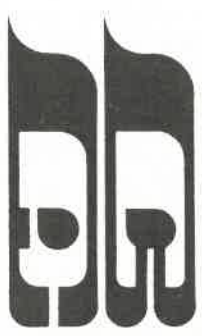


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THE CRAFTSMEN'S ASSOCIATION OF BRITISH COLUMBIA

801 - 207 WEST HASTINGS STREET, VANCOUVER, BRITISH COLUMBIA V6B 1H7

- Hours: 10:00 - 4:00 (604) 681-9613

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CRAFT CONTACTS - DECEMBER 1977

EDITORIAL

- Congratulations to Madeleine Chisholm of West Vancouver for being selected with three other Canadian artist-craftspeople to show in Japan. The exhibit will be in Tokyo January and February 1978, already having been shown elsewhere in November and December. There are a number of South and North American artists chosen and six Japanese. Madeleine's two pieces are knitted dimensional pieces, two faced and formed into shapes. This province can be justly proud to be represented in this show, the second time Madeleine has been invited to an international exhibition.
- Nous voudrions inclure dans notre publication de temps en temps des articles en Francais specialement pour nos amis de Quebec.
- A reminder from Gail, PLEASE send your survey (November Newsletter) into the CABC office before the end of December.
- All of us wish all of you a happy holiday with lots of good craft days in 1978.

PROVINCIAL - CANADIAN - WORLD CRAFT COUNCILS

Provincial

- Prince Edward Island Craftsmen's Council is co-sponsoring with Canada Manpower a series of craft courses beginning in December 1977 and January 1978. Crafts include pottery, weaving, furniture making, leather, fabric toys and wood turning. From Dec. 5 to 16 Kaiko Shintani will be giving an Ikat weaving workshop in silk and cotton.
- Jerry Chappell, co-founder of Happy Valley Pottery and Glassworks, Farmington, Georgia, will hold a three-day workshop January 25-27, 1978. (article on potter, Ceramics Monthly May 1976). For registration write Handcraft Centre, P.O. Box 864, Halifax, N.S. B3J 2V2. All New Brunswick Craftsman's Council correspondence now goes to Ann Hoover, 20 Bishop Street #14, Moncton, N.B. E1E 1K5 or phone (506)854-5061.

Canadian

- Orland Larsen, President of the Canadian Crafts Council and a well-known goldsmith will be in Vancouver on a Norah McCullough Lecture Tour. The Lecture given through the offices of UBC Continuing Education is on Friday, February 3rd, the topic, "Crafts '78". He will also give a workshop while here, all details under workshops.

World Craft

- The Society of North American Goldsmiths (SNAG) will make one copy of their "Goldsmiths' Journal" available to those who request one. Write Mark Baldrige, SNAG, Longwood College, Farmville, V.A. 23901 USA.

- The Textile Museum, 2320 S. Street N.W. Washington, D.C. 20008 USA, has for \$9.95 and \$1.00 US funds (mail charges) for an excellent scholarly presentation of the book "Warp-patterned Weavers of the Andes".

Craftsmen around the world have not been bothered by statements and declarations by heads of state regarding the crafts situation.

The President of France, M. Giscard d'Estaing, has publicly declared his concern about the decline of the crafts in his country and his determination to act towards the maintenance and development of crafts as an indispensable heritage. He has thus initiated an investigation of the crafts situation in France of which a report (of great interest only to France) now is available. The President has also established a governmental office to promote the crafts, Societe d'Encouragement aux Metiers d'Art (SEMA). M. Pierre Dehaye has been appointed President of this organization and M. Jacques Gandouin the Director General. SEMA has published the first issue of a new magazine, METIERS d'ART, in which M. Dehaye makes some interesting comments on the theme, "the art of creativity." An excerpt of his article, based on the above mentioned report can be found on this page

METIERS D'ART ET CREATION

par Pierre Dehaye

...
Je ne me suis guère étendu, dans le rapport, sur cette notion, car elle m'apparaissait, pour l'essentiel, hors du sujet que j'avais à traiter: le recui des métiers de tradition. Ce n'est point la créativité qui se perdait en France, mais la technique même de certains métiers.

...
Sous le bénéfice de cet éclairage, tentons de dépassionner deux querelles en faisant apparaître ce qu'elles ont d'artificiel).

...
A-La querelle de la créativité et de la formation technique

La créativité, c'est-à-dire l'aptitude à créer, correspond pourtant chez l'homme - même au-delà de l'enfance et durant toute sa vie - à un besoin essentiel. Car créer, produire quoi que ce soit où l'ont ait mis une part de soi, voilà vraiment la clef de l'équilibre de la personne et de la joie de vivre. Il est donc plus que légitime, il est indispensable que l'école, que tout système d'éducation et d'enseignement respecte et développe la créativité - une créativité tous azimuths, créativité de l'esprit et du coeur, créativité d'idées, de paroles de gestes, d'art, de poésie...

...
La créativité, par nature, renaît de génération en génération, hors de toute tradition. Il n'en est pas de même du "métier", c'est-à-dire de la technologie pratique. Aujourd'hui, dans les métiers d'art, la tradition des techniques risque d'être rompue.

...
C'est ainsi qu'on peut lire sous la plume d'un des responsables de l'IRCAM (2) dans un document diffusé lors de l'inauguration du Centre Georges Pompidou: "A l'heure actuelle, la musique contemporaine

a moins besoin d'individualités originales et de débordements fantaisistes que d'un effort commun pour explorer le son lui-même, qu'il soit instrumental ou artificiel, ouvrir de nouvelles possibilités sonores à la composition, explorer la perception musicale, mieux comprendre pourquoi certains outils fonctionnent mieux que d'autres, explorer les relations entre la musique, les représentations et l'auditeur." En somme le génie est prié de rester à la porte. Au moins pendant une période transitoire, gestatrice d'autre chose...

...
Art sans oeuvre, recherche et technique sans oeuvre, dans les deux cas, la distinction du métier et de la création court le risque d'être poussée jusqu'à une dichotomie contraire nature.

...
B - La querelle des "créateurs" et des autres

Parmi les professionnels des métiers d'art, certains voudraient monopoliser le qualificatif de créateurs parce qu'ils se réclament de formes dites nouvelles, et ils dénieient ce qualificatif par principe aux professionnels qui pratiquent des formes dites traditionnelles.

...
Les considérations qui précèdent constituent, en fait, un plaidoyer à la fois: -d'abord pour le métier, afin qu'on en permette la réhabilitation, en intentions et en actes, dans le monde artistique d'aujourd'hui et de demain;

-accessoirement, pour en regard plus objectif sur la part réelle de la création dans les arts dits classiques ou traditionnels comme dans les arts dits nouveaux.

...
Il s'agit là de deux problèmes distincts qui peuvent se recouper mais ne se recouvrent pas.

Reports

- Great to get news of new studio opening. Gordie Krause, jeweller in gold and silver has opened a studio and shop at 34858 Clayburn Road, Abbotsford, B.C. Hours are 10am to 6pm and visitors are welcome (off the Abbotsford-Mission Highway).

REPORT - REVIEWS - REQUESTS

- Carolyn Wolfe and Carol Macdonald's "Unicorn" shop in Kerrisdale is moving to 4429 West 10th Avenue. (UBC shopping area, upper 10th). For December the shop is still on 41st Avenue, with doors opening on 10th Avenue, January 2, 1978. Visitors all welcome!

ACC is announcing the newest edition of "Contemporary Crafts Market Place", a complete guide book to suppliers, shops and galleries, packing, shipping services, craft organizations, periodicals, audiovisual materials, craft events, degrees and courses of study and reference books in all craft media. Mail request to R.R. Bowker Company, P.O. Box 1807, Ann Arbor, Michigan 48106, with \$15.95 US funds. Although this is an excellent book it only deals with US subjects. (CABC has a 1975-76 edition in the library).

- Please note that the former "Handcraft House" (craft school and shop) is now "Westcoast Fiber Arts" (educational facility) and questions about courses can be answered by Lynda Gammon and Mienieke Mees at 55½ Lonsdale Avenue, North Vancouver, B.C. or (604)987-5532.

- House of Ceramics is closing its doors at the end of January 1978. There will be a superb show and sale of leading B.C. potters' work starting Monday, December 12, 1977. Early attendance is advised as a rush is expected to see and purchase the best in ceramics. (see Christmas fairs).

- Ceramic/Arts Tour of Japan by Pan-Am on March 20/78 to April 8, price \$1693.88 US per person, double occupancy from Portland, Oregon. For full info. write, Explorer Travel Service, 521 Main Street, P.O. Box 1048, Ashland, Oregon 97520 or phone (503)488-0333.

- We have received information on the "Directory of Suppliers for the Canadian Jeweler, Watchmaker, Lapsmith and Metalcraftsman". The Directory is bilingual as to its title, the headings and the notes; the addresses are either French or English depending on the province or name of the firms. All in all, it contains 55 pages and very close to 700 addresses listed under 33 headings. It is intended for the economically aware craftsman who is conscious of the need to shop around for services, tools and materials. For copies write to, Directory of Suppliers, Carl Forget, 525 rue Champlain, Quebec, P.Q. G1K 4J4. Enclose \$4 per copy.

- Word has been received from Shirley Schuan, Office Manager, McCall's Needlework and Crafts publications, 230 Park Avenue, New York City, N.Y. 10017, that the magazine is interested in information about new dimensions in crafts for an article. If you are concerned send photos or slides of your designs, and if accepted the magazine will ask for the finished craft piece.

- Romni Wools of Vancouver have generously donated a "Sleeping Beauty" spinning wheel to the Vancouver Weavers' and Spinners' Guild. What a wonderful present for the active and hardworking guild.

- Taken from the Potters' Guild Newsletter is word that Australia will hold its first national conference for potters in Sydney, Australia, May 15-19, 1978. Those who might be there(?) can write for info to Potters' Society of Australia, 48 Burton St., Darlinghurst, Sydney, Australia.

Reviews

- We mentioned a new publication last month and now we have more news about "Staying Afloat in Mud", a B.C. potters survival manual by Ellen Zeiss and Ronda Green. Sponsored by the Dept. of Labour, it was written by the two third year students in co-operation with the Vancouver School of Art. For a copy send \$2.00 to Vancouver School of Arts, "Staying

Afloat in Mud", 249 Dunsmuir Street, Vancouver, B.C. V6B 1X2.

- Diane Mortensen recently returned from a most successful workshop and seminar in Whitehorse. While there she held three separate classes with up to 15 persons in each and was also able to meet and speak to many local craftspeople. She said crafts are on the upgrade there and much interest is being shown by the local people in learning crafts. Diane is now preparing her winter schedule classes at Craft Cottage for which she is principal of the store's fabric arts studio.

- Stan Clarke was the sponsor of an excellent and exciting glass blowing workshop held at his "Greenbarn Pottery Studio and Store" by Norm Faulkner, Glass Master, Alberta College of Art last August. He writes to CABC.

"Glass was blown in two locations from 10am until dark by teams of two. Lectures and demonstrations were given daily, all basic techniques were taught. These included building of equipment, blowing, decorating, glass "batching", cane making, fuming, handling, grinding etc. This is only the second glass blowing workshop ever given in the Vancouver area. With the lack of any regular courses in this craft more workshops will be necessary in the future".

Thanks to Stan for his report and initiative in bringing a week long course such as this to the lower mainland.

VIGNETTES

- We asked Peggy Schofield if she would give us some highlights of her recent trip with seven other craftswomen to Japan, from Okinawa to Tokyo. Herewith excerpts from that report with many thanks to Peggy. Other than members of the CABC permission must be given by Peggy for reprint of any part.

"As I begin to compress our recent craft tour I find it almost an impossible task. Japan is an industrious, industrialized society guided by centuries of tradition, yet absorbing foreign influences and making them into something uniquely Japanese.

To make this article more meaningful I shall begin with the Folk Craft Movement, which was founded by the late Soetsu Yanagi in the 20's with his treatise 'The Beauty of Common Objects', in which he described the Japanese folk artist and his work. Yanagi recognized that for all their glitter, decoration and expertise, the sumptuous costumes, porcelains, cloisonne and gold-inlaid lacquerware made for the aristocracy were not so beautiful as the simple utensils and clothes of the peasants. True Japanese work was being forgotten by the museums, To prevent folk art from disappearing in the march towards industrialization, Yanagi set up two important museums, one in Korea and one in Tokyo. The work 'mingei' was coined as designating these simple works, and the folk craft movement was on. Since then, folkart-minded teachers have been encouraged by government grants to continue teaching the traditional methods and designs, and some of them, as well as individual folk artists, have been awarded National Treasure status.

What the visitor to Japan sees now is still the remnants of the folkcraft-oriented society: a local blacksmith, a lunchbox maker, a warehouse with housewives weaving kimono material for a far-off factory (called arbeits) a basketmaker and so on. Even housewives just copying designs from a magazine for their French embroideries executive new stitches with an expertise not so commonly found in North America.

We began our tour with Okinawa, the origin of many craft skills such as the special kasuri (ikat) techniques practiced on the Japanese mainland. The curator of the archaeological museum, gave us a tour to three local textile artist/teachers, after conducting us through his impressive museum in Shuri, which has just recently been build.

In Ogimi we saw a woman teaching several village women how to tie the banana fibre thread before dyeing it. They had just recently harvested the fibre from trees on a nearby hill, and the women were learning under the sponsorship of a government grant given to Toshiko Taira, for that purpose.

We flew south to Ishigaki Island and were greeted by a weaver and folksong collector who took charge of our visit to Taketomi Island and explained many things. Small as the islands are, they seemed filled with craftspersons of various kinds. Even on the Taketomi Island we saw a folk museum curated by a priest. With the urging of Tonomura of the Kurashiki Folk Art Museum, he had started his collection 50 years ago.

North on Kyushu in Japan proper, we saw a blacksmith fashion a knife like the ones we had just bought from him. We were honoured at a potluck lunch by a local embroidery class where we were given the opportunity to show our slides and we saw a private collection of Imari ware. We saw a country kiln and a weaving factory near Miyazaki, and in that city found our second co-operative handicraft store. These stores sell the highest quality handicrafts made in the surrounding countryside.

I would like to mention something new which has appeared: the 'Mingei Shop'. The arcades of the cities have them, and two small towns we saw had them, Yonago and Kurayoshi. These are tourist-oriented shops selling handmade paper, kasuri noren and cushion covers, tiedyed scarves, toys, ceramics, and so on - all well-designed and well made in the techniques of the old mingei. Again, these are not true folk crafts, but these stores have excellent buys. Our next stopover was in the pottery village of hagi. This is a traditionally famous place for tea ceremony utensils. We visited one master potter, Taibi, who makes huge vessels of exhibition quality. He leaves the traditional teacups and bowls to his apprentices. In Yonago we saw our first paper factory, where the raw materials were pulp and tree plant fibres, treated by machine in large tanks and put through either a hand-screening process or through a large machine which took care of all the processes at once, ending with a huge roll of white paper. The hand-screened sheets were dried individually on a hollow metal wall filled with steam. While there are some areas where the entire process is still done by hand, we could not view the operation until the snowy months of January or February, which is the best time for drying outside.

Kurashiki is the home of four important museums, but the O'Hara Museum had it all: from antique Chinese ware to contemporary artist/craftspersons such as Hanada and Serizawa. There was also an important exhibition of European art from ElGreco through Degas to Munch, Picasso and Jackson Pollock.

In Kyoto (editor's note: centre for all crafts and the meeting place for WCC in Sept '78) we saw the temples, a weaving supply shop, a dye supply shop, fine arts books, antiques and just happened upon a paint and brush shop and a tori nabe restaurant in an old house. The flea market at Toji was full of things like silk squares, silk thread,

food, old kimonos and antiques in genera. We timed our visit to coincide with the Jidai Matsuri, a costume parade of the Heian Shrine. Then north to Takayama. There is a heritage village with thatched farm houses several hundred years old, as well as a daily market by the river, interesting sake shops, antiques and the ever-present souvenir shops. All these tourist industries keep the town alive, but we enjoyed 'digging' for the local craftspeople, lunchbox makers, fabric shops, tatami mat makers and so on. As we approached Tokyo, we didn't expect to see much except office towers, museums and subways, but the little craft shops were there too, and Asakusa is a fine place for that. It is important to see the museum housing Janada's collection of folk objects from all over the world. We visited a small weaving school in Tokyo, where housewives learn their future hobby for two years. They explore one type of fibre weaving until they have mastered it. Few try to teach or go professional after, as we might do. In closing I would like to mention a few books, for those who might be interested in historical and current trends in Japanese folk art. Two books stand out as not to be ignored if you wish to know the basic philosophy of true folk art in relation to contemporary crafts: FOLK ARTS AND CRAFTS OF JAPAN, by Muraoka and Okamura, Heibonsha Survey of Japanese Art, Weatherhill 1973 and THE UNKNOWN CRAFTSMAN A Japanese Insight into Beauty by Soetsu Yanagi, adapted by Bernard Leach, Kodansha International 1972 (in Canada from Fitzhenry and Whiteside, Ontario). Other useful books are Munsterberg's THE FOLK ARTS OF JAPAN, Charles Tuttle, 1958 and KITES, CRACKERS AND CRAFTSMEN, a paperback guide to craftsmen in Tokyo by Condon and Nagasaw, Shufunotomo Press. There is also a guide to Japanese Museums, already a bit out of date, called THE CONNOISSEUR'S GUIDE TO JAPANESE MUSEUMS, by Laurance Roberts, Weatherhill 1971. If you are interested in Okinawa, be sure to see THE LIVING CRAFTS OF OKINAWA by Hisao Suzuki, Weatherhill, 1973. Many of these books can be ordered from Vancouver's fabulous oriental bookstore, 'Sophia' 725 Nelson VancouverV6B2E5 (604) 684-4032.

WORKSHOPS

Westcoast Fiber Arts	..... Jan.	14/78,	Lace Making
55½ Lonsdale Avenue,	..... Jan.	21/78,	Basketry
North Vancouver, B.C.	..... Jan.	28/78,	Salish Weaving
(604) 987-5532	..... Feb.	4/78,	Advanced Spinning
	..... Feb.	11/78,	Garment Design
	..... Feb.	18/78,	Batik
Saturday Workshops	..... Feb.	25/78,	Silkscreen Printing on Fabric
10am to 3pm	..... Mar.	4/78,	Tapestry Weaving
	..... Mar.	11/78,	Felting

Registration and payment of fees to be mailed to above address. A deposit of \$10 is required with registration (non-refundable). The balance of fees are due on the first day of class. Cheques made payable to Westcoast Fiber Arts. All equipment and materials provided. Bring your lunch.

January 27 Advanced Workshop Study Group, 1st Friday afternoon of each month. Fibre Factory, phone Ann Simpson, 985-6408.
 February 3 Orland Larsen, "Craft '78" lecture. For info. write UBC Continuing Education, Vanc. B.C. V6T 1W5 or phone (604) 228-2181.

February 4 & 5 Orland Larsen, Goldsmith and President of CCC will give a two day workshop in Vanc. Details in January newsletter.

February 4 - 18
March 4 & 18

Advanced Tapestry Workshop with Ann Simpson, alternate Saturdays, Fibre Factory, 922-2211. 1745 Marine Drive, West Vancouver, B.C. V9V 1J5.

EDUCATION

Craft Cottage - Classes in all catagories of fibre arts will be offered for a winter schedule. Full calendar of events will be published in January '78 newsletter. Opening date for classes is January 23/78. Diane Mortensen is principal of the studio at 7577 Elmbridge Way, Richmond, B.C. V6X 2Z8, (604)278-0313.

Crompton's Loom Loft - 5559 West Boulevard, Vancouver, B.C. V6M 3W6, (604)263-6111 will be starting weaving, crochet and knitting classes on January 15, 1978.

Langley Parks and Recreation - sponsor Rosanna Hille in 10 week evening Courses in Batik and Fabric Printing offered in Aldergrove and Langley. Course is an introduction to batik and direct application of dyes, with individual instruction available for advanced students. Courses start in January. For more info write Rosanna at 25125-72nd Ave., R.R. 3, Aldergrove, B.C. or phone (604)856-5474.

Fibre Factory - classes are held at 1745 Marine Drive, V7V 1J5, West Vancouver, B.C.

January 16 Beginner's Table Loom Weaving with Mary Norbury, 1-3pm or 7:30-9:30pm, 10 weeks, Fibre Factory, 922-2211.

January 17 Quilting and Stitchery with Sarah Ross, 10am-12 noon, Fibre Factory.

January 17 Spinning & Dyeing with Mary Norbury, 1-3pm or 7:30-9:30pm, Fibre Factory. 8 weeks.

January 18 Off-loom Weaving with Madeleine Chisholm, 10am-12 noon or 7:30-9:30pm, Fibre Factory, 10 weeks.

January 18 Tapestry Weaving on a Frame Loom with Ann Simpson, 1-3pm, Fibre Factory, 10 weeks.

January 19 Garment Weaving & Construction of Yardage with Ann Simpson, 10am-12 noon, Fibre Factory, 10 weeks.

January 19 Loom Weaving 2 with Elizabeth Johnston, 1-3pm or 7:30-9:30pm, Fibre Factory, 10 weeks.

Westcoast Fiber Arts - This winter they are offering day and evening Classes and Saturday workshops in various areas of fiber arts and surface design of fabrics. For information call Lynda Gammon or Mienke Mees at 987-5532.

Day Classes:

Beginners' Weaving on Tablelooms: Instructor, Mienke Mees. Tues. 9:30 - 12:30, \$75. 10 weeks, January 17 - March 24. Tablelooms provided for each student for the duration of the course. Some dyes and yarns provided.

Basics of dressing the loom and warp/weft calculations. Study of texture and colour. Dyeing of yarns. Basic techniques from traditional pattern weaves to contemporary double weave. Projects.

Floorloom Weaving - Instructor, Mieneke Mees. Wed. 9:30-12:30, \$90, 10 weeks, January 18 - March 24. Students will meet for 1 three hour class per week but will be expected to spend many more hours working on their looms in the studio. In this class students will work through a variety of advanced loom weaving techniques and will be designing and executing larger projects, such as rugs, wall hangings, garments.

Spinning and Dyeing - Instructor, Mieneke Mees. Wed. 1 - 4pm. \$50. 6 weeks, January 18 - February 22. Study of varieties of fleece. Teasing, carding on hand carders and drum carders. Spinning on drop spindle, Indian spinner. Thin and thick wool. Plying. Novelty yarns. Natural dyeing with local plant materials as well as exotic dyes.

Color and Dyeing with CIBA Wool Dyes - Instructor, Mieneke Mees. Thurs. 9:30 - 12:30. \$50. 6 weeks, January 19 - February 23. Precise method of dyeing with CIBA dyes for wools. Learn to dye beautiful tints and shades with percentage dyeing. Colour theory. This course is important to spinners and weavers.

Private Lessons - in spinning and dyeing, loom and off-loom weaving. Instructor Mieneke Mees. \$10 per session of 1½ hours.

Evening Classes:

Instructor Lynda Gammon. These classes will run for 10 weeks, starting the week of January 16 and ending the week of March 24.

Beginners Weaving - Tues. evening, 7pm - 10pm. \$75. Table looms will be provided for each student for the duration of the course. Dyes and some threads provided. Warp calculation and dressing of the loom. Basic weaves. Textural exercises. Colour studies of warp and weft. Designing and weaving of various projects. Limit, 12 students.

Advanced Floor Loom Weaving - Thurs. evenings 7pm - 10pm. \$90. Student will meet for one three hour class per week but will be expected to come in as much as possible during the week to work on their projects. Areas of study will include: tapestry weaves, ikat, painted, and silk-screened warps and wefts, rug weaves and various weft faced weaves, warp faced weaves and supplementary warps. Projects will depend upon the individual students.

Romni Wools - 3779 West 10th Avenue, Vancouver, B.C. V6R 2G5, phone (604) 224-7416 is offering courses in Weaving and Spinning starting January 15/78. There will be five different classes in weaving, day and evening choice. For registration call or write above.

EXHIBITIONS

November 28 to	Richard Hawbolt, Laurel Ramsay and Hiro Urakami,
December 10	House of Ceramics, 565 Hamilton St., Vanc. B.C.
November 29 to	Handwoven garments by Kathy Robertson and Textile structures by Alan Friesen at Circle Craft,
December 24	601 West Cordova St., Vancouver, B.C.

December 1 - 22	Rohanna Laing Batiks at Madrona Exposition Centre Malaspina College, 5th Ave., Nanaimo, B.C.
December 1 - 26	A display of arts and crafts at the Langham Gallery, Langham Centre, Kaslo, B.C.

December 1 B.C. Artists exhibition at Palette Gallery
113 West 3rd St. North Vancouver, B.C., Brenda
McLennan, Lona Senior, pottery; Patricia Logie,
oils and watercolours; Jill Pless, acrylics
and Jo-anne Thorpe, fabric work.

December 12 - 31 Exhibit and Sale of B.C. Artists-Ceramics,
House of Ceramics, 565 Hamilton St., Vanc. B.C.

December 18
January 29 Recent works by three Australians, Brian Clayton,
Dzidra Dzelme and Geoff Wilson at Minotaur
Studio, 8666 McLean Rd., Mission, B.C. Open Wed.
to Sun. 12 noon to 6pm.

Out of Province

December 4 - 18 Exvelt Gallery, Columbia Basin College, Pasco,
Washington State, "Crafts Multiples" exhibit
from the Renwick Gallery of the Smithsonian Ins-
titute. 29 items include handweaving & baskets.

COMPETITIONS

- The Embroiderer's Association of Canada Juried Exhibition, Toronto,
Ontario, May 1978. Open to all adult stitchers such as canvases, counted
thread, draw thread, white work, metal thread, clothing, surface stitch-
ing, machine embroidery, soft sculpture, dolls etc. For entry into
competition send fee of \$5 not later than Feb. 3/78 to Mrs. Barbara
le Suer, 36 Douglas Drive, Toronto, Ont. M4W 2B3 for registration.

- Open to printmaking artists in Canada and USA. Los Angeles Printmaker
Society, 5th National Exhibition, Feb. 12 to March 10/78, California
State University, 18111 Nordhoff St., North bridge, Calif. A minimum of
\$2000 in purchase awards in cash and merchandise. Entries: 4 slides
marked with artist's name, title, dimension, medium and price. All
additional info on slide entry card. Fee for 4 slides is \$7.50. Mail to
John Hannah, 665 Haverford Ave., Pacific Palisades, Calif. 90272 USA.

CHRISTMAS FAIRS

December 1 - 21 Vancouver East Cultural Centre, the popular
Circle Craft Co-op Fair and Market. Open daily
and evenings.

December 2 - 18 Same sponsorship as above in the West End Com-
munity Centre, Denman St., Vancouver, B.C.

December 5 - 12 Northbrook Mall (12 booths) for info write Mike
Kovacsics at P.O. 11069, 1055 West Georgia St.,
Vancouver, B.C. V6E 3P3

December 8 - 11 Fair at 55½ Lonsdale Avenue, North Vanc. B.C.
There will be two sessions each lasting four days;
The hours of operation will be from 11am to 9pm
Thurs. through Sat. and 11am to 5pm on Sun. A
space of approximately 8'x8' will rent for \$25
per session. 20 spaces per session, filled first
come basis.

December 10 10am to 4pm, "Dickens Faire", James Bay Community
School, 140 Oswego St., Victoria, B.C. Entrance
fee for selling space \$10, write above or phone
(604) 384-7184.

December 12 - 31 Start of Pottery Sale at House of Ceramics,
565 Hamilton St. Vancouver, B.C.

CLASSIFIED

TO SELL - Slabmaking machine, near to new, call Hiro Urakami, 684-4019,
\$200.00.

TO SELL - 45" 4 harness, counterbalance, w/equipment, \$450.00 call 734-
1550 evenings.

TO SELL - Pure Wool Yarn, Saturday, Dec. 10th, 10am to 5pm. Clearance
Special, 2354 Kings Avenue, Dundarave, West Vancouver, B.C.

WEAVERS LOFT - 1021 Government Street, Victoria, B.C. V8W 1X6, (604) 338-
6306, Lilly Bohlin's weaving school offers three week workshops the
year around, covering all aspects of weaving, spinning, design and fibers.

NEXT NEWSLETTER DEADLINE DECEMBER 22/77.

MARY ELIZABETH LAUGHLIN
instructs in an
EIGHT HARNNESS LOOM WORKSHOP

Monday through Saturday inclusive April 10 to 15 1978, 9:30am to 3:30 pm
with studio time to 5pm daily. Please note, dressing of all looms takes
place on Sunday April 9, 1978 from 2 to 5 pm, (please make sure you include this
in your workshop time in Vancouver.)
PLACE: CROMPTON'S LOOM LOFT - 5559 West Boulevard - Vancouver (Kerrisdale area)
PRICE: \$85.00 for full course - includes instruction, supply of all looms for
use in the workshop and warp, weft yarns. (You bring scissors, measuring tape,
masking tape, comb, pen, graph paper and notebook.)

ENTRY REQUIREMENTS: Please read: The course will be divided between theory;
weaving 'mix 'n' match' and 'summer-winter;' and discussion on eight-harness
possibilities. In order to obtain the maximum use of Mrs. Laughlin's time,
it is mandatory before the course begins, that you purchase Mrs. Laughlin's book
'More than Four' and that several samplers be made from the many exercises in
any chapter of the book, as well as reading her introductory remarks
including her interpretation of drafts and tie-ups. You will bring the samplers
with you for discussion.

ENTRY FORM

Make all cheques payable to: Crompton's Yarn Shop and mail all entries to
Mary Martha Creighton, 6668 East Boulevard Vancouver V6P5R1 (ph. (604) 263-8889)

NAME _____

ADDRESS _____

PHONE _____

(billetting is provided Free for those outside the lower mainland area. (beyond
Hope and Vanc. Island)

I wish to be billeted Yes _____

I am a member of the Craftsmen's Association of B.C. No _____ Yes _____

I have _____ have not _____ a copy of 'More than Four'. If not please
add \$10.95 to workshop fees and the book will be mailed to you upon receipt.

Enclosed cheque for \$85.00 (plus \$10.95 for book if required) PRIOR TO
January 31, 1978.

Last Entry Date: January 31, 1978

Last REFUND Date: (for cancellation) March 10, 1978.

MAXIMUM ENTRY LIMITED TO 14 Persons