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REGISTRY FILE TO BE REFERRED TO
FOR

EATON'S DISPLAY

FEBRUARY 15 - MARCH 15 1980

THE CABC HAS BEEN ASKED TO SELECT BRITISH COLUMBIA CRAFTS FOR DISPLAY IN THE MARINE ROOM IN THE PACIFIC CENTRE STORE. BECAUSE THERE IS SO LITTLE TIME TO ENGINEER AN ELABORATE JURYING, THE BOARD HAS DECIDED TO MAKE ITSELF RESPONSIBLE FOR SELECTING THE WORK OF MEMBERS WHOSE SLIDES ARE IN THE COMMISSIONS REGISTRY .

DEADLINE FOR SLIDES NOT ALREADY IN THE REGISTRY IS JANUARY 11th.

IF YOU HAVE MISPLACED THE FORM THAT WAS IN THE OCTOBER ISSUE OF "CRAFT CONTACTS" PLEASE CONTACT THE OFFICE FOR A NEW ONE.

THIS WILL NOT BE THE ONLY TIME THE REGISTRY IS USED IN THIS WAY. EATON'S IS PLANNING AN "ARTS EXPOSITION" FOR SEPTEMBER OF 1980 AND AGAIN THE ASSOCIATION HAS BEEN ASKED TO COORDINATE THE CRAFT INVOLVEMENT. THIS TIME THERE WILL BE DISPLAYS THROUGHOUT THE STORE. DO NOT MISS THE OPPORTUNITY TO HAVE APPROXIMATELY 5,000 to 6,000 PEOPLE A DAY VIEW YOUR FINE WORK.

IF SELECTED YOUR WORK SHOULD BE FOR SALE OR COMMISSION. ALL CONTACTS WILL BE MADE THROUGH THE CABC OFFICE.

HAVE A VERY MERRY CHRISTMAS; Gail Rogers, Executive Director
FROM: The board of the CABC.

CRAFT CONTACTS

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DECEMBER 1979

EDITORIAL:

The catalogue for a collection of Canadian Contemporary Tapestries organized and presented by the Cultural Affairs Division of the Department of External Affairs has published a most interesting and informative "introduction" written by Gilles Toupin which we are reprinting on the following pages.

The CABC assisted the Department under the director of Andre Menard, Cultural Affairs Division in the spring of 1978. The following is a reprint of his preface.

"We have brought together this collection of sixteen works representing current tapestry production in Canada in recognition of the medium's growing importance and to pay tribute to its creators, the weavers, who have now taken their rightful place among the visual artists.

The collection does not constitute a retrospective of tapestry-making in Canada. Rather it brings together selected works demonstrating the originality of diversity in forms of expression found in Canadian contemporary weaving in recent years. Tapestry as an art form can no longer be ignored."

The following is the "introduction" written by Gilles Toupin.

INTRODUCTION

There is no real difference between the stroke of the painter's brush on canvas and the weft crossing the warp on the weaver's loom. Although these actions belong to two different art forms, both are indicative of a movement. Hence, if we keep to the strict visual significance of these techniques, nothing allows us to proclaim the superiority of one over the other.

There is however a fundamental difference between the art of weaving and that of painting. When we look at a canvas the layer of paint does not, according to the conventions related to the very nature of pictorial art, seem to have a real existence to the eye. Modernism has given painting a two-dimensional quality which distances it from the immediate properties of physical reality. Thus, painting is the ideal medium for playing with illusion. The strand of wool used in weaving, on the other hand, seems to be much less illusionist. It is generally perceived — still according to convention — as much more "real" or "present".

To indicate the direction of a movement, the energy released from one vector or another, it is of little importance whether weaving or painting is being used. At a time when all artistic traditions are being exploded, there can be no preponderance of one medium over another.

For this reason we can state that in our day the artist-weaver in the Western world has made great progress in the field of visual perception. He now has an artist's sensitivity, and thus has become an artist himself, freeing tapestry in the last few decades from the prison imposed by the industrial revolution, that of being merely a commercial and decorative product.

This return of tapestry to the purely aesthetic field is of course attributable to a few pioneers who wanted to give tapestry a new role of pure expression and creativity, and who rose in protest against the European traditions of the last few centuries of making tapestry merely a background in interior decoration. Among these pioneers we cannot ignore William Morris who worked hard in the nineteenth century to make tapestry an independent discipline. Art Nouveau and the Bauhaus also contributed to the renewal of weaving, assigning to it environmental aims reflecting the new forms of architecture and design. Very gradually released from its long submission to painting, modern tapestry — with all the wealth of knowledge from the past in this field — has set out on an unprecedented exploration of its own formal and plastic identity.

Of course, everything did not happen in one smooth, continuous, forward movement. When Lurgat threw open once again the doors of the great workshops of Aubusson at the beginning of the Forties, he was working from contemporary cartoons, in most cases his own. The cartoonist — as they called a person who painted his own pictures for weaving — was not yet completely free of the pictorial obsession. One made a tapestry as one made a picture, according to a more or less free interpretation of the cartoon. It would take a few more years and the advent of the great international biennials (Lausanne in particular) for tapestry to dare come down off the wall and venture out into space, to become three-dimensional and environmental, to take various shapes. When weavers acknowledged and started to capitalize on the essentially tactile nature of fibre weaving began to flourish.

In all these great changes Canada was to play its role. Since 1962, the date of the first Lausanne biennial, our great figures in tapestry have regularly been invited to take part in this significant event. With Mariette Rousseau-Vermette, Krystina Sadowska, Helen Frances Gregor, Charlotte Lindgren, Herta Riedl-Ursin, Guerite-Fera Steinbacher and many others, we have almost always been represented on the international scene.

Canadian weavers, while engaged in the renewal that began in Europe in the early Forties and yet irrevocably linked to their North American characteristics, have been able to find a healthy identity with complex and numerous origins.

In the days of New France the craftsman-weaver had his place. It was during the period of Intendant Talon that the craftsman's production of fabrics began. Craft weaving developed considerably in the eighteenth century and saw a remarkable rise in the nineteenth century. Home weaving of blankets, carpets, woollen articles and garments even stood the test of time in some rural areas of Québec through the setting up of farmwomen's circles in 1920. At the time of the energetic Intendant Talon, "large-scale industry had not yet taken over the markets; there was therefore a place for every talent and initiative", wrote Gérard Morisset. The weaver, like the bootmaker, gunsmith or founder, was not merely a merchant; he produced original fabrics. The humble peasant, Morisset added, "wove sashes with arrow designs that glowed deep red, emerald green and orange". The chronicles of the period even mentioned Bezet of Montreal, a famous weaver; unfortunately, no evidence of his work remains. The first weaving and fabric mill was founded at the end of the seventeenth century by Agathe Saint-Père, daughter of the first notary of Ville-Marie, after her husband Pierre Le Gardeur de Repentigny had died.

This long, virtually uninterrupted tradition was given a new direction under the impetus of modern painting. It was around contemporary painters that craft weaving conquered pure aesthetic creation in Québec. In 1941, Irène Auger hooked her splendid carpet, today at the Musée du Québec, entitled *Le Jongleur*, after a work by Alfred Pellain. Later, Gaby Pinsonneault and Mariette Rousseau-Vermette interpreted the works of painters Fernand Leduc, Louis Beizile, Guido Molinari, Jean Goguen, Brother Jérôme and Jean-Paul Mousseau. In 1949, Jean Bastien left for France where he learned the Gobelin technique. On his return he introduced this technique to the Ecole des Beaux-Arts de Québec. Michèle Berratchez and Ginette Harvey Ferrer record in their book on tapestry that the first high-warp loom was built under Bastien's direction according to the plans of French looms, and that Thérèse LaFrance executed the first high-warp at that school. Jean Dallaire was invited to France by Lurgat and was influenced strongly by him.

This indelible mark made by pictorial art on the beginnings of our modern tapestry has to have a considerable effect and to keep alive certain misunderstandings regarding the true vocation of weaving for a long time. Even in 1977, at a "Canadian Tapestries" exhibition prepared by the Art Gallery of Ontario, the confusion between painting and tapestry was brought to life again in the presentation of works executed entirely from paintings of artists such as Toni Onley, Michael Snow, Otto Rogers, John Meredith, Sorel Etrog and Jack Bush.

For almost twenty years, however, Canadian tapestry, under the impetus of a few maverick weavers including Micheline Beauchemin and Mariette Rousseau-Vermette, has resolutely left the beaten track of the French and pictorial traditions.

In addition to these obvious roots of fibre craftsmanship in Canada, we cannot ignore our links, through the activity of a number of noteworthy artisans, with the recent East European revival in this discipline.

Many of Canada's most significant art weavers are from the Eastern European countries. Most have settled in Ontario, on the Prairies or in British Columbia, and a number greatly enriched Canadian weaving with varied and exotic cultural details. Joanna Staniszkis, Eva Kupczynski and Tamara Jaworska, all from Poland, as well as Helen Frances Gregor, born in Prague, are examples among others of this singular phenomenon.

To do justice, however, to this surprising growth of an art which has for too long been given a minor place, we cannot ignore the North American origins of our tapestry.

When the transition from weaving for economy to art weaving was complete, Canadian tapestry, like its American counterpart, was not burdened with the weight of European tradition. Of course, as we have seen, French Canada had drawn from the French heritage. But it has also taken advantage of the wealth offered by the New World to give the language of tapestry new avenues of exploration. Research on the Peruvian Indians, the Navaho and the Amerindians in general, has brought about many technical discoveries that have helped to change our outlook.

Although Navaho blanket motifs have not had many significant effects on Canadian weaving, still a number of our weavers have become enthusiastic about techniques used by this Indian tribe. If the return to off-loom techniques is enjoying unprecedented popularity in Canada, it certainly stems from the pre-Columbian tradition of decorating fabrics, from the Peruvian tradition in which the brilliant colours of the wool are full of life, to, closer to us, the Iroquois and Algonquin traditions of embroidering on skins using porcupine quills and moose hair, and making graceful designs with coloured beads and leather thongs.

All the rich inventiveness of the New World's first inhabitants inspires the modern weavers. When very early in her career Micheline Beauchemin mixed wool with materials as diverse as silk, cotton, acetate, acrylic, plastic, aluminium foil and shells, she opened up her work to the great creative freedom of the ancient native traditions in this field.

In 1858, Captain C.W. Wilson, visiting British Columbia's Salish Indians, whose culture is one of the oldest in the country, recorded in his log book that he and his companions had a great feast with the Indians at which several tribes were present. Such feasts were large annual gatherings held in different locations at which the chiefs distributed between 300 and 400 blankets. The ancient techniques used by the Salish in making these blankets, complex techniques in which only the work of the fingers counted, were updated during the sixties by descendants of this noble tribe. Captain Cook reported in 1778 that these Indians were great weavers. Their work was apparently as splendid as that of the Navaho.

It is not at all surprising, with so many influences in our background, that Canadian tapestry is so diversified.

In visiting all regions of the country, the major centres as well as the remotest settlements, we find virtually all the major trends in contemporary tapestry. Our weavers have invaded the whole experimental field of the new tapestry, whether in the familiar wall tapestry, in spatial or sculptural tapestry, or in environmental tapestry which often becomes an integral part of a great architectural ensemble.

sides giving a very fine overview of the regional characteristics of anadian weaving, this collection offers a highly representative sampling of the chief trends in this medium in Canada. The collection is in no way exhaustive or complete — it is not intended as an inventory — but it is at least a presentation of works of high quality.

Thus, from the West of the country, where this art in its modern form developed later than in the East but earlier than on the Prairies (thanks to the opportunities for learning offered at the Vancouver and Koolenay School of Art and the Fine Arts Department of the University of British Columbia), Eva Kucpczynski and Joanna Staniszkis work wool into gentle relief and into a symbolic formal universe near to lyrical abstraction. Nonetheless, other artists from the West Coast, not represented here, give weaving from this region an eminently forward-looking character. We have only to think of the astonishing woven sculptures of Setsuko Piroche representing highly original animal forms, or the exuberant penetrable works of Evelynne Roth, real moving organic forms which harmonize with the grandeur of the landscape, to appreciate the playful spirit of the Pacific Coast weavers.

The tapestry by Kaija Sanelma Harris of Saskatoon is the only work in the collection that represents weavers from the plains, whereas Ontario, an area of abundant activity among a much larger population than that of the Prairies, is represented by the marvellous works of David Kaye, Helen Frances Gregor, Tamara Jaworska, Aiko Suzuki and Ursula Matrosovs.

David Kaye is one of the most fascinating weavers in the country. Deeply impressed by the antiquity of the techniques, he works with great restraint. His works are generally monochrome, with the jute and linen fibres left in their raw state, and organized in relief or folds that resemble ploughed fields. There is almost an understated approach to his work, in which the formal properties of the material are respected to the utmost.

Helen Frances Gregor, who founded the Textile Department at the Ontario College of Art in 1952, is indisputably an important artist. Her work presented in this exhibition, *Multiple Thoughts*, is an example of the structural approach to tapestry, with rhythmic chromatic changes, on which the metallic bands stand out in sharp contrast.

Tamara Jaworska, with *Outcry* of 1978, works in a virulent expressionism, high in contrasts, that reflects the existentialism characteristic of tapestry work in close association with Polish weaving.

Aiko Suzuki, more airy, and involved in sculpture-tapestry, is free in her creations of warm spatial arabesques in which, as in *Lynx's Mom*, we see only the warp.

Cogan I by Ursula Matrosovs is a work entirely dedicated to light. The gradations in orange in an inverted structural movement accentuate a dynamic luminous vibration which passes from a saturation of colour to very pale tints. Matrosovs' chromatic play dazzles us, as it goes up and comes down.

Unfortunately, within the framework of this survey, we cannot do justice to the extreme diversity of Ontario weaving. Artists such as Susan Watson, Kai Chan, Shirley Clemmer, William Hodge and Janice Rigby, to name only a few, can certainly be considered leading weavers.

In Québec, the boldness of the new tapestry is unquestionable. In that province also the language of form has conquered knots, fringes, smooth wools and fuzzy, falling wools, feathers, bark, wood, leather and plastics.

Mariette Rousseau-Vermette, who stands among the *grandes dames* of Canadian tapestry, is certainly the one who has done the most in Canada toward making contemporary tapestry an independent language and a very expressive one. Her works, whether wall tapestries or spectacular environments, combine a rich, incomparable formal inventiveness with a very warm earthiness. *Etna*, a part of this collection, shows how imaginatively the warmth of wool can suggest that of light and of fire, without losing the structural clarity that characterizes the entire work of this artist.

Micheline Beauchemin, with her *Totem bleu*, also goes back to an Amerindian symbolism sustained by an extremely effective formal organization. The ribbon of blue wool that divides the work vertically is surrounded by an intense surface vibration produced by the dozens of small, richly coloured loops that cover the work.

Odenak by Louise Panneton also alludes to totemism in a halo of dark and ceremonial tints. Here is an anthropomorphic presence, a strange cultural object with a very captivating symbolic significance.

With Denise Beaudin's *Perce-neige*, *Volcan* by Edmonde Poirier-McConnell, *Fibre sculptée* by Andrée Marchand and the extraordinary *Avatanche* by Denise Bossé, this collection includes works that are highly representative of Québec's weaving tradition.

We could not end this fleeting overview without turning to the Atlantic Provinces where Charlotte Lindgren is doing highly original work. A student of the well-known American weaver Jack Lenor Larsen, Charlotte Lindgren who lives in Halifax has taken up the structural approach so dear to Larsen. Her large transparent shapes, suspended and three-dimensional, trimmed with metal threads, copper, hoops and glass beads, are marvellous at capturing such universal forms as man and woman, as well as a tree and other objects in nature.

Many facets of Canadian tapestry remain to be explored; many names were consciously left out, so numerous are the artisans of merit.

Canadians will continue to practice one of the oldest art forms in the world whose universal symbolic meaning, from time immemorial, is expressed by the movement of the shuttle as it forms the weft, within an immutable destiny governed by principles beyond the individual which the warp stretched on the loom represents.

Of further interest to those people involved or appreciative of woven pieces was a recent exhibition of handwoven tapestries from the state of Lesotho, Africa. The following is a reprint from the Vancouver Sun. For further information you may contact Peter Hanslo at #200-1663 West 7th Avenue, Vancouver, B.C. V6J 1S4 or telephone 733-9313.

Tapestries unique art

Next week, part of the art world of Africa will be in downtown Vancouver as 20 handwoven tapestries from the small southeastern state of Lesotho are exhibited at the Hotel Vancouver, Monday to Thursday.

Their owner, Peter Hanslo, who moved to Vancouver from South Africa in August, says he first saw the tapes-tries two years ago. He then made arrangements to sell them through his Johannesburg gallery and will carry them in his Vancouver gallery when he opens it early next year.

"Everything about them is handcrafted. No machines are used in the weaving," says Hanslo. Mohair wool from the Angora goat and rough Karakul wool from an in-digenous African sheep are handspun and colored with natural dyes.

The artists, mainly village women, then weave the hangings on wooden looms. The designs range from two-tone graphics and geometric figures to stylized scenes of the countryside and village life. Each comes with a handwritten explanation of the pat-tern.

The tapestries, a traditional art form in Lesotho, vary in size from 1 by 1.5 metre designs, which take about seven weeks to complete and cost about \$450, to creations more than double that size, weighing up to 30 pounds and worth about \$2,300.

Hanslo says Lesotho, the world's fourth largest producer of mohair, exports most of the wool in its raw state. "But they are bulding up very slowly a tapestry indus-try," he adds.

To Hanslo, the tapestries are more than colorful wall hangings. "This work is re-garded as investment art," he says. "It's indigenous to Africa, an Africa which is in its wild state now. Fifty years from now, it will have vanished and the art of hand weaving will have been lost. And with the cost of wool going up, their value will sky-rocket."

The following is a precis from the two lecture/seminars sponsored by the CABC during the "Made by Hand" exhibit at the Centennial Museum.

The first lecture was entitled "The Marketing of Contemporary Crafts" and the speakers were Nora Higgin and Pat Lewis from the "Handloom" in Victoria's Trounce Alley and Empress Hotel.

- A shop when putting a mark-up on the price of your work has to cover their rent, wages, advertising, insurance, breakage and shop-lifting, and the possibility of your work not selling as quickly as expected, therefore having their money tied-up.

- When wishing to have your work sell through a given shop:

1. do not telephone bring your work in.
2. do not bring in seconds saying that you have better work at home. Always bring your best!
3. do not be bitter if your work does not turn over as quickly as you expected.
4. do not have your work saturating any one location. Be selective, your quality will suffer.
5. do not undersell your retail outlet at your studio or craft fairs.
6. do not make the same success-ful selling items over and over again, supply the shop with some "surprises".
7. sign your work, be proud of it! The purchaser can then take your work across the border as an "original work of art".
8. do not copy, be original in your designs.
9. do not offer your assistance in the displaying of your work, the shop knows how to!
10. have a loyalty to the shopkeeper, they will be loyal to you.
11. never cheat on the shopkeeper, most shops have the same mark-up.
12. exchange pieces that have been on the shop shelves for a long time.
13. have a business card to go with your work without your address.
14. sell our work outright if possible, not on consignment.

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- Pointers for the shopkeeper

1. maintain constant quality.
2. sell local work whenever possible.
3. avoid having a souvenir shop.
4. experiment when buying merchandise, do not be overly cautious.
5. do not have a consignment shop, unless dealing with very expensive crafts ie. tapestries.
6. time and money must be spent on advertising.

WHOLESALE PRICING:

During the Marketing seminar there was a statement from the audience suggesting, "that it was illegal to have a different wholesale price when selling to the retail outlets". This was disputed at the time on the basis of a handcrafted piece being essentially one-of-a kind.

The CABC office telephoned the Federal Consumer and Corporate Affairs, Marketing Practices Division and were told that there is no illegality in having more than one wholesale price on anything and in particular handcrafted work.

- The second lecture was "Contemporary Crafts in the Gallery" given by Glenn Allison, Curator, Fine Arts Gallery, UBC:

1. craftspeople must research the available materials for their work.
2. in the jurying process the exhibition becomes an artifact and the accepted work looses a certain degree of its innate value in being exhibited.
2. the quality of the accepted work for "Made by Hand" was excellent, however there was a lack of innovation and the use of new materials.
3. we need more exhibitions and better educational opportunities.
4. crafts at a crucial point in time like all of the arts, many of the elitist attitudes that happened in the 20th century have seperated the so-called fine arts from the so-called minor arts and this must be rectified!
5. craftspeople must become unified and lobby for the exposure of their work to the public, need the accreditation of the so-called fine arts.
6. craftspeople should lobby for a printed statement on the policy of public art galleries for the exhibiting of their work.
7. policy can be abstract when it meets practicality then economics enter from the position of commercial gallery.
8. at UBC Fine Arts Gallery there is a mandate for exhibitions of material culture, planned 18 to 36 months in advance.
9. Canadian Artists Representation has a policy statement for the payment of exhibiting artists in public galleries.
10. galleries must rely on their curators for artistic decisions.
11. museums are expected to collect, document, research and disseminate information.
12. no difference between "fine art" and "craft", bad "art" is badly crafted!
13. handcrafted objects are produced without an intent beyond their physical substance. They are not intended to be endowed with spiritualty, they are not extensions of reality, expression, instinct etc. beyond their actuality. It is generally accepted that "works of art" do have an aura beyond their actual substance. It is an intellectual dividing line totally open to your own imagination.
14. there is an intimate relationship between a basic vase or platter and a piece of sculpture. Each culture requires exposure to basic forms and need the background to understand more complex forms.

- Carole Sabiston is unable to continue as provincial director to the Canadian Crafts Council and we are pleased to announce that Robin Hopper has accepted the position. We wish to thank Carole for the work she has done and welcome Robin. Robin is conversant with the workings of the CCC having come from Ontario to British Columbia approximately two years ago after extensive involvement with both the Ontario Crafts Council and the CCC. He is a potter living and working in the Victoria area. Robin's address is 4283 Metchosin Road, Victoria, B.C. V8X 3W9 telephone, 474-2676.

- JURORS FOR CRAFTS - If you wish to be included in a list being compiled by the CABC please send in your name and field of expertise. We are being asked for recommendations from regional arts councils and guilds.

- "MADE BY HAND" '79 SLIDES - If you were an exhibitor and have not returned your slides please do so immediately. We are presently having a system designed for a travelling exhibition and the designer was unable to view the exhibition in October as he was in Spain. We know that this has been an inconvenience for you and next year the accepted slides will be retained by the Association.

- FILLING CABINET - If you have a two to four drawer filling cabinet cluttering up your space and wish to part with it please let us know as we could surely use it! Thank you. Dimensions 18" wide by 24" deep.

- REVENUE CANADA - EXCISE NEWS - "Dyed and Unspun Wool" - Wool described as "tops" or "slivers", (indicating it to be at an intermediate stage of production between the raw stage and yarn) which is imported dyed and unspun, does not qualify for exemption under the provision in Schedule III, Part IV, Section 27 of the Excise Tax Act for "wool not further prepared than washed" and is subject to sales tax at the rate of 9%.

- CRAFTS EDUCATION - The CABC education committee met in October, mostly to get a feeling of what kind of training in crafts had been experienced by its members, who are engaging in weaving, stained glass, silversmithing, pottery and blown glass. Only our Australian member had received a course of study in a post-secondary institution. Being a silversmith, he also had apprenticeship training. The rest of the committee members had "scrounged" their skill training from part-time study in institutions such as the Banff School of Fine Arts and Pilchuck Glass Centre in Washington. Most considered themselves self-taught.

The need for a certain type of training may differ for each medium, and the committee hopes to get the opinion of the members of the CABC about what can be done to fill the gaps. The CCC is looking into ways of getting certain crafts such as ceramics, wood and leather classified for apprenticeship training as far as the Federal programmes are concerned. Locally there seems to be a need for apprenticeship training in printed and woven fabrics, but we need to have letters to back up any proposals made.

The education committee will meet early in the new year and would appreciate your input. Please write, stating if you have refused to have apprentices for any reason, and if you are on the other side of the fence, why you may need apprenticeship training or a special upgrading of programmes in our local colleges. Send to: EDUCATION COMMITTEE, CABC #801-207 West Hastings Street, Vancouver, B.C. V6B 1H7.

Canadian Crafts Council

Fibre Content Regulations Amended

Consumer and Corporate Affairs Canada today announced an amendment to the regulations under the Textile Labelling Act to re-define the disclosure requirements for fibres present as ornamentation.

The amendment permits the disclosure of fibre content exclusive of ornamentation, provided:

- the ornamentation constitutes less than five per cent of the total fibre weight;
- the label bears the statement "exclusive of ornamentation;" and
- the total of the fibres disclosed equals 100 per cent.

Thus, a fibre content label might read "100% Wool, exclusive of ornamentation."

The amendment was made in co-operation with the Wool Bureau of Canada Limited and the Canadian Textiles Institute because the amounts and combinations of fibres used for ornamentation vary with style changes, subjecting manufacturers to frequent and costly label adjustments.

The following existing regulations regarding the disclosure of ornamentation will still apply:

- fibre present as ornamentation in an amount of five per cent or more must be disclosed by generic name with the appropriate percentage content;
- fibre present as ornamentation in an amount of less than five per cent can be disclosed as either "—% other fibre" or by generic name with the appropriate percentage content if the word "ornamentation" is also given."

A NEW PRESIDENT FOR THE CCC, ANN MORTIMER, a potter from Newmarket, Ontario. She has served the council as vice-president and chairman of the Education Committee since being elected as one of the National directors three years ago. She has been president of the Canadian Guild of Potters and is a founding member of Ceramic Masters Canada. She taught her craft at Gerogian College in Barrie, Ontario between 1973-77 and has given ceramic workshops across the country.

ALBERTA CRAFTS COUNCIL FORMED.

Fourteen craft associations from around the province representing about 2,000 craftspeople met in November at the University of Alberta in Edmonton. For further information contact Jane Thomas, President, at Room 229, Corbett Hall, 112 Street & 82nd Avenue, Edmonton, T6G 2G4 or telephone (403)432-2047.

caplano college

2055 Purcell Way, North Vancouver, B.C. V7J 3H5, 986-1911

ART 306

Pottery course for people who have completed basic throwing, handbuilding and glazing courses, and who wish to further explore previously-learned techniques, ie. production throwing, cone 6 electric glazes and cone 10 reduction firing. Mondays 9:00am to 4:00pm \$40 for 15 weeks. Instructor, Roger Stribley. Registration dates: Jan. 2 3:00-8:00pm
Jan. 3 1:00-8:00pm

Class commences 9:00am Jan. 7/80.

FABRIC PRINTING AND WEAVING CLASSES - registration now in progress for semester beginning January 1980.

THE BANFF CENTRE SCHOOL OF FINE ARTS

Calendar of Summer Programs 1980 available for referral in CABC office or write the Centre at Banff, Alberta T0L 0C0. Deadline for registering for Visual Arts programs March 15/80.

December 9th - 8:30pm Museum of Anthropology, UBC
Arthur Erickson, Dr. Michael Ames and Julie Martell.
December 17th - 7:30pm Peggy Merlin in conversation
with painter Peter Aspell.
Repeat on December 22nd at 6:00pm.



VANCOUVER

FAIRS

- HIRO URAKAMI - POTTERY SALE - December 8th and 9th, 10-6pm.
4507 Woodgreen Drive, West Vancouver, B.C.
- CIRCLE CRAFT COOPERATIVE CHRISTMAS MARKET - to December 23, noon-10pm.
Vancouver East Cultural Centre, 1895 Venables Street, Vancouver, B.C.
- PRESENTATION HOUSE - to December 9, for times 986-1351, 333 Chester-
field Avenue, North Vancouver, B.C.
- BURNABY CHRISTMAS CRAFT MARKET - December 9-16, weekdays and Sat.,
4-10pm and Sundays, 11-5pm. Burnaby Arts Centre, 6450 Gilpin, Burnaby.
- MANDARIN CENTRE MARKET - December 14-24, 11-9pm. 611 Main Street,
Vancouver, B.C.
- BACKDOOR POTTERY SALE - December 16, 11-5pm. 4430 West 10th Avenue,
Vancouver, B.C.
- ROBSON SQUARE CIRCLE CRAFT COOPERATIVE MARKET - to December 22,
11-3pm. Vancouver, B.C.
- 9th ANNUAL CHRISTMAS CRAFT FAIRE - December 13-15, McPherson Playhouse,
Victoria, B.C.
- RRIAN HOYANO & DAVID NEW-SMALL - Stained & blown glass sale, December
15-21, Gazebo Company, 24th Avenue and King George Hwy, White Rock, B.C.

Exhibitions

- WAYNE NGAN - POTTERY - to December 15, Rembrandt Galleries, 1333
Lonsdale Avenue, North Vancouver, B.C.
- ELIZABETH FASKEN - WEAVING - to January 20, Centre Culturel Colombien,
795 West 16th Avenue, Vancouver, B.C.
- ADELE SAMPHIRE, POTTER and DAVID NEW-SMALL, GLASS BLOWER, December 8 and
9, 2944 Kidd Road, Crescent Beach, B.C.
- DENYS JAMES, KATHERINE DODD, WILUYA and ELFRIDA LAMBERT, Group Show,
December 4-16, Fort Langley Centennial Museum, Langley, B.C.

WORKSHOPS

- THEO MOORMAN TECHNIQUE - 4 harness loom workshop, Bellingham, Wash.
3 weekends from March 1 (not the 2nd) \$50. Info. Peggy Schofield 263-5590.
- PHOTOGRAPHIC WORKSHOP WITH FREEMAN PATTERSON, February 9, 9:30-5:30pm.
For information contact Phil Neal, 6177 Denbigh St., Burnaby, B.C. V5H 3R6.

Application and Entry Deadlines

Ceramic Tiles Competition

An international competition entitled "Three Colours", open to every Italian and foreign artist and students of art schools (single or in teams) is

announced by Faenza Editrice, through its monthly, "Ceramica per l'Edilizia Internazionale". A first prize of a million lire will go to the most original decorative composition carried out with plain-colour ceramic tiles. Each work submitted must show a floor or a lining, freely set with plain-colour tiles with a maximum of three colours (white included); no more than two sizes of tiles may be used.

There are also the following requirements:

1. Orthographic projection drawing, scale 1:20; the size of the tiles and their disposition in the placing must be clearly expressed
 2. Perspective sight of the whole environment with all the details of the work
 3. The three colours chosen, for greater clarity, must be added by tempera or by transferable coloured screens.
- Works submitted must reach Faenza Editrice, Concorso Tre Colori, Via per Firenze 60/a, 48018 Errano, Faenza, Italy, by 12 o'clock, February 1, 1980. The competition, after awarding first prize, will choose five other meaningful works, and the

HOLLAND COLLEGE SCHOOL OF VISUAL ARTS is mounting an open competitive exhibition to do with contemporary ceramic drinking vessels. The intention is to show examples of various mugs, cups, goblets, etc. functional or non-functional being made in Canada. Details to be released in the near future. However you could write to, Ron Arvidson, Holland College, School of Visual Arts, Royalty Centre, Enman Crescent, West Royalty, PEI CIA 7N9.

Classified

- 36" INCA FLOOR LOOM - \$275 - telephone 438-7092 evenings.
- STUDIO ROOM, CABO OFFICE - Corner room southeast exposure, approx. 300 sq. ft., telephone and heat included - \$100 a month. 681-9613
- WANTED - Gas Kiln to rent; 35 cu. ft. or larger, anywhere in GVRD, telephone Phillip at 874-1533 or Gordon, 874-2471.
- RICHIEA ART AND DECOR, 1346-56th Street, Tsawwassen, invite craftsmen and artists to sell their products in this new shopping plaza at sunny Tsawwassen. Contact Keith at 681-5177.