



## CRAFT CONTACTS

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### EDITORIAL

This edition of Craft Contacts is a collaborative effort, with Gail Rogers offering to do the major portion of the work while I trek off to an Anthropology Conference at the University of Oregon and then travel to New York and Washington, D.C. for my long-anticipated museum tour to look at the Northwest Coast Indian artifacts that were collected as 'curiosities and souvenirs' by the explorers of British Columbia 'way back when B.C. Crafts were made only by our native people. (I'm sure the differences between my pastoral life here in Yarrow and the hype of New York City will produce a grand effect of Cultural Shock! I'll tell you about it in the next edition.)

While I'm gone, I'd like to leave you with something to ponder: the 1978 Handicraft Directory you received with the last issue of Craft Contacts. I thought it was offensive, inaccurate and totally misleading as to the position of the crafts industry in B.C., but Gail tells me no one else has found the Directory to be objectionable. Am I the only one who felt embarrassed to have my name listed in it? I was so upset I wrote to our Executive. The following is a portion of my letter:

"As you know, I compiled the first Director for Craftspeople in British Columbia, which was undertaken to be published by the Department of Economic Development. That work was done in 1973. For various reasons, publication of the first Directory took place only after high-priced 'experts' were hired by the Department, and

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a great deal of money had been spent in checking already accurate information. By the time the first Directory was published, so many revisions had occurred, it bore little resemblance to my manuscript. However, it was a noble start, and, I believe, was welcomed by British Columbia craftspeople.

The second edition of the Directory, after another prolonged gestation period, now sits on my desk - as an example of one of the worst kinds of bureaucratic bungling..... The cover is a discredit to all serious craftspeople, first by the use of the word 'Handicrafts' which implies a hobbyists view, and secondly the graphics in no way indicate the calibre of craft items produced in British Columbia. When the sales of B.C. craft products constitute a multi-million dollar industry, it is totally inappropriate to present a Directory in such a distorted manner.

The three categories of "Category", "Technique", and "Product" are incongruous and misleading. For example, Karen Balf is listed under "Technique" as doing Fibrecraft. What in heavens' name is Fibrecraft? Further, although Karen is noted for producing crocheted vests and other accessory garments, there is no listing for her products under any of the textile categories in the Product Section which comprises the second half of the Directory. Another example is my own listing, which is so grossly inaccurate I'd laugh - except I'm too angry! ....Lynn Mauser-Bain and Mienke Mees appear to have no Products; Doug Taylor has no Technique!

On to the Products Section, and another ridiculous set of categories. Although I was a potter for many years and feel quite qualified in that field of endeavor, I cannot imagine what is the purpose of the numerous sub-categories under the Pottery designation. Is Functional Pottery not Decorative? Is Wayne Ngan the only potter doing salt-glazing? Only a near-cretin could have devised these ways of describing pottery,

Other Product designations are equally distorted and many are just plain wrong. Kathleen Hamilton's "Bottles and Jars" should not be a separate category. The Fibres category does not provide any indication of what fibre product is available (maybe I have a petro-chemical factory in my back yard and sell Antron and Banlon? Who knows?). What are "Furnishings, Macrame"? Or "Garments, Spun"? (Maybe cocoons?) Why is "Worsted, Handspun" listed just before "Yardage, Woven"?

Our President, Roger Stribley, replied in part to my cries of outrage, as follows:

"It was felt that more responsibility must be taken by craftspeople when filling out such survey forms..... often it is done hurriedly without enough thought being given to those having to interpret..... It was agreed by those involved at the beginning, that the survey form compiled by Southex Marketing Research Services for the

Canadian Crafts Council, and funded by the Secretary of State, was, if not perfect, at least close to it. It would seem that with any survey there are shortcomings. At the time of tabulation it was found that many [craftspeople] filled in products as well as techniques. For example, under clay, there was functional, decorative, stoneware, porcelain, raku, salt-glazing, pottery, wall plaques, etc. Hence all were listed, which...can make the products listing cumbersome.

Only those craftspeople were listed who filled in the form, having received same through membership in the CABC, Circle Craft Co-operative, Circle Craft Society or by request.

We [the Board of Directors of CABC] all concur on the ugliness of the cover."

Of course, Roger is quite right in stating the information is listed as presented by the craftspeople filling in the forms, but surely whoever compiles the information should have a basic knowledge of all types of crafts and be qualified to distinguish the obvious, ie. that Stoneware is a type of Pottery, not a separate category.

I apologize for the length of this editorial, but I believe the 1978 Handicraft Directory is a humiliation to all craftspeople in British Columbia. Were you pleased with the Directory?

Paula Gustafson

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ANNUAL GENERAL MEETING - FRIDAY, APRIL 20th, 1979 - 4:00pm - CONFERENCE  
ROOM 1, ROBSON SQUARE, VANCOUVER, B.C.

AGENDA:

1. There will be an extraordinary resolution presented to the membership: That the new set of by-laws as approved by the board of directors be accepted as presented. N.B. To be completely informed ahead of time, members planning to vote should see a copy of these by-laws. There will be copies available at the AGM, but you may also request them from the CABC office. In brief the by-laws include a new kind of board which allows representatives of affiliate organizations to become voting members of the board. To do this, we had to re-organize the articles and subsections, as well as add new clauses. It was simpler than doing a bandaid job.

2. Reports

Financial  
President's  
Committees  
Regional Directors  
Canadian Crafts Council (Special report by Peter Weinrich, who has arranged his schedule to enable him to attend).

3. Election of Board of Directors.
4. After adjournment, the Board of Directors will meet to formulate a budget and policies to follow in the coming year.

THIS IS OUR MOST IMPORTANT AGM SINCE THE ASSOCIATION WAS FORMED IN 1972. THE THREE EXHIBITIONS WILL BE UP IN ROBSON SQUARE (as follows), MEET THE REGIONAL REPRESENTATIVES AND YOUR FELLOW CRAFTSMEN. WE EXPECT A BIG TURNOUT!

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Canadian Crafts Council, "ARTISAN" '78 an exhibition of contemporary craftwork. There are twelve craftspeople from British Columbia represented. They are: Joanna Staniszkis, Weaver; Tam Irving, Potter; Walter Dexter, Potter; Robin Hopper, Potter; Elizabeth Carefoot, Stitcher; Madeleine Chisholm, Weaver; Lynn Mauser-Bain, Fabric arts; Silvia Reeves, Weaver; Beverley Reid, Quilter; Earl Muldoe; Metal-smith, Kathy Robertson, Weaver and Wayne Ngan, Potter.

The Potters' Guild of British Columbia, Six winners from the juried exhibition of 1978. They are: Carole Graham, Danny Kostyshin, Jerry McBride, Wayne Ngan, Pam Woodrow Roger and Ellen Zeiss.

"Sunrise Titles and Twills", Ted Hallman, Ontario Weaver.  
An exhibition of 18 pieces organized by the Royal Ontario Museum.

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**Canadian Crafts Council**

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WCC BIENNIAL ASSEMBLY, VIENNA 1980

The 9th Biennial Assembly of the World Crafts Council will take place in Vienna, Austria, from July 25 to August 2, 1980. The conference will be longer than previous ones and six full days will be set aside for workshops on both practical and theoretical subjects. The theme of the conference will be "Crafts tomorrow - skills, quality, responsibility", with a special accent on education in its broadest sense.

Country-by-country quotas are not yet known but we expect that there will be about 100 places for Canada as there were for Kyoto. Preliminary estimates of the total cost for Canadians, excluding post-conference travel and travel within Canada, are between Cdn. \$1,200 and Cdn. \$1,500 at the present rate of exchange. This includes transatlantic travel, accommodation, meals, conference fee, etc.

We are currently involved in negotiations to make it possible for us to take as many Canadians to Vienna as wish to go, with an open return afterwards. Naturally not all of them will be able to attend the conference but they can participate in post-conference tours and other arrangements can be made for them while the conference is in progress. The CCC is also trying to arrange some post-conference tours and Austria may well offer others.





The CCC intends to follow the same selection procedure as for Kyoto and allocate to the provincial associations the responsibility of drawing up preliminary lists of delegates. All participants who are chosen ultimately will receive a letter of invitation from Austria and this should help those who want to obtain grants. A deposit of \$350.00 will, however, be required by the end of the year and will probably not be refundable.

As soon as further information is available, the CCC will be issuing a news release and it will continue to keep all member associations informed. If you are interested in attending this Vienna conference, please notify your provincial association.

PROVISIONAL TIMETABLE FOR THE ANNUAL GENERAL MEETING OF THE CANADIAN CRAFTS COUNCIL to be held at St. Andrews College, Aurora, Ontario at the invitation of the Ontario Crafts Council from Thursday, 21st June to Sunday, 24th June 1979:

Thursday 21 June: Morning: Arrival of participants and directors  
Afternoon: Meeting of CCC International Committee  
(WCC Assembly Vienna, 1980).  
Meeting of Board of Directors to confirm Agenda.

Friday 22 June: Morning: CCC Annual General Meeting.  
Afternoon: North American Management Committee Meeting (USA and Canada).  
Evening: Reception and registration.

Saturday 23 June: Morning: Address by invited speaker on theme, "Crafts Tomorrow".  
Afternoon: Discussion groups under workshop leaders.  
Evening: Entertainment

Sunday 24 June: Morning: CCC Committee.  
Afternoon: CCC Board Meeting.  
Evening: Departure.

NOTE: All meetings will be open to all participants but only those entitled to vote will be able to speak other than at the invitation of the chairman.

## ARTISAN '78 Is on the Road

### Orland Larson

It is difficult for me to isolate favourites since in my opinion everything in ARTISAN '78 is well-made and interesting. The exhibition exudes quality and an aura of excellence.

As the exhibition co-ordinator, I have been closely involved over the past six months with the difficult process of distillation and final selection. It has been a unique and educational experience for all of us. Now the Canadian Crafts Council is ready to share this experience with the public as the exhibition begins to slowly make its way across the country from west to east for the next two years.

I was not prepared for the dramatic impact at the Walter Phillips Gallery in Banff when the exhibition opened on Friday evening.

October 6, Luc Matter, the designer from Quebec, had cleverly organized the presentation into clusters, joined physically and visually by frames from which the textiles are hung. Despite the varying sizes of objects and the numbers there is never a sense of clutter. It is a spacious show that is enhanced by the use of butternut wood in the display furniture. This gives the exhibition an additional feeling of

warmth, of being handmade, and puts it into a most appropriate setting.

Each exhibitor has been assigned a graphic panel measuring 12" x 17 1/2", inserted into slots in the frame near that person's work. Information on the panel includes a photograph, the title of the work, and an abbreviated biography. This format is repeated in the catalogue which is intended to be a reflection of the exhibition itself.

There are 25 clay objects, 40 in fibre, 11 in glass, 9 in leather, 23 in metal, 2 handmade books and 12 objects in wood. One hundred and twenty-two artisans from every province and the NWT are represented by a single piece. Unknown and well-known artisans have been included, as well as work by Inuits and Indians. It is an interesting capsule of what's happening in the crafts now right across the country.

Part of CCC's mandate is to publicize the work of Canadian artisans and to educate the public to excellence in the crafts. The selection process for this presentation has taken more than eighteen months. It was handled differ-

rently in different places. The jury was a valuable mixture of seasoned expertise. Paul Bennett, recently appointed director of the Stratford Art Gallery, participated in the jurying with Virginia Watt, managing director of the Guild of Crafts shop in Montreal, Charley Farero, a potter from Humboldt, Saskatchewan, and myself, a goldsmith from Mahone Bay, Nova Scotia.

Funding for this project came from the Special Assistance Program of the National Museums of Canada. Included in the budget were monies to be paid as a rental fee to all those who were successful participants. It has been done before in Ontario but CCC strengthened the concept that artisans no longer must be grateful just to show their work, they must be paid for exhibiting. CCC's formula is 2 per cent of the selling price per month with a minimum of \$50 per year. It was felt that this would be fair because of the great price range between different crafts. The total rental fee was calculated at about \$15,000 per year. Response from galleries and national exhibition centres across the country has been so good that the touring time of ARTISAN '78 has been extended beyond the proposed year.

The Canadian Crafts Council was delighted when Mrs. Jean A. Chalmers gave \$50,000 to

enable the council to purchase ARTISAN '78. It thus becomes the nucleus of CCC's first permanent collection and will be known as the JEAN A. CHALMERS NATIONAL CRAFTS COLLECTION. Hopefully it will be housed in Ottawa in a permanent national craft gallery or museum.

The show is on the road!

As the first national craft exhibition ever to travel across Canada it establishes an important precedent. The exhibiting fee to galleries was calculated by dividing the total transportation costs for such an extended tour by the number of participating sites. In addition, there is insurance paid while the exhibition is in transit. Artisans' fees will not be paid during the tour since CCC now owns the collection and has already paid participants a rental fee. In this way CCC hopes to be able to offer the exhibition even to the smaller national exhibition centres at a reasonable cost, thus increasing the exposure. It is intended to exhibit ARTISAN '78 in every major centre across Canada as well as in smaller places that are often bypassed. Watch future editions of the magazine for the final itinerary.

We should like to thank all those who participated in ARTISAN '78 whether they are in

the exhibition or not. It was not an easy task making the final selection and obviously not everyone could be included. CCC appreciates this involvement and assures those who are not in this exhibition that there will be ample opportunity for their work to be included in the permanent collection at a later date.

The CCC is grateful to the National Museums of Canada for the funding which made this project possible, to Luc Matter who had the beautiful design concept, to all those who helped in any way to put the exhibition together, and to Mrs. Chalmers for her most generous gift.

The Canadian Crafts Council is very proud to present this outstanding collection of contemporary Canadian crafts. If the response in Banff is any indication, the exhibition will be truly enjoyed and appreciated by many. The Visitors' Book was full of praise:

"Very Impressive Collection!"  
"Excellent!"  
"A Pleasure to View!"  
"Fabulous!"  
"Most Impressed!"  
"Best Exhibit in Years!"  
"Super Show!"  
And all prejudices aside, I agree. It is a stunning exhibition.



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## News from WCC Headquarters

Lord Reilly, director of the Design Council of the United Kingdom 1960 - 77 and chief executive of Britain's Crafts Advisory Committee 1971 - 77, was elected president of the World Crafts Council during its 8th general assembly and international conference in Kyoto last September.

Lord Reilly is a leading spokesman for modern design and crafts. His personal interests cover architecture, fine arts, industrial design and crafts. He has written many articles for newspapers and magazines and has lectured in more than 25 countries from Europe to South Africa to Asia and the Americas. He would like to see schools give more emphasis to the teaching of crafts and the development of hand work for, as he says, 'people who make things tend not to break things'. He feels strongly that the relationship between the craftsman and industry may be mutually beneficial, with the craftsman bringing imagination to industry, and the advances of technology providing new materials and techniques for the craftsman.

Lady Reilly ran the shop of the British Crafts Centre for two summers at the Design Centre in London.

Arlene Fisch (USA) was elected vice-president for North America, and Orland Larson (Canada) and Mel Someroki (USA) deputy vice-presidents for North America. WCC's new headquarters address is 22 West 55th St., New York, NY 10019 USA.

### CANADA COUNCIL - VISUAL ARTS

"Aid to Artists" Brochure for 1979-80 available upon request from;

Arts Awards Service  
The Canada Council  
P.O. Box 1047  
255 Albert Street  
OTTAWA, Ontario  
K1P 5V8

Through an unfortunate printing error the 1979-80 brochure indicates there is only one competition for the Arts grants "A" in the visual arts. In fact there are two. The first deadline is April 1 and second is October 15, 1979.

Successful craftspeople in the Fraser Valley Region: Arts Council exhibition are:

Denys James, Potter - Best in the Exhibition  
Rosanna Hille, Fabric Printing - Honourable Mention  
Wiluya, Weaver - Best Fibre Arts  
Lily vander Horst, Weaver - Honourable Mention  
Elfrida Lambert, Weaver - Best Sculpture (Fibre)

For further information on location of exhibition please contact Iris Severide, 534-6221.

TWO ARTICLES THAT APPEARED IN THE FEBRUARY/MARCH ISSUE OF CANADA CRAFTS.  
POTTERY BY WAYNE NGAN - Glenn Allison, Curator, Fine Arts Gallery, UBC.

EXPLORATIONS WITHIN A LANDSCAPE - NEW PORCELAIN BY ROBIN HOPPER - Frank  
Nowosad, Freelance writer.

## Pottery By Wayne Ngan

Glenn Allison

**A**n exhibition of pottery by Wayne Ngan, guest curated by Doris Shadboit for the Vancouver Art Gallery, ushered forth a new year and a new era for Canadian ceramics with head-spinning éclat. Die-hard prejudices and the old bones of debate for the contentious issue of craft versus art were all but forgotten in the rush to partake of works of astounding authority and variety. The exhibition was initially intended as a retrospective but 12 years of untabulated dispersal, coupled with the pedestrian role to which most of Ngan's works may often be ascribed by virtue of their utilitarian and non-ritualistic function, caused a greater emphasis on recent production. Manifestations of his work always have heavy technical bias reflecting current experimentation. In some past exhibitions, shino-type glazes, lustre wares, raku or stoneware had predominated and in this show, salting was emphasized. Bias on the

part of both artist and curator was bound to be evident when a scant hundred items were culled from a vast output. So here, the standard shapes of utilitarian pieces intended for local kitchen consumption, such as casseroles, mugs, jugs, baking dishes, and platters, were eschewed in preference for those statement pieces which represented technical and aesthetic targets.

Function-oriented pottery requires display within the spectator's personal body space, not only to permit discernment of the relationship between shape and surface, but to accrue the benefits of binocular parallax in the reading of form. To this end, the large scale pieces were exhibited on high, weathered plank tables, keeping the pots between waist and shoulder height. Done at the risk of invoking a salesroom air, this permitted easy comparison of contour through circumambulation and also abolished traces of formalized symbolic distance, as well as the museum eternally too frequently instilled by pedestalled isolation and encasement. These tables segregated the pottery roughly according to glaze type,

with the result that some repetition of structural types throughout drew observers into Ngan's personal morphology: the typological kinship within his repertoire. Globular, wide-mouthed jars with inverted saucer-like lids and low, lug handles acted as classic reference points, for Ngan has been venturing progressively further from the simple, primal root forms. While these are still being produced, the more important concern revealed here has to do with binary volumes infused with complete licence and masterful facility. The repertoire was divided into catalogue categories of Bottles, Dishes and Bowls, Small (tea) Bowls, Jars, Water Jars, and Vases. There is a danger however that these loosely ascribed functions might be too strictly applied, since all pieces function as containers and since their strength and beauty endow them with the capacity to revolutionize some of our most ingrained cultural habits — those of food preparation.

Obvious references to oriental sources — hardly surprising given Ngan's own Chinese origins — allowed some viewers the quick assumption that much of the material was self-conscious and exhibition-oriented, freed from concepts of practical use. Shadboit was particularly mindful of this perceptual pitfall and carefully delineated the integrative quality of Ngan's lifestyle. Unorthodox by contemporary industrial standards, it remains intentionally rural, isolated, and close to the constituent elements from which his craft must spring. And the conscious oriental references become acceptable, provided we remember that there exists a continuity of tradition outside of issues of style — outside of history per se — and that this continuity is implicit in any craft. It came as a revelation to many, conscious for instance of the role of Renaissance dialogues and values perpetuated in the most avant-garde contemporary painting, that value systems and plastic morphology dating back even further — some one thousand years or more — could still be conjured by contemporary pots.

There were Hamada-like oblong bottles and flasks, cut-sided or faceted pots derived ultimately from Orbe incense burners, a high-shouldered tea caddy with vestigial handles, and softly voluminous waterjars reminiscent of great Iga-ware pieces. Yet none of these were weak in inflection or lost in superficial imitation. The ancient and venerable aspects of oriental ceramic nomenclature for both technique and substance — *tenmoku*,

*hakeme*, *celadon*, *raku*; chatter, *combing*, *wax-resist*, etc. — all lent an aura of timelessness. These terms and their aesthetic valences have been circulated by Bernard Leach through both publication and ceramic form. If the ubiquitous Leach is to be mentioned here, it is with moderation, for Ngan is not a direct disciple.

*"Inevitably many of his examples and experiments derived from oriental sources, but in the opening chapter Towards a Standard, his conviction that the qualities of a single pot could be recognised intuitively provided the key to his analysis of all pottery in human terms. 'It is not without reason that important particulars of pots should be known as foot, belly, shoulder, neck and hip, or that curve and angle should often be thought of as male or female.' He linked abstract form and human feeling with a common vocabulary. 'Nobility, austerity, strength, breadth, subtlety, warmth — qualities which apply equally to our judgments of human and ceramic values'".<sup>1</sup>*

What then of Ngan's work if viewed through the filter of Leach's thought?

Ironically, the female energy factor traditionally linked to the receptive/offering function of pots receded here, giving way to a resoundingly masculine character. Shape metaphors were so robust, their somatic references so virile, that the room seemed populated by samurai aesthetics with little hint of *anima*. This stems predominantly from two factors. The articulation of disparate units which characterized the water jars (cf #65) is through deft juxtaposition rather than graceful elision or subtle carination. Thus they insinuate a distinctly percussive rhythm. Secondly, the surface values are frequently aggressive. High-gloss amber glazes and *tenmoku* throughout the more serene oil-spot, while the salt glazes are at times nastily mucous and the *hakeme* vacillates between the effects of porridge and those of granular sugar.

It is not intended here to suggest technical fault or tactile deficiency on Ngan's part so much as to point to the great need for public collections of ancient material culture from the far east if the viewer is to be properly prepared and if our ceramic craftsmen are to develop confidently. It is difficult to recreate classic glazes exclusively from textbook references, and it is a fact that classic



standards established particularly in Sung period China and in Korea are still addressed throughout the world today. While the vagaries of flame were evident, a full entrusting to the charm of nature's course was more obscure. Some viewers missed the innate softness and suggestiveness of clay, while others yearned for the sanction of laughter as a force in aesthetic selection. This should degenerate neither the remarkable achievement nor the positive spiritual merit shown here. These works are deposited by living needs and they constitute a surfacing of inner language where creativity and criticism coalesce in transformation images. They also bring to a geographical area lacking indigenous clay traditions the full scope of world ceramics at its best.

I feel compelled to state that as is the case with most major art galleries in Canada contemporary ceramics of a utilitarian nature have rarely found public viewing space in the Vancouver Art Gallery. Other than the Canadian Biennial of Ceramics in 1969 and Pots by John Reeve, foremost Leachian disciple, shown upon his return to the west coast in 1972, Ngan's show remains an exception. Responsibility for exposure has been ceded to commercial concerns, such as Handcraft House in North Vancouver and Hiro's House of Ceramics. Both hosted Ngan exhibitions in the past but both lamentably folded in 1978, leaving Ngan

and other accomplished masters in a precarious position. It is quite possible that the Vancouver Art Gallery remains largely unconscious of the importance of exhibitions of this nature. For Vancouverites the doors to a debate — conducted primarily in Japan for three generations — have now, due to the show under scrutiny here, been flung full wide, and the gallery has simultaneously set both precedent and standard before an abundant audience. Popular response to Ngan's work is proof that there exists what might be called an ontogenetical necessity. That is to say that to some extent each generation and each individual must re-experience basic form in order to evolve to the maturity requisite for the evaluation of serious contemporary concerns. ("Basic" here does not imply lack of cultural or aesthetic sophistication but only that which is essential.) Aside from implications of societal health which the crafts reveal, this necessity prevails.

As Octavio Paz has so eloquently put it,

*"Craftsmanship is the heartbeat of human time": "Traditional yet not historical, intimately linked to the past but not precisely datable, the handcrafted object refuses the mirages of history and the illusions of the future. The craftsman does not seek to win a victory over time, but to become one with its flow".*<sup>2</sup>

Ngan has done this.

<sup>1</sup>John Houston, *The Art of Bernard Leach*, Victoria and Albert Museum, London, 1977.

<sup>2</sup>Octavio Paz, "Use and Contemplation", *In Praise of Hands*, McClelland and Stewart Ltd, Toronto, 1974.

## New Porcelain By Robin Hopper

Frank Nowosad

**T**he most striking aspect of Robin Hopper's new show of porcelain at the Art Gallery of Greater Victoria is the diversity of techniques used in evoking landscape. Large parabola shaped bottles feature realistic impressions of Prairie and West Coast scenes while smaller vases and plates allude abstractly to environments through the manipulation of glazes.

Hopper is a potter with a printmaker's concern for the two dimensional image. His mode of expression is governed by the chancey character of ceramic glazes. The fact that he has succeeded in becoming what could be described as a glaze watercolorist bespeaks of his experience and, consequently, his technical control. Works such as *Prairie Storm* and *Olympic Mists* are landscape impressions derived from up to eight different glazes. They are scenes, created with lyrical lines and looping volumes of color. Because of the high temperatures used in firing porcelain, the colours are subdued and subtle. Hopper's success in balancing the aesthetic demands of the image with the technical control of the temperamental glazes amounts to an act of bravery and skill in the face of firing.

Because of his manner of expression, Hopper has evolved three dimensional forms with large flat surfaces. In itself, this has resulted in unique, handsome bottles with gracefully thrown necks and vases which balance flat discs on elegant stands. These basically geometric shapes seem regal, perhaps African.

The visual pull between viewing his work in the round, as sculpture, and frontally, as in painting, at times, gives one the strange sensation that they are seeing art at oblique angles.

Hopper's landscape glaze techniques have been developed over several years but, recently, he has been experimenting with re-discovered methods. The bowls titled *Aurora Borealis* are the result of a long neglected Japanese inlay technique called nerigae. This process involves the laminating, cross-cutting and molding of contrasting clays and the result is a blue zebra like pattern manipulated to suggest landscape.

Similar, but more regular designs are yielded in the thrown agate ware. To Hopper these suggest water movement or as he indicates by the title, *Core Samples*.

geological strations. Some of the agate ware has been fashioned into shell forms and graceful, inverted bell-like vases. They invite handling.

Robin Hopper exudes energy. He is like a hyper-kinetic buddha. His name appears everywhere — in workshops, shows and sales. He has business acumen. He explains, "I've always been used to a sixteen hour day. Anything less seems easy. As much as it may sound old hat, I just don't feel as if I'm working hard. My craft is a joy, really."

In 1977 Hopper and his family left a successful studio and retail shop in Hillsdale, Ontario and moved to an idyllic acreage west of Victoria on Vancouver Island. They have no regrets about relocating.

Their home, a re-modelled turn of the century farmhouse, rests behind a stand of Douglas Firs. A short distance away are the Straits of Juan de Fuca and beyond one can see the Olympic Mountains. A retail shop is attached to the house. The studio is a converted barn. There are two gas fired kilns and an electric one is to be added in the near future.



When they first moved to the Coast, they thought they would have to ship their wares back to stores in the East but a thriving business at home has eliminated this necessity. Robin Hopper is assisted in the production of functional ware by his wife, Sue. There are no assistants and except for some special students from nearby Pearson College, Hopper does not teach on a regular basis. However, he is well known through workshops he conducts throughout Canada.

The functional ware which they produce is simple, even austere. It brings the major part of their income and as Hopper states, "I feel the balance between exhibition and functional into which my work has now settled is right for me and it makes my life more varied than either aspect would on its own."

When work for a new show begins, it is concentrated. Like many artists, Hopper creates in series. New techniques demand time consuming experimentation and evolution and as he explains, "Pottery is a complex craft and art. One has to spend a lot of time learning the technique before he can be creative. It has taken me fifteen years to reach the point where I am."

One could never say that those years have not been productive — look at the man and look at the diversity and excellence of his new exhibition.

This exhibition can be seen at the Burnaby Art Gallery, Burnaby, British Columbia, March 28 - May 6, 1979.

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# I N F O R M A T I O N

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TAXES! TAXES! - With this subject on everyone's minds at the moment, the office has been receiving some enquiries; so we have done some checking.

## BUYING MATERIALS AND PRODUCTION EQUIPMENT

Everyone must pay the 9% Federal sales tax. It is possible to get a refund if you sell your product abroad, as a religious object\* or heritage object, or if you make clothing. Some companies will not charge the federal sales tax in the first place (such a fabric dye suppliers) if you stamp or type the following on your purchase order; and sign it.

"We certify that the goods ordered/imported hereby are to be used exclusively in the manufacture or production of (Description of Goods) exempted by Sections 1,3, and 4 of Part XIII of Schedule III of the excise tax act." (Signature)

The Canadian Crafts Council has been working on the whole exemption problem, and as was noted in our January newsletter, it is possible to claim a refund for federal tax paid on production equipment between the months of May (25) and November (16), 1978. Contact Revenue Canada, 460 Nanaimo, Vancouver, B.C. V5L 4W3 or telephone "refunds" 666-3407 or 666-3803.

You need not register with the federal government, to get the above exemptions if you are making less than \$50,000. Just use the above statement and be honest about doing so.

Should anyone wish to examine the pertinent section of the Excise tax act, the CABC has a copy.

## PROVINCIAL TAX EXEMPTIONS

B.C. Sales Tax need not be paid by small businesses if they register as a vendor pursuant to the Social Services Tax Act. It costs nothing to register and get a number to be given to your supplier. One merely reports each month if there have been any sales, and the tax is then paid.

(5% now). If you make enough after a year of monthly reports, to pay more than \$50 per month in taxes, you continue to report monthly. However, if it is less, the reports may be sent only twice yearly. To get these forms, write to The Commissioner, Social Services Tax, Parliament Buildings, Victoria, B.C. V8V 2M1, or telephone the Vancouver office to have them sent to you. (687-9611). It takes less time to deliver the completed form to the local office, but expect your number to take up to 6 weeks if you do it through the mails.

\*This should mean that if you have been making wall hangings for hotels and suddenly find you have a commission for a church, you should not have to pay federal sales tax on the materials for that commission.

PETER WEINRICH, executive director of the Canadian Crafts Council, will be in Vancouver for two weeks, and the weekend following the AGM, April 28th and 29th, he will be available to talk to any crafts group about tariffs, excise tax, running a crafts organization effectively; in a word just about anything concerning crafts in Canada. Phone or write to the CABC office if you would like some help. (681-9613) Peter writes up all the submissions to the federal government on behalf of Canada's craftsmen.

CUSO - Overseas Employment Opportunities require a Craft Cooperatives Organizer for the Sudan and a Women's Trainer/Organizer for the Sudan. For further information write CUSO, 2524 Cypress St., Vancouver, B.C. V6J 3N2 or telephone 732-1814.

LYNN MAUSER-BAIN'S lectures during her recent visit to Vancouver from Nelson were some of the most mind-bending the local textile artists have had for some time. Lynn talked at Craft Cottage relating materials to the artist illustrated with slides of her California colleagues and at Capilano College she showed her early work involved with fabric printing, culminating in studies in Sweden and Finland, the Finnish design studio allowing her to print madly from 5pm to 3am on her own, after she had already put in a full day designing for the company. Now Lynn is doing "installations" - a large fibre or paper environments mounted in a gallery or elsewhere. Lynn set-up the fibre department at the Alberta College of Art in Calgary and after a 4 year involvement stepped down this past year to do her own work. "Lively Lynn" is now coordinator for the summer textile programmes at the Banff Centre, primarily the Emerging Artists' Interchange. She pointed out to everyone that the deadline for applying to the 6-week intensive study programme is April 23rd. The CABC assisted with the subsidizing of her Capilano College lecture.

We are pleased to announce that WAYNE NGAN has received a CANADA COUNCIL, Aid to Artist Grant to present a pottery exhibition and sale in Sendai City, Japan during May.

Any craftsperson wishing to hang a wallpiece in the Resource Room during the B.C. ARTS COUNCIL CONFERENCE at the Sheraton-Landmark, April 20, 21 and 22 is asked to contact, Cathy Vinton, 683-4358.

The Victoria Handweavers' and Spinners' Guild is celebrating its 45th anniversary with a Birthday Tea on April 7, 1979, at the Oak Bay Beach Hotel.

OKANAGAN REPORT from Regional Representative, ELAINE HUGHES-GAMES, 946 Coronation Avenue, Kelowna, B.C. V1Y 7A5, 762-8739 (evenings)

"Though it may have been a quiet time for some of us during January and February, interesting plans are brewing. Both the Salmon Arm and Kelowna arts councils are drawing up plans for Cultural Centres. These spaces will be designed with you in mind so make your needs known and lend active support when possible! Everyone is planning summer fairs, some will have themes relating to the Year of the Child. The Kamloops Arts Faire and Creative Chaos, Vernon will be held the 2nd weekend of June.

I will be attending the annual general meeting of CABC as your Okanagan representative. Will you please communicate to me any needs, problems, or creative ideas you wish dealt with."

THE BOARD OF THE CRAFTSMEN'S ASSOCIATION is pleased to announce their nominations for the:

BRONFMAN AWARD - Joanna Staniszkis, Weaver, Vancouver, B.C.  
Wayne Ngan, Potter, Hornby Island, B.C.

HONOURARY MEMBER - Paula Gustafson, Weaver, Potter and Writer,  
Yarrow, B.C.

----- WORKSHOPS ----- EDUCATION ----- CONFERENCES

NOVA SCOTIA DEPARTMENT OF RECREATION - Family Summer School of the Arts, July 16 - 28, 1979. For further information contact, The Craft Office, Nova Scotia Department of Recreation, P.O. Box 864, HALIFAX, N.S. B3J 2V2 or telephone 902-424-4061.

FIBRE FACTORY, 1745 Marine Drive, West Vancouver, B.C. V7V 1J5, 922-2211, is offering spring classes beginning the week of April 16/79. Beginning table loom, Beginning off loom, Wall hangings, Intermediate tapestry, Intermediate table loom, also several weekend workshops.

WORKSHOP ON HORNBV ISLAND, MAY 27 to JUNE 6. A six day workshop where, in natural surroundings, artists and craftspeople will be showing the potential of locally available materials to create things. Classes in clay, wood sculpture, basic drawings, printing monotype, weaving, basketry. For information call: Mienke Mees, 1225 Gordon Avenue, West Vancouver, B.C. V7T 1R1, 922-9491.

NINTH BIENNIAL CONFERENCE OF THE ASSOCIATION OF NORTHWEST WEAVERS' GUILDS, to be held at Spokane, Washington, June 14-17, 1979 is "Weaving Unlimited". Main speakers will be Neil Znamierowski and Ken Weaver. Seminar speakers will be Margaret Burlwe on Ikat, Joanne Hall on Mexican Tapestry, Lily Bohlin on Traditional Tapestry and Mary Snyder on Fashion Fabrics. For further information please contact Maria Lunow, 6841 Canada Way, Burnaby, B.C. V5E 3R3 or 526-9470.



JEWELLERY SHOWCASE - three evenings with Master Jewellers of the Pacific Northwest: Toni Cavelti - April 7, Hellyn Pawula - April 21, and John Marshall - April 28. 8 to 9:30 p.m. \$12.

Enrolment limited in all U.B.C. courses. For registration information phone 228-2181, Local 254, or write "Registrations Winter/Spring 79", Centre for Continuing Education, The University of British Columbia, Vancouver, B.C., V6T 1W5.

PYSANKY: UKRAINIAN EASTER EGGS - Vancouver Centennial Museum, 1100 Chestnut Street, Vancouver, B.C. returns April 13th. On display will be special Easter breads, embroideries and decorated eggs in the Junior Workshop from 11am to 9pm. Demonstrations of the traditional resist dye method of decorating.

#### THE SCHOOL HOUSE BELWOOD, WEAVERS WORKSHOPS, SUMMER '79:

Weaver's Colour Course - Ted Hallman - June 24-30.

Spinning, Natural Dyeing, Off Loom Weaving - Marny Jackson - July 1-7.

Handweaving Beginners - Robert Cawood - July 8-14.

Handweaving Intermediate - Lynne Milgram - July 15-21.

Tapestry - Robert Cawood - July 22-28.

For further details write to: Village Weaver Studio,  
551 Church St. Toronto, Ontario  
964-0436.

FIBRE ARTISTS INTERCHANGE: July 2 - August 10. The Banff Centre, School of Fine Arts, Box 1020, Banff, Alberta T0L 0C0 (403)762-3391. An open studio where emerging artists and professional artists will work together to create a major exhibition and interact with architects, curators and critics. Those interacting with the INTERCHANGE will be Mildred Constantine, Arthur Erickson, Mariette Rousseau-Vermette, Lia Cook, Phillip Warner, Irene Whitome, Elise Sreenivasam, Ron Moppett, Carroll Moppett, Wendy Toogood, Patricia Askren and others. For brochure and application please apply to: The Registrar, The Banff Centre, Station "T", Box 1020, BANFF, ALBERTA T0L 0C0.

DISPERSE DYES - Ron Granich of Cerulean Blue in Seattle, Saturday, April 21, 10am to 3pm, Capilano College fabric printing studio. He will discuss indigo vat dyeing with the surface design group after dinner. Fee, \$15 payable to the Vancouver Guild of Fabric Arts. Send cheque to Peggy Schofield, 5761 Olympic St., Vancouver, B.C. V6N 1Z7 by April 15th. Out-of-town students may be accommodated in homes; so state your needs. Limit 15.

COQUITLAM CRAFTS - 949 D Adair Avenue, Coquitlam, B.C. V3K 3T9, 522-1111. Classes being offered in Weaving, Spinning, Macrame, Batik, Basketry, during April and May.

3RD ANNUAL WORKSHOPS IN GREEK WEAVING, Fibreworks, Iperidou 5, Plaka, Athens, Greece, 5 sessions starting May 2nd and ending September 27th. Workshops include; Greek Weaving techniques, Spinning, Natural dyeing, Techniques related to the Greek fibre tradition and Coptic weaving. Studio talks and activities; Weaving in Greek villages today, Greek folk costumes, Weaving on a warp-weighted loom, Greek folk dance, A brief introduction to Greek History and Optional introduction to the Greek language. For further information contact CABC office or telephone Joyce Cosgrove, 734-2880.

ROMNI WOOLS LTD., 3779 West 10th Avenue, Vancouver, B.C. V6R 2G5, 224-7416.

Weaving Course - Four harness 2" table loom, Mienke Mees, instructor. Study weaving structure, colour and texture. Mixed class, beginners and intermediate. Six Monday evenings from 7-10pm. Starting April 9th. Location, YMCA-Highbury and 10th Avenue. Fee: \$40. Includes materials for sampler. Bring your own loom or rent one. Pre-register at above address.

THE EMBROIDERERS' ASSOCIATION OF CANADA will hold its next annual seminar at Banff Centre, Alberta, April 29 to May 5. Workshops in advanced canvas work, creative stitchery, design, pulled thread and pattern, pulled thread and assisi, repousee II, Ukrainian embroidery, darning and gold work.

PILCHUCK/SUMMER 1979 - Workshops in Glass in the Puget Sound Area of the Pacific Northwest. For further information write to Thomas Bosworth, Director, The Pilchuck School, 4532 E. Laurel Drive N.E. Seattle, Wash. 98105 (206) 522-5549.

VANCOUVER COMMUNITY COLLEGE announces an outstanding faculty of practising Canadian artists will provide professional training in ceramics, drawing and design at this year's Fine Arts Summer School (Langara campus). Ceramics will be held June 4th to July 13th, and July 23rd to August 24th. Drawing from July 2nd to August 10th. Design from July 2nd to August 10th. For further information write to Vancouver Community College, Langara, Fine Arts Summer School, 100 West 49th Avenue, Vancouver, B.C., V5Y 2Z6 (Phone 688-1111).

FAN TAN GALLERY'S Calendar of Spring Courses is now available by writing 541 Fisgard Street, Victoria, B.C. V8W 1R3, 382-4424.

SCHOLARSHIPS AVAILABLE: For details write to Cheryl Thomas, B.C. Cultural Scholarship Program, Cultural Services Branch, Ministry of Provincial Secretary and Government Services, 2nd floor, 777 Broughton Street, VICTORIA, B.C. V8W 1E3. An announcement was made late in 1978 of over \$97,000 awards being granted. Categories include profession study awards (four of \$2,500 each), senior tuition program (109 awards), and junior tuition category (39 awards). Only full-time students are eligible. Grant are paid from interest generated by the \$20 million endowment of the B.C. Cultural Fund and from Western Lottery Revenues.

Quilts National '79, sponsored by Hocking Valley Arts Council and the Dairy Barn, June 15 - July 8 at Southeastern Ohio Cultural Arts Centre, Athens, Ohio. Information - send self-addressed stamped envelope to: Quilts National '79, P.O. Box 280, Athens, Ohio 45701.

Quilt Symposium '79, sponsored by Santa Clara Valley Quilt Association, includes lectures, demonstrations, quilt exhibits, commercial exhibits, July 5 to 7 at Rick's Hyatt House in Palo Alto, California. Information - send self-addressed stamped envelope to Isabelle Long, L59 Carlisle Way, Sunnyvale, Calif. 94087.

New England Weavers' Seminar, July 29 - August 3 at University of Massachusetts, Amherst, MA. Information contact: Antonia Kormos, Apple Hill Drive, RFD 1, Box 300, North Scituate, Rhode Island 02857

CRAFT HORIZONS  
February 1979 Issue

An article on Ontario Weaver,  
Ted Hallman whose  
work will be exhibited at  
ROBSON SQUARE  
April 10-28.

----- E X H I B I T I O N S -----

SALISH WEAVING - The 2nd Annual Exhibition of Salish Weaving will be held at Edenbank Farm, June 15, 16 and 17. If you would like a special invitation to the preview showing, Friday evening, June 15th, please let the Salish Weavers know. For further details and information, call Salish Weavers at 858-6155 or write Box 307, Chilliwack, B.C.

LAURA WEE LAY LAO, POTTERY EXHIBITION AND SALE, The Shopping Bay, Burnaby Art Gallery, Wednesday, April 4th at 7pm. 6344 Gilpin Street, Burnaby.

MARY FILER - SCULPTURE IN GLASS, May 9th to June 17th, Burnaby Art Gallery, 6344 Gilpin Street, Burnaby.

VALLEY FINE ARTS '79, March 20th to April 1st, Langley Centennial Museum, 9135 Mavis Street, Fort Langley.

ARIZONA CRAFTS '79, March and April, 1979, Tucson Museum of Art, 235 West Alameda, Tucson, Arizona.

CIRCLE CRAFT CO-OPERATIVE, Brian Baxter, "Contemporary Designs in Stained Glass" and Bob Kingmill, "Stoneware, Pots and Murals", April 4th to May 5th, 601 West Cordova Street, Vancouver, B.C.

FRASER VALLEY POTTERS GUILD - The executive has accepted an invitation to hold a group exhibit and sale at the Rembrandt Gallery in North Vancouver, June 28th to July 17th, 1979.

ART BRENDAN, Pottery, Maples Gallery, corner W. Saanich and Keating crossroads.

----- F A I R S -----

RUTLAND MAY DAYS - HOBBY AND CRAFT FAIR - Community Hall, Rutland Centennial Park, Rutland Road, Kelowna, B.C. Deadline for entries, May 10th. For information write to Rose Hoffman, 450 El Camino Road, Kelowna, B.C. V1X 2R9 or telephone 765-6126.

ARTCRAFT - The Craftsmen of Salt Spring Island will again be presenting '79 their popular summer sale during July and August at Mahon Hall, Ganges, Salt Spring Island.

ITALIAN CULTURAL CENTER, 3075 Slocan Street, Vancouver, B.C., 430-1541, May 12th, 10am to 8pm and 13th, 10am to 3pm.

FOURTH ANNUAL ARTS & CRAFTS FAIR - HIGHLANDS UNITED CHURCH, 3255 Edgemont Boulevard, North Vancouver. Saturday, May 5 from 11-5pm and Sunday, May 6 from noon to 4pm. For further information telephone, Jean Gabrielse, 985-6880 or Joy Whitehouse, 985-5660.



9TH ANNUAL SPRING CRAFT FAIR - Victoria, B.C. on May 18th and 19th at the McPherson Playhouse. Juried exhibition open to all residents of Vancouver Island and the Gulf Islands, cost \$55 per space. For further information contact, Richard Latte, 1022 Southgate St., Victoria, B.C. V8V 2Z2 or telephone, 382-1602.

PORT ALBERNI RECREATION PARK - CRAFT FAIR - June 16/79, for further details contact, Penny Levesque, General Delivery, Port Alberni, B.C. V9Y 7M3.

VANCOUVER FALL GIFT SHOW - August 12,13,14/79. For information telephone Rosalie Schmidt, (604)736-3331 or write, #202-2695 Granville Street, Vancouver, B.C. V6H 3H4.

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# C L A S S I F I E D

"WEAVE" got a lot to offer for spinning, dyeing, weaving, batik, macrame, knit and crochet, latch hooking, needlework, etc. We specialize in Marks yarn of Sweden, 'cottolin, vavlin, albolin, matvårp; Rya yarn in both Iran and Persian, Glimakra counterbalance looms and Ashford spinning wheels, also Canada's own Condons and Le Mieux yarns. School and quantity discounts. Send for our retail price list and samples to HANDICRAFT HUT, 461 North Dollarton Highway, (Deep Cove), North Vancouver, B.C., V7G 1M9. Phone 929-2616.

FOR SALE: PEG'S PLACE POTTERY SCHOOL LTD., are announcing their intention to sell the school and business. Peg's Place was established in 1970 and to this day runs the only studio for hobby potters in Vancouver. The owners are very much hoping that someone will carry on this school and studio. Please contact Debra or Margaret Sloan, c/o Peg's Place, 2780 Alma Road, Vancouver, B.C. V6R 3S4 or telephone, 738-2912.

FOR SALE: "Leclerc" 90" floor loom, 4 harness rigid heddles, one extra reed "fine". Lots of extra heddles, can be worked with one or two persons. New condition, asking \$900. For more information, Irene Perry, 112-856-4869, Aldergrove.

THE LEATHER WAREHOUSE LIMITED - 666 King Street West, Toronto, Ontario M5V 1M5 - 360-1787. Price list available at the CABC office.

FOR SALE: 60" counter-balance Leclerc loom needs new home. Complete except for bench. \$525. Please phone 736-1652, evenings.

VIKING FILMS LTD., 525 Denison Street, Markham, Ontario L3R 1B8, (416)495-0522 have a catalogue of films of interest to craftspeople. The index price list includes rental rates as well as selling prices.

NORTHERN EXPOSURE - 100% Canadian Craft Shop in Windsor, Ontario, 149 Riverside Drive W. They are interested in quality crafts from across Canada. If interested in participating please contact, Lorraine Johnson, 323 Randolph Street, Windsor, Ontario N9B 2T4.

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Oregon School of Arts and Crafts  
(School of the Arts & Crafts Society)  
616 Northwest 18th  
Portland, Oregon 97209  
(503) 228-4741

## NEWS RELEASE

ANNOUNCING: CRAFTS NORTHWEST CIRCA 1980

To create a stronger national identity for Northwest craftspeople and to promote communication within the region, Oregon School of Arts and Crafts (until recently known as the School of the Arts and Crafts Society of Portland) with help from the National Endowment for the Arts and the Northwest Region of the American Crafts Council will sponsor a series of juried exhibitions and related "confabulations" bringing together some of the Northwest's finest in major craft fields. (A confabulation is a talking together in an informal way.)

For each exhibition 24 to 48 craftspeople will be chosen to participate. Exhibitions, each lasting six weeks, are planned for paper, glass, ceramics and wood to be held at the Oregon School of Arts and Crafts during the summer of 1979 and spring of 1980. Exhibition-confabulations in metals and fibers are scheduled for late spring 1980, pending funding.

Three day confabulations will highlight each exhibition. Up to 70 craftspeople from the region will be able to join the exhibitors for formal and informal discussions, slide presentations of exhibitors work and sharing of ideas.

Negotiations are now underway to bring all six craft media exhibitions to the Seattle Art Museum Pavilion for a Northwest Crafts Show in August and September of 1980. The exhibition will be co-sponsored by The Friends of the Crafts, Inc., Seattle.

An impressive list of craft notables from all over the U.S. are on the jury. They are: Eudorah Moore, Crafts Coordinator, National Endowment for the Arts; Gerry Williams, Editor, Studio Potter

Magazine, Manchester, Vermont; Bill Brown, Director, Penland School of Crafts, Penland, North Carolina; Wendell Castle, well known wood craftsman, Scottsville, NY; Peter Mollica Glass designer and author, Berkeley, CA; John Benson, Designer, Newport, Rhode Island; Jack Stauffacher, Editor-Publisher of Greenwood Press, San Francisco, CA.

JURYING FOR ALL SIX EXHIBITION-CONFABULATIONS WILL TAKE PLACE IN APRIL, 1979. DEADLINE FOR APPLICATIONS AND SLIDES IS APRIL 20. ARTIST-CRAFTSPEOPLE FROM WASHINGTON, OREGON, IDAHO, MONTANA, WYOMING, BRITISH COLUMBIA AND ALASKA ARE INVITED TO ENTER. WRITE OR CALL OREGON SCHOOL OF ARTS & CRAFTS, P.O. BOX 5784, PORTLAND OR 97228 (503) 228-4741 FOR INFORMATION AND AN APPLICATION.

> The sponsoring institution, Oregon School of Arts and Crafts, is possibly the oldest and the newest continually operating crafts school in the country. Since 1906 the school has offered a range of classes in major crafts plus services to the craftspeople and the community. By June 1979 what was formerly the School of the Arts and Crafts Society will move from its crowded three story urban home to a new \$1,500,000 campus occupying 7½ acres on the edge of Portland. Crafts Northwest Circa 1980 will be a ground breaking project in more ways than one for the 73 year old crafts school.

AWARDS:

7 The recipient of the CABC Fine Arts Award at Langara Community College for 1979 is Wendy Long. Wendy completed the second year program this year and will enter the Nova Scotia School of Art and Design this fall.

PROXY FORM CLIP AND MAIL TO THE CABC OFFICE BY MONDAY, APRIL 16/79.

I, \_\_\_\_\_ do hereby assign my vote for the April 20th, 1979 Annual General Meeting to \_\_\_\_\_  
The following are expected to attend and may act as a proxy.  
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NOMINATIONS FOR THE BOARD OF THE CABC:

Peggy Schofield - President	Joan Plummer	Hilde Gerson
Fabric Arts	Jeweller	Weaver,
Dennis Foisy	Ed Bradish	Treasurer, Apptn.
Woodwork Designer	Potter	
Sue Adair	Debra Sloan	(One more
Weaver	Potter	nomination)
Nancy Vivien		
Craft Supplier and Workshop Coordinator		

REGIONAL REPRESENTATIVES:

Ingeborg Thor-Larsen, Weaver	Elisabeth Weigold, Potter
Castlegar	Alert Bay
Penny Levesque, Weaver	Bobbie Garnett, Curator
Port Alberni	Prince George Art Gallery
Elaine Hughes-Games, Potter	Elizabeth Keeling, Weaver
Kelowna	White Rock
Jan Macleod, Potter	
Terrace	

Our thanks to Sue Adair, Chairman of the Nominating Committee.

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WE LOOK FORWARD TO SEEING YOU AT THE ANNUAL GENERAL MEETING

APRIL 20th, 1979.  
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