Artists from around state display work at craft fair

By Stephen Masters

As a child, I can remember spendentire weekends at craft shows, en against my will. Time that uld well be spent playing outside as spent looking at one more ained glass work. Then I grew der and didn't have to go. I ded the shows like the plague

The Spring Craft Festival, pro-oted by MSC University Plus, was ld Tuesday and Wednesday feaing craft artists from throughout state showing their wares. The redom I once found at such shows as replaced with fascination and itement, as well as a real appreation for the amount of time and ergy placed into each piece. Even

estained glass was impressive. When Kirk Houser of Greenbriar kes time out from practicing jugng five balls at once and isn't givgreporters a quick lesson, he falls on stained glass.

"Iget my ideas from wrapping pa-ror books or anything with a picre on it," he said.

His inventory includes stained ass grapes, bicycles and even a kascope made of plumbing pipe th mirrors and two stained glass eels on the end, one of many ms he's seen in 13 years of work-

with stained glass. l. "Juggling helps in that way. I'll cutting a piece of glass and it'll ak, so I'll leave. Then I'll come ck the next day and cut a piece d it'll break too. You definitely

we to be patient." Keith Sink of Bryan, who was sellg stained glass at the show in place his wife Beverly who actually does artwork, agreed

Mrs. Sink works on the Texas chemistry department and has n making stained glass art in her ass on stained glass. Mr. Sink said it usually takes her

ound two days if she uses a pattern

Of course, patience comes into



Hand-made bean bag dolls were on sale at the Spring Craft Festival Wednesday at Rudder Fountain. Mark Walter created these dolls and sells them for \$6 each.

play in all types of craft work, not just stained glass. Just ask first-timer Steven Bradford of Houston who has been building windmills shaped like birds, woodcutters and waterwells for three months.

"It takes around six hours to make Sometimes I get really frustrated each of the birds, but most of that I just have to walk away," he time is spent painting," Bradford said. "It takes two coats of white (paint) and waiting for it to dry takes

Other items don't take artists long

Mark Walter of Bastrop makes clowns with solid wood heads and bodies stuffed with soybeans, an art he has practiced for the last eight

"Each face is hand-drawn and kM campus as a secretary in the painted, but it only takes about twenty minutes for me to make each clown," he said. "Of course, when are time for six years. She got you include all the time spent for tred by taking a University Plus each one, it comes out to about 50 cents per hour.

"I got the idea when I lived in Euwith several craftspeople. I omacraft book, but patience is still started out making stuffed animals and slowly evolved toward clowns."

Others never give up on stuffed childhood memories.

animals, like Peggy Burnett of Hous-

"I've always loved craft shows," she said. "Once I went to one where someone was doing a lace bear and they asked me to help.

"After I got through helping I wondered why I couldn't do the same thing, so I started making stuffed animals and have been ever since. That was about three years

Still others, like Peter Drucker, avoid cloth and go with precious

"Some of my stuff takes 10 minutes to do; other stuff takes an entire year," he said. "I make my jewelry to last more than one generation so it takes longer to do.'

Drucker's gold and silver chains take longer because they are hand woven, a tedious process when working with metals. However, most of his jewelry is forged with a hammer and doesn't take quite so long.
So not only did I survive the craft

show, I even enjoyed it. So much for

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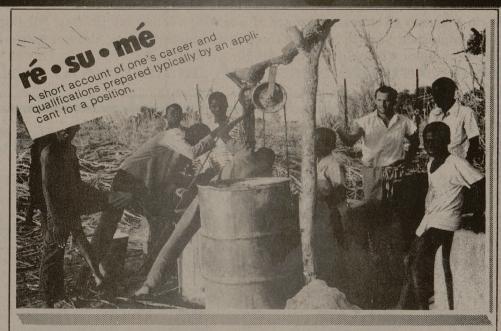
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Pulitzer prize-winner discusses hemes present in American art

By Lucinda Orr Reporter

Pulitzer Prize-winner Dr. William Goetzmann, in his Wednesday nt lecture "Western Art as Inteltual History: the Paradox of Const as Reflected in Western Art,' e a slide presentation to explain ne of the themes historically pre-

nt in American paintings. ssor previously taught at Yale Cambridge universities, has lished 48 scholarly articles, and er authored or co-authored 12 r books, including one which ned a Pulitzer Prize nomination d which he adapted as a six-part sentation concentrated on article wision series that PBS aired last that depicted nature, including — Thomas Moran's "The Grand Can-

Western art's portrayal of manifest destiny and conquest was the first of four themes Goetzmann explained during the lecture. He showed several slides, including John Gast's "American Progress" and Emmanuel Leutze's "Westward the Course of Empire," to illustrate how artists of that time saw pioneers, covered wagons, railroads and ex-

"The American people seemed to accept manifest destiny and to accept the whole idea of conquest... with pride, rather than guilt," Goetz-

The second segment of the pre-

yon of the Yellowstone" and Albert Bierstadt's "A Storm in the Rocky Mountains.

As his third theme, Goetzmann discussed how Darwinism, evolution and "survival of the fittest" were portrayed in western art. Several of Frederic Remington's works were shown to point out the struggles and hardships of existence.

The fourth portio of the program was how western art shows the rise of anthropology.

Goetzmann will be conducting a lecture titled "Americans, Explora-tion and the Culture of Science: a Moral Melodrama" at 8 tonight in Rudder Tower 601.

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