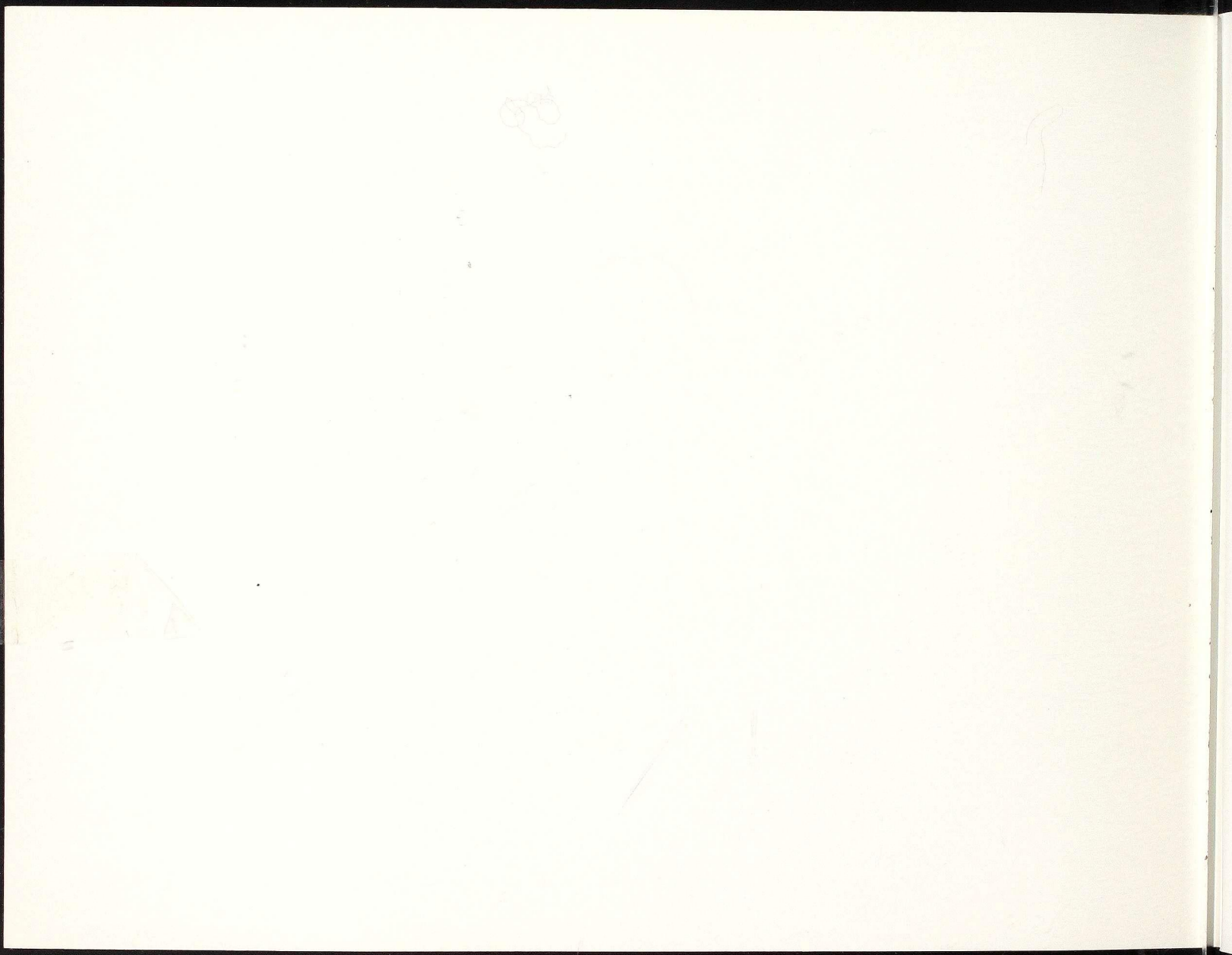


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**emily
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of art
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Principal's Foreward

2 Emily Carr College of Art and Design has a proud sixty-year history that began with the Vancouver School of Decorative and Applied Arts in 1925-26. It has long been a major influence in the education of Canadian artists and designers and continues to expand its impact on the visual world in Canada and abroad. Recent graduates are currently recognized in fields of art and design as leaders in the most significant new developments and directions of visual expression both here in Canada and in major centres of the world.

As the College enters its seventh decade it welcomes new challenges and opportunities. The College has more full-time students than ever before on Granville Island in Vancouver and is reaching thousands more throughout British Columbia through its leadership in developing telecourses on art. The College is dedicated to providing the best possible educational opportunities by instructors who teach and continue to produce and exhibit their works nationally and internationally. The College is proud of its diversity of formats—day, evening, summer, and provincial outreach - through which students, no matter where they may live in British Columbia, can pursue their education in visual arts and design in a unique art college environment.

Educational Program

The College provides basic education for the creative life of artists, designers and educators. Our purpose is the creative development of artists and designers maintaining the balance between what can be taught and what must be discovered. Technologies, techniques and principles are imaginatively and creatively combined to achieve a personal aesthetic and individual language. We welcome serious and committed students searching for creative educational experiences through professional instruction.

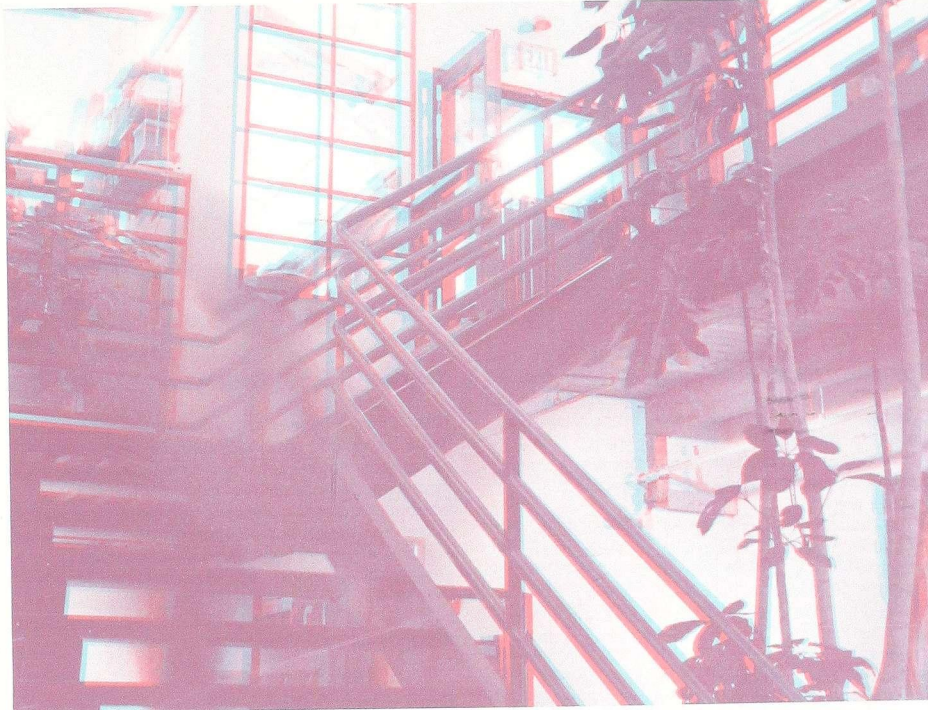
We believe in the arts, in their necessity, in their relevance. Because more knowledge is achieved visually, our discipline is both complex and profound. Every studio is a creative, research laboratory where we explore beyond established frontiers in a personally relevant and revelatory way.

The four year programs are placed within Divisions which identify departments and their facilities.

Foundation Division
Two-Dimensional Division
Three-Dimensional Division
Design/Media Division
Interdisciplinary Division

During the exploratory and diagnostic Foundation course, all first year students study fundamentals of art and design. During this investigative year, students come to understand the realities and challenges of a genuine commitment to the arts. The discovery of emerging interests is promoted.

The Foundation second semester introduces topics and studio experiences which prepare students for the College's second year fine art and



design programs. These courses bridge the general courses of the first semester and the College's second year courses.

The second year provides a wide range of structured courses and includes a considerable range of resources and technologies. Students are provided with professional direction from the faculty and work creatively in the studio. There are numerous opportunities and educational formats for specialization or pursuit of more than one discipline. Graphic Design students have an especially well designed common core program with in-depth study following the introductory Foundation program. Modern Art Survey or History of Design is mandatory for all second year students.

After gaining the experience and skills of the first and second years, third and fourth year classes

emphasize personal creative projects, specialization and in-depth study. There is provision so that a student may pursue a dual major program with concentration in two areas of interest. Third and fourth year students develop the self-motivation necessary to the success of independent artists and designers.

Distinguished visiting artists, designers and lecturers are an important part of the College's activities. The College schedules visiting artists to extend the range of information and art languages. Visiting lecturers contribute concepts and ideas, studio-based technologies, problem-solving strategies and professional attitudes.

Computer Resources

Computers as tools are suitable for many artists and designers. As part of the rapidly changing technology of the electronic revolution, they expand communications as well as serve as a tool for creative activity.

The College provides a number of introductory computer courses beginning with the Foundation Program. More advanced courses deal with computer graphics and their application to animation, film and video. Students studying in other departments of the College may also enrol in these courses.

Graphic Design students are required to enrol in introductory computer graphics courses. In the third year graphic design students work with intermediate technology to gain experience with industrial and commercial applications. Most fourth year graphic design students take advanced study to reach commercial levels of achievement.

Charles H. Scott Gallery

This "Class A" space presents a broad spectrum of fine art, craft and design exhibits. Environmental safeguards and full security permit museum-level exhibitions drawn from regional, national and international sources. Gallery staff curate a majority of the year's eight or nine offerings and design, write and publish formal catalogues as a means of interpretation. Additional funding from the Canada Council has enhanced the Gallery's accessibility to students, faculty and the public. Contact the College Receptionist for Gallery hours.

Concourse Gallery

The Concourse Gallery is the largest single space in the College. This adaptable space presents the work of students and is large enough to contain a number of simultaneous exhibitions including group and individual shows. Exhibits change twice per month and evidence the high standard of student work in all departments. The gallery provides an opportunity for students to present both work in progress and completed efforts. The Concourse Gallery is open to the public on week days from 8:30 to 4:30 and on weekends from 10:00 to 5:00.

Admission

Enquiries

Address admission enquiries to:
Student Services
Emily Carr College of Art and Design
1399 Johnston Street
Granville Island
Vancouver, British Columbia
V6H 3R9
Canada

Prospective applicants are encouraged to visit the College in order to see the facilities and discuss the application procedure with the College counsellor. The College counsellor is available to discuss details of applying for admission and to describe the alternative programs available at the College. Upon advance notice, tours of the College facilities are arranged by the Counselling service.

The College is open Monday through Friday from 8:30 a.m. to 4:30 p.m. and is closed on statutory holidays. The College telephone number is (604) 687-2345.

Undergraduate

Application Schedule 1986-87

Fall Semester

Application Period	January 15 to April 25
Admission Interviews	May 12-16
Admission Announcements	June 2
Admission Deposit Due	June 20
Late Admission Interviews	August 19-20
Late Admission Announcements	August 22

Spring Semester

Application Period	October 1 to November 28
Admission Interviews	December 2-3
Admission Announcements	December 5

Application Procedure

Application for the full-time and part-time day program is made by sending the \$5.00 application fee, completing the Application Form, sending official transcripts of previous studies, presenting a portfolio, and attending the admission interview. Grade 12 students must include an interim transcript of their secondary school grades.

Applications for both fall and spring semesters are not considered after the deadlines listed in the College Calendar. Applications to the Foundation Program are considered for September admission only. Mid-year admissions to Foundation are limited to only those students who have the Foundation fall

semester courses through the Evening, Summer or Outreach programs offered by the College.

Criteria

The College encourages applications from individuals with demonstrated ability in the visual arts and the motivation to develop that ability. Admission to the College is based on an interview before a faculty panel which evaluates the portfolio, the application and the individual's personal suitability for the program. Faculty admission recommendations are forwarded to the Director of Student Services for a final decision.

Each admission application is reviewed in light of past achievement, work in progress and clarity of purpose in studying at the College. Successful applicants have a record of creative work in secondary school, or as a practicing visual artist or designer.

Prospective students must have Grade 12 matriculation or its equivalent. Mature students (21 years of age and older) without Grade 12 graduation may apply for admission based on previous work or related educational experience.

Transcripts from school or college currently attended must be submitted with the application for admission. Applicants studying at another school when accepted into the College are required to submit final transcripts when the term is completed. Applications are not complete until final transcripts have been received and the offer of admission is subject to their receipt.

Interview

Each applicant, except for those individuals applying from outside British Columbia, must appear for an interview in May with a faculty committee. Interviews are scheduled by appointment for specific days and times. In lieu of attending the interview, applicants from outside the Province may submit two letters of reference and mail their portfolio to the College. Applicants seeking admission at the second, third or graduate year level are interviewed by faculty from the department in which they wish to major.

During the interview the applicant meets with two or more instructors to explore the applicant's interest and evaluate the portfolio. The interviewing faculty study the portfolio to determine the applicant's ability with materials and tools, awareness of visual and aesthetic problems, and understanding of historical and contemporary developments in the visual arts.

Interviewing is a personal encounter for both students and faculty. It is an occasion to discuss the programs and ambience at the College. During the interview applicants should be prepared to state their purposes in applying and their expectations of the College. The interview is important in providing a basis of understanding and trust for the years of study to follow.

Application to Foundation

Application for entry to the Emily Carr College of Art and Design involves a personal interview as well as the presentation of a body of work, usually in the form of a folio.

However applicants should be aware that the folio involves only one part of the application. The student's personal interview, with two members of faculty, treats other aspects of the applicant's potential as a Foundation student, and provides the opportunity for the student to discuss his or her work, previous experiences, future hopes and intentions.

During the interview applicants are able to demonstrate a sense of purpose and commitment which indicate the character and temperament required to be an effective student in a demanding program.

Portfolio

Because admission to the College is competitive, applicants should prepare their portfolios carefully. The portfolio is the focal point of the admission interview and must demonstrate the nature, scope and depth of the applicant's work. The portfolio should demonstrate visual awareness, creativity and technical skill. Film projectors and video equipment are available at the interview.

Applicants from outside British Columbia must have their portfolio arrive by the application deadline. Applicants from within British Columbia are requested not to mail their portfolios to the College but to bring them to the interview.

Admission Announcement

Admission Announcements are mailed shortly after

the May Admission Interviews close.

To hold the applicant's place, a non-refundable deposit of \$50.00 is payable according to the schedule included in the offer of admission.

Applicants studying at another school when accepted into the College of Art and Design are required to submit final transcripts and proof of graduation when their term is complete. The offer of admission is subject to the receipt of this transcript and, for graduates of secondary school, proof of graduation.

Transfer Students

Students may apply for advanced standing on the basis of studies completed at another college of art, university or community college. The standing (level of admission) of transfer students is determined by the admission interview faculty on the basis of the admission criteria. The College does not award advanced standing solely on the basis of previously earned credits but uses the portfolio to document the level of the applicant's achievement.

A minimum of one and one-half years of consecutive study at the College is required for graduation; therefore transfer applicants are not considered for fourth year admission.

Out-of-Province Students

Prospective students who reside outside British Columbia are not required to appear for an in-person

interview. Portfolios should include high quality slides or prints of the applicant's work. Original work should not be mailed and in all cases the portfolio should not exceed 24" by 24".

These portfolios should be mailed to Student Services securely wrapped and clearly marked on the outside "Portfolio for Admission" with either Foundation or department of major interest indicated, and the applicant's name and address inside. Please enclose a self-addressed label for return mail. Portfolios should be sent prepaid and are returned after the close of admission interviews.

Every precaution is taken by the College to ensure that portfolios are handled carefully. However, the College does not accept responsibility for the loss of or damage to material submitted.

Mailed portfolios must be received by April 25 for fall admission and by November 28 for spring admission. Students residing outside British Columbia and unable to attend the admission interviews must arrange for two letters of reference to be sent directly to the College. These letters should describe the referee's judgment of the applicant and his/her portfolio and indicate the nature and duration of their relationship.

Foreign Students

The College of Art and Design is supported by the Province of British Columbia through operating and capital allowances. The primary responsibility of the College is to provide educational services within the Province, secondly within Canada and lastly for

international students. The College recognizes and appreciates the unique contribution which international students make to the cultural life of the College.

Because of the distance and time involved in mail communications, applicants from outside North America should return the application form and submit the portfolio by April 1 for the fall semester and November 1 for the spring semester. Notice of the admission decision outside North America is sent by telegram.

The portfolio should be prepared in accordance with the guidelines for undergraduate and graduate students. The portfolio should be securely packed to prevent loss or damage in the mails. Original works should not be sent; copies, slides or photographs are preferred. Portfolios are promptly returned to all applicants whether accepted into the College or not. International students are strongly advised to check with the nearest Canadian Embassy or Consulate for information on obtaining the student visa necessary to enter Canada. The College's letter of acceptance provides documentation to support the visa application for entry into Canada.

Financial aid is not available to foreign students through either Federal or Provincial sources. Foreign students depend on either personal resources or financial aid programs from sources in their home country. Students are strongly advised to establish secure financial support in advance of their applications to the College. College scholarships awarded by the Scholarship Committee are open to foreign students after successfully completing one year of study at the College.

Application Schedule 1986-87

The admission schedule for graduate applicants is the same as that for undergraduates. See the College Calendar for these dates.

Program

Although the College has no formal graduate program leading to the award of an advanced degree or diploma, graduate study allows a very small, select group of highly motivated and creative individuals to undertake advanced work on well-defined projects. Graduate students have the benefit of their position in the College because of their ability and are expected to work at a very high level of creativity setting an example to less experienced students.

Although a studio space is normally available, undergraduates have priority for the use of equipment. Graduate students enrol with one instructor and with that individual's consent may work with any other faculty member and attend any course offered during the day program at the College. Graduates receive one grade for their studies from their major instructor.

Criteria

Applicants must have been graduated with a four year degree or diploma and may apply only to a department in which they were graduated. Clear educational and artistic goals in addition to an exceptional portfolio are required for admission.

Applicants are considered for admission to graduate study on the basis of available space within the department and upon the recommendation of the instructor supervising the student's studies.

Interview

Each applicant from within British Columbia for graduate study is required to attend an admission interview with the department in which the student wishes to work. The interview affords the candidate an opportunity to appraise opportunities and resources at the College and enables faculty to determine the quality of the applicant's portfolio.

Applicants from British Columbia must have an in person interview; out-of-Province students may apply and submit portfolios by mail.

Admission Announcement

Admission announcements for graduate applicants are made according to the schedule and procedures for undergraduate applicants.

Guidelines for Portfolio Presentation

When preparing your portfolio give special attention to these guidelines.

1. The applicant's portfolio should contain a body of original work. Such original work excludes direct copies of other people's work but may include variants or modifications of other work. These are viewed as examples of research and technique or for art historical purposes.
2. Drawings, paintings on paper and other two-dimensional work may be presented in their original form. Photographs or slides should be presented rather than large scale or three-dimensional originals. No work larger than 24" x 24" should be mailed by out-of-province applicants.
3. Review your work and set it out in either a sequence of work showing development over a period of time or group works together by type (eg. drawings, prints). Remember that how you have worked can display your skill as well as the finished product. Do not limit your portfolio to a small number of works of one type.
4. Include work that you have done independently as well as that done in school/college. The College is concerned with your potential as well as your achievements.
5. Your selection of work should show a variety of areas such as drawing, painting, skill with colour, and materials. Work requiring observation, study and research is useful. You should include sketch-books, notebooks and other work-in-progress in your folio.
6. Your work should be presented in a careful and clear manner. Works should not be framed or elaborately matted.
7. Lastly review your portfolio to determine if it represents your work effectively at this stage of your artistic development. Remember that you have the opportunity to discuss your work at an interview. Individuals applying by mail should include detailed information listing materials, size and title of each piece.

Registration Undergraduate and Graduate

Registration Schedule 1986-87

Fall Semester

4th Year	9—11 A.M.	August 27
3rd Year	1—3 P.M.	August 27
2nd Year	9—11 A.M.	August 28
Graduate and part-time undergraduate	1—2 P.M.	August 28
Foundation	9—11 A.M.	August 29

Spring Semester

Foundation	9—11 A.M.	January 2
4th Year	9—11 A.M.	January 5
3rd Year	9—11 A.M.	January 5
2nd Year	1—3 P.M.	January 5
Graduate and part-time undergraduate	3—4 P.M.	January 5

Tuition fees for 1986-87 are \$720.00 for the year.
The Student Society fee is \$20.00 per semester for
both full and part-time students.

	Semester	Year
Full-time students	\$360.00	\$720.00
Graduate and undergraduate		
Part-time students		
Graduate and undergraduate		
4 credits	\$110.00	\$220.00
8 credits	220.00	440.00
12 credits	330.00	660.00

Lab Fees

The College reserves the right to assess lab fees for some studio courses. The amounts for these fees are stated in the course outlines distributed by the instructor.

Tuition refunds

When an Official Withdrawal request has been approved by Student Services, refunds are made according to the following schedule:

Tuition refund schedule 1986-87

Withdrawal Date	Refund %
<i>Fall Semester</i>	
Up to September 26	75%
September 27 and after	No Refund
<i>Spring Semester</i>	
Up to January 30	75%
January 31 and after	No Refund

A refund is made only when an Official Withdrawal form has been received and approved by Student Services.

Deferral

Students who have been awarded a Canada Student Loan may defer payment of their fees at Registration only when the Canada Student Loan document has been received by the College Financial Aid Officer before Registration. In all other cases, the student is required to pay the semester's fees at Registration.

Selection of courses

New and returning students are mailed a copy of the semester's *Schedule of Courses* in early August which lists courses, days/times, instructors and credits.

Students make a preliminary selection of courses in light of the program established by their department or the Foundation Division. Final selection of courses is made when the student obtains the instructor's approval at Registration. At Registration faculty discuss with and advise students about required and elective courses and departmental credit requirements.

Registration Procedures

1. Students must register in person on the dates listed in the College Calendar. Registration information is distributed in August; each student is randomly assigned a registration number which determines when one chooses courses.
2. When the student's registration number is called, the Registration Form is received, fees are paid, and faculty approve the student's selection. Enrolment in each course and section is contingent upon instructor approval.
3. Students are not permitted to attend class, use College facilities or obtain their College photo-ID card until tuition and the Student Society Fee have been paid.
4. A photo-ID card is provided with the student's identification number. This card is used to check out materials from the library, tool crib and equipment areas.

Students are required to obtain proof of membership in the Medical Services Plan of B.C., or in the case of a foreign student, a comparable type of medical coverage.

Academic regulations

College course system

Courses are scheduled for either one-half semester (7-8 weeks) or for one full semester (15-16 weeks). Each course is scheduled for a specific number of hours of direct instruction with a faculty member. Many courses offered in the spring semester require a prerequisite course from the fall semester. Prerequisites for courses are established when the level of experience or technical skill required can only be met by the prerequisite course. Students with questions about beginning a course in the spring semester should make an appointment with the faculty member offering the course to discuss prerequisites and the entry level required.

Credit system

Each course is assigned a number of credits. A semester length course is assigned 4 credits for each 3 hours of weekly instructional contact. The credits for half-semester courses are assigned on a prorated basis. Credits for independent study are established at Registration by the instructor.

An average full-time program of study is 20 credits per semester; Graphic Design requires 24-28 credits per semester. A full-time student may take a minimum of 16 credits or as many as 24 per semester but may not take more than 24. In all cases (except Graphic Design), a student must pass 40 credits each year to ensure that they are eligible to continue their studies at the College or to graduate. Credits may not be banked to apply to a following year.



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Grading system

Each course is assigned one of the following grades:

<i>Grade</i>	<i>Interpretation</i>	<i>Quality Points</i>
A	Excellent/Outstanding	4
B	Good	3
C	Average	2
D	Minimum Pass	1
F	Fail	0
I	Incomplete	NA

“Withdrawal” is assigned only by Student Services to those students who have officially withdrawn from the College. Withdrawal from the College appears on the official transcript.

Policy on Incomplete: A grade of Incomplete is a temporary mark. The grade indicates that a student has been actively engaged in the course, and for reasons which the instructor finds satisfactory, has not completed the work required for the course. The mark is assigned only to those students who may reasonably be expected to pass the course when the remaining work is completed. A grade of Incomplete must be satisfactorily finished by the dates in the College Calendar. If the Incomplete is not finished within these dates, an F grade or the back-up grade is entered on the transcript.

Grade Point Average

Grade Point Average is calculated by multiplying credits by quality points, adding these credit points and dividing by the number of credits. An example shows how the GPA is determined for one set of semester courses:

	<i>Grade</i>	<i>Quality Points</i>	<i>x</i>	<i>Credits</i>	<i>=</i>	<i>Credit Points</i>
Course 1	A	4	x	8	=	32
Course 2	C	2	x	4	=	8
Course 3	B	3	x	8	=	24
Totals				20		64
Grade Point Average		=	$\frac{\text{Total Credit Points}}{\text{Total Credits}}$		or	$\frac{64}{20} = 3.20$

Academic probation

- A student is placed on academic probation if;
- Grade Point Average is 1.5 or below for one semester, or
 - Grade Point Average is below 2.0 for two consecutive semesters.

When a student is on academic probation, he or she will be required to achieve a cumulative and semester GPA of 2.0 at the end of the following semester. Failure to attain this GPA requires the student to withdraw from the College.

After one year a student who has been required to withdraw from the College may petition the Director of Student Services for readmission.

Courses and credits required for advancement

Foundation to second year: World Art and Design Survey I and II—40 credits passed. Acceptance into a department for second year.

Second to third year: Both semesters of Modern Art Survey I and II or History of Design I and II. 80 credits passed (96 in Graphic Design). Acceptance into a department for third year.

Third to fourth year: 120 credits passed (152 in Graphic Design) Acceptance into a department for fourth year.

Advancement toward Graduation

160 credits are required for graduation; 200 are required for graduation from Graphic Design. Students should make every effort to pass 40 credits each year so that regular progress toward graduation is not delayed. The above credit totals are the normal progression toward graduation.

In any one year a student may fall behind by 8 credits, but these credits must be made up in the following year. If the credits are not made up in the following year, the student is required to withdraw from the College. Credits may not be banked and applied to a future year in which fewer than 40 credits are passed.

At the end of each year, departments review the work completed during the year by their students. This review in addition to the student's grades determines whether the student is permitted to return to the department in the following year. Special interviews are scheduled for Foundation students seeking admission to second year programs.

Accelerated standing

The College recognizes that a student's achievement may indicate that the standing determined at the admission interview should be revised. With the approval of the Director of Student Services, current and projected instructors, a student may receive credit for one or two additional semesters. Accelerated Standing is approved only for those students whose grades and portfolio are of the highest quality. Applications for Accelerated Standing are available from Student Services.

Changing Courses

A change of course form is required to add or drop a course. Each alteration must be approved by the instructor involved and approved by Student Services. A course may be added or dropped no later than the dates listed in the College Calendar.

Students should be aware that dropping a course will lower their credit total and may delay their advancement from one year to the next, eligibility to re-enrol, or graduation from the College.

Graduation Requirements for Diploma in Fine Art

- a) 2.0 Grade Point Average in all courses.
- b) 3.0 Grade Point Average in all required Fine Art Courses.
- c) 160 credits.
- d) Art History Requirement: 24 credits. World Art and Design Survey I and II and Modern Art Survey I and II. Eight additional credits in Art History or other Academics.
- e) Basic Studio Requirement: minimum 24 credits. Introductory and Intermediate level studio courses from any of the following: Painting, Printmaking, Photography, 3-D, Interdisciplinary Studio or Media Arts which includes Animation, Film and Video.
- f) Senior Studio Requirement: minimum 32 credits in the Senior Studio course.
- g) Fine Art Requirement: 136 credits. 32 Foundation studio credits plus Fine Art or Art History courses in addition to the Art History Requirement. Courses must include the Basic Studio and Advanced Studio Requirements, 12 Fine Art credits outside the major if student has chosen to major in one department, and may include non-Fine Art electives in Design, Media, or Academic courses.
- h) Completion of the final three semesters of study at the College.
- i) Recommendation of the student's Adjudication Committee.
- j) Satisfactory participation in the Graduation Show.

Graduation Requirements for Diploma in Design/Media

- a) 2.0 Grade Point Average in all courses.
- b) 2.5 Grade Point Average in Division of major specialization.
- c) Credit requirements for each Design or Media major vary between 160 and 200 depending on program. See specific course listings.
- d) World Art and Design Survey I and II and other Design or Media History courses as set out by each department.
- e) Completion of the final three semesters of study at the College.
- f) Recommendation of the student's Adjudication Committee.
- g) Satisfactory participation in the Graduation Show.

Adjudication Committee

An Adjudication Committee is a three member faculty panel. Each fourth year student's Adjudication Committee examines the student's work to determine that an effective body of work exhibiting competence and maturity has been completed. The Committee meets with the student a minimum of three times during the fourth year of study before deciding on the student's application for graduation. The final meeting of the Adjudication Committee takes place during the Graduation Show in May when the Committee decides on graduation with honours. At the beginning of the fourth year of

study, students receive an Application to Graduate. These applications are available from the College Receptionist and contain further details about the Committee and graduation regulations.

Postponement of Graduation

A fourth year student may apply on the Graduation Application to the student's Adjudication Committee and the Dean of Instruction for a one or two semester postponement of graduation. Applications must be received by the Dean and Adjudication Committee by 1 April. Graduation may be postponed for no more than two semesters and is approved only for reasons of extreme hardship such as illness.

By 15 April the Dean and instructor inform the student of their decision from three options.

1. The student resubmits work to the Adjudication Committee according to the following year's graduation schedule. Access to the faculty and College facility for the next academic year continue.
2. The student resubmits work to the Adjudication Committee according to the following year's graduation schedule. However the student is not permitted access to the facility during the year of postponement but meets a minimum of three times with the Adjudication Committee during the year of postponement.
3. The student is denied graduation and not permitted further access to the faculty or facility in the day program.

Honours and Merit Awards

Graduation with Honours recognizes the completion of an exceptional body of work which is outstanding in execution and maturity. Graduation with Honours is decided by the student's Adjudication Committee and is represented on the diploma and transcript.

Students graduated with honours are candidates for the Merit Award. This award is made by an external adjudicator and carries with it a prize of \$100.00.

In recent years, approximately one-third of the graduating class received honours and one in ten received the Merit Award. Doris Shadbolt, Toni Onley, Don Dickson, Jurgen Grohne and Colin Graham have served as adjudicators for the Merit Award.

Attendance

Students are expected to attend all of their classes. Because many qualified applicants to the College are unable to be admitted, a pattern of non-attendance by a student will require withdrawal from the College.

The College expects that a student work an additional 1—2 hours per week for every contact hour in classes. This means that full-time students should prepare for a work week of 40—60 hours related to their studies.

Leave of absence

A leave of absence for up to two weeks may be

arranged with the Director of Student Services for medical or compassionate reasons. Normally requests for compassionate leave must be arranged in advance. Upon return to classes a student on medical leave is required to submit a statement from his or her physician.

Longer term leaves of absence for one or two semesters may be applied for with the Director of Student Services. Faculty approval for these leaves is required and is limited to no more than two semesters.

Leave of absence permits a student to make up course work missed by extending for two months the deadline for finishing a grade of Incomplete or by taking a course approved by the Director of Student Services.

Off-campus study

Normally students are resident in the College area during their enrolment. Special arrangements must be made with the Directors of Student Services for projects conducted off-campus. Each request requires a letter from the supervising instructor describing the project and stating that the work is equivalent in scope and depth to study at the College campus.

Dismissal

A student may be dismissed from the College for cause. The reason for dismissal is presented in a letter from the Director of Student Services.

General Information

Student Services

Student Services provides resources for the personal growth and academic success of students. Services to the College include admissions, registration, student records, transcripts, financial aid, medical referral, information, career planning and personal counselling.

The Director, Administrative Assistant, Counsellor, Extension Liaison Officer, Financial Aid Officer and Reception Office staff comprise Student Services. Contact these individuals to gather information, clarify procedures and resolve problems. They are able to assist with all matters concerning student life at the College.

Counselling

Counselling services are available for students and applicants who seek assistance with academic, career and personal issues. Individuals with concerns which prevent them from achieving their full potential or which affect their involvement at the College are encouraged to take advantage of this service. Consultation is confidential and may be informal.

Information and assistance is provided with student life, educational planning, decision making, problem solving, job hunting, personal stresses and grievance procedures.

You are welcome to schedule appointments by contacting the Reception Office.

Financial Aid

The College assists students in applying for and acquiring financial aid. The College publishes the *ECCAD Financial Aid Handbook* which lists all College scholarships and many sources of financial aid useful to students studying art and design. Copies are available at the Reception Desk or from the Financial Aid Officer. Detailed information about particular financial aid programs is available from the Financial Aid Officer.

Canada Student Loan Program

Financial aid is available to most students at the College through this program. Each Province, except Quebec which maintains its own program, administers the program and sets specific criteria for awards. Awards are loans divided over two semesters. The program is open to Canadian citizens and landed immigrants only.

Foundation and Provincial Scholarships

Each year several dozen students benefit from awards made by the B.C. Cultural Services Branch and the Vancouver Foundation through the Helen Pitt Fund. Information on these and other donors is available in the brochure, *ECCAD Financial Aid Handbook*.

Grade 12 students from British Columbia may be eligible for the British Columbia Grade 12

Scholarship and Awards Program. The Ministry of Education makes these awards to acknowledge excellence in scholastic achievement. Applications for this Scholarship Program may be obtained from secondary school principals.

The Ministry of Education also offers scholarships based on grades achieved during the previous academic year. These post-secondary scholarships are designed to support and encourage students who demonstrate a dedication to scholastic achievement. Further information is available from the Financial Aid Officer on campus.

College Scholarships

Several foundations and donors sponsor unrestricted scholarships to students in the visual arts. The College through its Scholarship Committee awards these scholarships to deserving students. See the *ECCAD Financial Aid Handbook* for detailed information.

Scholarships awarded during the 1985-86 year include:

Bill Crosby Memorial Scholarship
Birks Family Foundation Bursary
British Columbia Daughter's League: Provincial Council
British Columbia Telephone Company
Carter-Begg Scholarship Trust
Charles H. Scott Scholarship Trust
Duro-Test Electric Scholarship
Elizabeth Rogers Memorial Foundation

Emily Carr College of Art and Design Faculty Association
 Evan Lloyd Burrard Boston Memorial Award
 Jack Shadbolt Scholarship
 John Jordan Memorial Scholarship
 Leon and Thea Koerner Foundation
 Linda Fritzier Memorial
 Lucy Harker Memorial Award
 Marion Langridge Memorial Foundation
 Takao Tanabe Scholarship

Work-Study Program

Sponsored by the Ministry of Education, the program provides supplementary income for students on the British Columbia Assistance Plan. Students are selected by the Financial Aid Officer on the basis of Ministry criteria.

Summer Employment Program

Sponsored by the Province of British Columbia this program allows students and faculty to create projects to be accomplished during the Summer months. Proposals are solicited during the spring semester; projects selected for funding are announced in April.



Student Monitors

Several part-time positions are available for students as tool-room and studio monitors. Because competition for these positions is keen, students can expect that a record of reliability and maturity is essential for appointment. Enquire about these positions with the relevant instructors and studio assistants.

Health Services

The College refers students to medical, dental and health services available in the city. Information about these services may be obtained from the Counsellor.

Information and applications for comprehensive health insurance by private subscription are available in the Reception area.

Student Records

Application for Admission, Notice of Acceptance, the student's Permanent Record Card, course changes, applications for graduation, grades and transcripts are the responsibility of Student Services. Students may obtain a photocopy of their Permanent Record Card (transcript) during regular office hours.

Student Services is responsible for the completeness and accuracy of these records. Any omissions or errors should be brought to the Director's attention as soon as they are discovered.

Student records are confidential and available only to authorized College personnel. No one else may secure information from these files except with the permission of the student.

Official transcripts are issued to official institutions upon written request and are available at a \$2.00 per copy charge. Student copies of the transcript are available for the student.

Library

The library is located on the second floor across from the Graphic Design department. The collection of over 8,000 books stresses the visual arts but covers other subjects including aesthetics to zoology. Books on open shelves circulate for two weeks at a time and may be renewed. Faculty may obtain a borrowers card for use in the U.B.C. libraries. Applications are accepted at the Circulation Counter in the U.B.C. Main Library.

The library holds an impressive collection of exhibition catalogues from galleries around the

world. This collection does not circulate but is available for use in the library and for making slides. The majority of the catalogues deal with contemporary artists although some historical figures and schools are included. Enquiries about this collection may be made at the Circulation Counter.

The College subscribes to 150 periodicals covering the visual arts as well as specialized subjects such as photography, ceramics and video. A selection of general interest titles includes *Time*, *Life* and *Macleans*. The major visual art magazines are bound each year, and the library has collections of five to ten years for many titles. Bound volumes and single issues may be read only in the library.

The College Audiovisual library is part of the library system but is separately organized and maintained. Located adjacent to the library, the AV collection includes more than 150 slide sets, 150 video tapes, 85 audio tapes, and over 30,000 slides. All periods of visual arts in all media are included with an emphasis on western contemporary art. Materials may be borrowed for two weeks by both faculty and students.

Student Society

The ECCAD Student Society ensures that students have a voice in the affairs of the College. The Society initiates activities such as organizing dances, dispensing funds for student shows and organizations, supporting and contributing to College publications. Each student contributes \$40.00 per year to the Society to maintain these activities.

Comprised of all students currently registered in

the College, the Society annually elects in September an executive staff of President, Vice-President, Treasurer and Secretary. Student representatives participate on College committees providing student perspective in the decision making process. Executive members may receive four additional credits each semester for their work on behalf of the Society.

Social Regulations

The College expects the members of its community to conduct themselves with respect for the rights of others. A student may be suspended or dismissed from the College should he or she cause severe or repeated violations of the rights of others.

Tool and Audio/Visual Cribs

College equipment, lost, stolen or damaged while signed out by staff, students or faculty is the individual's responsibility for repair or replacement costs.

Repair or replacement is arranged with the Director of Fine Art or the Director of Design and Media.

1. Signing for equipment is a contract which confirms the individual's responsibility for the return of the equipment in its original good order.
2. Signout privileges are suspended when:
 - a) negligence in returning equipment
 - b) equipment is given to students whose signout privileges are under suspension

- c) equipment is given to any person who is not registered as a student or employed by the College
3. In the event that equipment is lost, stolen or damaged, the equipment must be repaired or replaced before the Tool Cribs or Audio/Visual Crib may be used again. Failure to comply will result in suspension or the withholding of Graduation.

Human Rights Code

The College adheres to the letter and spirit of the Human Rights Code of British Columbia. No student, guest or employees is discriminated against in any College program or policy on the grounds of race, national origin, colour, creed, religious affiliation, age or sex.

College Liability

Acquisition of medical and dental insurance is the responsibility of the individual student. The College carries health and accident insurance, supplemental to the Medical Services Plan of B.C., covering all College activities.

Student Exchange Program

The Emily Carr College of Art and Design began a formal exchange program with the Hokkaido College of Art (BISEN) in Sapporo, Japan during 1982. Since the fall semester 1983, three Emily Carr students have studied in Sapporo and two Japanese students have studied in Vancouver.

Each institution waives the tuition fee for its student and guest. The Colleges offer a travel scholarship to assist the student. The scholarship for Emily Carr students is \$1,500.

Students study within the regular curriculum at each college. This curriculum is supplemented with language study courses and tutorials. Students receive grades and these are credited as equivalent to full-time enrolment at their home institution.

Foundation Program

Instructors

Sam Carter (Program Chair)
Ruth Beer
Dennis Burton
Susan Hillman
Sylvia Scott
Ian Wallace
John Wertschek

Additional faculty from the College and part-time visiting artists from a variety of disciplines supplement the regular Foundation faculty.

Studio Assistants

Dennis Rickett
Brent Beattie

The Program

The Foundation year introduces students to the College's art and design programs. It provides basic information and experiences with the materials and concepts associated with art and design. Theory, history, technique and skills are blended in workshops, seminars, lectures and special events.

Specific exercises, explorations and assigned projects stimulate individual and group development. Workshops in art, design and craft encourage interpretation and production.

<i>Fall Semester</i>	<i>Credits</i>
Colour I	4
3-Dimensional Form and Materials I	4
Drawing and 2-Dimensional Languages I	4
Creative Processes I	4
World Art and Design Survey I	4
	20

<i>Spring Semester</i>	
Colour II	4
3-Dimensional Form and Materials II	4
Drawing and 2-Dimensional Languages II	4
Creative Processes II	4
World Art and Design Survey II	4
	20

Weekly Schedule:

During fall registration students select workshops with a variety of instructors. Detailed course descriptions are available to assist students to register. In the Foundation program, students attend classes scheduled on each day of the week. Students may not register for all their workshops during the beginning of the week or during the end of the week and may attend only one workshop per day.

In addition to the workshops, students attend Survey of Art and Design lectures one afternoon each week and Foundation Seminars one morning each week.

Students must spend a minimum of three hours doing assignments, research and preparation in

addition to the three hours spent in each class meeting. Instructors take attendance into consideration when marking students.

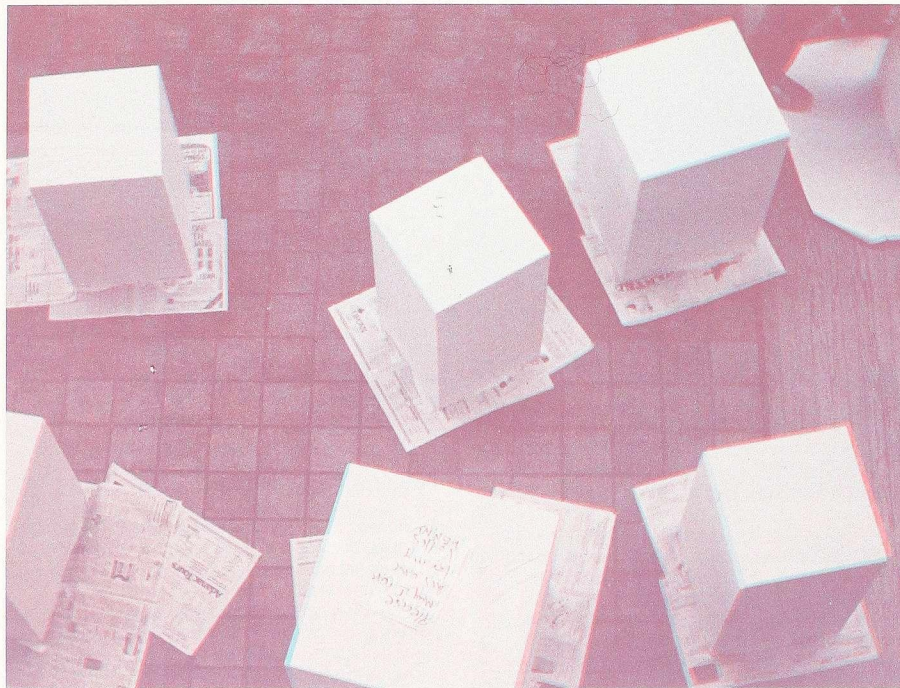
Foundation Seminars

Foundation seminars present individual and groups of artists, designers and craftspeople who share professional expertise. Local, national and international visitors, and Emily Carr College of Art and Design faculty present slides, films, performances and lectures supplementing each semester's four studio courses.

During the fall semester visitors and core faculty present slide shows, lectures and events on Colour, Drawing, 3-Dimensions and Creative Processes. During the spring semester, visitors representing a wide range of professions consider a variety of topics from the visual and performing arts.

Art History

Both semesters of World Art and Design Survey are mandatory for all students who have not had its equivalent, or an approved introductory survey course from another post-secondary institution. Students must pass this course in order to proceed to second year. Students who have already gained credits for post-secondary western art surveys, with or without the non-western art component, may be waived from taking this course by obtaining a waiver from the instructor.



Fall Semester

Colour I

4 Credits

Colour is approached from several viewpoints. Instructors combine personal expertise with basic research and projects stressing colour theory, perception and application.

Workshops may consider the spectrum and light, colour-pigment relations, the grey scale, optical illusions and colour in relation to physics, psychology, biology, physiology and perception. Individual and cultural attitudes, coding and colour symbolism in relation to mass communication, safety and health are discussed. Techniques for mixing colour and an understanding of tools, pigments, materials and processes used to apply colour give

students an opportunity to develop a greater sensitivity to hue, value, tint, shade, brightness, dullness, the primaries, secondary and complementary colours.

Lectures and discussions may consider colour schemes or palettes in relation to past and present artists and designers. By studying several theories of colour developed over the centuries, students recognize the variety of intuitive, cultural and scientific approaches to understanding the meaning, perception and effect of colour on feelings and the senses.

Staff

Fall

3-Dimensional Materials and Form I

4 Credits

Experimentation and exploration with three-dimensional theories, forms and materials assist students with the development of a basic understanding of art, design and crafts. Language and terms associated with space, mass, plane, surface, scale, transparency and volume are considered with the analysis of function, meaning, aesthetics and craftsmanship.

Lectures, slide presentations, demonstrations and critiques introduce the student to a variety of research and technologies. Projects may include assemblages, city models, costume, body art, performance, furniture, architecture, industrial art, environmental design and sculpture. Individual and group projects consider the production of functional artifacts and those made for their own sake.

Use of materials, form, patterns, processes and structure leads to studies in material science, history, technology, archaeology, anthropology, sociology, urban planning and industrial manufacturing. Students are encouraged to visit exhibitions of recent sculpture and consider the history of 3-dimensional art and design in relation to present and future.

Staff

Fall

Drawing and 2-Dimensional Languages I 4 Credits

The essentials of drawing in its many forms from primitive art to classical Western and Eastern art and design are studied. Systems of projection, perspective, delineating, visualizing and problem-solving are discussed in conjunction with studio activity. Diagrams, maps, grids, symbols, tracing and duplicating are studied to understand the advances in drawing tools, technologies and instruments.

Templates, pens, brush pens, synthetic fibres, felt pens, colour brushes, and other new tools are contrasted with ancient brushes, twigs, and primitive forms of mark-making. Aspects of photography, animation, film, video and computer graphics may be explored. Basic exercises stress line, texture, volume, proportion, perspective, plane, colour, form, space, human anatomy and image reproduction. Studio workshops provide drawing experiences from models, still life, living plants and animals.

Analysis of drawing and design history introduce ideas, media, methods and terms associated with drawing in its broadest sense. Group and individual critiques encourage observation, discussion and experimentation with all forms of 2-dimensional language.

Staff

Fall

Creative Processes I 4 Credits

The nature of creative activities and roles of the creative person in society, particularly the artist and designer, are the focus of a variety of projects. The processes of making art, design and craft are analyzed, researched and applied. Exercises and experimentation with a variety of media may be considered as "means to an end and/or end to the means".

Workshops include improvisation, structure, "free form" and chance approaches to problem solving. Group, individual, objective, subjective, religious, national, ethnic and scientific approaches to creativity may be considered. The intentions, goals, meaning and content associated with projects increases awareness of the function of art, design and craft in current, past and future society.

A variety of readings with lectures and visual presentations encourages students to understand and develop personal versatility and confidence in modelling, forming and changing the visual world.

Staff

Fall

World Art and Design Survey I 4 Credits

21

This course is a world art survey which introduces the Foundation student to historical, aesthetic, and cultural aspects of both the non-western and western art traditions. The western tradition is a chronology of predominantly European art from its pre-historic origins to contemporary art in the modern city. The non-western aspect of the course content presents a variety of cultural traditions including that of the Near East, the Orient and Pre-Columbian civilizations in the Americas as well as that of tribal cultures of Africa, Melanesia and the Americas.

This course identifies differences as well as convergences of these traditions in terms of their technology, symbolism, mythology and dynamics of history. Foundation students gain a broad exposure to the comprehensiveness of world art and compare the various roles of the artist and the various ideals of creativity within this global scope.

All students are required to attend lectures and complete a written research project. A detailed outline must be submitted for marking at the end of the fall term and the completed paper is due at the end of the spring term.

The fall semester covers a study of Western Art from Paleolithic art to the early Renaissance. Non-western topics include that of African and North American tribal arts and the art of the Orient and Islam.

I. Wallace, B. DeMott

Fall

World Art and Design Survey II 4 Credits

The spring semester covers a study of western art from the Renaissance to contemporary art. Non-western topics include Aztec and Inca art, Chinese painting, Buddhist art and Northwest Coast Indian art.

I. Wallace, B. DeMott

Spring

Spring Semester**Colour II**

4 Credits

The theory, research and personal growth of the first semester is developed in a range of courses with more specific involvement of colour. These include traditional and contemporary aspects of drawing and painting, mixed media, design, and more advanced research. This course provides an essential link with many senior courses.

Staff

Spring

Drawing II

4 Credits

A variety of courses which consider specific methods, materials, techniques and attitudes is offered. These range from Fine Art orientation to Design orientation, including drawing for graphics and media. Implications of function and communication, objective and subjective aspects; as well as personal expressive developments are involved. Discussions and workshop activities may consider drawing traditions as well as contemporary renovations, new drawing tools and media.

Staff

Spring

Creative Processes II

4 Credits

Creative processes are explored in a variety of courses that consider creative activities in relation to specific tools, materials and concepts. Computers, cameras, film and other electronic technology may be used in some sections while others may involve paper-making, performance and design oriented activities.

Staff

Spring

3-Dimensional Forms and Materials 2

4 Credits

Specific materials and artistic concerns are considered in courses that range from sculpture to environmental design. Clay, wood, plastic, metal, paper and other materials may be explored as well as space planning, staging, environmental, costume and other forms of art, design and craft.

Staff

Spring

Fine Art Curriculum

Beginning with the fall semester of 1985 there is a new Fine Art curriculum at the College. The major change is from a structure that designates progress toward the diploma by yearly requirements, to a structure which designates requirements to be completed for the diploma over the entire period of four years.

The Foundation year requirements remain unchanged.

The number of art history/academic credits required is the same.

The Basic Studio requirement is new. Students must complete a total of 24 credits of semester length introductory and intermediate level studio courses from Painting, Photography, Media, Printmaking, 3-D, or Interdisciplinary Studio. They must complete at least one Intermediate level studio course prior to enrolment in Senior Studio.

The Senior Studio requirement is also new and is intended for students in their last four semesters at the College. Students have the option of taking from 4-12 credits of Senior Studio with any regular faculty member in the Fine Art Studios of the College or others as announced at registration. The title of the course is intentionally not media specific and students may register for Senior Studio with faculty either from within or outside their own area of media involvement.

The remaining 48 credits within the Fine Arts requirements are elective and may include Fine Art studio courses as well as courses in Design, Media, or Art History, or other Academic courses. These 48 credits may be used to fulfill requirements for a diploma with a major in a specific department. Those



students who do major in a specific department must take at least 12 credits outside their major.

Majors

Students may opt to take the general Diploma in Fine Art or they may major in a specific studio area. The general Diploma in Fine Art allows students a fair degree of latitude in designing their own program, allowing them to use the resources of the College and its faculty in the way students believe is most productive for their individual educational needs.

The requirements for the majors in Painting, Printmaking, 2-D, 3-D, and Interdisciplinary Studio vary from 2-D which is the most prescriptive to Interdisciplinary Studio which is designed to fit each student's artistic direction.

The requirements for each Major are listed in the section of this Catalogue describing that Studio discipline.

In all cases the requirements for a Major must include the requirements for the Diploma of Fine Art.

Senior Studio

4-12 Credits

Prerequisite: 24 credit Introductory and/or Intermediate studio courses.

This course is intended for students who have achieved a level of self-direction and are ready to work in a tutorial relationship with a faculty member in a program of intensive studio work. Repeatable for credit.

Fine Art Staff

Fall, Spring

Academic Program

24

Instructors

Tom Becher
Barbara DeMott
Gary Lee-Nova
Art Perry
Ian Wallace

The Academic Program:

- offers art/design history and humanities courses as a background for the studio program;
- provides critical dialogue about all areas of contemporary art and encourages students to be aware of the intellectual implications of their work in its social context;
- pursues original research in the humanities as they concern current and future directions in the visual arts and design;
- provides a resource of slides and literature in art, design history and humanities for faculty and students.

There is no major in art history. Courses are used as a support for studio programs in other areas.

Foundation students must take World Art And Design Survey I and II. In the second year students take either Modern Art Survey I and II or History of Design I and II.

Modern Art Survey I

4 Credits

Prerequisite: World Art and Design Survey I and II

This survey covers the major social, political and literary climate of the modern age which has shaped modern art. The survey deals with art from 1850 to the present, beginning with French Realism and the advent of photography, and ending with the art of the 1980's.

The fall semester discusses the rise of European modernism by tracing the developments of Realism, Impressionism, Cubism, Futurism, De Stijl, Constructivism, Surrealism, and other European art movements before the Americanization of contemporary art after World War II.

A. Perry

Fall

Modern Art Survey II

4 Credits

The spring semester deals with modern art from Abstract Expressionism to the present. Each student is required to write essays and keep abreast of the weekly readings. Slide examinations relating to the lectures and readings are held.

A. Perry

Spring

History of Design I and II

4 Credits

Prerequisite: World Art and Design Survey I and II

Survey of Design History from the beginning of the Nineteenth Century to the present day. Chronology of major movements, individuals, and styles highlighting the progress of industrialized society. Covers the fields of Industrial Design, Promotional Arts, Graphics, Environmental Design and Media as the primary products of Western culture.

Students are required to generate a research project which requires written as well as visual and verbal presentation. Two slide quizzes per term test the student's ability to relate salient historical issues to familiar as well as unknown examples of work. This course meets the requirements of a mandatory second year history course.

T. Becher

Fall, Spring

Advanced History of Design

4 Credits

Prerequisite: Modern Art Survey I and II or History of Design I and II

In-depth analysis of recent issues of concern to designers in all media. Particular attention is paid to emergent methods for structuring historical subject matter. Important transformations in the arts and in culture over the last four decades are investigated. Student research projects are presented in class.

T. Becher

Fall, Spring

Art in Vancouver

4 Credits

Prerequisite: Modern Art Survey I and II

A studio visit and artist lecture course dealing with art in Vancouver. A notebook relating to the weekly classes is required. Repeatable for credit once.

A. Perry

Fall, Spring

Art: Language and Semiotics

4 Credits

Prerequisite: Foundation

This course deals with the history, theory and practise of representation in the arts and in culture. It presents the contemporary critical discourse which addresses representation. There is an emphasis on visual representation from pre-historic times to the present.

G. Lee-Nova

Fall, Spring

Art Now: Issues in Contemporary Art

4 Credits

Prerequisite: Modern Art Survey I and II

Art Now is a senior course which introduces the student to current issues in contemporary art of the past decade and which includes consideration of both regional and international trends. Emphasis is on the work of major artists working in a variety of mediums and the critical discussion which surrounds their work.



The course covers the background of modernism and post-modernism in the visual arts and concentrates in particular on the issue of genres in the 80's—the dialogue between painting, sculpture and avant-garde media.

Sessions feature slide lectures by the instructor, but also include visiting artists and student presentations and seminars.

Students registering in this course must have passed the prerequisite second year Modern Art Survey or its equivalent. Students are required to complete a research project on a relevant topic approved by the instructor.

I. Wallace

Fall, Spring

Canadian Art Seminar

4 Credits

Prerequisite: Modern Art Survey I and II

A seminar dealing with contemporary Canadian art.

A. Perry

Fall, Spring

Concepts of Space and Time

4 Credits

Prerequisite: Foundation

In twentieth century science, the twin developments of Relativity Theory and the Quantum Theory have led to conceptions of space and time that seem bizarre or "counter-intuitive". This is because our perceptions of space and time have been molded by

the concepts of Newtonian science, (which have been pre-eminent for nearly three hundred years) but are now breaking down. The students in this course are introduced through lectures to these new ways of looking at the world around us, to some of the difficulties that lie in the way of the development of these ideas, and to some possible but speculative approaches to the science of the future.

TBA

Spring

History of Printmaking

4 Credits

Prerequisite: Foundation

This is a course to familiarize students with the major prints and printmakers of the past and present through a study of technique, style and imagery in the printed work. Offered in one semester annually.

TBA

Fall or Spring

History of Media Courses

History of Media is a series of courses covering the aesthetic, sociological and technological developments of reproductive media and pictorial representation. Focus is on the origins, evolution and interrelationships between theatre, easel painting, printmaking, photography, film, video, television and mass media in general. Students are introduced to methods of critical analysis of media as well as to issues concerning the relation between the concept of art and the biases of mass media.

Students may register for any semester of the whole course. It is preferred that the prerequisite Survey of Modern Art or History of Design be passed first. Film and Media students are encouraged to follow the whole course.

The Development of Feature Film and Avant-Garde Media

4 Credits

Prerequisite: Foundation

A study of the feature film industry in the period c. 1920-1940. This will be seen in relation to aspects of avant-garde film and photography in the same period, including the work of the Russian avant-garde and the Surrealists. Students are required to complete a research project on a relevant topic approved by the instructor.

I. Wallace

Spring 1986

Modern Media

4 Credits

Prerequisite: Foundation

A study of media in the post-war period, including that of mass media consumer advertising, the recording industry in the 50's and 60's and the appearance of television. Special emphasis will be on the dialectic between intellectual and social critical aspects of Italian Neo-Realist film and the French New Wave in the 50's and 60's and the entertainment media of Hollywood in the same

period. Students are required to complete a research project on a relevant topic approved by the instructor.

I. Wallace

Fall 1986

Media Today

4 Credits

Prerequisite: Foundation

A study of developments in media, both technological and aesthetic, since 1965. Special emphasis will be paid to the use of media by artists in this period, including video art, photo-conceptualism and avant-garde cinema. This semester will also feature a brief look at recent critical issues surrounding media, including feminist work and semiotic analysis, and critical theory. Students are required to complete a research project on a relevant topic approved by the instructor.

I. Wallace

Spring 1987

The Origins of Modern Media

4 Credits

Prerequisite: Foundation

The origins of pictorial representation in Greek theatre and painting and its heritage in 19th Century theatre, salon painting, photography and the origins of film. Students are required to complete a research project on a relevant topic approved by the instructor.

I. Wallace

Fall 1987

Humanities for Design/Media 4 credits

Prerequisite: Foundation

A reading and seminar course comprised of topics from sociology, social psychology, the sociology of religion, anthropology, media studies, aesthetics and semiotics. The course provides a broad foundation upon which the student can build a substantive approach to design/media.

C. Dobson

Fall

Modern Art Seminar 4 Credits

Prerequisite: Modern Art Survey I and II

An advanced seminar on contemporary art. Repeatable for credit.

A. Perry

Fall, Spring

Oriental Art: South Asia 4 Credits

Prerequisite: World Art and Design Survey I and II

A study of South Asian art forms including dramatic and performing arts, poetry, visual arts and architecture in the context of Hindu and Buddhist philosophy.

B. DeMott

Fall

Oriental Art: China and Japan 4 Credits

Prerequisite: World Art and Design Survey I and II

A study of the art, architecture, gardens, and performing arts of China and Japan.

B. DeMott

Spring

Pre-Columbian Art 4 Credits

Prerequisite: World Art and Design Survey I and II

A study of the art, religion, and architecture of ancient Peru and Mexico.

B. DeMott or Staff

Fall

Native American Art 4 Credits

Prerequisite: World Art and Design Survey I and II

A study of the art, ritual and performing arts of native peoples of North America.

B. DeMott or Staff

Fall, Spring

Tribal Arts: Africa 4 Credits

Prerequisite: World Art and Design Survey I and II

A study of the art, architecture, philosophy, and performance arts of West Africa in their traditional social and ritual context.

B. DeMott

Fall

Tribal Arts: the Pacific 4 Credits

Prerequisite: World Art and Design Survey I and II

A study of the art, architecture, philosophy and performance arts of tribal peoples of Indonesia, South East Asia, Oceania and Polynesia with special emphasis on costume and body decoration.

B. DeMott

Spring

Readings in the Humanities 4 Credits

Prerequisite: Foundation, Modern Art Survey I and II and/or permission of the Instructor

This course is an exploration of texts and readings in philosophy, literature, science, psychology and sociology as they relate to critical issues in the arts. Students contribute research projects, oral presentations or written papers. Repeatable for credit.

T.B.A.

Fall, Spring

Curatorial Program

28

Instructor:

Ted Lindberg

A three-year seminar and apprenticeship program conducted within and linked to the management and operation of an art gallery. The course defines the profession of visual arts curator in relative, theoretical, historical and practical terms. It makes participants familiar with the philosophy and methodology of curatorial treatment through direct and repeated experience in a gallery environment.

Particular emphasis is placed on the creative aspects of interpreting and effectively revealing the visual arts to a general audience as opposed to the preoccupation of collection, conservation and ordinary house-keeping. The intended vocation may be in an established or fledgling museum, gallery, arts centre, public, commercial or corporate setting.

Demonstrated writing skills required for admission to the program.

Requirements for a major in Curatorial Studies

Second Year

<i>Fall Semester</i>	<i>Credits</i>
Modern Art Survey I	4
Curatorial Studies	8
Curatorial Seminar	4
Curatorial Writing	4
	20

Spring Semester

Modern Art Survey II	4
Curatorial Studies	8
Curatorial Seminar	4
Curatorial Writing	4
	20

Third Year

<i>Fall Semester</i>	
Curatorial Studies	8
Curatorial Seminar	4
Art History	4
Curatorial Writing	4
	20

<i>Spring Semester</i>	<i>Credits</i>
Curatorial Studies	8
Curatorial Seminar	4
Art History	4
Curatorial Writing	4
	20

Fourth Year

<i>Fall Semester</i>	
Curatorial Studies	8
Curatorial Seminar	4
Curatorial Writing	4
Elective	4
	20

<i>Spring Semester</i>	
Curatorial Studies	8
Curatorial Seminar	4
Curatorial Writing	4
Elective	4
	20

Students must pass a minimum of 4 credits of Gallery and Exhibition Techniques.



Curatorial Seminar

4 Credits

Prerequisite: Foundation or equivalent, permission of the instructor

A weekly seminar involving Curatorial Studies faculty and all curatorial students, utilizing methods which range from think tank through Socratic questioning to "Quaker Meeting". Topics include the ontological and trivial, stressing the importance of both: the symbiosis of art, culture, politics, economics, education and contemporary mythologies. Vigorous exercise is skepticism, humour, lateral thinking, perception; particularly as applied to the "culture industry" in North America.

T. Lindberg

Fall, Spring

Gallery and Exhibition Techniques

4 Credits

Prerequisite: Foundation or equivalent

A general program for museum/gallery exhibition technique, preparation, lighting and packaging. The course is conceived as a practical background for artists, designers and craftspersons wishing hands-on experience in the preparation and installation of exhibits, with additional attention given to framing, matting, mounting, basic carpentry, and other practical concerns of exhibit design.

T. Lindberg

Fall, Spring

Curatorial Studies

4 Credits

29

Prerequisite: Foundation, or equivalent, permission of the instructor

This special program in Gallery curatorship is a series of six semester-long courses extending over a three-year period, tied directly to operation of exhibitions mounted by the Charles H. Scott Gallery.

For details on the full program and admission requirements consult the instructor.

T. Lindberg

Fall, Spring

Curatorial Writing

4 Credits

Prerequisite: Foundation or equivalent, or by permission of the instructor

A weekly seminar and group criticism involving techniques especially designed to produce effective gallery/museum curatorial statements. At the same time the course improves the student's abilities to describe works of art, and exhibitions in a coherent manner and to that end utilizes materials on display in the Charles H. Scott Gallery as the basis for a continuing dialogue.

Staff

Fall, Spring

Media Arts Program

30

Instructors:

Hugh Foulds
Jan-Marie Martell

Studio Assistant

Richard Bidwell

The Media Arts Program includes courses in Film, Video, Animation, Computers, Drawing and Sound. By its design in curriculum and scheduling, students are encouraged to explore the interrelatedness of the various media technologies as tools for creative expression. Students may elect to major in Animation, Film, Video or Film/Video. All students take courses in the fundamentals of Sound and Computers. Drawing for Media is designed for the Film and Video majors. Crossover courses in Film Video and Animation are offered in areas where students are non-majors.

An integral part of the Media Arts Program is the Workshop course which provides contact for the students with people working outside the school who are experts in specialized aspects of production, distribution and exhibition. The schedule of specialists changes from year to year, and provides students with a variety of links to industry and the realm of media as art.

Emphasis is placed on individual creative development, based on a broad range of skills developed in the various technologies. Instruction focuses on individual growth as artists in media.

Animation

Our program is in three parts. The first year is spent doing assigned exercises in the basics of motion. The next year, each student makes a public service TV commercial. We concentrate at this time on improving speed and accuracy in drawing. In their last year, as a graduation piece, students make a film of their own design.

Sound cutting is emphasized from the start. Students in our program learn professional studio techniques but are encouraged to develop a strong personal style in animated film-making. Lab fee required \$70.00.

Requirements for Graduation:

Animation

Second Year

<i>Fall Semester</i>	<i>Credits</i>
Film Crossover	2
Basic Animation	8
Introduction to Computers I	2
Modern Art Survey I or History of Design I	4
Video Crossover	2
Electives	2-4
	20-22

<i>Spring Semester</i>	<i>Credits</i>
Basic Animation	8
Film Crossover Project	2-4
Introduction to Computers II	2
Modern Art Survey II or History of Design II	4
Video Crossover Project	2-4
Electives	2-4
	20-24

Third Year

<i>Fall Semester</i>	
Advanced Animation	8
Electives	12
	20

<i>Spring Semester</i>	
Advanced Animation	8
Electives	12
	20

Fourth Year

<i>Fall Semester</i>	
Advanced Animation	8
Electives	12
	20

<i>Spring Semester</i>	
Advanced Animation	8
Electives	12
	20

Basic Animation

8 Credits

Prerequisite: Foundation

Students work on exercises designed to familiarize them with studio equipment and techniques. During the fall semester students work in a group. During the spring semester students work individually to produce a short film with mixed sound track. Sound track construction is emphasized throughout both semesters.

H. Foulds

Fall, Spring

Advanced Animation

4-8 Credits

Prerequisite: Basic Animation

Advanced animation techniques including the production of a thirty second TV commercial and a short film of the student's own design. Fourth year students produce a film as a graduation project.

Problems from commercial animators are assigned.

H. Foulds

Fall, Spring

Animation Independent Study

4-8 Credits

Prerequisite: Basic Animation

Student initiated work on major film projects which require more time than is allotted in Advanced Animation. Students must work to a schedule in consultation with instructor.

H. Foulds

Fall, Spring

Film

Courses in film are designed to explore and exercise individual means of expression. Emphasis is placed on expanding skills for working with other people as film is most often a group undertaking. The second year places emphasis on acquiring technical experience, familiarity with facilities, in clarifying areas of personal interest, and in identifying methods for working in a multi-faceted medium. Third year focuses on expanding the range of ideas addressed in production concepts, and explores the interrelatedness of different genres of film. Fourth year is a consolidation of experience through a long term graduation project. All courses are taught in a participatory lecture/demonstration/critique/screening/experimental manner to generate respect and responsibility for individual growth.

Video

The Video program at the College is designed primarily for the needs of artists using Video as a tool for creative expression. Students learn the basics of portable video production techniques, three camera studio production, editing, concept and script development; and the historical and aesthetic aspects of Video production through the screening, discussion and analysis of video tapes by artists. Media Arts students are encouraged to use video technology with the related technologies of film and computers (through parallel courses in film and computers), and to employ video technology in

installation and performance work. Classes are supplemented by an ongoing series of workshops with professionals and artists and by field trips to exhibitions and local video production centres. Students must be prepared to spend a considerable amount of time out of class time for the completion of projects.

Computers

Computers are used throughout the College as essential tools for both artists and designers. Media Arts and Graphic Design have mandatory courses in computers and others are optional.

Beginning in Foundation, students have the opportunity of attending introductory courses, after which they are able to enrol in development courses, related to special interests in Film/Video, Animation or Fine Art. Students in Graphic Design programs have mandatory computer graphics courses in each of the last three years and have opportunities for experience in industry in the final part of the program.

Requirements for Graduation:**Film and Video****Second Year**

<i>Fall Semester</i>	<i>Credits</i>
Animation Crossover	2
Introduction to Computers I	2
Media Arts: Film	4
Media Arts: Video	4
Media Drawing	4
Modern Art Survey I or History of Design I	4
Workshop in Media Arts	4
	24

Spring Semester

Animation Crossover Project	0-2
Introduction to Computers II	2
Media Drawing	4
Media Arts: Film	4
Media Arts: Video	4
Modern Art Survey II or History of Design II	4
Workshop in Media Arts	4
	22-24

Film and Video**Third Year**

<i>Fall Semester</i>	<i>Credits</i>
Advanced Film Concepts	4
Advanced Video Production	4
The Origins of Modern Media	4
Intermediate Computers I (Fall or Spring)	0-4
Sound Workshop (Fall or Spring)	0-4
Workshop in Media Arts and/or Directed Studies in Film or Video	4
	20-24

Spring Semester

Advanced Film Concepts	4
Advanced Video Production	4
Intermediate Computers II (Fall or Spring)	0-4
The Development of Feature Film and Avant-Garde Media	4
Sound Workshop (Fall or Spring)	0-4
Workshop in Media Arts and/or Directed Studies in Film or Video	4
Electives	0-4
	16-24

Film and Video**Fourth Year**

<i>Fall Semester</i>	<i>Credits</i>
Advanced Film Concepts and/or Advanced Video Production	4-8
Directed Studies in Film and/or Video	4-8
Modern Media	4
Workshop in Media Arts	4
Electives	4-8
	16-24

Spring Semester

Advanced Film Concepts and/or Advanced Video Production	4-8
Directed Studies in Film and/or Video	4-8
Media Today	4
Electives	8-12
	16-24

Animation Crossover

2 Credits

Prerequisite: Foundation

Animation crossover pre-production course. Students learn basic sound techniques for use in animation. Storyboard critique, character design and development and practice in one technique. This course prepares the student for the eight week Animation Crossover Project course. Lab fee \$35.00.

*H. Foulds**Fall*

Application Form

This application must be accompanied by a \$5.00 application fee payable by cheque or money order. Each question must be answered; incomplete applications are returned. Consult the College Catalogue for deadlines and detailed information. Return your completed application to Student Services, Emily Carr College of Art and Design, 1399 Johnston Street, Granville Island, Vancouver, British Columbia, Canada, V6H 3R9.

1. Name

Last

First Initial

2. Mailing Address

Number Street

City Province

Country Postal Code

Telephone

3. Person to be contacted in case of emergency

Last Name First

Number Street

City Province

Country Postal Code

Telephone

4. I am: Female Male

Personal data

5. Social Insurance Number _____

6. Date of Birth _____

7. Citizenship Canadian or Permanent Resident

Other Country (Specify) _____

Program

8. I am applying for:

First Year (Foundation) Second Year

Third Year Post Graduate

Note: Applications are not accepted for Fourth year.

9. If you are applying for the Outreach Foundation program offered through a Community College, name the college:

10. Only if applying for second, third or post graduate year, indicate to which program you are applying:

Painting Printmaking Photography
 3-D and Sculpture Graphic Design Alternative Studies
 Film Animation Film/Video Curatorial Studies

11. I am applying as a

Full-time Part-time (4-12 credits)

12. I am applying to begin my studies in the

Fall semester Spring semester

Note: Foundation (Vancouver) and Curatorial Studies accept students only for the Fall semester.

13. My primary language is:

English French

Other (Specify) _____

Education

An official transcript for each of the institutions listed in 14 and 15 must be received by the College before this application is considered. High School students must include an interim transcript from their school with this application form.

14. Secondary School Education:

Last year of attendance 19 _____

School Name _____

City _____ Province _____

Graduated Yes No

Currently enrolled Not Currently enrolled in
in Grade _____ Secondary School

15. Post Secondary Education:

Attended: Art School Yes No

School Name _____

City _____ Province _____

Dates enrolled: 19 _____ to 19 _____

Diploma, if any _____

University or College Yes No

School Name _____

City _____ Province _____

Dates enrolled: 19 _____ to 19 _____

Degree, if any _____

Location:

B.C. Other (Specify)

16. Activity in year previous to application:

Secondary School Community College Working

Art School University

Other (Specify) _____

17. Applicants from outside British Columbia

If you reside outside British Columbia and are not able to attend an interview, please arrange for two letters of reference to be sent directly to the College. At least one reference should be from an individual involved in the arts.

First Referee's Name _____

Number _____ Street _____

City _____ Province _____

Second Referee's Name _____

Number _____ Street _____

City _____ Province _____

18. Attach a list of exhibitions, shows, publications in which your work has been represented.

19. Attach a list of projects and organizations related to the arts in which you have been active.

20. Attach an essay of 250-500 words in length describing why you wish to attend the College of Art and Design, your expectations of the College, and indicate your personal and/or professional goals.

21. Date of Application

Signature

Animation Crossover Project 2 Credits

Prerequisite: Animation Crossover

Open to students from Animation Crossover course. Students make a short animated film with mixed sound tracks. Lab fee \$35.00.

H. Foulds

Spring

Film Crossover 2 Credits

Prerequisite: Foundation

A short introductory course for a non-specialist in Film required for Animation students in Second year and encouraged for Graphic Design students. The course introduces the most fundamental aspects of a medium delineated by time and light. It offers an opportunity to understand facets of a conglomerate medium that incorporates basic elements from all of the other arts. Basic technology is explored in a short group project. Eight weeks first term with the possibility of additional course work in project development in the following semester.

J. Martell

Fall

Film Crossover Project 2-4 Credits

Prerequisite: Film Crossover or equivalent

A course developed for the non-specialist who has taken the introductory crossover course and who wishes to pursue the development of a project incorporating film in conjunction with work being done in another course of study.

J. Martell

Spring

Video Crossover 2 Credits

Prerequisite: Foundation

A short introductory course for a non-specialist in video required for Animation students in second year and encouraged for Graphic Design students. The course introduces the most fundamental aspects of a medium delineated by time and light. It offers the students an opportunity to understand facets of a conglomerate medium that incorporates basic elements from all of the other arts. Basic technology is explored in a short group project. Eight weeks first term with the possibility of additional course work in project development in the spring semester.

T.B.A.

Fall

Video Crossover Project 2-4 Credits

Prerequisite: Video Crossover

A course developed for the non-specialist who has taken the introductory crossover course and who wishes to pursue the development of a project incorporating video in conjunction with work being done in another course of study.

T.B.A.

Spring

Media Arts: Film 4 Credits

Prerequisite: Foundation

This course spans two semesters in which we explore the basics of Super 8 and 16mm film as a communicative art. We think and talk about light, composition, sequence, structure, camera angles, lenses, exposure, sound and editing. Important too, is the development of our group skills: taking responsibility, being organized, remembering the needs of other people.

Individual film exercises combine with longer projects that involve working alone and with other people. Screenings, guests, trips and discussions play an important part. Evaluation is based on attendance, effort, participation and quality of finished work. Many hours outside of class are required. Taken in conjunction with Media Arts: Video or Photography Crossover.

J. Martell

Fall, Spring

Workshop in Media Arts

4 Credits

Prerequisite: Foundation

The workshop program allows students, faculty and technical assistants in the Media Arts Program to meet for demonstrations, guests, workshops and tours. Students are required to keep this designated day free and adapt to the changing schedule of activities. All film and video students are required to take this course workshop. This course is open only to students majoring in the Film, Video or Animation programs.

J. Martell, T.B.A.

Fall, Spring

Media Arts: Video

4 Credits

*Prerequisite: Foundation**Co-requisite: Media Arts: Film*

An introductory video production course dealing with the technical and aesthetic aspects of video production. The course is primarily designed for artists working in video and related areas. Students learn the basics of 1/2" and 3.4" camera operation, 3/4" editing, operation of the three camera studio, lighting, script development, sound and conceptualization. Maximum 15 students.

T.B.A.

Fall, Spring

Advanced Film Concepts

4 Credits

Prerequisite: Second Year Media Arts Program or equivalent

Advanced Film Concepts is a course that develops in conjunction with individual film projects in 16mm. We work to understand how personal interest and concepts integrate into the production of film. Screenings, readings, individual research, contact with industry develop out of the range of interests pursued by the students within the class. Time is spent discussing ideas, the process of conceptualization, personal ethics, as they relate to production, the relationship between 'truth' documentary and fiction.

Our time together provides us with a forum for exploration into all areas of film production, history, aesthetics and experimentation in conjunction with the work each of us is undertaking. Students are expected to develop and complete one short 16mm production during the course of the year.

J. Martell

Fall, Spring

Advanced Video Production

4 Credits

Prerequisite: Second year Media Arts Program or equivalent

An advanced video production course for media arts students. Students are required to initiate and carry out their own projects in consultation with the instructor. Projects which explore the appropriateness of film and other technology in relation to video. Projects may involve installation and performance. Regular screening and discussion of video tapes.

T.B.A.

Fall, Spring

Directed Studies: Film

4-8 Credits

Prerequisite: Second year Media Arts or approval of Instructor

Directed Studies in Film provides an opportunity for self motivated students in the fourth year level to undertake a project or a program of independent research. A detailed description of the project is required at registration including the goal of the project, techniques to be explored, bibliography, materials required, schedule, resources needed and type of guidance required. This course is open only to mature students capable of being self-directed with experience in the area of Media Arts.

J. Martell

Fall, Spring

Directed Studies: Video

4-8 Credit

Prerequisite: Second Year Media Arts or approval of Instructor

A project oriented course for advanced Media Arts students. Students must submit detailed project outline or planned course of study to instructor prior to admission to course. Students meet regularly on an individual basis with instructor. Projects involving the exploitation of film or other technology in conjunction with video are encouraged.
T.B.A.

Fall, Spring

Media Drawing

4 Credits

Prerequisite: Foundation

Establishes basic skills and knowledge of drawing methods, techniques for personal interpretation in the rectangular format. Students research and explore aspects of drawing to facilitate development in terms of media.
T.B.A.

Fall, Spring

Sound Workshop

4 Credits

Prerequisite: Second year Media Arts

Advanced problems in sound recording in studio and location sound recording situations. Lectures and demonstrations with equipment. Specific problems in relation to student projects.

T.B.A.

Fall, Spring

Advanced Sound Workshop

4 Credits

Prerequisite: Sound Workshop

Program consists of two terms (Fall and Spring). Admission is selective. Enrollment maximum 15.

The program offers students practical hands-on experience in order to learn the skills of producing recordings and sharpen aural perception. The program offers support for graduating students working in film, video, slide-tape, 3-D, Computer or Performance.

Students learn the principles and techniques of creating professional recordings from live sessions, overdubbing to mixdown and editing. Opportunity is provided for experimenting with principles of sound, acoustics and electronics using various recording devices.

T.B.A.

Fall, Spring

Introduction to Computers I

2 Credits

Prerequisite: Foundation

A required introductory course for all second year media students. The computer and its use in film, video and animation. This is an eight week course.

T.B.A.

Spring

Introduction to Computers II

2 credits

A continuation of Introduction to Computers I.

T.B.A.

Spring

Intermediate Computers I

4 Credits

Prerequisite: Introduction to Computers I and II

A required intermediate workshop course for all third and fourth year media students. The computer and its use with film, video and animation.

T.B.A.

Fall, Spring

Intermediate Computers II

4 Credits

Prerequisite: Intermediate Computers I

Continuation of Intermediate Computers I.

T.B.A.

Spring

Graphic Design Program

36

Instructors:

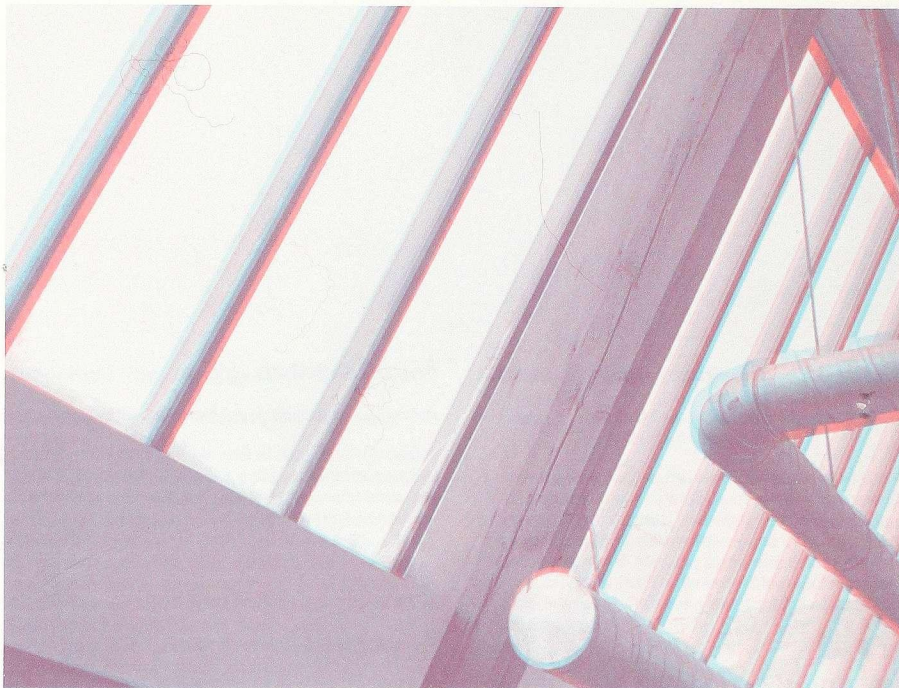
Ted Baker
Ken Hughes (Chair)
Fred Peter

The work of the Department involves a considerable range of communication and media disciplines. It provides a wide range of instruction and supportive technologies during three years of intensive and rigorous training in order to achieve international professional standards.

The programs available include Graphic Design with its range of intensive courses reflecting the complex processes of communication and information; the Media Arts program with courses in Film-Video and Animation; and Photography with courses in creative photography as well as photography for designers and students from other areas of the College.

Second year courses are specifically structured to ensure that students achieve the professional expertise essential to individual development. Third and fourth year students are expected to increasingly develop their own concepts and initiate personal projects. There is a considerable degree of integration and shared experiences between the areas of study within Graphic Design and with other Programs by means of structured "Crossover" courses and on an individual basis. Students are required to achieve an effective body of work to progress from one year to another.

Graphic Design education at the College is characterized by flexibility and scope rather than by



a philosophical or stylistic orientation. Graphic Design develops in proximity to a variety of visual arts disciplines committed to rigorous intellectual study and complex technologies. As a three year advanced program it allows the student to mature in preparation for professional responsibilities beyond immediate vocational goals and task training.

The specific educational aims of the department are: (1) compatibility with international standards; (2) adaptability to local requirements for both specific expertise; and (3) professional diversity.

Demands on the diversity of skills of a graphic designer increase with the complexity of communication, dissemination of information, and the distribution of goods and services. The Graphic Design curriculum prepares students for professional

service and innovation by providing an appropriately broad range of courses.

General Information

Entrance into the program requires that prospective students for Graphic Design present themselves for a portfolio interview with the Graphic Design faculty at the end of the spring semester or during August interviews.

Required and Elective Courses

Graphic Design offers courses for required study by full-time students. In addition, students enroll in elective courses up to the total of required credits per semester. Elective courses may be selected from the total curriculum of the College or from Graphic Design. Credit requirements in Graphic Design differ from those in the rest of the College.

Advancement

Grade point average is only one criterion for advancement from one year to the next. Evaluation of the student's standing is determined at the end of each term by Graphic Design faculty on portfolio-performance, attitude and attendance.

Work Load

The work load in Graphic Design is very heavy. Each student is expected to match each instructor/student contact hour by at least an equal amount of study time.

Graphic Design Major Program

Second Year

<i>Fall Semester</i>	<i>Credits</i>
Design History I	4
Design Process and Concepts	2
Graphic Communications	4
Graphic Design Photography	4
Introductory Graphic Design Drawing	2
Introductory Graphic Design Drawing	2
Introductory Typography	4
Reprographics	2
Elective	4
	28

<i>Spring Semester</i>	
Design History II	4
Graphic Design Photography	4
Intermediate Typography	4
Intermediate Graphic Design Drawing	2
Intermediate Graphic Design Drawing	2
Introductory Three Dimensional Design	4
Introductory Computer Graphics	4
Elective	4
	28

Third Year

<i>Fall Semester</i>	<i>Credits</i>
Advanced Graphic Design Drawing	4
Advanced History of Design	4
Advertising and Marketing	2
Business Basics	2
Graphic Design Workshop	4
Photographics	2
Photographics	2
Typography	4
Elective(s)	4
	28

<i>Spring Semester</i>	
Advanced Graphic Design Drawing	4
Advanced History of Design	4
Graphic Design Workshop	4
Intermediate Computer Graphics	4
Photographics	2
Photographics	2
Typography	4
Elective(s)	4
	28

Fourth Year

<i>Fall Semester</i>	<i>Credits</i>
Advanced Graphic Design Workshops	16
Elective(s)	8
	24

Spring Semester

Advanced Graphic Design Workshops	16
Elective(s)	8
	24

Introductory Graphic Design Drawing

2 Credits

Prerequisite: Foundation

A drawing course intended for Graphic Design students, including assignments focusing on: observation, analysis, modes of visual representation of 3-dimensional form, structuring of 2-dimensional space, and non-visual processes.

F. Peter, R. Williams

Fall

Intermediate Graphic Design Drawing

2 credits

Prerequisite: Introductory Graphic Design Drawing

A continuation of Introductory Graphic Design Drawing.

F. Peter, R. Williams

Spring

Cartooning

4 Credits

Prerequisite: Foundation

Cartoon, caricature and light illustration as a means of communication. Lectures and slide showings cover the history of the cartoon. Topics include political and social commentary; the cartoon as entertainment; the comic strip; the gag. Cartoon; advertising and editorial use; corporate identity figures and materials of the illustrator.

T. Baker

Fall

Introductory Computer Graphics

4 Credits

Prerequisite: Foundation

An introductory course in the use of mini-computers for graphic design ends. Some programming.

T.B.A.

Fall, Spring

Design Process and Concepts

2 Credits

Prerequisite: Foundation

An introductory survey of methods and strategies used by graphic designers to solve design problems. Through a series of lectures, discussions, and research projects students learn about briefing procedures, problem definition and analysis, concept development, and design evaluation.

K. Hughes

Fall

Graphic Communications

4 Credits

Prerequisite: Foundation

A workshop course about fundamentals of graphic form serving image, function, message and expression in a design context. Analysis and intuition are stressed as complementary modes of investigation. Illustrated presentations introduce areas of study, followed by workshop sessions, class assignments and critiques.

F. Peter

Fall

Graphic Design Photography

4 Credits

Prerequisite: Foundation

An introductory course for Graphic Design majors. Designed to stimulate ideas and imagination using the photographic medium for both personal expression and applied communications problem solving.

Demonstrations, lectures and discussions cover the character of the medium and its technical bases. Camera operation, exposure, film and paper characteristics, darkroom techniques and studio lighting are covered in conjunction with discussions and critiques of aesthetic issues related to student work.

J. Breukelman and T.B.A.

Fall, Spring

3-Dimensional Graphic Design 4 Credits

Prerequisite: Foundation

Practise in visualizing and manipulating three dimensional form. Simple scale drawing and modelmaking. Expressive form. Ordering systems. Considerations of utility, materials, position and context. Lectures, demonstrations and studio projects aimed at developing a sensitivity to form and space and their relationship to human needs.
T. Baker, T. Becher, or T.B.A. Spring

Lettering 4 Credits

Prerequisite: Foundation

A workshop course about hand lettering (as distinct from typography) as a flexible means of communication and graphic expression. It includes intensive practise sessions of historical models from the pen lettering tradition, and inventive lettering studies in which media, message and expression determine form.
F. Peter Spring

Reprographics 2 Credits

Prerequisite: Foundation or equivalent.

A survey of technical aspects related to graphic design: printing and other reproduction methods, typesetting systems, paper selection, print and type specifications, budgetary considerations. Students will also learn how to prepare artwork for reproduction. The course consists of lecture and studio work.
T. Baker, K. Hughes, T.B.A. Fall

Introductory Typography 4 Credits

Prerequisite: Foundation

An introductory study of typography consisting of studio projects and related lectures. Students develop conceptual and technical skills in using alphanumeric forms as a means of visual communication.
K. Hughes Fall

Intermediate Typography 4 credits

Prerequisite: Introductory Typography

A continuation of Introductory Typography.
K. Hughes Spring

A/V for Graphic Designers 2 Credits

Prerequisite: Second Year Graphic Design or equivalent

An introduction to non-print methods of visual communication design, e.g., slide/sound presentations. Students work in teams on major studio projects.
K. Hughes or T.B.A. Fall/Spring

Business Basics 2 Credits

Prerequisite: Second Year in Graphic Design or permission of instructor

An introduction to the world of professional practise, the administration of a small business, business communications, contact reports, letters, invoices, purchase orders, estimates, taxes, commissions and accounting procedures. Design projects are assigned.
T. Baker Fall

Intermediate Computer Graphics 4 Credits

Prerequisite: Second Year Graphic Design

Further study in the use of computers in graphic design. Some programming and image manipulation.
T.B.A. Fall/Spring

Advanced Graphic Design Drawing

4 Credits

Prerequisite: Second Year Graphic Design

A course to both support and complement design activity. Approaches vary from objective-analytical to expressive-interpretive studies. Assignments focus on representation, interpretation, illustration, expression, image-making, communication, form, material and media studies.

F. Peter

Fall, Spring

Graphic Design Workshop

2-4 Credits

Prerequisite: Second Year Graphic Design

An intermediate workshop course taught by a team of instructors, and consisting of design projects requiring diverse problem-solving strategies, involving typography, photography, illustration, in 2-D, 3-D, in print and non-print media.

T. Baker, K. Hughes, F. Peter

Fall, Spring

Advertising and Marketing

2 Credits

Prerequisite: Second Year in Graphic Design

An overview of the total marketing function: product, price, distribution and promotion. The role of the designer in advertising and marketing. Market research, consumer reaction, media selection.

T. Baker

Fall

Directed Studies in Graphic Design

2-4 Credits

Prerequisite: Second Year in Graphic Design

These course options provide senior and mature students with the opportunity for individualized study important to their development. Student-initiated projects are defined and monitored in consultation with instructor(s) as advisor, catalyst or specialist. A written plan of study and weekly tutorials help focus on the objectives of the course.

T. Baker, K. Hughes, F. Peter, Staff

Fall, Spring

Photographics

2 Credits

*Prerequisite: Second Year Graphic Design
Photography*

A course interfacing graphic design and photography in four general areas: art direction, product photography, fashion photography and photo journalism. Projects focus on the typical work process of concept development, visualization, art direction, coordination of props and models, logistics, shoot, studio procedure, technical materials, equipment and processes to completed project presentation.

Staff

Fall, Spring

Typography

4 Credits

Prerequisite: Second Year Graphic Design

Further study of typography as a major component in graphic design. Through a series of studies, assignments and related lectures students learn to communicate specific information. Problem analysis, definition, visualization, and electronic typesetting production methods are major concerns.

K. Hughes

Fall, Spring

Advanced Computer Graphics

4-8 Credits

Prerequisite: Third Year Graphic Design

Advanced study in the use of computers in graphic design. Students experiment with images for applications in design using the technology both as an end and a means of visual communications. Students have the option to specialize.

T.B.A.

Fall, Spring



**Advanced
Graphic Design Workshop** 2-16 Credits

Prerequisite: Third Year Graphic Design or equivalent

An advanced workshop involving a variety of complex design projects: publications, publicity, packaging, visual identity and signage. Where possible students work on community commissions. Emphasis is placed on giving students individual direction for their graduation portfolio.

T. Baker, K. Hughes, F. Peter, T.B.A. Fall, Spring

Senior Graphic Design Drawing 2 Credits

Prerequisite: Third Year Graphic Design or equivalent

A senior level exploration and development of drawing for specific graphic design applications: publications and publicity. Students are encouraged to develop personal styles and approaches, relating them to various methods of graphic reproduction.

T.B.A. Fall/Spring

**Developmental
Computers Intermediate I** 4 Credits

Prerequisite: Developmental Computers Introduction I or 2 or equivalent

A required intermediate workshop course for all Third and Fourth year media students to work with the computer and use it with film, video and animation.

T.B.A. Fall

**Developmental
Computers Introduction 2** 2 Credits

Prerequisite: None

A required workshop course for all Second year media students to study the computer and its use in film, video and animation. This is an eight week course.

T.B.A. Spring

Interdisciplinary Program

42

Instructors:

Gary Lee-Nova (Chair)
Susan Hillman
Geoff Rees
Sylvia Scott
Ian Wallace

Students interested in the inter-relationships between Fine Arts, Design, Media-Arts, Communications, Curatorship, Arts Administration or Cross Cultural Studies might consider majoring in Interdisciplinary Studies. This major gives mature students an opportunity to shape their own program of study. This program requires initiative and perseverance. Students wishing to pursue such a major can enter the program following their Foundation year or after their second year of studies.

Students may also take Interdisciplinary Studies studio and Academic course electives without making a commitment to an Interdisciplinary Major. The Program philosophy is holistic in approach and multi-disciplinary in method. An emphasis is placed upon the individual student's development and personal understanding of creative processes rather than on traditional or contemporary mediums of expression. Application Procedure for Major in Interdisciplinary Studies

Students may apply to the Program Chair to major in Interdisciplinary Studies after completing Foundation credits or after finishing the second year of studies. To apply a student prepares a statement describing why he/she wishes to pursue an interdisciplinary course of study. This statement is

reviewed by the Interdisciplinary Studies Advisory Committee which is chaired by the Chairperson of Interdisciplinary Studies and consists of faculty representatives from the Program. This committee also reviews the work completed by each Interdisciplinary Studies Major every semester. Students are advised to contact faculty members in the Program to discuss their application for a major.

Students who major in Interdisciplinary Studies must graduate with a minimum of 48 credits in Interdisciplinary Studio courses and a minimum of 24 Credits of Interdisciplinary Division Academic courses, including the mandatory second year Modern Art Survey or Design History courses.

Introduction to Interdisciplinary Studio

4 Credits

Prerequisite: Foundation

An introduction to interdisciplinary studio practice especially for second year students. It was created to respond to developments in interdisciplinary and multi-media art and to respond to the needs of students who want to experiment with an open-ended approach to technique.

This course initiates a wide-ranging theoretical and historical approach to studies influenced by various conceptual attitudes as well as contemporary issues in society, science and art. It is also informed by new developments in multi-media technologies that include performance tendencies, video, photo-art and computer graphics.

The student is encouraged to experiment with a dialectical play between symbols, materials and situations, where intuitive play and intellectual enquiry interweave simultaneously and where technique is improvised out of the new possibilities created by this interaction. These sessions involve improvised projects dealing with symbols, structures and materials and introduce a variety of improvised techniques and a method of studio work which establish the basis of further developments.

Discussions and group critiques accompany each project. Students are required to participate in group sessions as well as follow independent development.
I. Wallace *Fall*

Intermediate Interdisciplinary Studio

4 Credits

Prerequisite: Introduction to Interdisciplinary Studio

Continuation of Introduction to Interdisciplinary Studio.

I. Wallace

Spring

Mixed Media Studio

4-8 Credits

Prerequisite: Foundation

The full range of materials of potential value to the artist are explored. Students are given the opportunity to develop skills necessary to connect the appropriate materials with specific ideas.

Analysis of artist's methods in the past are contrasted to current technical attitudes. Repeatable for credit.
S. Hillman or Staff *Fall, Spring*

Mixed Media Seminar *4-8 Credits*

Prerequisite: Foundation

A group seminar organized to promote a critical faculty from an artist's point of view. Explications of written material, exhibitions, personal work are the primary focus of the course. Visiting artists are invited to participate. A strong emphasis is placed on the activities of the artist outside the College. Repeatable for credit.
S. Hillman or Staff *Fall, Spring*

Advanced Multi-Disciplinary Studio *4 Credits*

Prerequisites: Second Year Media Cross-Over Courses i.e., Film, Video, Photography, Computer Applications

This course is for fine arts majors with an interest in media-arts who have completed introductory cross-over courses and wish to work on specialized or multi-disciplinary projects employing contemporary mediums of expression such as photography, film, video and/or computer applications. Students who enrol in this course are expected to create their own

projects and engage the instructor in a critical dialogue. Repeatable for credit.
G. Lee-Nova *Fall, Spring*

3-Dimensional Design *4 Credits*

Prerequisite: Foundation

A project oriented course that focuses on man-made objects and environments as a means of exploring the realm of 3-Dimensional design beyond the introductory level. Students may elect to pursue their own projects or those set by the instructor. Projects in the past have included light, animated displays, houseboats, tents, performance sets, olfactory devices, musical instruments, furniture and products incorporating new uses for existing high tech components. Classes involve group discussion, project development and lectures on contemporary design methods. Since 3-Dimensional design projects usually entail research, design development, revision, modelling and/or prototyping, students should be aware that achieving acceptable results usually requires a substantial investment of time outside of class.
T. Becher *Fall, Spring*

Computers: Concepts and Creativity *4 Credits*

Prerequisite: Foundation

This course is for students wishing to explore creative, non-commercial studio applications of micro-computer technology. The theory and practise of fine art application is provided with an emphasis on practise, using software which permits explorations in colour, graphics, animation, sound, music and process control. Repeatable for credit.
G. Lee-Nova *Fall, Spring*

Media for Fine Art Students Workshop *4 Credits*

Prerequisite: Foundation and permission of the instructor

For 2D, 3D and ID students exploring interdisciplinary projects requiring the support of sound, video, photography or super-8 required in conjunction with other course work. Repeatable for credit.
S. Scott *Fall, Spring*

4 D and Its Implications

4-8 Credits

Prerequisite: Foundation

"At this time, one definition of performance art is that which cannot be encompassed by other forms."

Suzanne Lacey

Through movement, narrative, storytelling, sound, voice, props and performance workshops students learn art-making skills and develop their creative potential by acknowledging and exploring a kaleidoscope of sources and resources available for producing works of art. The workshops create a supportive atmosphere to explore increasing unselfconsciousness and unexpected ways of working.

Some students respond to the workshops by creating performance, installations and "that which cannot be encompassed by other forms". Other students use information gained in this class to enrich and inform their work within a specific discipline. Individual differences in concepts, materials and approach are celebrated.

Group and individual works are discussed and responded to with appropriate readings and visiting artists. Students are encouraged to take both morning and afternoon sections concurrently. Students are expected to enrol for both terms.

S. Scott

Fall/Spring

Exploratory Media

4 credits

Prerequisite: Foundation

A media course for students wishing to explore interdisciplinary ways of working.

This course introduces students to basic media technologies emphasising understanding how a different medium changes the sense or understanding of the works being documented and how to use the translation of mediums to the best advantage.

The College Audio Visual Coordinator presents technical workshops. Assignments and independent projects are discussed. Soundscapes for radio, video in performance and installation, documenting works for catalogues, using technology in combination with specific disciplines may be included depending on the specific interests of the students enrolled in the course. Technical workshops cover introductions to:

Sound: recording equipment, mixing tapeloops and re-recording to audio and video tapes.

Video: use of portapacks, lighting, dubbing and editing.

Photography: documentation of work, slide copying, lighting and synchronization of slide/audio.

Super 8 film: camera operations, editing, sound. This course is for students interested in the possibilities of mixing medias. For more in-depth study of specific technologies, students should register for the College's courses in video, film photography or sound courses. Students are expected to enrol in this course for both terms.

S. Scott

Fall/Spring

Photography Program

Instructors:

Marian Penner Bancroft
Randy Bradley
Jim Breukelman

Studio Assistant

Bill Cupit

The Photography Program addresses the problem of understanding and using the still photograph. We interpret the photographic image as a diverse and complex form of personal expression and therefore offer a wide variety of methods of approach to the medium. Our primary concern remains the pursuit of artistic expression in courses directed both toward the applied aspects of the medium and those related to avenues of personal expression.

The program allows students the option of acquiring experience and expertise in applied photography as well as photography as a fine art. The Photography Program also offers a special course for students in Graphic Design. It also offers Crossover Photography for students in other areas wishing to acquire some knowledge of the photographic image and its production.

Photography is an expensive program and although the College provides some chemistry required for darkroom work, students should be prepared to buy a great deal of supplies including paper, film, mounting materials, additional chemicals, and processing equipment. Students should have a 35 mm single lens reflex camera.

Photography Major Program

Second Year

<i>Fall Semester</i>	<i>Credits</i>
Introduction to Photography	8
Photography: Ideas and Aesthetics	4
Modern Art Survey I	4
Elective	4
	20

Spring Semester

Introduction to Photography	8
Photography: Ideas and Aesthetics	4
Modern Art Survey II	4
Elective	4
	20

Third Year

<i>Fall Semester</i>	<i>Credits</i>
Photofabrication	8
Dialogues with Photography	8
Elective	4
	20

Spring Semester

Colour Explorations in Photography	8
Elective	4
Other Photography course(s)*	8
	20

Fourth Year

<i>Fall Semester</i>	<i>Credits</i>
Dialogues with Photography	8-20
Electives	0-12
	20
<i>Spring Semester</i>	
Directed Studies in Photography	8-20
Electives	0-12
	20

The program offers Photography Crossover for non-majors interested in learning photography in order to apply it in their particular area of interest.

Electives available to Photography Major

Dialogues with Photography	8 credits
Applied Photography I or 2	4 credits
Directed Studies in Photography	4 credits
Engineered for the Camera	8 credits
Photo Tutorial	4 credits
Photography Projects	4 credits
Photographic Installations	8 credits

Introduction to Photography

8 Credits

Prerequisite: Foundation

The goal of this course is to help students attain the competence and self-sufficiency necessary to sustain their development as practising artists in photography. Toward this end, a firm grounding in the subtleties of visualization, conceptualization, aesthetics, materials and technique is given. Through practical work and discussions, students are exposed to many traditional and contemporary avenues of expression. Critiques of ongoing work encourage students to discover, develop and express their unique strengths, views, interest and imagination. This course must be taken in both semesters.

*J. Breukelman**Fall, Spring***Crossover Photography**

4 Credits

Prerequisite: Foundation

An introductory course designed as an opportunity for non-photography majors to familiarize themselves with the photographic medium. Darkroom work, film and camera use, studio techniques and such skills as hand colouring and mural printing are covered with related projects assigned. There are weekly critiques and students are expected to complete a portfolio of work for the semester's end.

*M. Bancroft**Fall, Spring***Photography:
Ideas and Aesthetics**

4 Credits

Prerequisite: Foundation

Offered as a two-semester course, its central concern is the practical understanding and application of theoretical and historical issues. The relationships between the photographic medium and art history, art theory and criticism are examined in light of contemporary art directions.

The fall semester deals with historical developments in photography and their interplay with art history in general.

The spring semester introduces the vocabulary, history and relevance of aesthetic and critical

theories in light of their potential application to photographic art.

Lectures and discussions are combined with assigned readings, verbal assignments and a major visual/written assignment each semester. Individual tutorials with students play an important part in relating theory to their ongoing work.

This is a required course for photography majors and is to be taken during the second year.

*C. Czartoryski**Fall, Spring*

Applied Photography

4 Credits

Prerequisite: Introduction to Photography

The techniques, equipment and aesthetics of applied photography are similar to those used in photography as an art form. The main differences lie in the conceptual and time constraints encountered in commissioned work and the motives for producing it. This course gives students an understanding of these differences and similarities through practical work in creative problem solving for commercial and editorial work. Students are expected to develop a high level of technical proficiency and resourcefulness. Particular emphasis is placed on clarity, vitality and freshness of concepts in student work.

Section 1—Studio lighting and techniques as related to product, portrait, fashion and other commercial and fine art applications.

Section 2—On location work using existing and artificial light; advertizing and editorial illustration, photo-journalism, industrial and architectural photography.

J. Breukelman, T.B.A.

Fall, Spring

Colour Explorations

8 Credits

Prerequisite: Introduction to Photography

Colour explorations deals directly with colour photographic processes and techniques. Students study additive and subtractive colour theory, colour transparency and negative materials and a wide variety of colour printing methods. Projects and critiques are held on a regular basis.

R. Bradley

Spring

Dialogues with Photography

8 Credits

Prerequisite: Introduction to Photography or permission of instructor

A seminar for photography students providing an arena for the development of a critical awareness and vocabulary related to their own photographic work and that of others. The course consists of weekly critiques, research presentations, and discussion of historical and contemporary issues based on assigned readings. Grades are based on the quality of the student's work, their participation in class discussion and their research project presentation. Required for Third and Fourth year students.

M. Bancroft

Fall, Spring

Engineered for the Camera

8 Credits

Prerequisite: Introduction to Photography

Engineered for the camera deals with the recording of the tableau or staged image where all events and/or objects are assembled and choreographed specifically to be photographed. Students may expect to study techniques in studio and projection lighting in two and three dimensional situations of varying scale and with extended exposure to the view camera. The course includes a series of projects culminating in a major body of work.

R. Bradley

Fall

Photographic Installations

8 Credits

Prerequisite: Introduction to Photography

Photographic installations introduces the student of photography to the possibility of working out ideas towards a site specific installation form. Students become familiar with slide dissolve and programming and audio techniques and may expect to work on several short projects and one major collaborative installation.

R. Bradley

Spring

Photography Projects

4 Credits

Prerequisite: Introduction to Photography

Students are responsible for establishing and carrying out the aims and directions of specific projects which should be beyond the scope of normal course work. Project directions extend from theoretical research to purely artistic experimentation.

Regular individual meetings with the instructors are required to maintain a constant critical interchange. Group discussions allow broader student interchanges.

Students initially define their project in writing and then carry the project through, either to completion or by following the changes which idea developments may require.

M. Bancroft, C. Czartoryski

Fall, Spring

Photofabrication

8 Credits

Prerequisite: Introduction to Photography

Photofabrication is a course of study which exposes the student to a variety of alternate photographic or light sensitive materials and techniques. Silver and non silver processes, image assemblage and masking controls, direct and enlarged negative materials are a few of the techniques examined. Several short projects are required throughout the program.

R. Bradley

Fall

Directed Studies in Photography 4 Credits*Prerequisite: Second Year Photography*
Co-requisite: Dialogues with Photography

Directed Studies is a senior level course which provides a forum for the viewing and discussion of senior work. Included in the program is a directed course of readings and discussions related to the philosophy of art. Guest critics, curators and artists are invited to express their views and comment on student work. Students are required to make a formal presentation of their work each semester.

R. Bradley

Fall, Spring

Photography Tutorial

4 Credits

Prerequisite: Second Year Photography

Photography students wishing to work on independent study projects of a special nature, in addition to their regular course load, may do so in this course. It is important that this work be completely different from that being done for other classes. Students are required to write a proposal and carry out their project with regular consultation from their chosen faculty advisor.

R. Bradley, J. Breukelman

Fall, Spring

3-Dimensional Program

Instructors:

Mike Banwell
Ruth Beer
Gerhard Class
Tam Irving
William Koochin
Sally Michener (Chair)
Rick Ross

Studio Assistants:

Gail Carney
Dale Gamble
Ken Oliver
Richard Robinson
Doug Taylor

General Aims and Objectives

The Program provides a supportive environment for students to explore, evolve and define creative projects in 3-D. Second year students take one of the required team-taught Introduction to 3-D courses in the fall semester, and the Intermediate 3-D course in the spring semester to develop individual creative concerns and acquire basic concepts and skills. Advanced 3-D students build an in-depth body of work under the direction of various instructors through seminars and studio contact.

Third and fourth year students pursue personal 3-D interests on an increasingly independent basis, initiating their own ideas and studio projects. They attend a weekly seminar which provides time away from studio activities for presentation of resource material, discussions about the concerns of contemporary sculpture, group criticism, research projects and field trips. Intellectual support for third and fourth year students is based on these seminars.

Students should recognize that faculty have widely differing points of view. They are encouraged to work with various instructors to draw upon the diversity of experience available.

A program of 3-D special events given by faculty, visiting artists and students is held at regular intervals.

Facilities

The Department is organized into studio workshops well equipped to work with a wide variety of materials. Equipment includes:

Clay Studio

Gas fired, electric and raku kilns; wheels, clay mixing equipment, ball mills, jaw crusher, pulverizer, extruder, clay and glaze laboratory.

Wood Shop

Table saws, radial arm saw, band saws, sanders, jointer, planer, shaper, and lathe.

Metal Fabrication Shop

Arc, tig, and gas welders; break, sheer, roller, lathe and saws.

Stone Area

Stone saws.

Foundry

Induction furnace for ferrous and non-ferrous metals.

Plastics Shop

Blow and vacuum formers; toxic vapour room for thermoset resins.

These facilities are complemented by a tool crib with an array of power and hand equipment.

Work areas are assigned in consultation with faculty and studio assistants. The size of a student's work area is flexible and is adjusted according to the nature and scale of projects. Students are required to adhere to safety procedures posted in the workshops and to follow the directions of faculty and studio assistants in the use of equipment.

Requirement for a major in 3-D

Students must fulfill the requirements for a Diploma in Fine Art. In addition they are required to complete 16 credits of Introductory and Intermediate 3-D. They must pass at least 12 credits of 3-D seminar courses. They must pass at least 36 credits of advanced 3-D elective studio courses and/or Senior Studio taken with a 3-D instructor.

Second Year

The minimum prerequisite for any course in the 3-Dimensional Department is completion of the Foundation year or equivalent.

Fall Semester: Students majoring in 3-D take one of three sections of Introduction to 3-D for 8 credits scheduled during the fall semester.

Spring Semester: 3-D majors take Intermediate 3-D. They may also take elective sculpture courses.

Third and Fourth Years

Both third and fourth year students must arrange with three faculty to form a committee to judge the year's work. In the fourth year this committee is the student's Adjudication Committee required for graduation. The student's principal instructor chairs the committee. A second instructor must come from the 3-Dimensional Division and a third from any other area in the College. The committee meets as follows:
Third Year: at least once each semester. Fourth

Year: according to the schedule on the Application for Graduation. The purpose of the committee is to provide guidance, critical support and to assess readiness to progress into the fourth year or to graduate.

Introduction to 3-D

8 Credits

Prerequisite: Foundation

A team taught, basic, introductory 3-D course. A combined seminar and workshop system, dealing with conceptual and historical issues, and materials and methods of 3-D.

G. Class, W. Koochin (Section 1)

M. Banwell, W. Fijal (Section 2)

S. Michener, R. Ross (Section 3)

Fall

Intermediate 3-D

8 Credits

Prerequisite: Introduction to 3-D

A second semester follow-up class to Introduction to 3-D. Continues exploring history, concepts, materials and methods of 3-D. More individual projects and critiques of work are included.

G. Class, W. Koochin (Section 1)

M. Banwell, T. Irving (Section 2)

S. Michener, T.B.A. (Section 3)

Spring

3-D Seminar

4 Credits

Prerequisite: Intermediate 3-D or permission of instructor

A time away from the studio for students to discuss art through lectures and guest presentations. Field trips may be part of this class. Students do research and present topics discussed in seminar. Repeatable for credit.

3-D Staff

Fall, Spring

Sculpture Studio

4 Credits

Prerequisite: Introduction to 3-D

A studio course directed toward discussing and facilitating individual student directions. Repeatable for credit.

3-D Staff

Fall, Spring

Architecture as Sculpture: Sculpture as Furniture

4-8 Credits

Prerequisite: Foundation

Seminar and studio course focusing on a renewed relationship between 3-Dimensional design and sculptural concerns.

Function and metaphor as concepts for furniture, architecture are illustrated and discussed. Methods and materials are demonstrated and one of a kind prototype projects are encouraged. Repeatable for credit.

M. Banwell

Fall, Spring

Clay Modelling

4-8 Credits

Prerequisite: Foundation

The course is based on the interpretive study of the human figure, exploring figurative form toward self-expression. Sculpture workshops provide facilities for the construction of armatures, mold making and casting. Repeatable for credit.

W. Koochin

Fall, Spring

Drawing for Ideas

4 Credits

Prerequisite: Foundation

This course encourages drawing as a medium and a method for thinking out loud. Particular attention is focused on individual interpretations of the medium. Repeatable for credit.

R. Ross

Fall, Spring

Experimental Drawing

4 Credits

Prerequisite: Foundation

Drawing offers a relatively direct means of expression and experimentation. In this course the student's drawings may be a means of researching new directions and ideas or of enhancing and broadening the student's base of reference. Non-conventional approaches to drawing are encouraged. There are some assigned projects,

discussions, presentations and regular group and individual critiques. Repeatable for credit.

R. Beer

Spring

Introduction to Ceramic Handbuilding

4 Credits

Prerequisite: Foundation

A basic ceramic handbuilding class introducing students to methods and practices of using clay as a 3-D medium for pots or sculpture. Group and individual projects; sessions involve making clay and firing kilns and simple mold making. Some historical review and group critiques.

S. Michener

Fall, Spring

Introduction to Vessels

4 Credits

Prerequisite: Foundation

This course deals with traditional and contemporary concerns in vessel making. Students develop basic mold and wheel throwing techniques in the study of form and surface and its expressive possibilities.

W. Fijal

Fall, Spring

Multi-Media, Multi-Disciplinary Studio

4 Credits

Prerequisite: Foundation

This course develops the student's ability at self-expression. Any medium or creative approach which best expresses his/her ideas and concepts may be used. The course reflects the recent issues and concerns of contemporary sculpture and its multi-media and multi-disciplinary directions. A student wishing to use conventional sculpture materials (e.g., bronze, clay, wood) may also take this course. Group and individual critiques are integral. Repeatable for credit.

R. Beer

Fall, Spring

Metal and Stone

8 Credits

Prerequisite: Foundation

Course objectives are the development of ideas and concepts for sculptural forms in the search for individual expression. Group discussions and critiques are held with the presentation of students' work. The course offers the opportunity to achieve sufficient in-depth knowledge and the technical competence necessary to work independently in direct metal, cast metal and stone. Repeatable for credit.

G. Class

Fall

**Through These Eyes
(Crossover Section)**

4 Credits

Prerequisite: Foundation

Same course as Through These Eyes. This course is designed for students not majoring in 3-D.
Repeatable for credit.

R. Ross

Fall, Spring

Wood Carving

4-8 Credits

Prerequisite: Foundation

Developing methods for carving local materials is the main focus of this course. Tool making includes draw knives based on designs of West Coast Indians.
Repeatable for credit.

W. Koochin

Fall, Spring

Advanced Vessels

4-8 Credits

*Prerequisite: Introduction to 3-D
and/or Introduction to Vessels*

This course provides students interested in vessel related forms an opportunity for advanced study on a tutorial basis. Traditional and contemporary concerns are presented for discussion. Activities in the studio encourage students to develop critical awareness of self-initiated projects and stress that "making" should be in the service of an idea.
Repeatable for credit.

W. Fijal, T. Irving

Fall, Spring

**Clay, Materials,
Space and Context**

4 Credits

*Prerequisite: Introduction to 3-D, Introduction
to Ceramic Handbuilding
or permission of instructor*

A class which encourages consideration of clay and other materials as 3-D media, emphasizing spatial and conceptual relationships of the work. Individual projects are discussed with instructor and in group critique sessions. Expressive form results from increasing capacity to integrate relationships of ideas and feeling with the choices of methods and materials. Repeatable for credit.

S. Michener

Fall, Spring

Ceramic Technology

4 Credits

Prerequisite: Intermediate 3-D

Various technical courses will be scheduled as needed dealing with the nature of ceramic materials such as slip casting, glaze theory, clay bodies, refractories and kiln design. Practical projects are related to individual needs in the studio.

Staff

T.B.A.

Through These Eyes

4-8 Credits

Prerequisite: Intermediate 3-D

A studio course in which individual instruction encourages each student with his/her ideas. As the common language is how the work functions, types of materials are secondary. Since time at the College is short compared to a lifetime of working, my intention is to help students form a commitment to their art enabling them to work and explore independently. Repeatable for credit.

R. Ross

Fall, Spring

2-Dimensional Programs

Instructors: Painting

Bruce Boyd
Bill Featherston
Don Jarvis
Robert Michener
Rick Williams

Instructors: Printmaking

Gary Bowden (Chair)
Ron Eckert
Bob Evermon
David Mayrs
Ian McIntosh

Studio Assistant: Studio Assistant:

Michael Mintern Steven Wong

The 2-Dimensional programs include the Painting and Printmaking studios. They both offer courses which encourage students to develop a visual language, demonstrate concepts in a personal and individual manner, and become self motivated.

The degree of specialization between painting and the various forms of printmaking is left to the student's choice. Provision has been made for graduation in 2-Dimensional Studies with a joint major in printmaking and painting.

The prerequisite for students applying for any course in the 2-Dimensional Programs at the second year level is the completion of the Foundation year.

Painting Major

	<i>Minimum Credits</i>
Intro to Painting	8
Intermediate Painting	8
Advanced Painting	16
Senior Studio	
with Painting Department faculty	8*
	40

Printmaking

Printmaking at the College offers an extensive program covering all the aspects of printmaking: Intaglio, Lithography, Relief and Silkscreen. These courses are augmented by the History of Printmaking, experimental courses and conceptual seminars.

Printmaking is integral to historical and contemporary directions in art and offers the student a rich background for research into and contact with those directions. To pursue the graphic image, the student must consider: What is the nature of an art form in historical and contemporary contexts? What are the demands of working in a "process" medium? What is the nature of materials and their relationship to the statement? To develop ideas in terms of the print requires discipline and a serious commitment to both technical issues and concepts.

The essential problem for the student is not what art has been but what their art will be. Artists must be involved in what is and will be relevant to their personal experience. The department meets

students' needs with technical resources and advice on personal direction.

The College offers excellent facilities in all areas of printmaking including an extensive graphics darkroom, individual drawing spaces and storage for advanced students. The Printmaking Department is located in one large integrated space. There is a printmaking seminar room for critiques and history of printmaking.

Printmaking Major	Credits
Intro to Intaglio)
) 3 of these 8 credit
Intro to Lithography)
) courses for a total
Intro to Relief)
) of 24 credits
Intro to Silkscreen)
Intermediate (Major)	8 (same course as Major)
Advanced Printmaking	8
History of Printmaking	4
Senior Studio with	
Printmaking	
Department faculty	8*
	52

*Students must take 8 of the 32 credit Senior Studio requirement from an instructor in department(s) in which they are majoring.

2-D Major

This program includes a wide range of 2-D processes.

	<i>Credits</i>
Foundation	32
Art History	24
Painting	32
Printmaking	32
(Drawing to a maximum of 32 credits may be taken in place of Painting or Printmaking)	
Senior Studio	32
Elective	8
	160

Introduction to Painting

8 Credits

Prerequisite: Foundation

Lectures and demonstrations of methods and materials, pictorial organization, the use of colour, seminars on current issues, historical perspectives, representational and non-representational painting and critiques on work in progress.

*B. Boyd, W. Featherston, D. Jarvis
or R. Michener*

Fall

Intermediate Painting

8 Credits

Prerequisite: Introduction to Painting

A continuation of Introduction to Painting with more emphasis on individual directions and group critiques.

*B. Boyd, W. Featherston, D. Jarvis
or R. Michener and Staff*

Spring

Advanced Painting

4-12 Credits

Prerequisite: Intermediate Painting

Instruction is on an individual basis with the faculty reflecting a variety of approaches to painting. Students are encouraged to develop their own ideas and feelings in order to become self motivated and independent artists. Repeatable for credit.

*B. Boyd, W. Featherston, D. Jarvis
or R. Michener and Staff*

Fall, Spring

Painting Seminar

2-4 Credits

Prerequisite: Foundation

Readings, discussions, slides, field trips and group critiques planned to meet the needs of the students.

*W. Featherston or R. Michener
and Staff*

Fall, Spring

Drawing

4 Credits

Prerequisite: Foundation

Drawing as a primary art form offering a variety of approaches from individual instructors. Courses include a thorough exploration of line, tone, gesture and movement in a wide variety of drawing media. Representational and non-representational approaches are employed. The keeping of a drawing note book is required. Repeatable for credit.

R. Eckert, D. Jarvis, Staff

Fall, Spring

Advanced Drawing

4 credits

Prerequisite: 8 credits of Drawing

The exploration of a broad range of ideas and concepts which study drawing in relation to the student's production. Open to all third and fourth year students regardless of discipline. Repeatable for credit.

Staff

Fall, Spring

Anatomical Drawing

4 Credits

Prerequisite: Foundation

A study of the human figure and its myological/osteological relationships in the context of surface anatomy. Includes an in-depth study of the skeletal parts. Drawing problems deal with

locomotion, proportion, flexion and extension, facial expression, emotion, circulation, respiration and cognition.
R. Williams *Fall, Spring*

**Advanced Drawing:
Materials/Processes** *4 Credits*

Prerequisite: 8 credits of Drawing

Studio drawing program for the advanced student. Repeatable for credit.
G. Bowden and Staff *Fall, Spring*

**Advanced Drawing:
Techne/Psyche** *4 Credits*

Prerequisite: 8 credits of Drawing

The exploration of a broad range of ideas and concepts which study drawing in relation to the student's production. Open to all third and fourth year students regardless of discipline. Repeatable for credit.
R. Williams *Fall, Spring*

Advanced Figure Drawing *4 Credits*

Prerequisite: Drawing

A drawing course to explore the human figure in relation to student painting, printmaking, sculpture or animation. Composition, self-expression and style are studied through critique and presentation. Regular attendance and the production of a portfolio of drawings are required. Assessment occurs during critiques and at a term end interview/portfolio presentation.
R. Williams *Fall, Spring*

Introduction to Intaglio *8 Credits*

Prerequisite: Foundation

Introduction to the intaglio print medium. Focus on technical issues and use of the medium to express the student's individual ideas.
G. Bowden, R. Eckert *Fall*

Intermediate Intaglio *8 Credits*

Prerequisite: Introduction to Intaglio

Continuation of Introduction to Intaglio.
G. Bowden, R. Eckert *Spring*

Advanced Intaglio *8 Credits*

*Prerequisite: Intermediate Intaglio
or permission of instructor*

Advanced Intaglio studio course focuses on the student's personal aesthetic development. Technique is not emphasized. This program also includes a seminar and guest artist component. Repeatable for credit.
G. Bowden, R. Eckert *Fall, Spring*

Introduction to Lithography *8 Credits*

Prerequisite: Foundation

This workshop concentrates on the craft of stone lithography from simple black and white crayon drawing to multiple colour prints on stone and metal plates. Lectures are on the craft and the craftsman, the craftsman as artist, the history of lithography and the technical history. Technical lectures cover crayon, washes, transfers, acid biting, metal plates, colour, reversals, drawing, processing and printing. Initially critiques concentrate on technique but become more concerned with the student as artist. Printing the stones by hand involves considerable physical exertion.
R. Evermon *Fall*

Intermediate Lithography

8 Credits

Prerequisite: Introduction to Lithography

Continuation of Introduction to Lithography with more emphasis on critiques, and the introduction of aluminum plates, colour and photo work.

R. Evermon

Spring

Advanced Lithography

8 Credits

Prerequisite: Intermediate Lithography

This advanced lithography course focuses on the student as artist with less emphasis on the craft. Some advanced technical training is undertaken. Frequent critiques examine the development of a personal philosophy as evidenced in the student's work. Critiques may be one-to-one with the instructor. Students often show their work to the rest of the class. The guest artist program is an important element of the workshop and may be incorporated into critiques. Advanced Lithography Seminar must be taken concurrently. Repeatable for credit.

R. Evermon

Fall, Spring

Introduction to Relief Printmaking

8 Credits

Prerequisite: Foundation

Techniques for using linoleum, wood and collography (built up surfaces) are studied and the

development of personal ideas and images is required. Part of the introductory program includes a study of colour and the potential of relief inks. Contact times and credit commitments should be discussed with the instructor at Registration.

I. McIntosh

Fall

Intermediate Relief Printmaking

8 Credits

Prerequisite: Introduction to Relief Printmaking

The course is an extension of the introductory program. Further consideration is directed to hardwoods, plywoods, machine driven tools, changing surfaces by etching or burning and embossing.

I. McIntosh

Spring

Advanced Relief Printmaking

8 Credits

Prerequisite: Intermediate Relief Printmaking

Work is developed on an open studio basis and with contact generally on a one-to-one basis. Repeatable for credit.

I. McIntosh

Fall, Spring

Introduction to Silkscreen

8 Credits

Prerequisite: Foundation

An introduction to the basic techniques needed to

understand and to make screen prints. Techniques studied are tusche and glue, paper stencil, handcut film, photo-stencil and the making of both hand made and photo positives. The course is taught through a combination of class demonstrations and individual studio instruction.

R. Eckert, D. Mayrs

Fall

Intermediate Silkscreen

8 Credits

Prerequisite: Introduction to Silkscreen

A continuation of Introduction to Silkscreen. This course gives students adequate experience with techniques learned in the previous semester to prepare them for the Advanced Silkscreen course.

R. Eckert, D. Mayrs

Spring

Advanced Silkscreen

8 Credits

Prerequisite: Intermediate Silkscreen

Exploring and experimenting with the silkscreen techniques gained from Intermediate Silkscreen, students develop individual statements in the direction of the fine art print or in other art making that entails silkscreen. Instruction is on a one-to-one basis with class critiques, seminars and guest artists. Repeatable for credit.

D. Mayrs

Fall, Spring

Outreach Program

Introduced in 1978, the Outreach Program of the Emily Carr College of Art and Design has come to symbolize for many in British Columbia the opportunity for professional instruction in painting, drawing, printmaking, ceramics, photography, and other art media in their home community. The Outreach Program is responsible for developing programs through which the college can fulfill its mandate as a provincial resource in visual arts and design. Its programs have reached more than 160,000 people of all ages, from school children to senior citizens, in one hundred and twenty-five British Columbia and Yukon communities.

Outreach offers non-credit weekend studio workshops in a variety of media, residencies for schools and adults in Canada's only mobile studio facility, the full first year (Foundation) credit program of the College in Terrace and Prince George, and the touring biennial B.C. Young Artists Exhibition, a popular vehicle for demonstrating to the public excellence in art education in the public and private schools.

Outreach is beginning to develop art history credit courses for distance education delivery in cooperation with the Open Learning Institute, the Knowledge Network and the Provincial Education Media Centre. The current offerings are the telecourse, Contemporary Art in Canada, and the Survey of Western Art, a self-paced learning package of slide:tape lectures and accompanying texts.

Outreach complements and enhances regional college programs in the visual arts and design. Its cooperative delivery system involves both members of the community and regional college staff



members. Most of the Outreach non-credit studio workshops and residencies are offered to communities outside the Lower Mainland and southern Vancouver Island.

Artist-teachers and instructors in Outreach programs come from across Canada. They are strongly committed to providing instruction to students in communities large and small throughout British Columbia and the Yukon.

The Outreach Program endeavours to respond to public requests for instruction and opportunities in the visual arts and design. This open and flexible attitude has encouraged more and more community groups and individuals to seek Outreach assistance in arranging school and community residencies, the development of instructional skills programs, travelling exhibitions, public lectures, critiques and

the telecourse.

Further information on Outreach credit and non-credit programs for adults and young people is available from Emily Carr College of Art and Design Outreach in Vancouver. Interested students may request the regularly published Outreach Program Brochure and individuals or groups will learn how to access the Outreach Artist-Teacher Catalogue. Videotapes which introduce the various Outreach programs are also available. Outreach welcomes personal contact by mail or telephone and is pleased to include interested groups or individuals on its mailing list.

Foundation courses may be taken on a part-time basis through the Outreach Foundation Program at the College of New Caledonia campus in Prince George and at Northwest Community College's

campus in Terrace. Contact Outreach for further information, course offerings and schedules.

Part-time Foundation studies may also be pursued through the Evening Program and Summer Institute.

Granville Island Extension Programs

The Granville Island Extension Program provides opportunities for part-time students to receive professional instruction and use unique resources and facilities of the central campus. It offers weeknight and weekend courses during the fall semester (late September to mid-December) and spring semester (late January to mid-April), as well as intensive three or four week full-time courses in the summer (July to mid-August).

The Program includes:

- Foundation, Introductory and Intermediate level credit courses for people who desire part-time access to the College diploma program. These courses may also be taken credit-free for personal development.
- Pre-College level, credit-free courses for beginning students who wish to explore their creative potential and assess their ability to succeed in an art college environment.
- Intensive workshops for the professional development of artists, designers and teachers or the personal development of those pursuing a serious vocation in visual art.
- Special events, lectures and seminars for all who have an interest in fine arts and design.

Credit Courses

Foundation (first year) credit courses are offered in fall, spring and summer semesters, allowing the part-time student to begin work toward a visual arts diploma at an individual pace. These courses may be taken for future transfer to the full-time diploma program or for personal development. Courses parallel those described in the Foundation Division section of this catalogue. Students may elect to complete their first year of studies through the Extension Program.

A varied selection of credit courses that may be applied to introductory and intermediate level studies are also available in the fall and spring evening programs and in the Summer Institute. These courses may be taken for credit by students who have completed prerequisite courses. They may also be taken credit-free for personal development on permission of the instructor.

Admission procedures for credit courses are described in the Evening Program and Summer Program brochures.

Pre-College Level Credit-free Courses

Beginning courses in drawing, painting, working in three dimensions and developing ideas provide a varied program of fundamental experience and practice in art education, so that students of all ages and backgrounds may assess their ability and desire to enter into a longer commitment in a College or university program. Admission to these courses is

open on a first-come, first-served basis. Register early to avoid disappointment.

Weekend Credit-free Courses

Intensive all day studio courses, focusing on particular concepts and techniques, in a wide variety of media and formats, are held on weekends during fall and spring semesters. For example, a course may be given Friday night, all day Saturday and Sunday of one weekend, or Saturdays and Sundays over two weekends or three Saturdays in a row. These courses provide instruction in ideas and skills that can be further developed outside of classes. They offer local residents and people living at a distance from Vancouver opportunities for unique professional instruction.

Weekend credit-free courses are open on a first-come, first-served basis. Register early to avoid disappointment. Applicants should carefully consider any recommended experience or prerequisites stated in course descriptions.

Special Events

Local, national and international visiting artists are invited to give slide/lecture presentations of their work in evening seminars during the fall and spring semesters. These seminars are designed to interest professional artists and designers, as well as those members of the community who wish to increase their understanding and appreciation of visual arts.

Summer Institute

From early July to mid-August, the College offers intensive day courses that provide four hours of daily instruction and up to eight hours of studio access for a three to four week period per course. The Summer Institute features visiting artist/teachers of national and international reputation from a variety of locations within Canada, the United States and other foreign countries. These artists offer credit courses at the introductory and intermediate levels in painting, drawing, printmaking, graphics, photography, film/video, ceramics and sculpture. These courses may also be taken credit-free for personal development.

Foundation level courses and Pre-College experience courses, instructed by College faculty, are also offered through the intensive three or four week format. Admission procedures for all courses are described in the Summer Institute brochure.

Extension Program Brochures

Complete details on all courses and programs are published three times a year. Brochures are available from the College during the following months:

Fall Semester Program—July
Spring Semester Program—November
Summer Program—February



Calendar

Spring 1986

- January**
- (am) 1 New Year's: College closed
 - (pm) 2 Registration: 3rd, 4th years
 - (am) 2 Registration: 2nd year
 - (pm) 3 Registration: Foundation
 - (pm) 3 Registration: all graduate and part-time undergraduate students
 - 6 Spring semester classes begin
 - 10 Last day to add/drop first-half semester courses
 - 31 Last day to add/drop semester-length courses
- February**
- 3 Last day to form Adjudication Committee for December 1986 graduation
- March**
- 3 Second-half semester courses begin
 - 7 Last day to add/drop second-half semester courses
- April**
- 28/31 Easter: College closed
 - 19 Foundation Show opens
 - 25 Spring semester classes end
 - 25 Admission application deadline fall semester 1986/87
 - 26 Foundation Show closes
 - 28 Last day grade change for fall semester 1985/86
- May**
- 29 Faculty Grading meeting
 - 2 Graduation Announcements
 - 3 Graduation Show opens
 - 10 Graduation Ceremony
 - 14 Graduation with Honours announced
 - 12/16 Admission interviews for fall semester 1986/87
 - 16 Last duty day for faculty
 - 18 Graduation Show (last day)
 - 19 Victoria Day: College closed
- June**
- 2 Admission announcements mailed
 - 20 Admission deposit due

Summer 1986

- July**
- 1 Canada Day: College closed

August

- 1 Application deadline, late admission interviews, fall semester 1986/87
- 1 Last day grade change for spring semester 1985/86
- 4 British Columbia Day: College closed
- 18 Faculty return
- 19/20 Late admission interviews
- 22 Late admission announcements mailed

Fall 1986

- August**
- (am) 27 Registration: 4th year
 - (pm) 27 Registration: 3rd year
 - (am) 28 Registration: 2nd year
 - (pm) 28 Registration: all graduate and part-time undergraduate students
- September**
- (am) 29 Registration: Foundation
 - 1 Labour Day: College closed
 - 2 Fall semester classes begin
 - (9 am) 2 Orientation for Foundation students
 - (4 pm) 2 Orientation for 2nd/3rd year transfer students
 - 5 Last day to add/drop first-half semester courses
 - 26 Last day to add/drop semester-length courses
- October**
- 1 Last day to form Adjudication Committee for May graduation
 - 1 Admission applications accepted to 28 November for spring semester
 - 13 Thanksgiving: College closed
 - 27 Second-half semester courses begin
 - 31 Last day to add/drop second-half semester courses
- November**
- 11 Remembrance Day: College closed
 - 28 Admission application deadline spring semester
- December**
- 2/3 Admission interviews for spring semester
 - 5 Undergraduate admission announcements for spring semester

- 12 Fall semester classes end
- 15 Faculty grading meeting
- 25/26 Christmas: College closed

Spring 1987

- January**
- (am) 1 New Year's: College closed
 - (am) 2 Registration: Foundation
 - (am) 5 Registration: 3rd, 4th years
 - (pm) 5 Registration: 2nd year, all graduate and part-time undergraduate
 - 6 Spring semester classes begin
 - 9 Last day to add/drop first-half semester courses
- February**
- 30 Last day to add/drop semester-length courses
 - 2 Last day to form Adjudication Committee for December 1987 graduation
- March**
- 2 Second-half semester courses begin
 - 6 Last day to add/drop second-half semester courses
- April**
- 17/20 Easter: College closed
 - 24 Spring semester classes end
 - 24 Admission application deadline fall semester 1986/87
 - 25 Foundation Show opens
 - 27 Last day grade change for fall semester 1986/87
 - 28 Faculty grading meeting
 - 30 Foundation Show closes
- May**
- 7 Graduation Announcements
 - 9 Graduation Show opens
 - 15 Graduation with Honours announced
 - 18/22 Admission interviews for fall semester 1987/88
 - 22 Last duty day for faculty
 - 25 Victoria Day: College closed
- June**
- 1 Graduation Show (last day)
 - 3 Admission announcements mailed
 - 23 Admission deposit due

Administration

Nini Baird

Co-Principal and Director, Outreach Programs

Director, Outreach Programs, Emily Carr College of Art and Design since 1977. B.A. in Journalism, University of California, Berkeley. Active in numerous arts boards and activities including Canada Council Board of Trustees 1973-79; Convenor, B.C. Tri-Level Arts Liaison Group since 1977; Vancouver City Council Committee on the Arts since 1977 (Chairman, 1985-); B.C. Ministry of Education Advisory Committee on Adult/Continuing Education 1980-82; Canadian Conference of the Arts Board of Governors 1972-79; Director, Simon Fraser University Centre for Communications and the Arts 1969-77; Cultural Animator to B.C. Government 1974-75; and member, Canadian Delegation to the 19th General Conference UNESCO, Nairobi, 1976. Author of several studies, including *The Arts in Vancouver: a Multi-Million Dollar Industry* (economic impact of the arts in Vancouver), *Theatre Facilities in Vancouver* (with Chris Wootten); a community cultural profile of Trail, B.C., in association with architect Bruno Freschi; and *Access to the Arts* (a report on provincial reactions to government cultural policy). At the College since 1977.

Terence Johnson

Co-Principal and Director, Fine Art

B.F.A., Rhode Island School of Design (1962), Graduate Study, Ohio University (1962-63), M.F.A., University of Washington, Seattle (1964), taught at University of Pennsylvania, Moore College of Art, University of Kentucky. Head of sculpture department (1971-80) and Chairman of the Studio Division (1977-80) at Nova Scotia College of Art and Design. Head of the Art Studio at the Banff Centre School of Fine Arts (1980-84). Exhibitions in the United States, Australia and at major public galleries and many alternative galleries across Canada. Work in collections including several universities, Glenbow Museum, Canada Council Art Bank and National Gallery of Canada. At the College since 1984.

Tom Hudson

Dean of Instruction

Lectures and tours in Britain, United States, Turkey, Canada, Brazil and Japan on a wide range of subjects including art education. Visiting lecturer at many universities in Britain, including London, Oxford, and Cambridge. Visiting artist to Sheffield University (1965-66). Examiner/Chief Examiner in art education for the University Institutes of Education. Directed numerous Summer Schools for experimental work in two, three dimensions and performance areas, particularly "The Creative Process" in Wales over a period of ten years. Director of Master classes, Glasgow International Festival of the Arts. Consultant to UNESCO, Brasilia. Exhibited in London, New York and Yugoslavia. Numerous publications. Works in a wide range of materials and processes including three-dimensional

structures and performance. Retrospective exhibition of education work in Britain, Institute of Contemporary Arts, London, March 1981 and toured Britain 1981-82. Visiting Professor at the Royal College of Art, London, and the Academy of Fine Art, Munich during 1984. At the College since 1977.

Thomas W. Kowall

Director, Student Services

B.A. Honours, Stanford (1961-64); M.A. in Philosophy, Brandeis University (1964-68). Coordinator of the Learning Assistance Centre, Capilano College (1974-77); Coordinator of Philosophy Department, Roger Williams College (1971-74); Instructor in philosophy at Bridgewater State College (1970); Clark University (1968); Tufts University (1967); and Brandeis University (1965). Lectures on philosophy, art, and science at Roger Williams College (1980); Stockton State College (1977); American Philosophical Association, San Francisco (1973); Northeastern University (1969); MIT (1968). Representative to UNESCO conference on Experimental Education, Denmark (1972). Author of several book reviews on the arts and philosophy. Educational consultant in Canada and United States. At the College since 1977.

Ken Chamberlain, B.A., M.A., M.L.S.

Head Librarian

Ted Lindberg, B.F.A.

Director, Charles H. Scott Gallery

Douglas J. Weir

Facilities Manager

Roland Plessis, B. Comm., M.B.A.

Systems Manager

Isabel Spalding

Administrator, Granville Island Extension Programs

Linda Andrews

Administrative Coordinator

Eva Allan, B.A., M.Ed.

Counsellor

Judith O'Keefe

Administrative Officer, Outreach

Faculty

Ted Baker

Graphic Design

B. Arch., McGill, M.G.D.C. Exhibition designer with Canadian Government on travelling exhibits and international fairs including major museum and exhibit installations in England, Belgium, Italy and Brazil. Exhibitions Officer with British Council of Industrial Design promoting "Good Design". Freelance industrial, exhibit and graphic design, London. Design of jewellery, stage sets, costumes and gardens. Designer with major U.K. advertising agency, Mather and Crowther. Senior art director, creative director and management of Canadian advertising agency, Goodwin-Ellis. Freelance practice of graphic design, art direction and illustration in Vancouver. Speaker at various design seminars, schools and clubs. At the College since 1973.

Marian Penner Bancroft

Photography

University of British Columbia (1965-67); Vancouver School of Art (1967-69); Ryerson Photo Arts Centre, Toronto, (1970-71). Instructor, Nova Scotia College of Art and Design, 1980. Solo exhibitions include The National Film Board Gallery, Ottawa, Nova Gallery, Vancouver; Secession Gallery, Victoria; Photographers Gallery, Saskatoon; Galerie Optica, Montreal; Eye Level Gallery, Halifax; Western Front, Vancouver. Group exhibitions include Focus Gallery, San Francisco; Art Gallery of Ontario, Toronto; Vancouver Art Gallery; Artists Gallery Vancouver; and 49th Parallel, New York. Work represented in private collections and The National Film Board, the City of Vancouver, and the Canada Council Art Bank. Currently working with photographs, text and sound. At the College since 1981.

Michael Banwell

Sculpture

Diploma, Vancouver School of Art, 1970. Group show, Burnaby Art Gallery, "Light Media", 1973; Helen Pitt "Faculty Shows", 1975-76; Wood Sculpture, 1977. One person show, Pender Street Gallery, "Primary Structures", 1977. Greater Victoria Art Gallery, "Primary Structures", 1978. Participant Commonwealth Games Sculpture Symposium, Edmonton, Alberta, "Primary Structure #8", 1978. Installations: "Landscape for Ian Wallace's Studio", 1979. "3 Hills Between 3520 and 3528 Commercial", Vancouver, 1979, "Houses for Vacant Lot", Vancouver, 1980, "House and Tent Arbour", the Farm Project, Washington, 1981; Robson Square, Vancouver, "Primary Structure #9", 1981. Travel to Greece, Italy and France documenting classical art and architecture, 1981-82. "Structures for Play" installation and exhibition, Surrey Art Gallery, 1983. I work in a formal manner, developing, playful, human scale, architectural structures and landscapes. At the College since 1971.

Tom Becher

Design History, 3-D Design

B.A., B. Arch., M. Arch., University of British Columbia. Active since 1974 as consultant on architectural and design projects across Canada and overseas. Currently consulting on the planning and design of various Expo 86 pavilions, exhibits and site furnishing through DGI/Design Group International Incorporated. Coordinated facilities developments for the Expo 86 Corporation, 1982-84. Design historian at the College since 1978.

Ruth Beher

Sculpture, Foundation

McGill University, Concordia University, B.F.A., 1970 (Painting & Sculpture); University of Alberta, M.V.A., 1972 (Sculpture). Instructor, University of Alberta, 1972. Assistant Professor of Sculpture, Drawing and Foundation, University of Victoria, 1973-81. Solo exhibitions: University of Victoria, Vancouver Art Gallery, Sir George Williams University Gallery, Montreal, Open Space Gallery, Victoria, And/Or Centre for Contemporary Art, Seattle, Cornish Institute, Seattle, Contemporary Art Gallery, Vancouver. Group exhibitions: Bau-Xi Gallery, Vancouver, Carone Gallery, Florida, Edinburgh International Art Festival, London Public Art Gallery, London, Ontario, Edmonton Art Gallery, Greater Victoria Art Gallery, October Show, Warehouse Show, Vancouver, Foster/White Gallery, Seattle. Special interest in mixed media and multi-disciplinary approaches to sculpture. At the College since 1981.

Gary Bowden

*Chair, 2-Dimensional Division
Intaglio*

B.F.A., San Francisco Art Institute; M.F.A., University of California, Santa Barbara. Recent exhibitions include: Imprint Canada (Montreal) and Japanese Printmaking Biennale (Kyoto, Tokyo, and Museum of Modern Art). Paper on Paper (London), Graphite Exhibition (University of Victoria) and Provincial Collection (1976, Montreal Olympics). Works collected in Art Bank, Simon Fraser University, and Provincial Collection (British Columbia). Exhibitions in Canada and USA. Currently involved in explorations of experimental print processes and the print in relation to typography and the book. At the College since 1974.

Bruce Boyd

Painting

Graduate of the Vancouver School of Art with Honours in Drawing and Painting. Teaching experience includes elementary, secondary schools and Vancouver School of Art Evening and Summer sessions. Former Director of Children's classes at the Vancouver Art Gallery and Principal of VSA Evening classes. Commissions include Vancouver Centennial mural, architectural screens and ceramic

walls for the Air Canada Administration Building, B.C. Tel executive office, Castle Hotel and others. Eleven one man shows since 1963. Collections include Art Bank, Provincial Collection, MacMillan Bloedel Building, Canadian Broadcasting Corporation, Pearson College and many private collections. At the College since 1956.

Randy Bradley

Photography

Studied photography at Northern Alberta Institute of Technology, University of Calgary and The Banff School of Fine Arts. Instructor of Photographic History, The Banff School of Fine Arts, 1972-77. Represented in a variety of permanent collections including Canada Council Art Bank, the National Film Board Collection and the National Gallery Collection. Some recent exhibitions: Susan Spiritus Gallery, Los Angeles, 1981; Harbourfront Gallery, Toronto, 1982; National Film Board Gallery, Ottawa, 1982; Open Space Gallery, Victoria, 1982; Winnipeg Art Gallery, Winnipeg, 1983; Vancouver Art Gallery Inaugural Exhibit, 1983; October Show, Vancouver, 1983; Prima Face, Coburg Gallery, Vancouver, 1983; Summer Salon, Jane Corkin Gallery, Toronto, 1984; Improbable Measures, Edmonton Art Gallery, 1985. Photographer and Coordinator of Photography, B.C. Pavilion, 1986 World Exposition. At the College since 1977.

Jim Breukelman

Photography

B.F.A., Rhode Island School of Design, 1966. Banff School of Fine Arts visiting lecturer, 1977. Free-lance graphic design and photography for Vancouver Art Gallery, Burnaby Art Gallery, Western Art Circuit, University of British Columbia, Simon Fraser University, British Columbia Teachers' Federation, British Columbia School Trustees, Vancouver School of Art and various business institutions. Exhibited at University of British Columbia, 1969; Helen Pitt Gallery, 1976; Nova Gallery, 1977; Edmonton Art Gallery, 1978; Artists' Gallery, Vancouver, 1978; Peter White Gallery, Banff, 1978; Clouds and Water Gallery, Calgary, 1978; Secession Gallery, Victoria, 1978; folio published in "Camera", Switzerland, October 1977. Photographers Gallery, Saskatoon, 1981. Works collected in the Art Bank and Imperial Oil collection. Mural commission for Lignum Ltd. 1980. At the College since 1967.

Dennis Burton

Foundation

Scholarships at Pickering College, Newmarket, Ontario, 1950-52. Ontario College of Art, 1952-56, and Royal Canadian Academy, 1954. Studies: University of Southern California, 1955. Skowhegan School, Maine, 1959. Senior Graphic Designer CBC-TV, Toronto, 1957-60. Founded New School of Art, 1965, taught there 1965-77. Chairman, Painting Department, Ontario College of Art, 1970-71. Director, New School of Art, 1971-77. Founded Arts' Sake Inc., 1977. Artist-in-Residence, ECCAD, 1979-80. 45 one-

man exhibitions in Toronto, Oshawa, London, Montreal, Winnipeg, Los Angeles, Saint John, Vancouver, Lethbridge. Drawing and Painting Retrospective Exhibition travelled to 10 Canadian cities, 1977-79. 228 major group exhibitions since 1953. 10 Toronto Art Directors Club Medals, 1957-70. Canada Council Junior Award, 1961. Senior Awards 1968-69, 1969-70, 1972-73, 1975-76. Artist-in-Residence, Arts' Sake Inc., 1977-78. Artist-in-Residence, Arts' Sake Inc., 1977-78. Represented in the collections of: The Canada Council Art Bank, Department of External Affairs, Bank of Montreal, Canadian Imperial Bank of Commerce, Edmonton Art Gallery, Imperial Oil Limited, Esso Resources, Los Angeles County Museum, University of Toronto, Metropolitan Museum of Art, New York, University of British Columbia, Montreal Museum of Fine Arts, C.I.L. Ltd., National Gallery of Canada, Pasadena Art Museum, Smithsonian Institution, Washington, Joseph H. Hirshorn Collection, Walker Art Centre, Gulf Industries. At the College since 1979.

Sam Carter

Chair, Foundation Division

Studied art and design, California State University, Long Beach, landscape architecture, University of Toronto, M.A. in Exhibition Design, U.C.L.A., Cambridge, Cal State University, Long Beach. Senior Designer, Hall of Life, Ontario Science Centre. Instructor, "Culture Probe", Ontario College of Art. One-man shows of multi-media art include installations and exhibitions in Mexico City, Geneva, Paris, Stockholm, Spoleto, Tokyo, London, Toronto, Los Angeles and Vancouver. Board member, Community Arts Council and Circle Craft Co-operative. Member, Ikembo Society, Kyoto, Japan. Lectures and papers include: "Art and the City", "Art and Advertising", "Some Roads to Here", "Canadian Society for Education through the Arts", "Dream Cities", TV Ontario Vista Series, "Art, Design & Craft, An Essential Triad", Business of Crafts Conference, Vancouver. Exhibitions and projects include "Flower Totems", City of Vancouver, art and sculpture for Jonathan's Sealoff House. Master thesis, Gardens of the World; published in twelve monthly articles in Japan. Design Director Papal Visit: Celebration of Life, Vancouver. Japan and Canada, one-man show in Tokyo. Design Consultant, EXPO '86, Parades and Ceremonies. At the College since 1973.

Gerhard Class

Direct Metal Sculpture, Stone Carving

Graduate, Academy of Fine Art, Karlsruhe, Germany, School of Art, Strassbourg, France, School of Granite Sculpture, Wunsiedel, Germany, Instituto de Allende, Mexico (Bronze Casting). Art Director and graphic designer for the Plywood Manufacturers Association of British Columbia. Initiator of three international sculpture symposia in Vancouver, 1975 and 1977 and in Lah, West Germany, 1980. Participant in international sculpture symposia: Austria, 1970 and 1976, West Germany, 1980. Works in private and public collections in Europe, Canada, Mexico and United States. Numerous private and public commissions. At the College since 1967.

Barbara DeMott

Art History

Ph.D., Columbia University, 1979 in Art History specializing in non-Western art. Publications on native American and African art, curator and appraiser of museum shows, TV and audio courses on non-western art. Current interest: symbolism in non-western art. At the College since 1977.

Ron Eckert

Intaglio, Silkscreen

Diploma, Vancouver School of Art, B.Ed., University of British Columbia. Studied at Academy of Art, San Francisco. Group shows in Vancouver, Calgary and Toronto. Juried shows: 3rd and 14th Annual Calgary Graphics Exhibition; 7th and 9th Burnaby Biannual Print Show; West Coast Printmaking Instructors; Northwest International Small Format Print Exchange; International Grafik-Fuchen Intergrafik 1980, Berlin, 2nd Mini Print International Cadaques, Spain, 1982. 7th International Exhibition of Graphic Art, Frechen, 1983; Printmaking in B.C., Victoria, 1983; Miniature Print Exhibition, Australia, 1984; International Triennale "Intergrafik", Berlin, 1984; Alabama "Works on Paper", Auburn, Alabama, 1985. At the College since 1968.

Bob Evermon

Lithography

B.F.A., Minneapolis College of Art, 1969. University of New Mexico, Tamarind Lithography Workshop, Hollywood. Assistant Professor, Nova Scotia College of Art and Design; Instructor, California State University, Long Beach; Head of Printmaking, Cranbrook College of Art. Work in the permanent collection: Minneapolis Institute of Arts; Walker Art Centre; Tamarind Lithography Workshop; Smithsonian Institute, Washington, D.C. One-man exhibition at the Bau-Xi Gallery, Vancouver. Work exhibited at the 33rd National Exhibition, Boston; 1st and 4th Miami Graphic Biennial; Graphex 4-5-6-7; 4th Los Angeles Printmaking Society. Two-man show, Father and Son, Blenden Art Gallery; and 1st and 2nd Canadian Biennial of Prints and Drawings. At the College since 1973.

William Featherston

Painting

B.A., University of Western Ontario; B.Ed., Toronto Teachers College; University of Toronto, Art Education. Lecturer, Cardiff College of Art; Professor, Visual Arts, University of Victoria; Professor, Visual Arts, University of California, Hayward. Numerous Visiting Lectures including: Lancaster University; University of Iowa; California State University, San Jose; California State University, San Francisco; University of Washington; York University; University of British Columbia; Saltire Society, Edinburgh; Czechoslovakia Sculpture Symposium. One Person Exhibitions in Toronto; St. Ives, London, Edinburgh, Glasgow,

Victoria, Washington, D.C., Manchester, Hamilton, Windsor, and Toronto. Group Shows in Toronto, London, St. Ives, Hursthouse, Winnipeg, Florence, Edinburgh, York, Liverpool, Cardiff, Victoria, Vancouver, Palo Alto, San Francisco, Calgary, Oshawa, Buenos Aires, Montreal, Edmonton, Paris and Brussels. Works in public collection of Welsh Arts Council, Canada Council, Government of British Columbia, Art Bank, Province of British Columbia, Corcoran Art Gallery, Bratislava Art Gallery, City of Vancouver, Toronto-Dominion Bank, MacMillan Bloedel, Crown Zellerbach, and B.C. Credit Union. Publications in: *Malahat Review*, *Vancouver Magazine*, *Canadian Forum*, *Arts Canada*, *Art Week*, *Vancouver Magazine*, *Guardian*, *Arts News*, *Art in America*. Awards: Canada Council Senior Grant 1979-80. Chairman, Visual Arts Advisory Committee and Arts Board member, Province of British Columbia. At the College since 1979.

Hugh Foulds

Film Animation

Freelance animator formerly with National Film Board in Montreal and Vancouver. Work shown at major world festivals including the Museum of Modern Art in New York. Recent work includes story boarding and writing for animated feature films. Seminars and workshops at numerous elementary schools, universities and colleges. Taught animation at Cape Dorset, N.W.T. At the College since 1976.

Susan Hillman

Foundation, Interdisciplinary

Diploma A.D. in Painting from Chelsea School of Art, London, 1967. Postgraduate work in "Modern Social and Cultural Studies" at Chelsea College of Science and Technology, 1968. Experience in film and magazine illustration. Free-lance for *The Sunday Times Magazine*, *Nova Magazine*, and *Esquire*, 1967-71. Taught at Chiswick, Harrow and Isleworth Polytechnics, England, 1968-71. Exhibition "Revisiting the Mazeway", Surrey Art Gallery, 1980. Currently involved with idea-oriented art in mixed media. At the College since 1972.

Ken Hughes

Chair, Design/Media Division Graphic Design

Diploma in Art and Design, London College of Printing, 1967. Master of Design degree from Royal College of Art, 1970. Assistant Professor of Visual Communication Design at University of Alberta, 1970-75. Senior lecturer and Coordinator at Kwantlen College, 1975-82. Member and Education representative of Graphic Designers of Canada. Major interest in design education and design for social groups. Professional design work for cultural, social, and educational organizations, including: British Museum, Institute of Contemporary Arts (UK), University of Alberta, Edmonton Art Gallery, Canada Post, B.C. Music Educators' Association, and Child Abuse Research Education (C.A.R.E. Productions). Award for poster design Warsaw Biennial 1976; book

design and poster design awards from Graphic Designers of Canada, 1980, 1982, 1984. At the College since 1982.

Tam Irving

Sculpture, Ceramics

B.Sc., Edinburgh, 1956. Chemist, Shell Canada, 1956-65. Production potter, 1976-72. Current interests include contemporary interpretations of vessel forms, wood firing, salt glazing and the exploration and use of naturally occurring materials. Maintains own studio and has exhibited since 1965 in Canada and USA. At the College since 1973.

Don Jarvis

Painting, Drawing

Born in Vancouver, 1923. Studied at the Vancouver School of Art, graduating with honours in 1948; Hans Hofmann School, New York, 1948-49. Numerous group exhibitions in Canada and abroad since 1949 including six National Gallery Biennials. Twenty-three one-man shows since 1949 including a twenty-nine year retrospective at the Vancouver Art Gallery in 1977. Drawings for the CBC-TV film "A Child's Christmas in Wales" by Dylan Thomas, Art Gallery of Greater Victoria, 1980. In public and private collections including Canada Council Art Bank; B.C. Art Collection; National Gallery of Canada; Department of External Affairs, Ottawa; Vancouver Art Gallery; Winnipeg Art Gallery; Imperial Oil Limited; Bank of Nova Scotia; Toronto-Dominion Bank; University of British Columbia; Concordia University; University of Victoria; University of Alberta. Awarded an Emily Carr Scholarship in 1948; Canada Council Senior Arts Fellowship, 1961. At the College since 1951.

William Koochin

Clay Modelling, Wood Sculpture

Studied Vancouver School of Art and in Europe. Participated in international sculpture symposium 1967. Recent one-man exhibitions based on container themes at Burnaby Art Gallery, 1980; Equinox Gallery, Vancouver, 1981; Nancy Poole's Studio, Toronto, 1984. Currently carving local hardwoods. At the College since 1961.

Gary Lee-Nova

Chair, Interdisciplinary Division Interdisciplinary Studies

Vancouver School of Art, 1960-61, Coventry College of Art, England, 1961-62, Vancouver School of Art, 1962-63. Guest artist-lecturer at York University, University of British Columbia, Banff School of Fine Arts, University of Minnesota, Evergreen State College, Simon Fraser University. Numerous solo and group exhibitions, commissions and collaborations in Canada, USA and Europe. Recipient of several Canada Council Arts Bursaries and Grants. Work represented in private and public

collections such as Canada Council Art Bank, Vancouver Art Gallery; Institute of Contemporary Arts, London, England; National Gallery of Canada. At the College since 1979.

Jan-Marie Martell

Film

M.A., University of British Columbia, Department of Theatre with emphasis on film, 1978. Independent filmmaker working in documentary form as writer/director/camera-person/editor, with films recognized through screenings and awards in notable North American film festivals. Recipient of Canada Council grants, work held by the National Gallery of Canada, numerous contracts with the National Film Board, guest at Grierson Documentary Seminar, 1983. Current work in experimental/essay/docu-drama forms. Special interest in cross-cultural communication, poetry, mixed media, narrative structuring, and still photography. At the College since 1982.

David Mays

Silkscreen

Diploma, Vancouver School of Art. Employed in advertising for ten years as a graphic artist in Edmonton, Vancouver, Montreal and London. Exhibited in numerous shows in Canada, USA and Europe. One-man shows in Vancouver and Toronto. In private and public art collections in Canada and the United States. At the College since 1966.

Ian McIntosh

Drawing, Relief Printmaking

Diploma with honours in sculpture, Vancouver School of Art, 1953. B.A. (English and History), University of British Columbia, 1956. Part-time studies at the Slade and Hornsey Schools of Art, London, 1956-57. Exhibited prints and sculpture nationally, 1953-68. Made toys, 1969-74. Currently concerned with a continuing self view in our landscape, seascape and airspace. At the College since 1963.

Robert Michener

Painting, Drawing

Painting B.A., Hamline University, St. Paul, Minnesota, 1957. M.F.A., University of Minnesota, 1962. Taught painting and drawing at University of Minnesota, Western Washington State College and University of Cincinnati. Exhibited frequently in the United States and Canada including one-man exhibitions at the University of Minnesota, the University of Cincinnati, the Cincinnati Art Museum, the Equinox Gallery, Vancouver, 1974, 1977, 1979, 1981 and 1983. The Burnaby Art Gallery, 1983; Southern Alberta Art Gallery, 1983; Waddington and Gorce Gallery, Montreal, 1985. At the College since 1973.

Sally Michener

Chair, 3-Dimensional Division Ceramics

B.A., Hamline University, 1957. M.S.W., Columbia University, 1959. M.F.A., University of Cincinnati, 1973. Active studio artist working essentially with clay. Interested in all aspects of making pottery, vessels and ceramic sculpture. Exhibited extensively in Canada and USA since 1966. Currently involved with multiple part sculpture involving specific sites. Figurative references are emerging along with a greater concern for colour. At the College since 1973.

Art Perry

Art History

B.A., Carleton University, 1972. M.A., (in progress) University of British Columbia. Lecturer at National Gallery of Canada, 1972-73. Writing on contemporary art since 1973 and published in *Artscanada*, *Studio International*, *Art in America*, *Vanguard*, and *Canadian Art*. Currently working on the Great Canadian Novel dealing with the meaning of life and aesthetics. At the College since 1977.

Friedrich Peter

Graphic Design

Born in Germany, apprenticeship (graphic design), GDR. Studied at the Academy for Visual Arts, West Berlin, 1950-57 (lettering, calligraphy, graphic and typographic design, painting and lithography). Worked with Vancouver design firms. Free-lance designer. Experience in graphic design, typeface design, signage, interior graphics, mural, coin and postage stamp design, and book illustration. Commissions for public, civic, educational and commercial institutions, WCC, Advertising agencies and publishers. Winner of several international and national design competitions. Member of Royal Canadian Academy (1974), and the Canadian Postage Stamp Advisory Committee (1982). Founding member of the Graphic Designers of Canada (regional representative, B.C. chapter). Taught at University of British Columbia. Continuing and post-graduate studies in educational psychology and communications. Interested in technological change affecting design education, professional practice and design philosophy. At the College since 1958.

Geoff Rees

Interdisciplinary Studies

Graduate of Vancouver School of Art and Victoria Normal School. An exhibition designer and teacher. Current works are structures in plywood, fabric and paper. At the College since 1954.

Rick Ross

Sculpture

Honours Diploma, Vancouver School of Art, 1966. Studied Slade School of Fine Art, London, England, 1967. Exhibited at various galleries including Vancouver Art Gallery; U.B.C. Fine Arts Gallery; Bau-Xi Gallery; Whitney Museum; Art Gallery of Ontario; Western Front Gallery; Pender Street Gallery; Open Space, Victoria and Pumps Gallery. Represented in private and corporate collections in Canada and the USA. Drawing is a very important and continuing interest. Along with constructions and assemblages, currently working on a collection of works called "A Poke In The Eye" while on sabbatical leave. At the College since 1967.

Sylvia Scott

Interdisciplinary, Foundation

Diploma, Alberta College of Art. Scholarship, Instituto Allende, Mexico, Fellowship, Gloucester College of Art and Design, England. Taught Design, and in the "Native Art Teachers in Schools" program, Mount Royal College, and weekend workshops throughout Alberta; at York University, taught drawing; at Trent Polytechnic, Nottingham, England, taught sculpture; at Simon Fraser University, taught introduction to studio; weekend workshops throughout British Columbia, ECCAD Outreach Program. Guest lectures in Canada, England, Japan and Germany. Work shown and collected in several countries. Worked with the Ting Theatre of Mistakes and other performance companies. Recipient of several Canada Council Grants. Sees the process of art making as communication and as a way of understanding the world. At the College since 1977.

Ian Wallace

Academic and Interdisciplinary Studies

M.A., Art History, University of British Columbia. Instructor in contemporary art, University of British Columbia, 1967-70. Exhibited painting, sculpture and photography since 1965. At the College since 1972.

John Wertschek

Foundation

B.Arch., University of British Columbia. Undergraduate work in mathematics and physics. Practicing architecture in Vancouver since 1973. Projects include False Creek Area Six, Victoria Precinct, Shaughnessy Place II, numerous single-family dwellings, Chinese Cultural Centre Competition, Edmton City Hall Competition, and Mississauga City Hall Competition. Projects published internationally including *Architectural Design*. Exhibited as a photographer in various group and single shows, Surrey, Vancouver, Saskatoon, Berlin, Toronto and travelling exhibits. Published in international magazines as a commercial photographer. Books include *New West Coast Photographers*. Canada Council B grant 1979.

Founder and Director of the Vancouver League for Studies in Architecture and the Environment. Currently involved in long-term collaboration with the (Ghost) Gallery in Toronto. (Scout on EXPED '86). At the College since 1979.

Rick Williams

Drawing, Foundation

Fine Art Diploma, Alberta College of Art, 1967; B.F.A., University of Calgary, 1970; M.F.A., University of Washington, 1973. Painting encaustic since 1980. At the College since 1979.

Studio Assistants

Richard Bidwell

Film and Video

Diploma of Technology, B.C.I.T. Technician for broadcasting stations AM, FM, and television including BCTV. SFU Centre for the Arts—Theatre, Music, Dance, Television Programs. Technician for Communication Studies Department; Comsat Lingage; R.M. Schaefer's World Soundscape Project, Behavioural Analysis Video Lab and Photography Department. At the College since 1981.

Gail Carney

Sculpture

B.F.A., University of Calgary, 1973. Archie Bray Foundation, summer 1974. Vancouver School of Art, 1976-77 (printmaking). Exhibitions in Calgary, Edmonton, Winnipeg and Vancouver. Ran Potter Studio at Burnaby Arts Centre from 1978 to 1983. At the College since 1983.

William Cupit

Photography

Diploma, Vancouver School of Art, 1968. Lecturer, Vancouver Community College, Langara. Photography: University of British Columbia; 1970-72. Instructional Media Centre and Instructional Resource Centre. Photography for KVOS-TV, Canwest Films and Mercury Productions. Instructor, Summer Institute and Outreach Program, Emily Carr College of Art and Design. Performing technical instruction and freelance photographic undertakings since 1975.

Dale Gamble

Sculpture

Extensive trades background since 1969, including plastics fabrication, wood, metal and fibre glass design and construction. Parallel interest in photography, including publication in various magazines, black and white printing, and inclusion in an N.F.B. group show. Involved in various aspects of performance, including drama, choral singing, and audio-visual production. At the College since 1984.

Lynda Gruden

Audiovisual Librarian

B.A., M.L.S., University of British Columbia, with emphasis on studio, 20th century art and music history, curatorial studies and art bibliography. U.B.C. Fine Arts Library, 1978-81. Video Program, Museum of Modern Art, New York, 1981-82. Printed Matter Artists' Books, New York, 1982. At the College since 1984.

Michael Mintern

Painting

Fine Art Diploma, Humber College, Toronto, Material Arts Diploma, Georgian College, Barrie, Ontario. At the College since 1985.

Ken Oliver

Sculpture

B.A., University of Guelph, Ontario, 1969; M.F.A., Utah State University, 1971. Exhibitions: Gallery 567, Toronto, 1975; Ontario Art Gallery, 1976; Dimension Four, 1977. Commissions: Utah State University, 1971; Sovereign Life Association, 1972; Corby's Distillery, Montreal, 1973; Toronto Star, 1975; United Trust, Toronto, 1977. At the College since 1978.

Dennis G. Rickett

Foundation

A.R.P.S., M.I.B.P., A.S.C.A. CGI (London) U.K. Graduated from Polytechnic of Central London, School of Photography in Applied Scientific and Technical Photography. Spent a number of years in advertising and commercial photography with several agencies in London. Have a professional accountancy qualification (A.S.C.A., London, England) to give myself some diversity in the advertising and management field. Joined the staff as tutor in applied photography in the School of Graphic Design, Kingston Polytechnic, Surrey, England, 1964 until my arrival in Canada 1977. Interested in all areas of applied and creative photography and art in general. At the College since 1978.

Richard Robinson

Sculpture

B.A., University of British Columbia, Fine Art and Art Education, 1962. Ecole d'Art, Montreal, 1966. Vancouver School of Art, 1967. Worked with mentally and physically handicapped children 1964-74. Interests cover a wide range of art forms. Exhibitions have primarily dealt with drawing and sculpture. Current work uses a variety of materials to construct structures related to physical geography. At the College since 1974.

Doug Taylor

Sculpture

Involved in three dimensional works with motion, sound and light. Most interested in works that "scramble" programmed circuits in the viewer: i.e., perceptual alteration.

Steven Wong

Printmaking

B.Ed., University of British Columbia, 1975. Teaching experience with the Richmond and Toronto School Boards. Recent exhibitions include: Museum of Modern Art, Ibiza, Spain; 9th International Independent Exhibition of Prints in Kanagawa 83, Yokohama, Japan; Salon of the National Arts Centre (Ottawa), Malaspina Print Show, Robson Square and the Canada Council Art Bank. Inter-Grafiq '84, Berlin, East Germany; International Biennale, Krakow, Poland; International Biennale, Ljubljana, Yugoslavia. At the College since 1977.

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