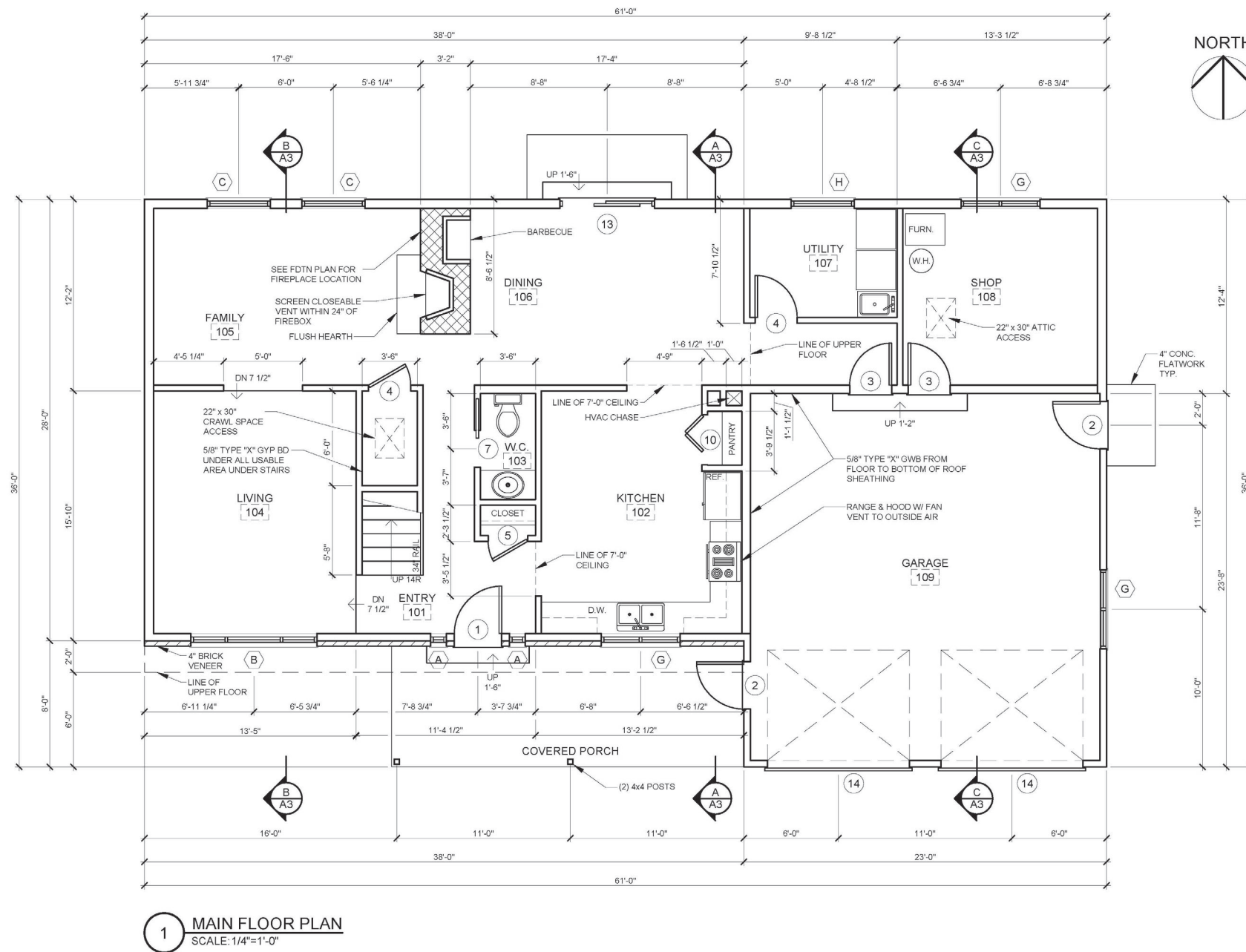




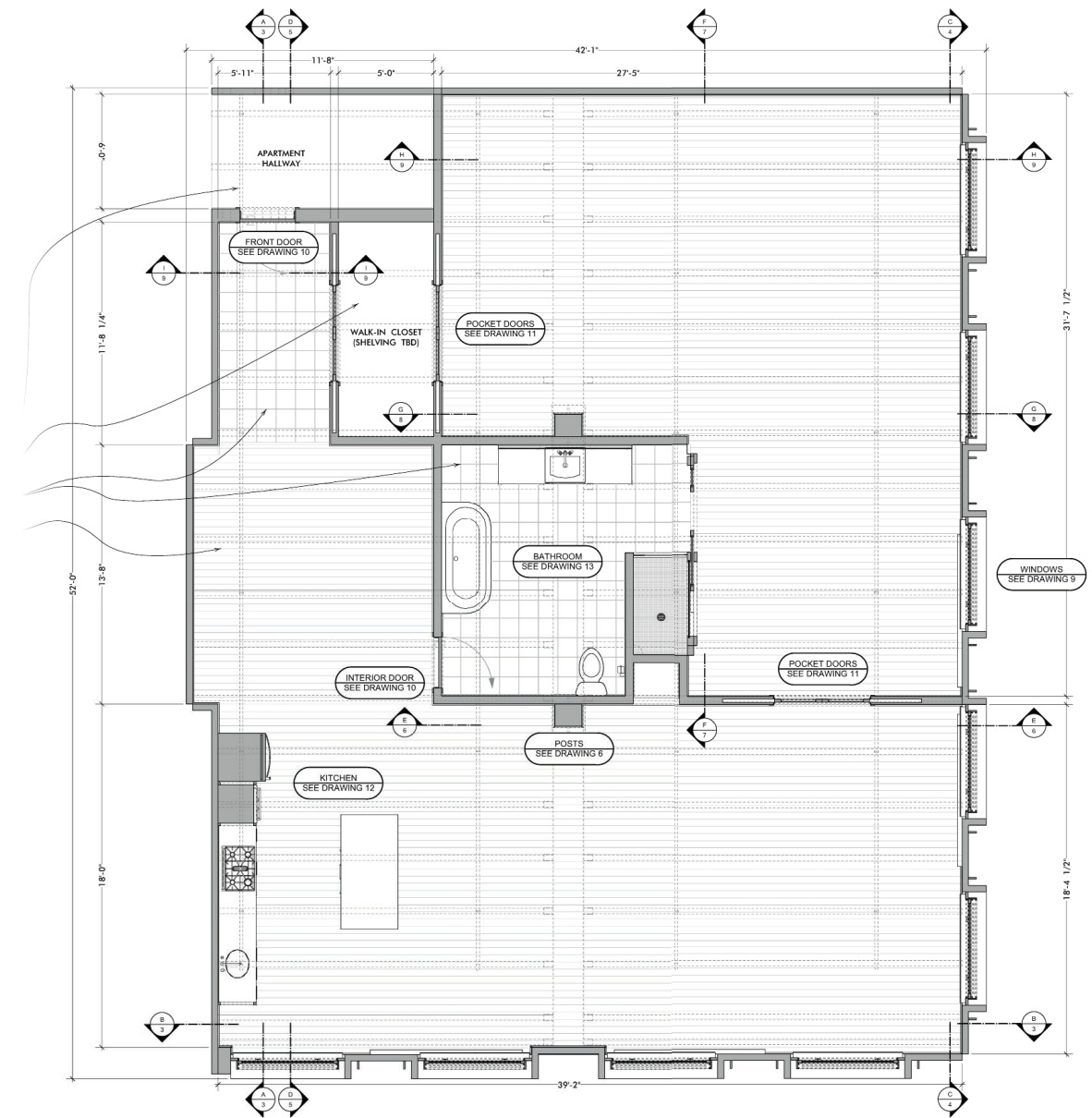
CAROLYN RAPANOS PORTFOLIO

- 1–3 DRAFTING
- 4–6 3D MODELLING + RENDERING
- 7–9 GRAPHIC DESIGN + PRESENTATION
- 10–11 THEATRE SET DESIGNS
- 12 SCALE MODELS
- 13–16 HAND DRAWING
- 17 RESUME

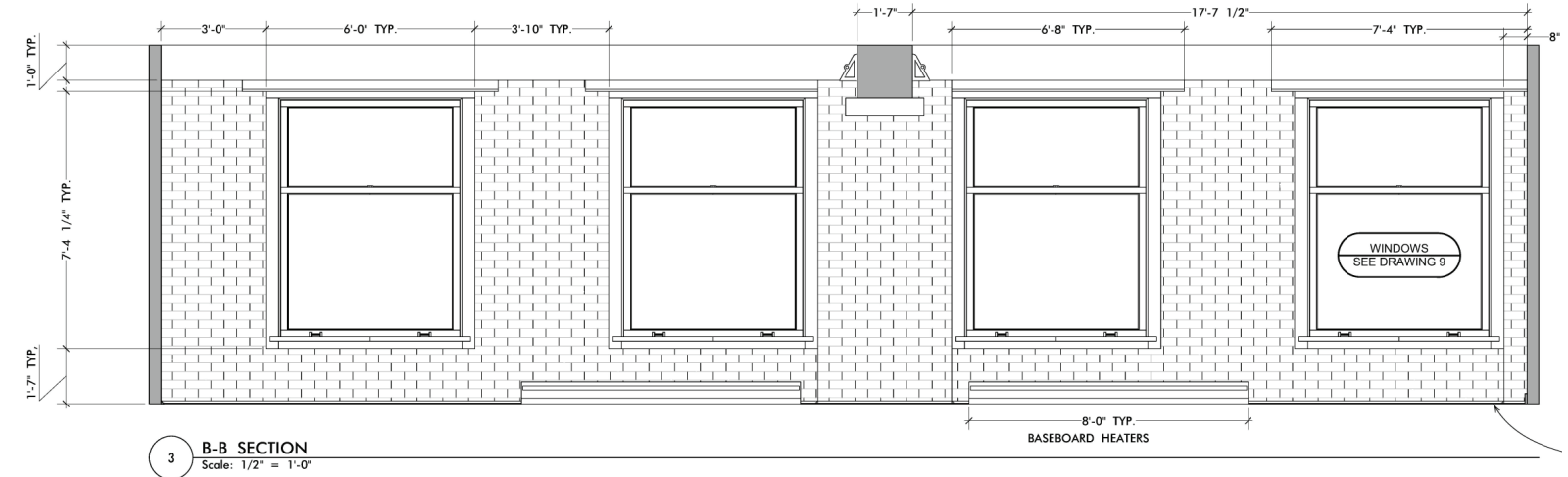
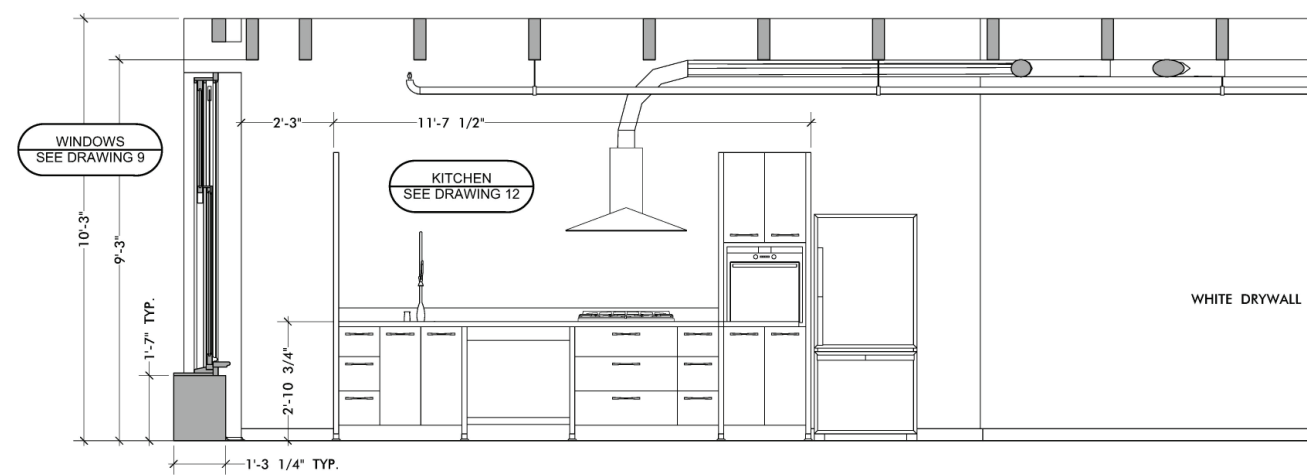
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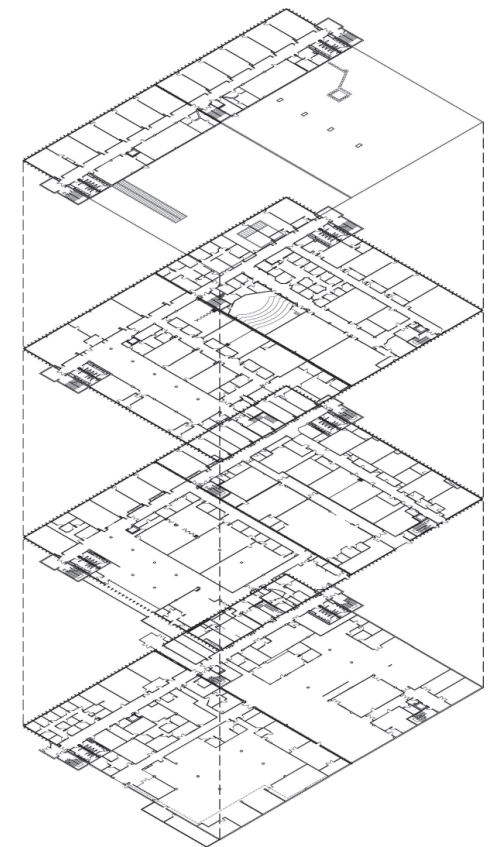
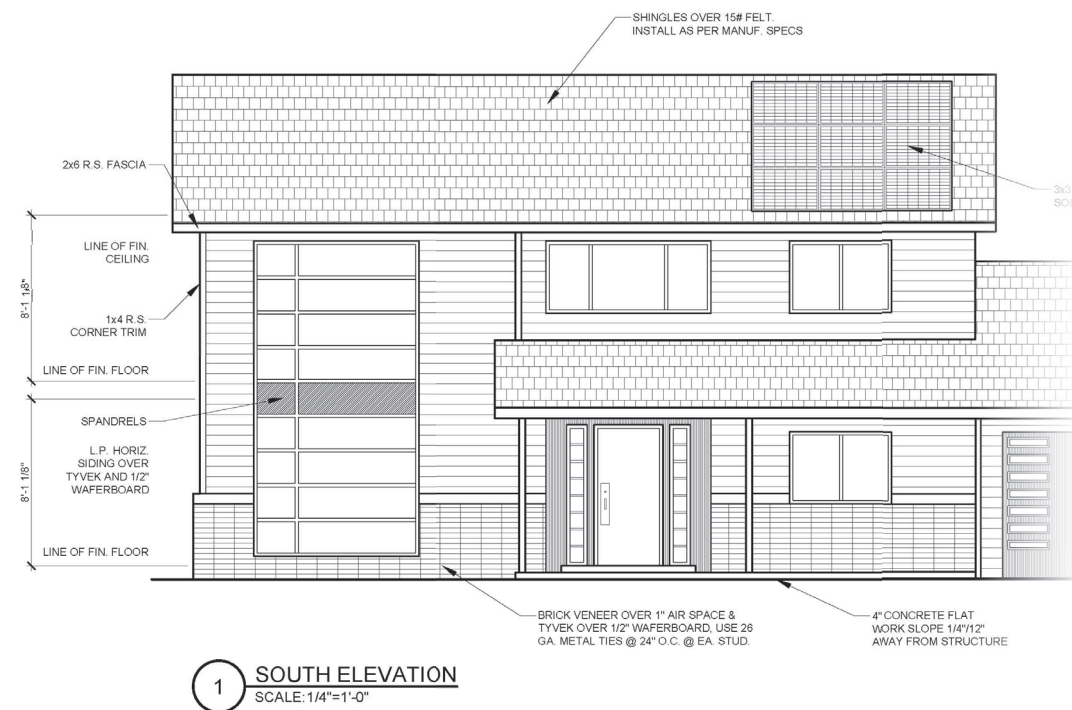
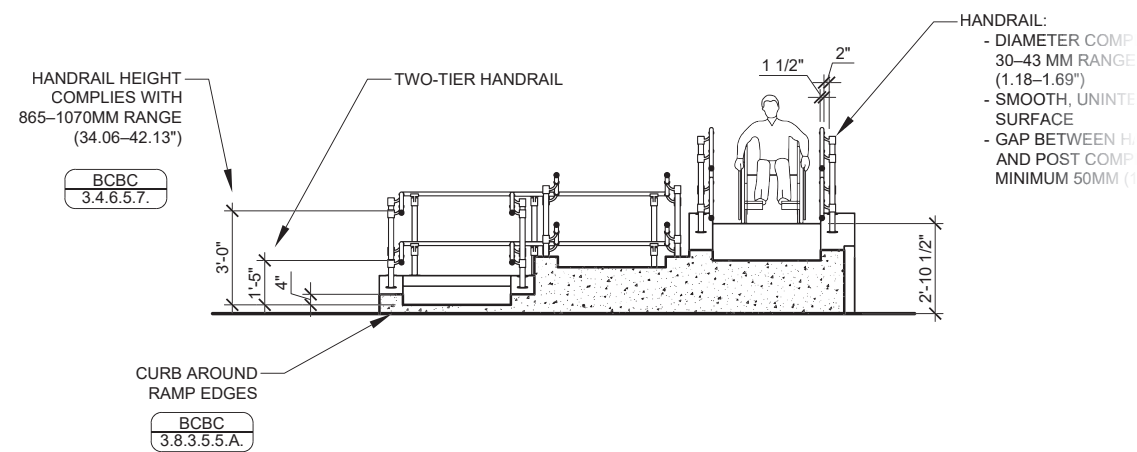
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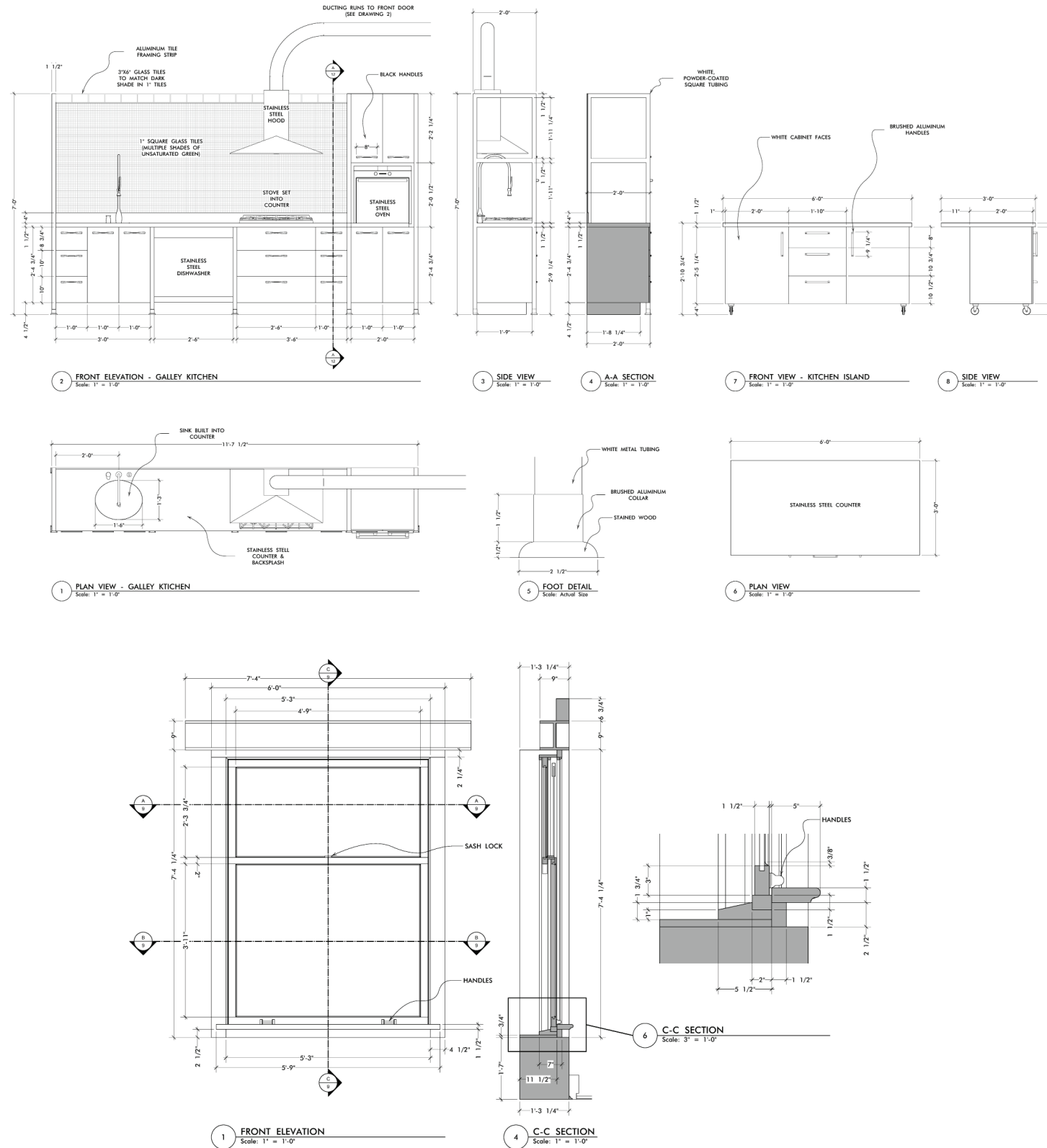
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DRAWN IN VECTORWORKS (3D MODEL) FOR FILM SET

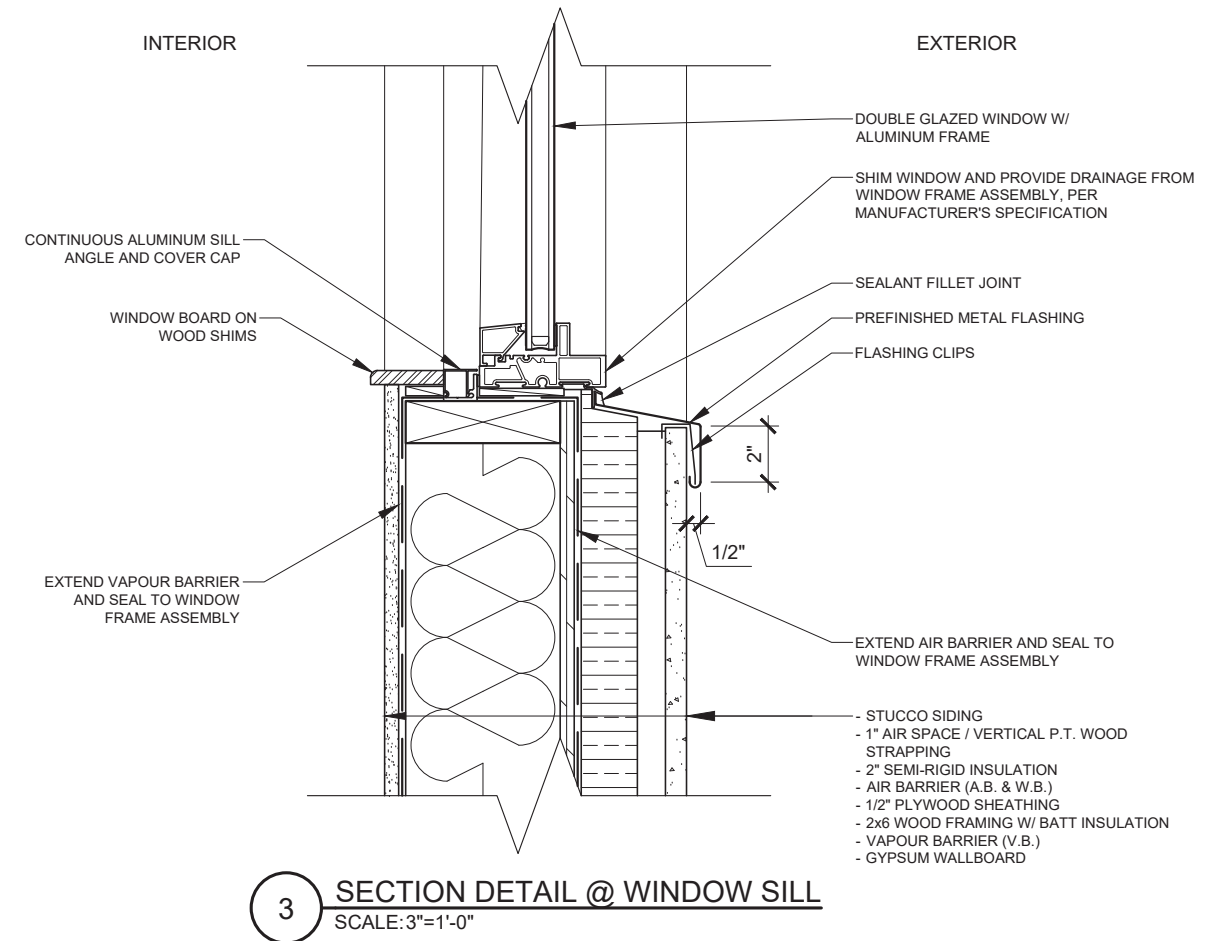


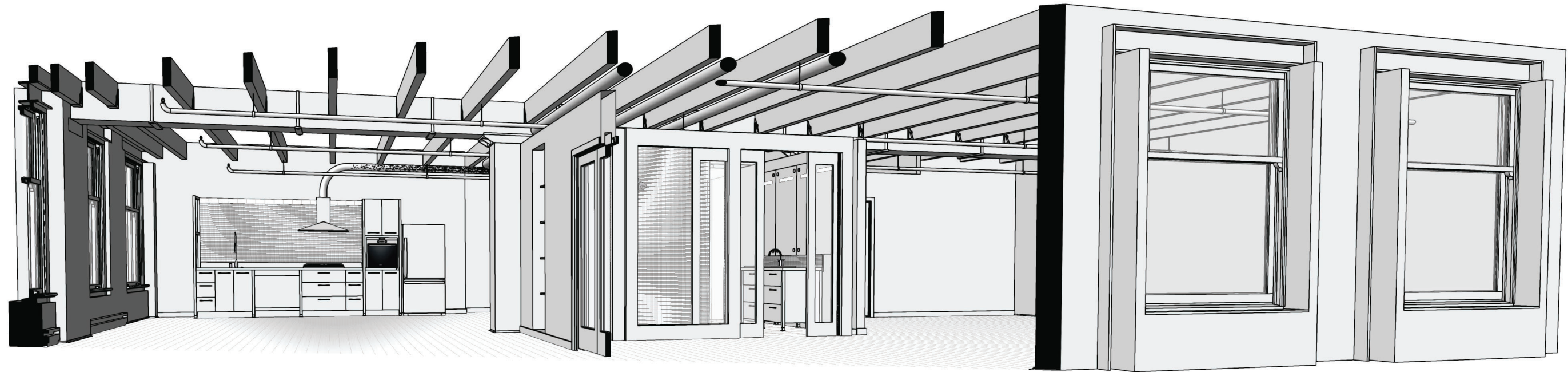
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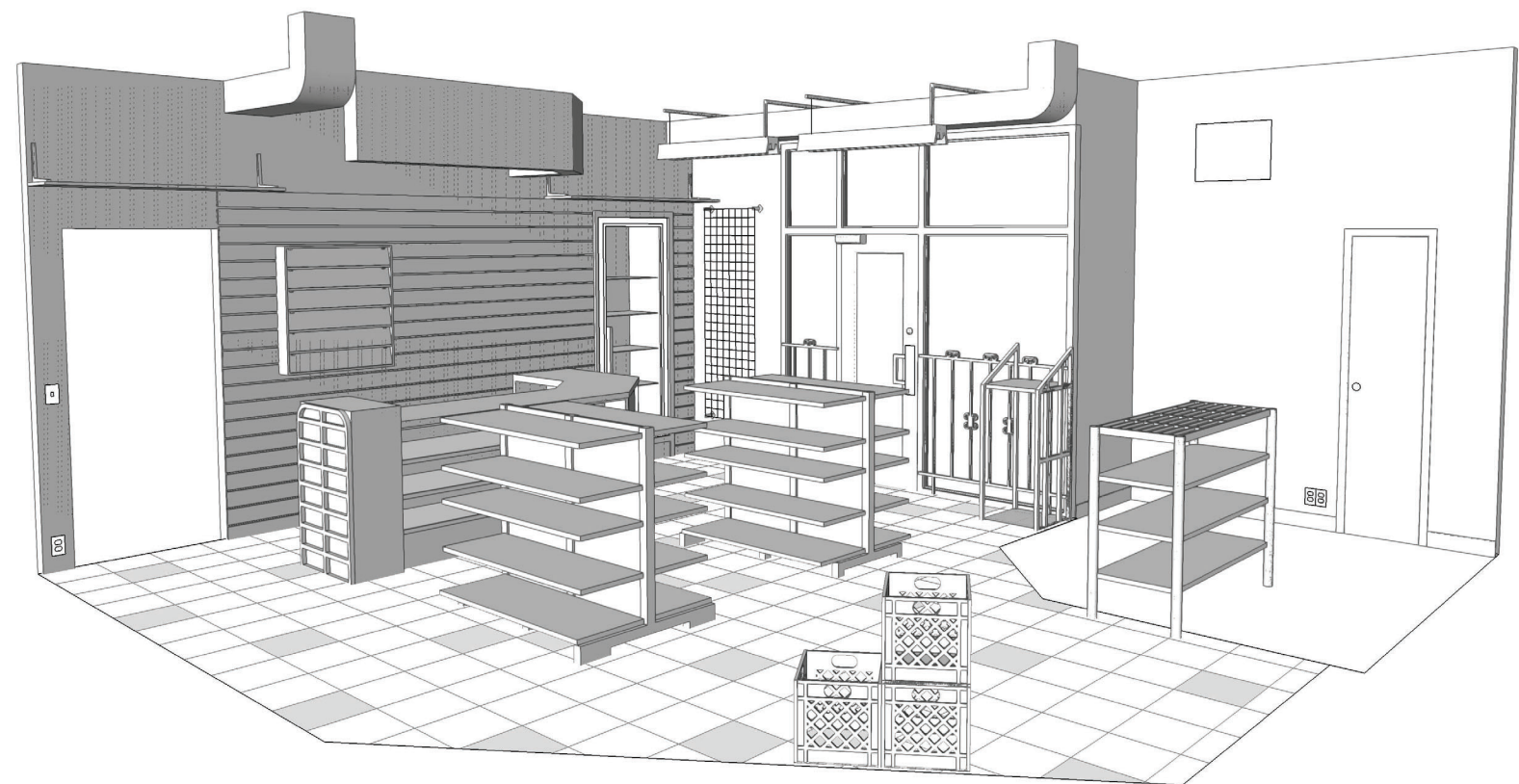




MODELLED IN VECTORWORKS FOR FILM SET



MODELLED IN SKETCHUP



MODELLED IN VECTORWORKS FOR THEATRE SET



MODELLED IN SKETCHUP, RENDERED IN ENSCAPE

EAST 13TH AVE, MOUNT PLEASANT NEIGHBOURHOOD STUDY





ARCHITECTURAL PATTERNS

- Gable roofs
- Hip roofs
- Gable roofs with eaves, closed soffits and roof skirts
- Dormers
- Covered porches
- Projected window structures
- Steps to front door
- Chimneys
- Off-centre main doors



URBAN AND LANDSCAPING PATTERNS

- Low-barrier front yard and side fencing
- Minimal landscaping featuring small-to-medium deciduous trees and some low, informal garden plots
- Simple paving leading to front doors
- Rectangular, narrow, similarly sized lots
- All properties have a short set of simple steps leading from the sidewalk
- Small front yard areas
- Minimal sidewalk landscaping featuring irregularly spaced medium-sized deciduous trees





- Yanovover Special style
 - Lower brick siding
 - Upper stucco siding
 - Metal balcony railing
- Low pitched gable roof
 - Asymmetrical, vaulted upper floor
- Contemporary style
 - 2.5 stories
 - Horizontal siding
 - Multiple front entrances
- Projected window structure
 - Minimalist gable roof
 - Metal stair railings
- Gabled Vernacular style
 - Enclosed or covered front porch
 - Thick front columns and detailed trim around windows/doors
 - Shingle and horizontal
- clapboard siding
 - Saddlebag dormers
 - Gable roofs with eaves, closed soffits, and roof skirts
- Midcentury builder style
 - Upper shingle siding
 - Lower horizontal
 - Hip roof with extension
- to cover front door/porch
 - Strong symmetry
- Millennial builder style (2011)
 - Stucco siding with stained wood panels
- Projected window structure
 - Asymmetrical gable roof with side dormer
- Contemporary style (2022)
 - Upper shingle siding
 - Lower horizontal
- clapboard siding
 - Covered front porch
 - Gable roof with dormer
- Contemporary style (2013)
 - Stucco siding with stained wood panels
 - railings, and columns
 - Covered front porch
 - Upper balcony set into hip roof

CAROLYN RAPANOS
ARCHITECTURAL
CADD & GRAPHICS
CAROLYNRAPANOS.CA

BCIT

CREATED WITH INDESIGN, PHOTOSHOP, SKETCHUP, ENSCAPE



1 EAST ELEVATION
Scale 1/8" = 1'-0"



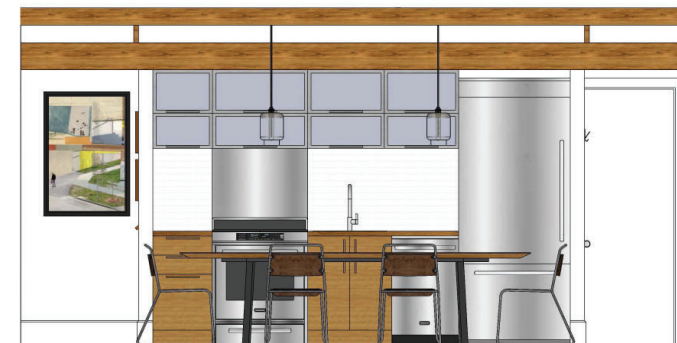
2 E-W SECTION
Scale 1/8" = 1'-0"



3 AXONOMETRIC VIEW OF FLOOR 01 FROM THE SW
Scale 1/8" = 1'-0"



4 KITCHEN PERSPECTIVE
Scale NTS



5 INT. ELEVATION KITCHEN NORTH
Scale 1/2" = 1'-0"

MODELLED IN SKETCHUP, COMPILED IN LAYOUT

CHINESE EXCLUSION ACT 100 YEARS

BRITISH COLUMBIA HISTORY

The British Columbia Historical Federation Magazine | Vol 55 No 4

Winter 2022 • \$7.50



The Tragic Lives of Nip Lung Poi

Talking with Marion Wal'cekwu Dixon

Discovering the Paper Trail to the 1923 Chinese Exclusion Act

Escape to Gold Mountain

My Mentor in the Filipino Community

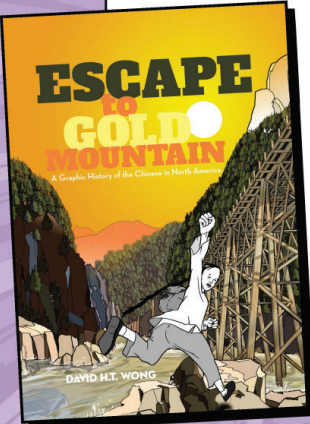
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Escape to Gold Mountain

A graphic history of the Chinese in North America

By David H.T. Wong



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decade after its publication by Arsenal Pulp Press, David H.T. Wong's best-selling graphic novel about Chinese migration to *Gum Saan* or Gold Mountain (western North America) becomes even more relevant as a fresh take on history.

Botanist, artist, architect and a lover of cartoons, David H.T. Wong was born and raised in Vancouver and has been the recipient of many accolades celebrating his environmental and inter-cultural work, including the Queen's Diamond Jubilee medal, induction as an Honorary Witness by the Truth and Reconciliation Commission of Canada, and recognition by the *Vancouver Sun* newspaper as one of British Columbia's "100 Influential Chinese Canadians."

Wong's goal was to pack the story with information so it could stand as a resource that invites people—children and adults alike—to learn easily about our collective past. His fictionalized history of his ancestors' own migration story is a great read—a tall tale that carries local truth, a story of racism and violence as well as of human possibility, respect, and the actions of everyday heroes. It celebrates the long, complexions between Indigenous people and Chinese newcomers and asks us all to participate in sharing our stories and making space for those we have not yet heard. We're fortunate to have permission to include an excerpt from the book in the following pages.

occasional interruptions, until 2020. We spent time out on the land, on Mount Prevost, near Mount Arrowsmith, at the Somenos Garry Oak Protected Area and elsewhere, as well as indoors talking about Lushim's experiences with plants. Our major interview sessions are listed in the Sources section at the end of the book.

Lushim said that people recognized the two different kinds of camas—a taller one and a shorter one—and that they generally preferred the larger one (great camas), "but you can also eat the smaller ones" (September 24, 2010). He hasn't harvested camas very much himself but noted that if you saw any death camas, you would pull it out to avoid confusing the bulbs with those of edible camas.

Lushim described how people used to burn over the ground to promote the growth of camas and certain berries: "In the Cowichan Valley, there's some at Quamichan... And Quamichan stretched to the stone church, all the way to what is now the Somenos Lake. And there and other places, we burned the ground area every few years. It comes from many different Elders, including great-grandfather Lushim. So, along with speenhw in those kind of places, there's also other berries, such as sqw'il'muhw, trailing blackberries, and your blackcaps and strawberries. So what [Great-Grandpa] Lushim shared with me after a few years, the ground would turn 'sour'—that's what he called it, n' 's'ayum' that tu tumhw. So you burn the ground, burn the grass and other vegetation to sweeten the ground—that's his words, 'to sweeten the ground'—so that the ashes will fertilize the ground. He said that the strawberries would get really tiny, but after you burn, the berries will be the size of your thumbnail. So, for camas they went far, again from Lushim, he said, we have places way past s'ith'amas, Beacon Hill, and we had several islands out in the Gulf Islands that were exclusive to different families; these islands were exclusive to certain families" (January 23, 2011).

Lushim continued to describe camas and its use: "You could keep speenhw in a basket. Preparation for a special feast: [In] some families, only the men cooked the speenhw. Away from the village. And one of my grandfathers, Salsulu—his name was Sandy Jones—showed me a place where, out to a certain point, where there was hundreds of years they'd been cooking

Image of Great Camas blooms.



Photo: Robert Turner

speenhw. Where the rock was indented from burning, it's got an indentation there. Certain years there was not as much speenhw, I was told, and [at] those times, the speenhw we reserved at feasts, for certain dignitaries that we would invite over. It was also used for trade, was what I was told, with the mainland. Some of the trade was sometimes not in actual changing hands, but some places we brought speenhw, or clams, or dried fish, we brought them to our families over there in the Fraser River. They watched over our garden, like what they call the sqewh [wepato, *Sagittaria latifolia*], so they'd guard it, but when it was close to harvest time we'd be there, and we'd bring along other foods that they want or need. Having said that, though, some of those places over there, they also had a camp here in Cowichan. They could dig camas here too" (January 23, 2011).

Lushim said you could cook the bulbs and dry them, or just dry them fresh: "It could be either way. You might bring some. But camas... some of them were cooked along with, for example, the s'axwa [butter clams], (steam) pit cooked s'axwa, you layered them between the camas; s'axwa' is your clams, could be s'axwa, or it could be a mixture of all the different clams. Flavoured" (January 23, 2011).



Dr. Nancy J. Turner and Dr. Lushim Arvid Charlie, authors of *Lushim's Plants*.

—Excerpted from pages XII–XIV, 202, 203–205, from *Lushim's Plants: Traditional Indigenous Foods, Materials and Medicines*. © 2021 by Dr. Lushim Arvid Charlie and Nancy J. Turner. Published by Harbour Publishing and excerpted with permission of the publisher. For more information, visit www.harbourpublishing.com.

Photo: Robert Turner

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Top row: baskets created by Anastasia Chapman. Bottom row: baskets created by Annie Charlie.

Images courtesy of the Royal BC Museum and Archives (top row: LR-12785, 12786, 12789, bottom row: LR-12788, 12789, 12791, A.)

When we want to make a basket, we find a cedar tree, then we dig for the roots. We don't dig the roots from the very bottom of the tree, because they are very tough, but we go quite far from the tree and then start to dig, and the roots will be nice and soft. Then we go down to the brook and put them in water, then we scrape the skin off, and split them in half. We make some wide pieces and some skinny ones. When we get the stuff to make the patterns on our baskets, we get it off the wild chokecherry tree. We cut it around and around the branch, and we pull it off, and scrape it with a knife and then it is red and shiny, and if we want it black, we put them in tea leaves, or sometimes we get an old rusty tin and put it in and it gets black. Then we go into the field and get some dry grass, and they are green at the first, and you hang it up to get dry, and when it gets dry it gets white. Then we get a bone out of the deer's leg, and we sharpen it with an axe for a while, then we take a sharp knife and sharpen it sharp at the end."

Further references to basketry in the journal include a record in the accounts for 1905 for "Sale of Baskets: \$30.00" [approximately \$250 in 2022] and

an expenditure of \$37.20 for the "Basket Industry" [approximately \$1,000 in 2022]. The same year, a student called Agnes won first prize for basket making and another, called "Canada" (a Theresa Canada was registered at the school) won second prize. In addition, there is mention of an "inspection by visitors of the children's work in basketry." One of the Sisters wrote that, "Industries of various sorts, flourished gaily even during the severest weather, and though our first baskets were not so even as we hope our later ones may be...yet we hope to do good work some day."

The establishment of schools like Crofton House in Vancouver led to declining enrollment of settler's daughters, and that part of All Hallows closed in 1915. The mission school closed in September 1917, and 33 pupils were sent to St. George's Residential School in Lytton. In 1920, the Sisters returned to England."

The school, as well as the Aida Freeman collection of cedar root baskets, is commemorated through artifacts exhibited at the Yale Historic Site."

The Sisters greatly admired Nlaka'pamux basketry and included basket making in the curriculum at All Hallows in the West. Nevertheless, many Indigenous students who later became proficient basket makers learned their skills and designs from their mothers and families. It is chiefly because the coiled cedar root

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the industrial map internationally and winning him many awards.

He was a popular president of the Kootenay District Hockey League, regularly getting re-elected. When, in 1922, the home team beat Nelson in West Kootenay League hockey competition, he was a proud fan. The "pucksters" played "one of the most exciting games played in Trail for years," noted the *Trail News*. "The Trail team went on to win the McBride Cup and Nelson Daily News Cup that year, making all Trail proud."

In November 1913 Blaylock represented Trail at the Kootenay-Boundary Hockey League meeting in Grand Forks. At work, he became general superintendent of St. Eugene Mine in Moyie and the Sullivan Mine in Kimberley. The First World War curtailed some sporting activity, but in December 1915 he was elected president of the West Kootenay Boundary Hockey League for the third time. In 1917 Blaylock shifted his focus from amateur sport to the bitter smelter workers' strike that year, the first in the company's history. During the same period, his spouse Rupertia (née Riddle) died, leaving him to care for two young daughters.

Not Just Hockey

Although hockey was a central interest, Blaylock devoted himself to other sports as well. In 1904 he registered his first score as a newcomer to the local rifle club. Blaylock also made the sporting news with his performance in a tennis tournament with Rossland. In 1912 he was named honorary president of the Trail baseball club. But work intervened when the company sent the young executive to Nelson to close operations at Hall Mines. Blaylock embraced a range of local sports. He became president of the Kootenay Tennis Association, for example, and played the sport well. In the summer of 1914, Trail won the West Kootenay Cup in soccer with Blaylock cheering them on. When curling skips were chosen that year, the CMA&S assistant manager skipped a rink. In 1922



Trail women's hockey. Today women's Olympic hockey players often outline their male counterparts. In the early 20th century, Trail and the nearby mining town of Rossland both had strong female teams.



Old Blaylock. Blaylock supported local sports in Trail throughout his life, sitting on several sports club executives.

Photo: Courtesy of the Royal BC Historical Society

From Fumes to Fertilizer

Blaylock's technical genius at the smelter led to the development of a more efficient method of refining lead and zinc, products that were essential in wartime. Also notable, though little known at the time, he oversaw the production of heavy water used in the Manhattan Project to build the atomic bomb. The advent of the company's Elephant Brand Fertilizer is another example of his professional ingenuity. When local farmers sued the company for polluting their crops, he oversaw the invention of a process to turn the noxious smelter fumes into profitable fertilizer.

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The British Columbia Historical Federation Magazine | Vol 55 No 3

Fall 2022 • \$7.50



Kootenay Hockey Power

Antony Holland: All the world's a stage

Loyalty and Betrayal: The New Canadians

Paul Robeson Honoured

East Lillooet Memorial Garden

Nlaka'pamux Basket Makers and All Hallows School

How the Bank of British North America Came to Fort George

Penticton Hospital Auxiliary

ISSN 1710-7881

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A young Jack Lubzinsky with his Pattullo Bridge model, circa 1940.

Photo: Courtesy of the British Columbia Archives and Archives, 1940s

Photo: Robert Turner



Ceramic artifacts recovered after the 2021 fire.

Photo: Robert Turner

Photo: Robert Turner

The Water Is Wide

Pile drivers are pounding footings for a new bridge to replace the 1937 Pattullo Bridge that links New Westminster and Surrey. Named after Premier Thomas Dufferin "Duff" Pattullo, the bridge inspired a 16-year-old Richmond high school student to build an exact replica in 1938–1939. Jack Lubzinsky crafted his model from 100,000 pieces of cedar; he later earned a scholarship to UBC, became a physicist, inventor, entrepreneur, and artist. He once told the *Surrey Now-Leader*, "That bridge changed my life." Jack died at age 97 in the spring of 2021; his scale model lives on for all to see at the New Westminster Museum and Archives in the Anvil Centre.

From the Ashes

When wildfire tore through Lytton in June 2021 it destroyed homes, livelihoods, and most of the community. Two museums were also lost. Progress on reconstruction has been slow; meanwhile residents across the river from Lytton suffered losses during another fire in the summer 2022. About 240 items were recovered from the Lytton Chinese History Museum site with the assistance of the British Columbia Heritage Emergency Response Network (BCHERN). Some will be suitable for future display when the museum is rebuilt. Owner Lorna Fandrich says, "The Chinese community and many others have been very

supportive both in monetary donations and in donating artifacts that match those in the database. I am very grateful for their kind support."

The Lytton Museum and Archives is attempting to rebuild its collection while it waits to hear when a new facility will be built. Museum chair Richard Forrest says almost everything was lost. "We did recover several items, but most are now just curiosities. A few ceramic items were recovered, some intact. The arrowheads and stone implements that we recovered were generally in good shape. Our two significant fossils were basically destroyed. The rest is gone."

John Haugen from the Lytton First Nation lost a priceless Nlaka'pamux basket collection, but notes that donations have been offered to the museum: "We have one offer from Pemberton Museum to repatriate a basket to Lytton; a lady from Maple Bay repatriated a basket her mother collected in 1912 from St. George's residential school. A fellow Nlaka'pamux gave me a basket and brought it from Nova Scotia. However, a lot of [the town's] evacuees are still in hotels."



Mark Forsythe travels through BC and back in time, exploring the unique work of British Columbia Historical Federation members.

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My Mentor in the Filipino Community

By Matthew Zablan

Sometimes I find myself more drawn or tied to my Canadian nationality. I also have a genuine desire to learn and know more about my Filipino roots—particularly through literature," says my friend and mentor James Roy Catingub.

James, a second-generation Filipino born and raised in BC, is an aspiring teacher who was inspired by the passion of his mentors. He's currently enrolled in the Bachelor of Arts in Theology and Culture at St. Mark's College near UBC.

He grew up in a Filipino-dominant community, James did not feel like a "minority." His childhood was rich with Filipino culture. He was raised in a household that valued religion and family, and he attended religious events with his family. As a child, he was fed authentic home-cooked Filipino dishes. In school, he experienced a mixed Filipino and Canadian culture. He learned slang in both languages. James remembers being at a "viewing party" to watch Filipino boxer Manny Pacquiao, an experience he compares to watching the Stanley Cup or the Super Bowl.

In elementary and secondary school, he found that most of the student body was Filipino. James was first inspired by his Grade 4 teacher, who is a first-generation Filipino, and by his favourite high school teacher, a second-generation Filipino. "Both teachers," he says, "forced the best out of me and fostered my passion for English and the humanities." The youth ministry that he was a part of was organized by young Filipino adults (with proper supervision by their elders) who



James Roy Catingub. Photo: Matthew Zablan

We reached out to Katya Roxas for an image steeped in Filipino culture. Her illustration "Lolo Tito in the kitchen" is dedicated to her grandfather.

Image: Katya Roxas



gave him the opportunity to lead younger people, encouraged him to chase his dreams, and served as role models for him practically and spiritually. To this day, as an aspiring teacher, he seeks to serve as mentor to those under his tutelage, whether a future student or a youth in need of a positive role model.

James's path to a selfless profession was not a direct one. He initially sought to become a journalist to report news for many to hear, then had a change of heart to pursue the culinary arts to bring a smile to others through a meal, and then he finally decided to pursue teaching to inspire future generations the same way he was inspired.



Matthew Zablan, born in the Philippines and raised in Canada, is a first-generation Filipino-Canadian. He studies sociology at the University of British Columbia and aspires to pursue a career in education, as he believes strongly in teaching and inspiring others.

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CREATED WITH INDESIGN, ILLUSTRATOR, PHOTOSHOP FOR BC HISTORY MAGAZINE

TYPOGRAPHY | PHOTOGRAPHIC EDITING | VECTOR IMAGES | RGB | LAYOUT | STYLE GUIDES

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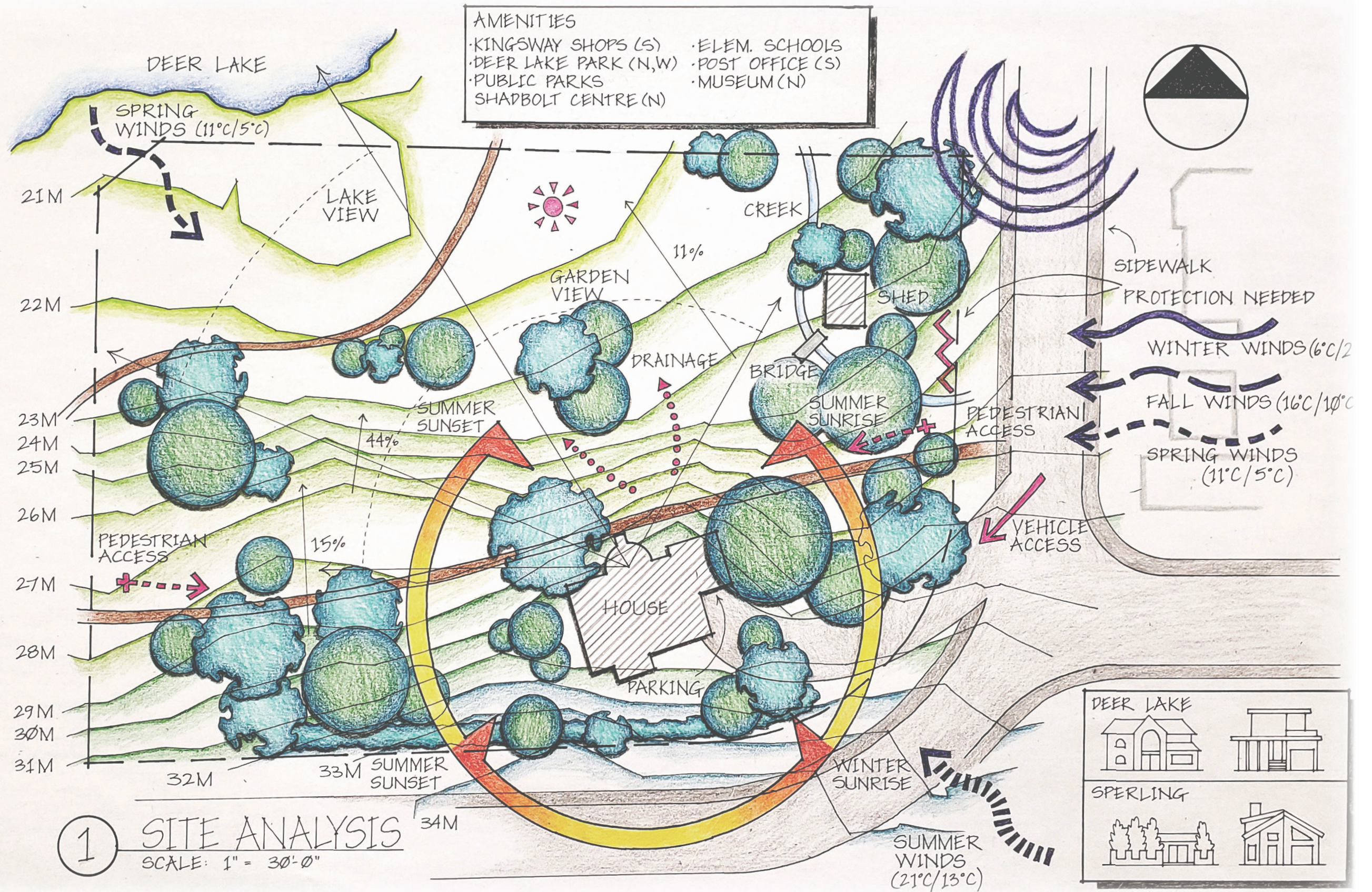
ALL OF MY DESIGNS WERE SUPPORTED BY DRAFTING SETS, DIGITAL AND PHYSICAL MODELS, AND SCHEDULES
I SUPERVISED EACH SET'S CONSTRUCTION, INSTALLATION, AND USE IN REHEARSALS

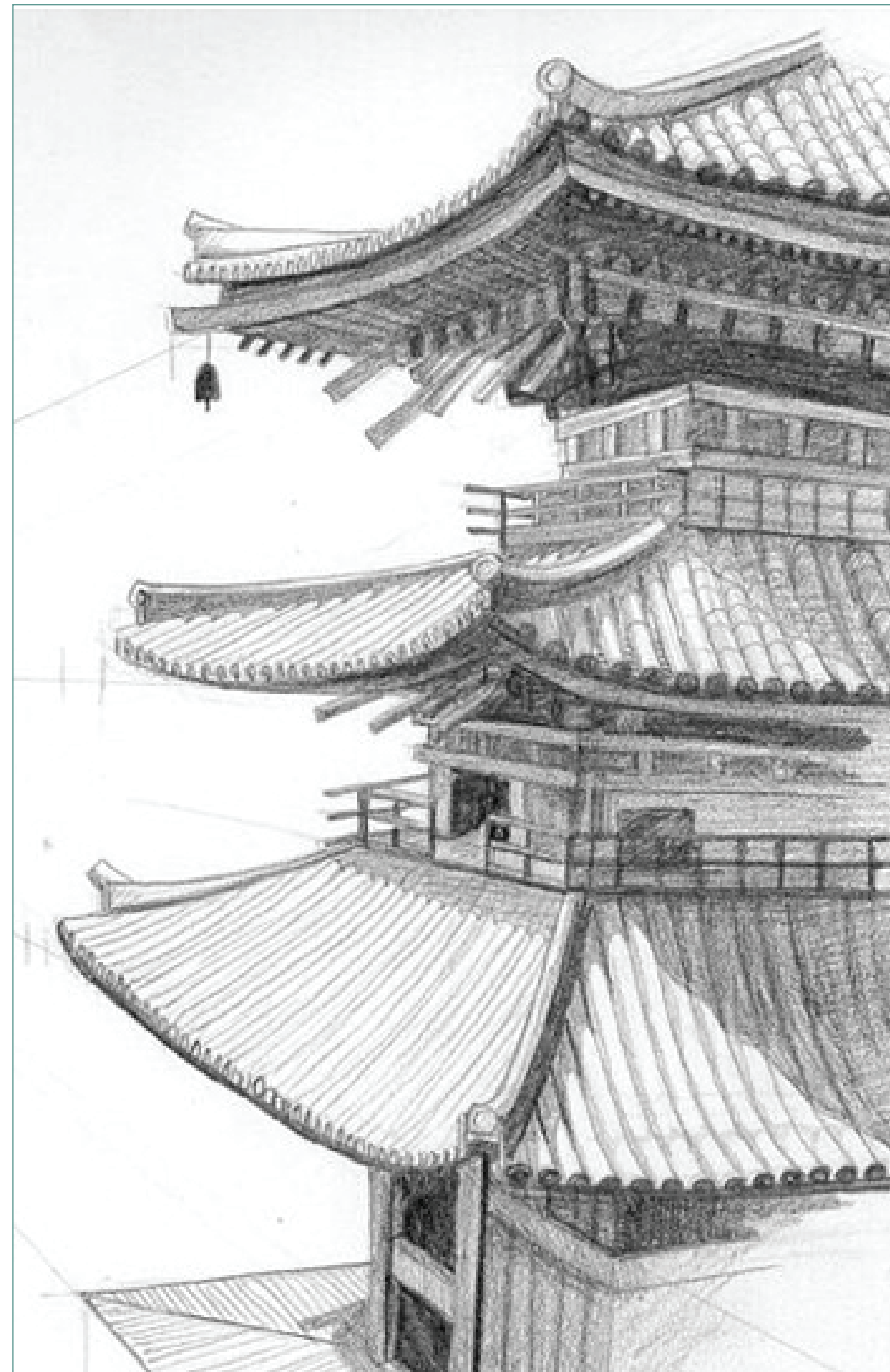
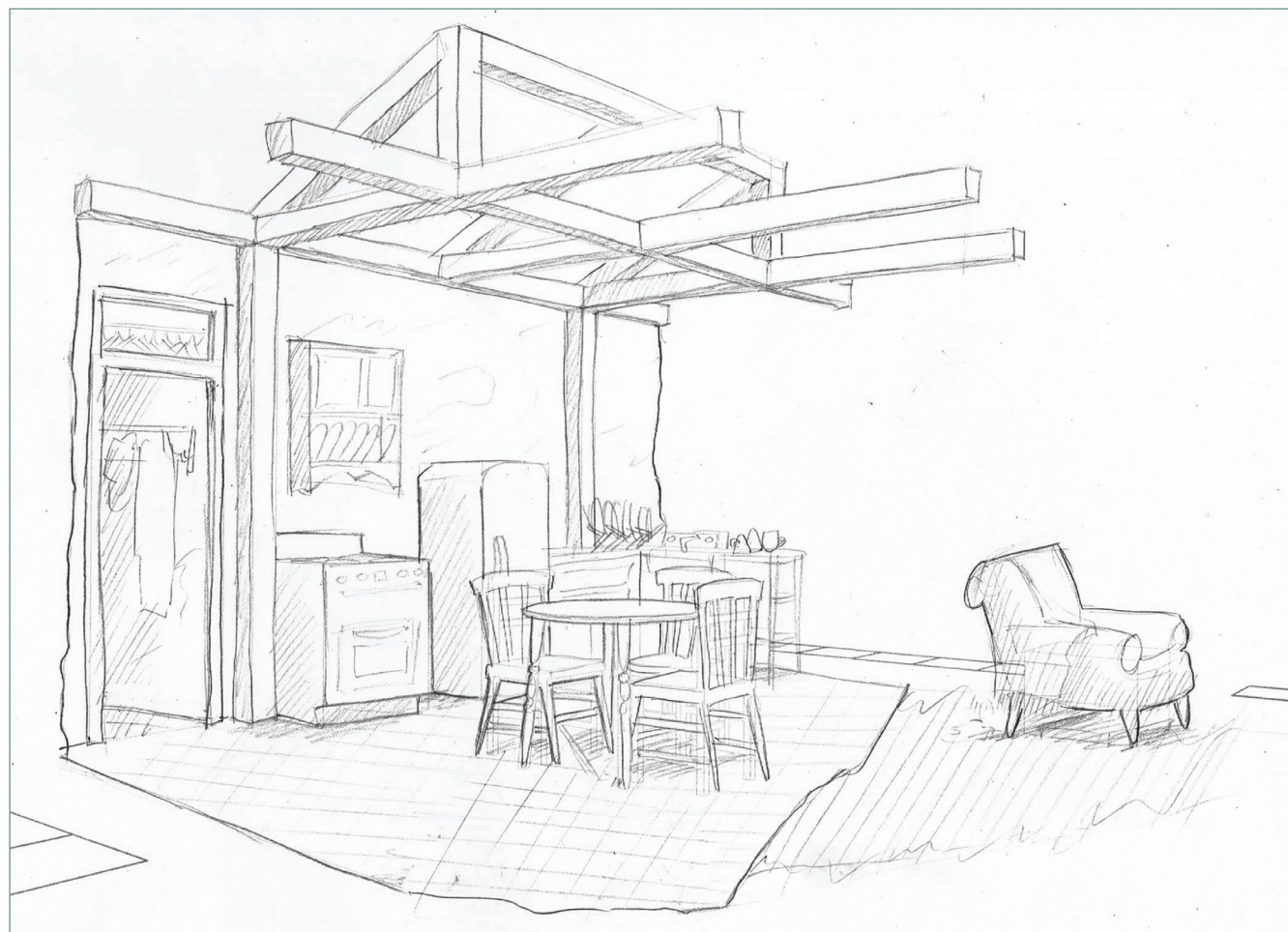
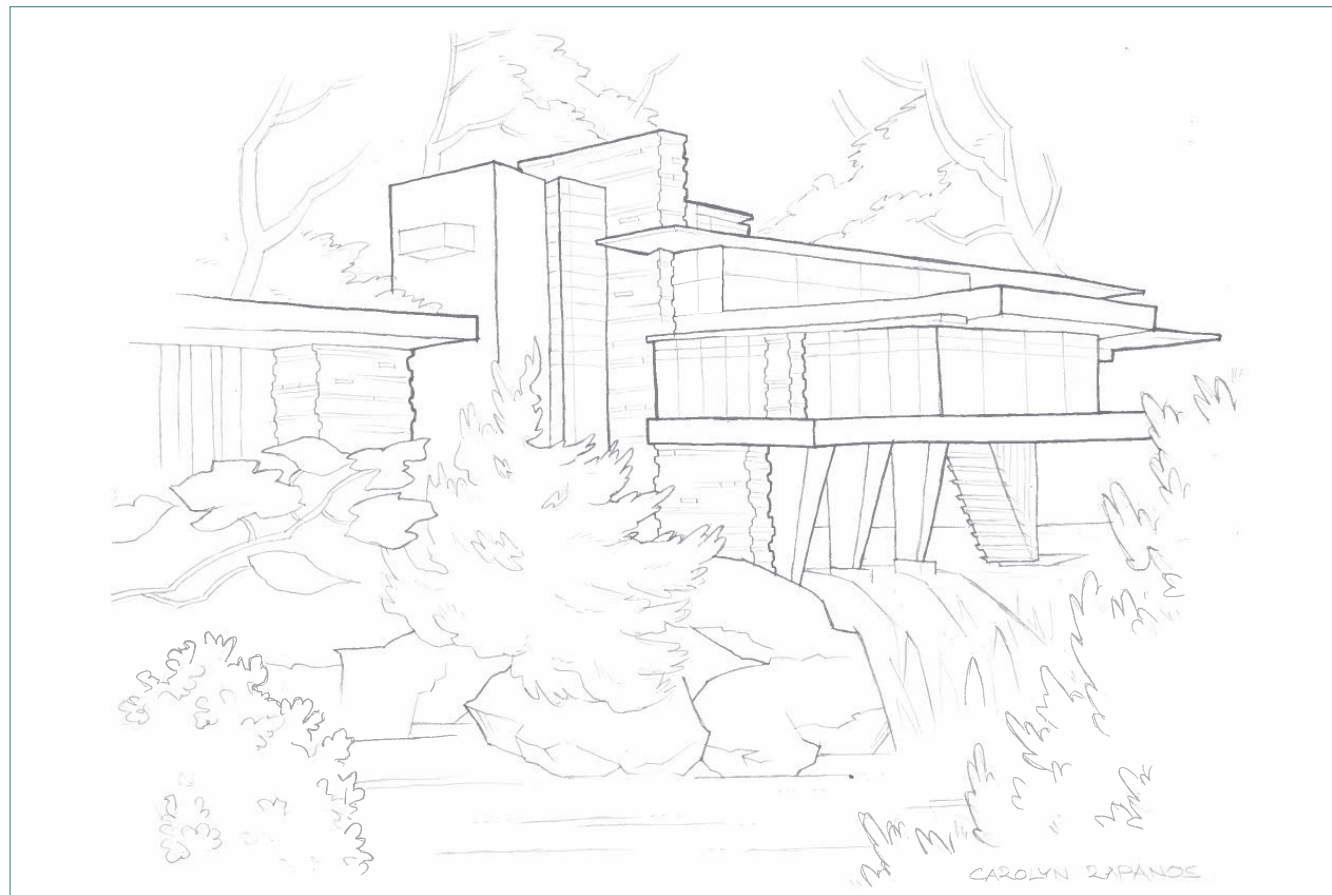


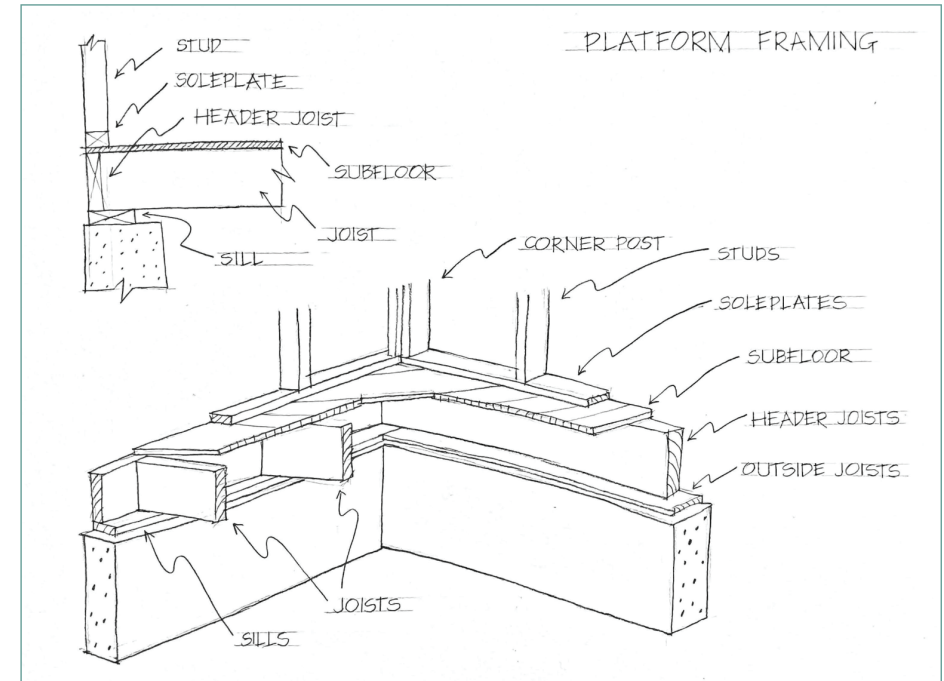
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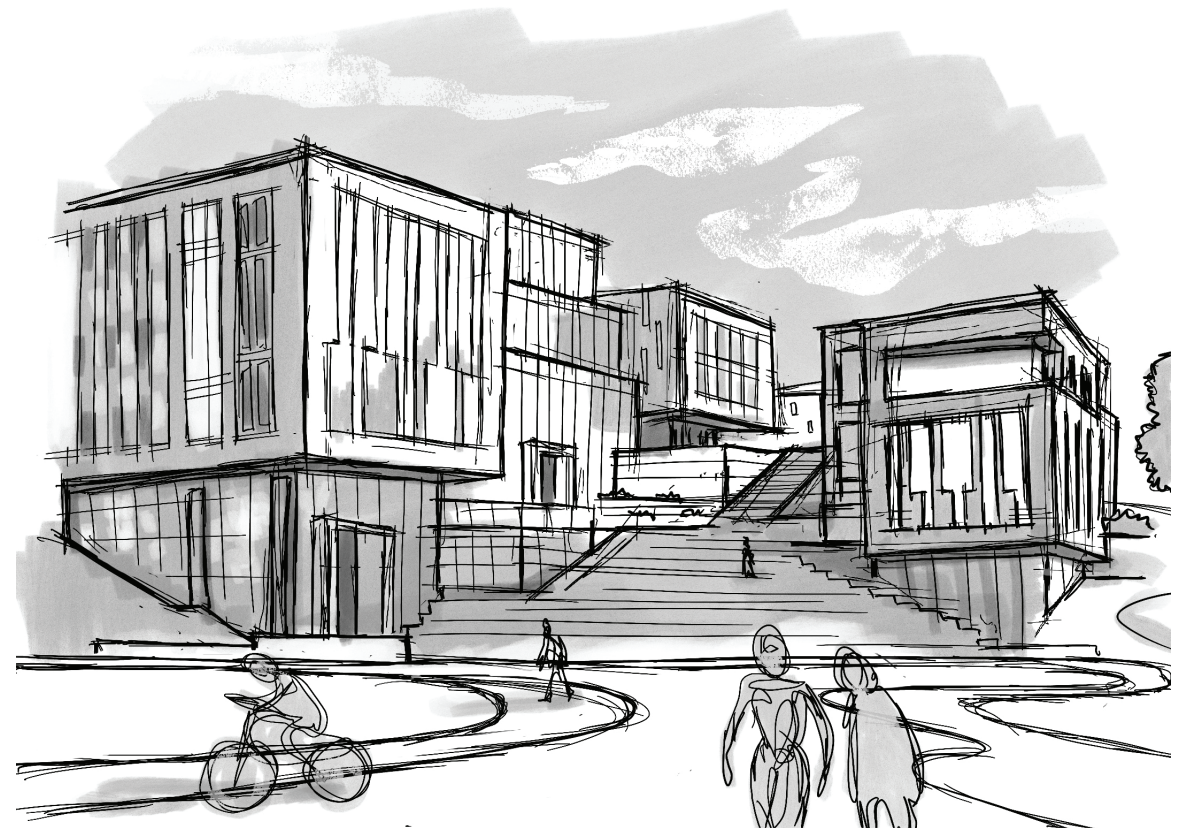


1/2" : 1'-0", CREATED WITH 3D PRINTING, FOAM BOARD, CARDSTOCK, STYRENE, ETC.









CAROLYN RAPANOS

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WORK EXPERIENCE

Theatre

2013-2021

Set Designer

Approx 75 productions with numerous theatre companies in BC and Alberta

- Drafted floorplans, sections, and details from 3D digital models
- Designed set concepts in collaboration with directors
- Supervised the construction and installation of set designs in construction shops and theatres
- Communicated paint treatments and details with graphics, digital and hand-drawn sketches, physical scale models (3D printing), and schedules
- Worked with existing plans/3D models of theatre spaces
- Made and issued revisions
- Member of Associated Designers of Canada (IATSE 659)
- 2 ensemble Jessie Awards; 4 Jessie Award set design nominations; 3 Ovation Award set design nominations; 1 Betty Mitchell set design nomination

Editing & Graphic Design

2021-Present

Graphic Designer

BC History magazine, 2022-Present

Production Editor

BC History magazine, 2021-2022

- Created graphics and magazine layouts for quarterly issues
- Reviewed and edited written works
- Maintained digital organization of files and schedules

Film & TV

2021-2022

Set Designer

IATSE 891 permittee, March 2022

Art Department Assistant

IATSE 891 permittee, February-April, 2021

- Drafted floorplans, sections, and detail drawings for construction and site layouts
- Created graphics for set decorating and communicating concepts
- Maintained office organization
- Visited sets and construction shops

EDUCATION

Certificate | BCIT, graduating June 2023

Architectural CADD and Graphics

- Drafted floorplans, sections, and detail drawings using architectural and graphic conventions
- Created 3D models and presentation visuals (including videos)
- Studied building code, zoning, materials/assemblies
- Sketched and drafted by hand
- Visited construction sites

Bachelor of Arts | UBC, 2012

English Literature Major, Theatre Production Minor

Editing Courses | SFU

Grammar, Stylistic Editing, Proofreading, Copy Editing

SOFTWARE

Revit	AutoCAD	Photoshop
Vectorworks	Sketchup	InDesign
Enscape	Procreate	Illustrator

VOLUNTEERING

Burnaby Neighbourhood House

- Various programs including the food bank, English conversation classes, and the newsletter