



CRAFT CONTACTS

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The Board of Directors and the membership of the Craftsmen's Association of British Columbia would like to take this opportunity to formally thank the following for their financial support and encouragement for the programs offered by the Association.

- The Honourable Hugh Curtis, Minister,
The Ministry of the Provincial Secretary, Cultural Services Branch,
Province of British Columbia - \$10,000.
- The Vancouver Foundation - \$3,000.
- Mrs. Maria Greczmiel - \$2,500.
- B.C. Sugar Refining Company, Limited - \$250.

A New Year, a slightly new format for CRAFT CONTACTS, and some reports on the memorable World Craft Conference in Kyoto, Japan.

PEGGY SCHOFFIELD reports, "It was as if the moles were emerging from their studios to see the world together, and the World Craft Conference became a high that lasted two weeks and beyond. Over 100 Canadian craftspeople shared their background, ideas and curiosity with each other with more depth than had been possible before. The Japanese delegates, not used to organizations such as ours, were also forced together for the first time, and I was amused to see those Japanese who did not come often to Kyoto spent just as much time as we did exploring the back streets and shops.

Conference seminars and slide shows became stifling quite early, not only because of the small rooms, but because there was a lot of verbiage on the part of many participating Japanese who talked all around a subject in order to protect their secrets. The exception, from my observations, was the section on Education; professors may be more prone to communication since they have no trade secrets to hide.

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and supported by:

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Government Services.

I feel the keynote speech by Professor Kuwabara was one of the best, and it was printed in its entirety in the major newspapers; even my friends in Kyushu knew what was going on in Kyoto. (A measure of the importance of the Conference was the visit of the Crown Prince and his wife for an entire day.)

Professor Kuwabara stated, 'Crafts are in a transitional period. Science brought happiness and pollution. One can't reverse history to go back to the unrealistic dream. Crafts are not intended to be an art, although they are in praise of it. Crafts are intended to improve the aesthetics of everyday life. An illustration of this difference is that crafts can be repeatedly produced; Leonardo can't paint another Mona Lisa, but Tomimoto can produce another large gold pot. The crafts in the exhibition here, "Crafts Since 1927", should be called art; for example a Tomimoto pot costs \$650.00 but one can't serve food in it. The essential quality of his art is that no signature is necessary; one knows the place where it is made. Craftsmen today naturally have a desire to be recognized, but the world of crafts can't exist any longer if all craftsmen become famous. Crafts are useful to daily life and they must be judged from an economic and aesthetic standpoint. Formerly, Japan's craftsmen signed their names because the studio had to stand behind its product, but now the name of the person is an eliteism (which is difficult to buy). What can crafts give to civilization today? A commuter uses plastic objects at work and on the train, but at home he wants to use warm objects. The Tomimoto bowl may be too expensive for commuters who have no alcoves, so he must have a craft object. It must inter-act with industrial society, and the handcraft must not show off the fact that it is hand-work. One must think about the design of daily life as well as the object. Crafts must also have a spirit of adventure to attract the admiration of people. The period we are in today is a good time to try adventure.'

There were good things about the fibres section, mainly in the field trips to factories producing tied, stenciled and woven textiles. It became obvious that to be a success, the small craft factory workers must be devoted to excellence in their manipulative skills and be willing to let the good designer make their products competitive in today's market. *

SUE HOPPER's impressions of Japan: "Japan is still very definitely a craftsman's mecca. Although the street lamps may be festooned with garish plastic maple leaves to denote the season, a McDonalds' may be far more popular with the younger generation than the noodle shop, there is still plenty of the old Japan left -- although it may be getting harder to find.

Of course, travelling with the World Craft Council opened many doors for us, but even so, we found the most exciting moments of the trip were the things we found independently rather than in the galleries or on the organized tours. The most striking thing for me, rather than an individual craft or a craftsman's work, was the attitude towards craftsmanship -- as beauty in all areas of life; an attitude which, unfortunately, doesn't seem to exist in North America. We saw it in so many little things; a house under construction, with the air vents almost hidden but cut out in delicate designs; the flower arrangements in the store windows -- not just the expensive kimono stores but in the humble ones as well; the charming way our hostess in a small bar showed us all her favourite pottery -- each piece different and all used in her restaurant, because her customers enjoyed good pots as well as good food !

We found the Japanese people very warm and hospitable, very interested in anything to do with the West, and almost childishly delighted in anything we gave them from Canada, as they adore gifts of any sort.

We saw many potteries, but there was no real equivalent to our potters working alone or with one or two apprentices and with each potter's style recognizable as individual. In Japan there are the Masters working within a very rigid tradition, mostly on Tea Ceremony wares which command a very high price (it was not unusual to see a good Tea Bowl for \$5,000.00 !) and then there are the 'production potteries' such as at Machiko and Shigaraki where a very large volume of work is produced with varyine degrees of craftsmanship but no individuality at all. I'm sure there are other potteries between these extremes, but with the little time we had available there was no chance to search them out.

We left Japan with many impressions and memories, but one firm resolve; to return. We saw only enough to whet our appetite. If and when we do return to Japan it will be for a much longer stay, and with luck the value of the Canadian dollar will be higher. Japan is a wonderful country, but it's no tourist's bargain !"

CAROLE SABISTON gives her thoughts on Japan and the World Craft Conference:

"Even though I have been a 'Nipponophile' for years, the impact of being there still has me twirling around in my second-hand kimono ! A visual feast was served day and night, town and country, palace and farmhouse, museum and studio, shrine and theatre, department store and market alley. Everywhere -- 'shibui' (rustic elegance).


Tradition, though, is the one theme present at all levels of daily life; dress, food, manners, crafts, housing, even new inventions which have quickly acquired a formal place in the order of life. Nothing seems left to chance.

While the Conference itself left some frustrations in the textile area (too few demonstrations, discussions and visitations), the chances we did have to visit some studios proved to be the highlight for me; kimono designers, obi weavers, stencil printers, tie dyers, embroiderers, and personal invitations from individual craftsmen.

Much of the textile craft revolves around the kimono tradition (still widely used during evening and festive occasions), its form locked into a thousand year development to perfection and does not change. The designer is then free of decision as to shape, and can dwell fully upon design of fabric and technique.

I was overwhelmed by the total commitment of the Japanese artist to his craft; a life-long quest for harmony with Nature, and perfection of form to function. There are few hobbyists in Japan.

But perhaps must unexpectedly of all, Canadian craftsmen and administrators met and communicated at a national level for the first time. At informal post-conference meetings most of the 100 Canadian delegates discussed their impressions of the World Craft Conference and concluded that it is high time for a Canadian Craft Conference. With this thought in mind, I would like to make the following proposal:"



TO: All C.A.B.C. Members
FROM: Carole Sabiston
TOPIC: A CANADIAN CRAFTS CONFERENCE

During post-World Craft Conference discussions, the Canadian delegates almost unanimously agreed it is time for craftsmen, administrators and educators to unite at a National level, possibly to meet every other year between the World Craft Conferences.

With such a Canadian conference many advantages to the craft scene would be gained, ie. a stronger voice in government funding, continued growth in standards, sharing of exhibitions, lectures, demonstrations, workshops and ideas, improved educational standards, and more public awareness.

Because the Canadian Crafts Council is a federation of associations, and not an organization of individuals, momentum for such a Canadian conference MUST come from the provincial associations.

If you think a Canadian conference would be a good and useful idea, I urge you to write a letter in support to The Craftsmen's Association of British Columbia, #801, 207 West Hastings Street, Vancouver, B.C., V6B 1H7.

Judging from the enthusiastic comments of only three of our delegates to the World Craft Conference, it seems that a Canadian Craft Conference would be extremely useful. Send in those letters of support !

In somewhat the same vein, we re-print a letter from AL MASON which appeared in the newsletter from Circle Craft Co-operative:

"The reasons for this letter are not recent, but recent events have re-affirmed my feelings and have finally given me the impetus to write this.

There is a lack of quality in the so-called 'Crafts of British Columbia' -- lack of quality in the whole spectrum of crafts.

People beginning in crafts cannot be expected to produce crafts of the highest quality, for they haven't the required practice. They should, however, strive for the highest quality and should, I hope, improve with time. But -- from whom will they learn if the so-called good craftspeople (those that are recognized by galleries and juries as being the best in British Columbia) are, in fact, sloppy in their work habits, produce unfinished work and produce functional work which is not functional. They are producing 'Art Pieces', which seems to mean that one can sell any piece, no matter how poorly made or badly finished, as long as one calls it Art and has a recognized name.

I was recently asked to jury some work submitted to Circle Craft Co-op for their Christmas Market and that is one of the reasons for this letter. There were about ten people who had submitted work, mostly in fields outside of what I do. To me, the work of nine out of the ten of those people was not acceptable.

Why? The biggest reason was that their work was sloppily done and was not finished. There is no reason for solder to show in a piece of jewelry, to have bezels that aren't joined, to have glue-set stones when the bezel could have been set around them, to have loose stones, and to put balls and swirls or other marks all over the piece (in an apparent attempt to hide the poor workmanship). Pots with residue from the kiln on the bottom are not finished; it makes the pot non-functional for one can't place it anywhere without scratching the surface of the table, shelf or whatever the pot is placed upon. This was also a complaint I had with a good number of the pots at the Potter's Guild Show at Gallery 7; some of their award-winners being offenders. Fabric workers seem to pay reasonable attention to finishing on most of the clothing, but the moment they produce a hanging, a tapestry Art Piece, they seem to think they can leave threads hanging out, make crooked seams, and leave cuts in the fabric unfinished to unravel when they will. The same holds true for all the crafts. Too many craftspeople are making Art and forgetting their craftsmanship, or making Art without first learning the basic of their craft. For those who aspire to be artists, you can't be an artist until you become a good craftsman - no matter what your medium. Be it paint, photography, wood, leather, fabric, clay, you can't forget or ignore the fundamentals of your craft; you may on occasion bend them, but you should never forget them. One must lay a proper foundation before one can build anything that will stand for any length of time; without a good foundation it will eventually collapse on itself.

The same holds true with Art; unless there is good craftsmanship behind it, it will eventually fall apart and be recognized as a superficial piece of junk.

It is about time that the craftspeople of British Columbia showed some basic craftsmanship and a little less 'artwork'. Then, maybe, when we've all learned our crafts again, we can go ahead and become real artists instead of just calling ourselves artists, artisans or even craftspeople."

I can only add "Amen" to Al's words.

Paula Gustafson,
Editor.

CONGRATULATIONS TO KAREN CHAPNICK, Fibre Artist, who has been chosen to participate in the 1979 Lausanne Tapestry Biennial in Lausanne, Switzerland.

The magazine "WESTWORLD" featured an article on porcelain painting in its November/December issue, with details about local porcelain painters and courses of instruction given by British Columbia residents.

The Canada Crafts Council announced on December 1, 1978, that LOIS ETHERINGTON BETTERIDGE of Ottawa had been awarded the Second Annual SAIDYE BRONFMAN AWARD FOR EXCELLENCE IN THE CRAFTS. Lois Betteridge is acknowledged to be one of Canada's most outstanding silversmiths. "It is obvious", the jury stated, "that through constant dedication to her craft over the past 25 years she has not only become very skilled and self-disciplined, but she has elevated her work to a high level of expression. She is a sensitive artist working primarily with resisting materials, but she is in harmony with her medium, is most inventive and continues to search and grow. The jury is pleased to be able to give the public recognition she so richly deserves."

The 1977 winner of the Saidye Bronfman Award was Robin Hopper of Victoria.

This year's jury included Orland Larson (President of the Canadian Crafts Council - a goldsmith from Mahone Bay, N.S.), Charley Farrero (Chairman of CCC's Exhibition Committee - a potter from Humboldt, Sask.), Norah McCullough (former liaison officer for the National Gallery of Canada - of Guelph, Ontario), and Maurice Savoie (Potter from Longueuil, Quebec.).

Nominations are now being called for 1979. A copy of the procedure for nomination is available from the CABC office. The closing date for nominations is FRIDAY, MARCH 30, 1979.

Canadian Crafts Council

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December 13, 1978

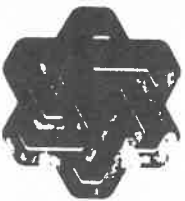
NEWS RELEASE...NEWS RELEASE...NEWS RELEASE

IMPORTANT

Bill C-59. The Minister of Finance in his budget speech of 16th November has changed the exemption from federal sales tax on production equipment again. As of 17th November 1978 it will only be allowed to small manufacturers who will be specified on an Order in Council which is yet to be published.

Consequently if you purchased production equipment between 25th May 1978 and 16th November you are eligible for a tax refund and you should approach your local Revenue Canada office about this. As of 17th November you must again pay the tax.

We urge anyone affected to write to the Minister of Finance (Hon. Jean Chrétien) and the Minister of Revenue (Hon. Tony Abbott) urging that craftsmen as at present specified under small manufacturers be included on any Order in Council which will allow them the tax-free purchase of their production equipment. We shall pursue the matter in Ottawa.



NORTHERN CRAFTSMEN ORGANIZE THEMSELVES

Twenty-six settlements from every region in the Northwest Territories were represented by delegates at the founding meeting of the NORTHWEST TERRITORIES ART & CRAFTS COUNCIL recently held in Yellowknife. Funding for this historic meeting was provided by the Territorial Government.

> A young Inuit carver, SIMON QAMANIRQ from Arctic Bay on Baffin Island, was chosen as the first president. "We are just starting and there is much work to be done for our people", he said, "We must all be part of it".

Elected to the Board for a two-year term were MARIE SABOURIN, 1st Vice-President from Whale Cove and BIRGID THOMPSON, 2nd Vice-President from Yellowknife. The other five directors include TOMMY EEVIK, Pangnirtung, NICK SIKKUARK, Cambridge Bay, ROSIE ALBERT, Tutoyaktuk, EFFIE BLAKE, Fort McPherson, and JEAN MILNE, Inuvik. JANIE ROYEA from Pine Point as the immediate past president of the Interim Board will serve as an ex-officio member and was confirmed

as the territorial director to the CANADIAN CRAFTS COUNCIL for the next year. Communication is essential throughout such a vast land. A newsletter will be published five times a year in two Inuktitut dialects as well as in English and made available to every member. Individual membership in the Council will be \$10.00 annually and group membership will be \$25.00. Both will have one vote at the annual meeting.

For further information, contact SIMON QAMANIRQ, President, Northwest Territories; Art & Crafts Council, ARCTIC BAY, N.W.T. (403)624-8836; JANIE ROYEA, Box 185, PINE POINT, N.W.T. (403)393-2282; MARIE SABOURIN, WHALE COVE, N.W.T. (403)896-99; or BIRGID THOMPSON, Box 1621, YELLOWKNIFE, N.W.T. XOE 1H0 (403)873-8288.

WORKSHOPS EDUCATION CONFERENCES

HILDE GERSON will instruct a short course on tapestry weaving and techniques commencing Tuesday, January 23rd, from 1:00 to 3:30 p.m. She will also instruct a six-week course on tapestry weaving commencing March 13th, from 1:00 to 3:30 p.m., and after March 5th will start a beginner's weaving course.

FIBRE FACTORY LTD. 1745 Marine Drive, West Vancouver (922-2211) offers afternoon and evening classes beginning the week of January 8th. Courses include 'Beginning Loom Weaving', 'Intermediate Loom Weaving', Beginner's Off-loom Weaving', 'Intermediate Tapestry Weaving', Ciba Dyeing and Spinning', and a new garment-weaving course entitled 'Fibre to Fabric'. Fibre Factory also offers Saturday workshops throughout the winter months.

VANCOUVER GUILD OF FABRIC ARTS offers the following courses:

Beginner's Bargello
by Jean Causey
Begins January 15th.

An introduction to the ancient art of Florentine embroidery. The student will complete a sampler pillow in a variety of stitches.

New Ideas with
Knitting and Crochet
by Beryl Todd
Begins January 18th.

Creative methods for beginners or advanced students, including a new method of knitting with two colours.

Tapestry Weaving -
Design and Technique
by Inge Burg
Begins January 18th.

A simple approach to the technique of weaving on a frame, with an emphasis on design.

Soft Basketry
by Joann Waters
Begins January 17th.

Basket making in crochet, twining, plaiting, coiling, macrame, etc.

Basic Quilting
by Pat Cairns
Begins January 17th

An introduction to various techniques including patchwork, applique, trapunto and Italian quilting.

Quick Quilting
by Jean Affleck
Begins February 6th.

Patchwork, applique and quiltmaking by quick, simple machine methods.

THE BANFF CENTRE SCHOOL OF FINE ARTS has brochures available for their 1979 Summer Courses. Many programmes are offered, including courses on pottery, fibres and photography. To obtain a brochure write to The Banff Centre Registrar, Station "B", Box 1020, Banff, Alberta, T0L 0C0.

PRINCE GEORGE WEAVERS AND SPINNERS GUILD are offering a Colour Theory Workshop by Elaine Genser and an Intermediate 4-Harness Weaving weekend workshop by Eileen Shannon from Lac La Hache. For further information contact Donna Holeczy at 564-7865.

HISTORY OF ORIENTAL CERAMICS: A survey of Chinese, Korean and Japanese Ceramics from the beginning to the 18th Century is the name of a course by Jeanne Sarich at Douglas College which will run for fifteen weeks and includes lectures, lab work and visits to museums. Prerequisite is Art 130 or equivalent (some experience in handling clay). Students will be involved with different firing, decorating and forming techniques as well as a class presentation of a research paper. Cost is \$40.00. To register call Douglas College, Surrey Campus, 588-4411. Also offered by Douglas College is a course on GLAZES AND GLAZE CALCULATION by Akira Tomita.

PEG'S PLACE will be holding pottery classes for all levels beginning January 16th - evenings and mornings of Tuesday, Wednesday and Thursday, for eight weeks. Contact Debra Sloan at 738-2912.

Classes at SURREY ARTS CENTRE begin the third week of January. Contact David Zawaduk at 596-7461. Classes at PLACE DES ARTS in Coquitlam begin the week of January 15th. Call 526-2891 for enrollment information.

MUSEUM OF ANTHROPOLOGY, UBC, Tuesday evenings, pre-register 228-5087. Demonstration of Village Costumes from Highland Peru. Jan. 16, 23, 30, 7-9:30 pm. Mary Frame and Maureen Waitland, Instructors. \$12 for members \$15 for non-members.

ROMNI WOOLS LTD., Four Harness 22" Table Loom Weaving Course. Mieneke Mees, Instructor. Study weaving structure, colour and texture. Mixed class, beginners and more advanced. Ten Monday evenings from 7-10pm, starting January 22nd. Location: YMCA, Highbury and 10th Avenue. Fee \$60. Includes material for sampler, bring your own loom or rent one. Phone 224-7416 or register at 3779 West 10th Avenue.

COQUITLAM CRAFTS, classes being offered in weaving, spinning, macrame, batik, basketry, during February, March, April and May. Workshop space on floor looms for limited number of students. Phone 522-1111 or write 949D Adair Avenue, Coquitlam, B.C. V3K 3T9.

CRAFT COTTAGE offers the following workshops:

Lichen Dyeing - January 20, 10-3pm, Evelyn Jensen, \$15.

Double Weave - January 26 & February 2, 9:30-12noon, 3 sessions, Diane Mortensen, cost of 3 sessions, \$19.50

Beginner's Cane Basketry - January 27, 10-4pm, Barbara Kinahan, \$16.

Finnish Weaving - February 3 & 4, 10-3:30pm, Anita Mayer, \$40.

Precision Dyeing - February 10 & 11, 10-4pm, Mieneke Mees, \$25.

Shaped Canvas Work - February 17 & 24, 10-2pm, Leni Tauszig, \$20.

Summer and Winter, 4 harness - February 16 & 23, 9:30-12noon, Cory Grill, \$12.50.

Summer and Winter, 8 harness - March 16 & 23, 9:30-12noon, Cory Grill \$12.50.

Design and Colour Workshops - March 2 & 9, 10-4pm, Inese Birstins, \$34.

Felting - March 3, 10-4pm, Inese Birstins, \$18.

Double Knitting - March 10 & 11, 10-4pm, Inese Birstins, \$36.

Planning a Personal Quilt - March 17 & 24, 10-12noon, Pat Cairns, \$25.

An Exploration of Materials - March 23, 24, 25, 9:45-3:30pm, Irene Waller, \$50.

Sculptural Work and Varied Textile Techniques, slide/lecture, March 22 7:30-9:30, Irene Waller, \$3.50, student \$2. No charge for workshop participants. Douglas College, Richmond, Room 422.

Sculptural Weaving - April 21 & 22, 10-4pm, Inese Birstins, \$45.

Creative Dyeing - April 27 & May 5, 10-4pm, Diane Mortensen, \$32.

Warping Ways - May 25 & June 1, 10-2pm, Diane Mortensen, \$20.

CRAFT COTTAGE offers the following DOUGLAS COLLEGE PROGRAM (Richmond)

Fibre & Fabric Arts - Lecture/Slide presentation - a six week series involving designs from past and present and their impact for today's craftspeople. Thursday, January 18 to February 22. 7:30-9:30pm. Rm. 316. Inese Birstins, Peggy Schofield, Mary Frame, Anne Lambert, Rose Naumann and Lynn Mauser-Bain. \$20.

Art 170 - Introduction to Weaving, 2 credits. January 15 to April 23, 7-10pm. Rm. 329. \$20.

Peter Collingwood, New Westminster Campus. Advanced instruction. September 24 to September 28.

CRAFT COTTAGE offers regular classes in Beginner's Floor Loom, Floor Loom Program, Handwoven Clothing, Wall Hangings-The Loom as a Tool, Table Loom Weaving I, Off-Loom Weaving I, Off-Loom II, Beginners Spinning & Dyeing, Intermediate Spinning, Canvas Work and Quilting.

For information on the CRAFT COTTAGE programs phone 278-0313 or write 7577 Elmbridge Way, Richmond, B.C. V6X 2Z8.

The following centres will be sponsoring workshops and lectures to be given by the English weaver, writer and textile researcher, PETER COLLINGWOOD.

Capilano College, Sprang, Sept. 22 and 23.

Douglas College, Rugs, Sept. 24 to 28.

UBC, Continuing Education, TBA, Sept. 29 and 30.

Nanaimo Weavers', Rugs, Oct. 1 to 5.

Vancouver Weavers', Tablet Weaving, Oct. 8 to 12.

Prince George Weavers', Rugs, Oct. 13 to 17.

"THE CERAMICS SYMPOSIUM", June 1,2,3, 1979. University of Syracuse, Syracuse, New York. This conference will be closely linked to the Century of American Ceramics exhibition that will be on view at the Everson Museum. Over thirty, national and international clay artists, historians, critics and interested observers of the clay scene have been invited to participate as keynote speakers, as panel participants or as resenter of papers on their areas of expertise. For further info. contact Ann Mortimer, Symposium Co-ordinator, 191 Park Avenue, Newmarket, Ontario L3Y 1T9

TRAINING FOR EFFECTIVE GRANTSMA NSHIP AND BOARDMA NSHIP, a one day seminar sponsored by the Junior League of Vancouver in co-operation with United Way of the Lower Mainland and The Volunteer Centre, February 22. For information phone 872-7942 or write to Junior League of Vancouver Seminar, c/o Mrs. K.R. Browes, #9-246 East Broadway, Vancouver, B.C. V5T 1W3.

GREATER VANCOUVER WEAVERS' AND SPINNERS' GUILD is sponsoring "Warping Ways" by Diane Mortensen, January 11th and 12th, and "Home Furnishings and/or Cloth Fabrics" by the same instructor, February 26th to 28th. For information call Barbara Kinahan, 263-9678. The Guild also sponsors a variety of daytime mini-workshops on such topics as "Twining", "Lace Weaves", "Tapestry Techniques", "Surface Embellishments for Rugs", "Crackle Weave", and "Finishing Garments".

EDITOR'S NOTEBOOK:

Did you see "FIBRES UNLIMITED" at the Whatcom Museum of History and Art? A superb collection of fibre possibilities sponsored by the Whatcom Textile Guild.....ARTS WEST magazine published an article about CYNARA DE GOUTIERE'S "Fantasy Dolls" in the November-December issue. (Does anyone have her address? I'd like to send her the photos used in the article.).....The December-January issue of CANADA CRAFTS has a number of articles about West Coast craftspeople.

E X H I B I T I O N S

ANCIENT CROSSROADS: The Rural Civilizations of Southern Italy is an exhibition of approximately 300 architectural ceramics dating from the Sixth to the First Centuries B.C., with photos and drawings of an excavated tile factory and kiln. At the U.B.C. Museum of Anthropology, 6393 N.W. Marine Drive, Vancouver.

From the December issue of TAWASI, the publication of the Community Arts Council of the Alberni Valley:

"Our thoughts and good wishes go to NURI MOHAMED this week as she waits in London, England, for the long-anticipated opening of her most important show. Nuri's batiks, which were first acclaimed here in her own community and subsequently across Canada, will form part of an invitational exhibition at the Commonwealth Institute for the Arts. The preview opening takes place December 12, in the presence of numerous diplomatic figures, including, of course, British Columbia's own Agent-General, Laurie Wallace. Featuring six Commonwealth artists and a variety of disciplines (inks on cloth, pottery, watercolours and oils, as well as batik) the show is expected to create wide interest. It runs to

January 7.

Nuri, aware since the invitation arrived in June that she was working against time, decided on a progressive showing; her earliest work will be on view for comparison with different development states and where she is at currently with her work. She hopes to take a holiday in Greece before returning to face the Port Alberni winter."

ILLUSTRATIONS FOR CHILDREN'S BOOKS is the title of an exhibition at the Burnaby Art Gallery which featured illustrations done by a number of British Columbia artists.

CIRCLE CRAFT SOCIETY announces that arrangements have been made for an exhibition of wall hangings (all types) and stained glass at the Institute of Ocean Sciences north of Victoria, in May, 1979. This is a new federal government institution which combines the federal agencies engaged in ocean research on the West Coast. The building, just completed, was designed to reflect its use, and is dramatically landscaped into a hillside overlooking Saanich Inlet. The gallery and entry space which will house the exhibition overlooks the bay and is the main public area of the Institute. Participants are invited to submit on a Marine Theme for jury selection at the end of April, 1979. For further details contact M. Riddihough, 2362 Zela Street, Victoria (598-8783) or Circle Craft Society.

An exhibition with a Heritage Theme is planned by the Textile Arts Guild of Richmond for May 21st through June 2nd at Richmond Square. For further information contact Loraine Wellman.

Embroiderer's Guild of Pittsburgh 10th Biennial International Juried Needlework Show is open to all adults over 18 whose work is original in design and execution. Cash awards. April 22 to May 13, 1979. \$10.00 U.S. entry fee. Deadline for slides is January 19, 1979. Obtain information and entry forms from Clare Hoffman, 1200 Heberton Street, Pittsburgh, Penn. 15206, U.S.A.

"A CENTURY OF AMERICAN CERAMICS", 1879-1979, April 28th, The Everson Museum of Art, Syracuse, New York, USA.

Review of Diverse Directions: The Fiber Arts
The Henry Gallery
University of Washington, Seattle
Dec. 17, 1978-Jan. 28, 1979

Shattering any narrow concepts of what constitutes fibre art, this show of 23 artists includes work of astounding quality and variety. Silk, cotton, paper, wool, microfilm, sisal, metal mesh and wire are some of the materials used by the artists in highly original ways to develop and explore their own personal aesthetics. Attesting to the fact that distinctions between fibre art and contemporary mainstream art are quickly being eroded, many of the pieces in this show could easily fit into exhibitions of painting and sculpture.

Three artists seem to have colour as their major theme. Kris Dey, in "Jelato", wraps tiny wooden dowels with many layers of strips of air-brushed cloth in candy-coloured hues. A surface of rich and vibrating patterns is created. Neda Al-Hilali, in "Althee", crushes, dyes, plaits, and paints industrial paper to create a dense and rich relier panel of great power. Richard Landis, in his two delicate loom-woven pieces, uses the grid as his composition and shifts softened, shimmering, and subtle colours from rectangle to rectangle. Although the most traditional in his use of the fibre medium, Landis's beautiful colour compositions are original and provocative statements.

The strongest sculptural statements are made by Francoise Grossen and Gerhardt Knodel. Grossen uses simple means. She braids and twists heavy manilla rope into understated abstract shapes that remind one of the grace and grandeur of the Sphinx. Knodel, in contrast, creates an airy and delicate environmental piece of cascading silk. Walking through his tent-like structure causes the colourful silk to quiver and ripple.

Other diverse and fascinating works are presented, and the show exemplifies the range and vitality of work being done in the field of fibre today. Moreover, this important show speaks to anyone interested in contemporary art, not just fibre art. A final thought: artists and those interested in contemporary art in B.C. would be well served if the public galleries of B.C. either initiated shows of this caliber of, at the very least, brought such travelling shows to this province.

Karen Chapnick

GOOD IDEA DEPARTMENT:

The December meeting of the Fraser Valley Potters Guild featured Ann Lysaught, a physiotherapist, who instructed on the topic, "CARE OF THE BACK - Secrets of how to maintain activity even if you have a rotten back and/or how not to get one."

The following is an extract from a letter received from the KAMLOOPS PUBLIC ART GALLERY, 207 Seymour Street, Kamloops, B.C.

"We would like to take this opportunity to inform you of the existence of our new gallery. It is one of the largest in the interior of B.C. with 300 feet of wall space and 3,000 square feet of floor space. We hope you will share with us any interesting information about exhibitions originating in your area and about local artists who might like to exhibit in our gallery. We are also interested in sharing shipping costs of travelling exhibitions from larger galleries, if at all feasible. Also, workshops or in-service seminars, art fairs or summer schools in your area would be of interest to our members. We would like to extend a warm welcome to any of your members to visit the Kamloops Public Art Gallery when passing through our area."

THE POTTERS GUILD OF BRITISH COLUMBIA has a list of highly qualified instructors who are available to travel to communities throughout the province. In most cases the Potters Guild and C.A.B.C. will pay the travel expenses incurred by the instructor. If your organization would like to have a visiting instructor, contact Jeanne Sarich, 10761 - 140th Street, Surrey, B.C., V3T 4N1, or the C.A.B.C. office.

As you will have noted on page 1, donations have been received from MRS. MARIA GRECZMIEL and THE VANCOUVER FOUNDATION. These monies are to be used for our Workshop Programs.

MRS. GRECZMIEL'S donation is being directed into a program to bring to the lower mainland and the larger centres of the province, crafts-people of national and international reputation. The workshops are being co-ordination by Mrs. Greczmiel's daughter, Joan Plummer. To date there has been a "marbling workshop", in co-operation with Capilano College. This spring a series of three jewellery lectures will take place and in the summer, a three-week advanced jewellery techniques workshop, both with the assistance and co-operation of Continuing Education at UBC.

The VANCOUVER FOUNDATION money is to be used to continue our program of a travel subsidy of ¼ of the costs of sending a workshop teacher to a location within the province of British Columbia.

All inquiries to be made to the CABC office.

"MADE BY HAND" '79, a juried, open exhibition of contemporary craftwork being done in British Columbia. The exhibition is to be presented at the VANCOUVER CENTENNIAL MUSEUM, October 1 to 21st, 1979. More information in the March, "Craft Contacts".

During the time of the exhibition the CABC is planning to run a series of discussion/lectures at the Museum, entitled, "HOW TO INVEST WISELY IN CONTEMPORARY CRAFTS".

WORLD CITIZENSHIP and the 1979 INTERNATIONAL YEAR OF THE CHILD, an open exhibition with three cash awards offered for visual images appropriate to the unity of the two themes. All forms such as stamps, flags, posters, etc. etc. Entry deadline: May 31/79. Entires & enquiries to WC.79.IYC, 3765 West 3rd Ave., Vancouver, B.C. V6R 1M2, Tel. 604-228-0432.

GALLERY 7, 565 Hamilton Street, Vancouver, is having a FINAL SALE, January 17th and January 18th from 11am to 4:30pm.

The following is re-printed from the November issue of the SELKIRK WEAVER and is entitled "Weaver's Journal - Exposure to the Arts" by INGEBOG THOR-LARSEN:

In 1977 I was approached by a member of the Trail Arts Council to help it launch its "Exposure to the Arts" programme in the Trail school district. This programme evolved when a dynamic Executive of the Council received a Koerner Foundation Grant and full support from an interested School Superintendent to help fulfill their aim of allowing artists from the community to demonstrate their crafts in the schools. Seven people were hired: a potter, painter, ballet teacher, an artist working with batik, a music teacher, and myself, working with fibres.

I travelled 515 miles and visited ten schools, showing children from 5 to 12 years old what weaving and spinning are about. Teaching was not mentioned at all; we played through our sessions weaving Cherry pies, darning great big work socks with colourful yarns, constructing burlap to show the warp/weft relationship, and weaving on a loom constructed of 48" strips of 2" wide pulp. The same strips were used for weft. We later made warp and weft of newspapers, rolled and flattened. One group of students painted the strips with poster paint so I had a colourful piece of weaving to sit on for our next session when we discussed weaves in nature, such as birds nests, basket-weave fences and other related subjects.

In other schools we wove paper place mats. It is amazing how interesting a square piece of construction paper becomes when it is cut in undulation strips and woven back in. In still other schools we talked about sheep, fleece and spinning. We constructed drop spindles and managed to produce a fair length of 'novelty' yarn. In all I had a most joyous and fulfilling experience, so it made me happy when I was asked to participate again this fall.

This year's programme is a bit different as I proposed that I stay in one or two schools for the 30 sessions (two hours per session, twice a week). I really wanted to concentrate on a project for the children and, luckily, the Superintendent went along with my proposal to spin, nature dye and finger-weave a hanging on a simple frame loom.

I work with children with special needs in both schools and find them very creative with few inhibitions about colour and texture. The children's attention spans are very short, with the result that my well-planned hours have now been jumbled to a great extent. We take a field trip to gather dyestuffs, construct rigid heddle looms for bands and belts, read a story about living in the "good olden days", take over the cafeteria to dye lovely skeins of wool (and stink up the place in the process), or we do some weaving; whatever mood strikes us that particular day.

I wish a lot more students could have this experience with "Exposure to the Arts". As the Superintendent quoted from one of the many letters received, "The students were amazed that 'ordinary'

people could do the things they saw done. It made them feel that they might be able to achieve some of those skills."

Personally, I have gained knowledge and received a lot of enjoyment from working with these children. I am happy to report the Trail school district now possesses inkle looms and simple frame looms constructed by the older students in the Industrial Arts classes; a step in the right direction to include the arts and crafts in our daily lives.

Apologies to Gail Kuzma for incorrectly stating in the November/December issue of CRAFT CONTACTS that she was having a pottery sale.

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