

# CRAFT GONTERGTS

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Association of British Columbia  
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## CRAFT CALENDAR OF EVENTS

THE VANCOUVER GUILD OF FABRIC ARTS: Two-week workshop with Heather Joynees of Australia in CONTEMPORARY CANVASWORK, a new method of soft sculpture. Two sessions: 10 days or 5 nights. Phone Mrs. Jean Affleck - 224-6786 for information. At the West Point Grey Recreation Project, 4397 West 2nd Avenue, Vancouver. Register Saturday, September 7th. Course starts September 9th.

General meeting to be held at the above address at 7:30 p.m., September 9th. Film by Heather Joynees on Australian embroidery, fashion show by members of the Guild.

B.C. GUILD OF POTTERS: 10th Annual Exhibition and Sale of Pottery, **NOVEMBER 15-16** at the Vancouver East Cultural Centre, 1895 Venables Street, Vancouver.

FEDERATION OF CANADIAN ARTISTS: 1974 Annual Exhibition to September 7th. A show of contemporary textiles, sculpture, pottery, graphics and painting at the Vancouver Public Library, Burrard & Robson, Vancouver.

VIDEO GALLERY: 936 Main Street, Phone: 688-2813. Opening October 15th, 1974, 8 p.m. - 10 p.m. - Group Tapestry Show of Jane Kidd, Lynda Powell Gammon, Setsuko Piroche, Joanna Staniszkis, Eva Kupczynski, Rose Naumann, Delvina Field.

CENTRE FOR CONTINUING EDUCATION: Creative Textiles - the Artist's Personal Approach by Coordinator, Joanna Staniszkis who leads off October 9th, followed by Lynda Powell Gammon October 16th, Madeleine Christolm October 23rd, Delvina Field October 30th, Setsuko Piroche November 6th and Janina Jakobow November 13th. Phone 228-2181, Local 254 for further information.

ENAMELIST'S GUILD SHOW: October 21st-November 15th - Architectural Building, College Park Road, Silver Springs, Maryland 20906, U.S.A.

FOURTH ANNUAL B.C. PHOTOGRAPHERS: October 1-25 - Juried Exhibition at Simon Fraser University is open to residents of B.C. Entries must have been executed within the past year and entry forms and portfolios must be received by September 27th, 1974.

HOUSE OF CERAMICS: 565 Hamilton Street, Vancouver, Phone: 684-4019. **RON NELSON** - Ceramic Sculpture opening Monday, 7:30-10:00, September 16th. **DAVE LAMBERT** opening Monday 7:30-10:00, September 30th.

BURNABY ART GALLERY: 6344 Gilpin Street, Burnaby, Phone: 291-9441 - First one man showing of **ROBERT POLINSKY** a weaver of hugh fibre sculptures which are both strong and dramatic - to September 8th.

CRAFT CONTACTS: Cable 10 TV, Vancouver, On Wednesdays at 8:30 p.m. An extended 3 programs will be shown on: September 4th - Margaret Greaves, Copper Enamelling; September 11th - Davy Ripner, Leather; September 18th - Gordon Thorlaksson, Potter, 'Hands and Wheel', he will make a bowl and padded coiled jar.

Two half hour films have been recorded and others will follow. If you live in a Community TV area and wish to borrow these films, which include Joanna Staniszkis, Tapestry Weaver and David Torresdahl, Potter, please contact Dairdre Spencer at the C.A.B.C. office.

FOURTH ANNUAL CERAMICS SEMINAR will be held at Malaspina College **NOVEMBER 9TH**. Additional information and application forms will be available from John A. Charnetski, Art Dept., Malaspina College, Nanaimo, B.C., V9R 2J1.

## ADVANCE NOTICE

FIBRES EXHIBITION: The Royal Centre, 1055 West Georgia Street, Vancouver, February 17th-March 8th, 1975 to coincide with Club Managers of America Convention at the Hyatt Regency. If you wish to work on large fibre hangings or sculptures for this exhibition, please contact Denise Taylor at the above address or phone (604) 689-1711. An invitation type preview for Architects and others interested in large fibre hangings and sculptures will be held the previous Sunday. You should be prepared to submit samples of your work to enter. You may negotiate for display space.

Please send in press releases and other news items by the 15th of the month to the Editor, Craftsmen's Association of B.C., 315 West Cordova Street, Vancouver, B.C., V6B 1E5. Dues are payable now - \$8.00 per year!

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N.W. HANDCRAFT HOUSE: Sept. 15-Oct. 5 - BONNIE WELTZER, Larger Than Life Hand Knotted Puppets.

NOTICE

ANNUAL GENERAL MEETING

MARITIME MUSEUM, 1100 CHESTNUT STREET, VANCOUVER, B.C.  
7:30 P.M., WEDNESDAY, SEPTEMBER 18TH, 1974

ADDRESS OF THE CANADIAN CRAFT COUNCIL: Suite 16, 46 Elgin Street,  
Ottawa, Ontario,  
K1P 5K6.

B.C. Representative:

John A. Charnetski,  
Malaspina College,  
375 Kennedy Street,  
Nanaimo, B.C.,  
V9R 2J3.

The first organizational meeting is to be held in September 1974. Regular information will be published as available.

CORRECTION re W.C.C. article in July-August issue, p. 8, from IRLAND D. THOMAS, LIAISON OFFICER: "I would like to correct a statement on page 8 of this issue, if I may. In your last sentence under - "THE NATIONAL ORGANIZATION - CANADIAN CRAFTS COUNCIL" it is stated that...." from now on, anyone belonging to the national organization is automatically a member of the World Crafts Council." This is incorrect. We do expect that this will be so in the near future, but feel it is unfair to saddle the embryo national organization with any tasks other than it has right now, until it is indeed born.

The Canadian Co-ordinating Committee for W.C.C. '74 is concerned to sustain the level of interest and the momentum established by the Conference and Exhibition while the Canadian Crafts Council is forming. While, we look forward to the formation and establishment of the C.C.C. so that the national voice for Canadian Craftsmen, we feel that we should retain the membership until such time as the C.C.C. is fully operative.

I must close by saying that "Craft Contacts" is an excellent and exciting newsletter to receive. Every time I read a new issue I feel excited by the craft activities in B.C. Keep up the good work!"

Editors Note: That appreciation makes it all worth while for the hard working volunteers who run the C.A.D.C. and should certainly spur all of us on to even better endeavours.

ADVERTISEMENTS - JUST \$1.00 PER LINE  
(Please do not send cash)

SPINNING FIBRES: An Advanced Course in Spinning Techniques. Designed for those who have some experience with the basic techniques of spinning yarns, this course deals with the more advanced techniques in the production of novelty yarns and the use of many different fibres including flax. The course includes the history of sheep domestication. All equipment provided. Thursdays, Sept. 26-Nov. 28, 1974, 7:30-10 P.M., \$40.00, Instructor: Elizabeth Miller. Contact Douglas College, Continuing Education Programs, 588-4411 for further details or Ms. Miller, 942-0988 for locale of workshop.

Private day and evening classes for beginners are to be conducted by Elizabeth Miller at home this winter. Phone: 942-0988.

WANTED: by MARY L. CONNOLLY (Mrs. J.L.) one small hobby kiln for use on normal home electrical outlet. Must be in good condition. Write to above at R.R. #1, Chase, B.C.

YWCA FALL ARTS AND CRAFTS: Paper and Stained Glass Workshops, Primitive Weaving, classes with an introduction to spinning and dyeing, a drawing class with live models, a course in lino and Woodcut Printing; also classes in Oil Painting, Batik, Pioneer Crafts, Macrame, and Pottery. There are daytime, weekend and evening classes starting the week of September 16th. For a fall brochure call 683-2531 or drop by the YW at 580 Burrard Street, Vancouver.

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TOOLS: German - Carl Heidtmann, 563 Remscheld - Hasten, Unterholterfelderstr. 46. Ask for their tool catalogue which is in German, but there is an English Conditions of Sale, and the catalogue is clearly laid out. There are about 18 different sizes of chisel in each of about 14 different types, also other cutting blades. They also do two 'kits' two sets of mixed shapes and sizes for the beginner. North American - The Japan Woodworker, 1701 Grove Street, Berkeley, California 94709, U.S.A. and Frank Wittermeier, 3577 E. Tremont Avenue, Bronx, N.Y. 10465, U.S.A. Woodcraft Supply - 313 Montvale Avenue, Woburn, Mass. 01801, U.S.A. For all kinds of knives of the D-racto type - E.H. Beerman KC, Martor-Argentax, D 5650 Solingen 1, Friedrichstr. 52, West Germany. For all pocket knives, spatulas, shears, etc. - Consorzio Coltellinet, P.O. Box 56, 33085 Montiglio, Italy. Tools just for general use, Stanley have a good catalogue - Stanley Tools, New Britain, CT 06050. Sent in by Peter Weinrich, Canadian Crafts Council, Ottawa.

STAINED GLASS: MOYRA (TERRY) BURNETT will be teaching "stained glass" for the North and West Vancouver School Boards' Adult Education Dept. starting OCT. 2ND, \$15.00 for 10 lessons plus your own tools and materials. P.O. Box 86317, NORTH VANCOUVER.

PEG'S PLACE POTTERY SCHOOL: 2780 Alma Road at 12th Avenue is starting it's 19 week autumn session on September 23rd. Morning and evening classes, children's afternoon class, special glazing course and afternoon workshops open to all. Tuesdays through Saturdays, 12:30-3:30. Teachers: BARBARA BRACH, SUZU SPEIER, NANCY STAR, ELISA TURNER, and DON VALLIS. Inquire! Phone: 738-2912.

HANDCRAFT HOUSE will be having "The Home They Built No. 2 Show" in the months of NOV. and DEC. Our gallery and store will be set up in the style of the pioneer days. We would like to buy crafts of high quality for sale in this show. Woven, knitted, embroidered clothing, quilts, pottery bake dishes, candleholders - what have you. Please phone us at 988-6912 for appointments.

HANDCRAFT HOUSE has expanded it's space to include more room for classes and a working gallery area. The 2 year textile school and our regular once a week classes all begin Sept. 23rd. Lots of excitement with all classes going for the winter months. Phone for brochure: 988-6912.

#### EDUCATION COMMITTEE

The position of chairman of this committee will be vacant in September. The year '74-'75 should be much easier to handle than the previous year, since much of the "busy work" can be handled from now on by the Executive Secretary. There wasn't time or personnel to establish some way of bringing to the attention of colleges, etc. the discrepancies in various salaries for part-time teachers in crafts, but certain recommendations towards more communication between educational groups were made. The main aim of the education committee was seen to be the up-grading of standards throughout the province, and the immediate solution was seen to be the showing of standards through the province, and the but also by teachers already hired to give workshops. A sizeable library of slides is ready for the fall for the use of anyone in the Association who would be willing to use them in conjunction with courses. Phone Peggy Schofield at 263-5590.

#### COMMISSIONS

Margaret Mooney, 222 Allard, Coquitlam says the registry is growing slowly. More slides are needed to present crafts to architects and interior designers. The quality is high so far.

#### ETHNO-CULTURAL CRAFTS ENQUIRY (February 1st-May 31st, 1974)

(Condensed by Deirdre Spencer from report submitted to the Government)

In May 1973 Parliament announced seven new expanded programs to promote an awareness of multi-culturalism in Canada through the Department of the Secretary of State's Multi-culturalism Program.

Through one of these, the Canadian Identities Program, which looked at the different life styles and cultural traditions of Canadian Society, special attention was paid to Ethnic Crafts. Ethnic foods, theatre, film and histories also received attention and Annual Folk Festivals were encouraged.

Regional Researchers, 2 or 3 to a Province, were hired to contact Ethnic organizations and craft associations for the listing of craftspeople who are making distinct contributions

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cultural crafts.

The Researchers for British Columbia and the Yukon were Delirde Spencer and Margery Powell. This survey produced the following results. It included the interviewing for questionnaires of 85 craftspeople as individuals and 45 ethnic and craft groups.

Method of contact included researching Cultural Organizations, contacting Craft Associations, calling Embassies, enquiry of craftspeople for names, co-operating with the Directors of Folkloric '74 and visiting Ethnic Festivals where possible. Key locations in B.C. and the Yukon were visited such as craft outlets, galleries, studios and Arts Centres, where travel was not feasible, questionnaires were sent out by mail.

The overall response was good though many craftspeople resented the "Ethnic" inference, preferring to be called "Canadian", maintaining that the problems of craftspeople were basically the same.

Key indications of the survey were:

New people of "Ethnic" origin have brought with them their craft skills and second and third generation people of ethnic ancestry have not learned their parents' skills; however, there was indication that some people would like to rediscover some of the old traditional crafts.

The few people who continue in "ethnic" crafts maintained a high level of craftsmanship. They felt there was an interest amongst young people and they would certainly be willing to train them as apprentices but money and facilities for training were the main obstacles.

The financial aspects of crafts was not an important factor to many of these people, most stating that their crafts were done for their own personal enjoyment and for their friends. Most crafts sold locally.

Very little advertising was done to promote these "ethnic" crafts. Materials were generally obtainable in Canada or the U.S. though some crafts could not be carried out because of the local nature of materials, i.e., those using grasses and many natural fibres. Some types of embroidery threads and clothes were now unobtainable.

There are two main areas of cultural crafts. The first is the truly ethnic in which the craftspeople utilize traditional skills and designs, and there are few craftsmen in this category. The second area is non-cultural crafts which have experienced much popularity in recent years; these are not primarily cultural in nature but do often reflect the background of the participant.

The most common ethnic crafts done are weaving, embroidery, wood carving and various other crafts usually associated with religious holidays, for example Easter Egg painting and straw Christmas decorations. Many of the crafts are not specific to one cultural group but are shared by a number; there are only design variations.

Some people were most anxious to visit their old countries to look into modern trends in the crafts and to research old ones. It was obvious however that some recent immigrants from countries where wages were poor for the making of handicrafts, do not want to pursue crafts in Canada. Any work they get here pays them better.

Because a better return for their work is expected in Canada, it is most difficult to sell "ethnic" crafts as they have to compete with cheaper imports which can be purchased at any import store.

New "Ethnic" craftspeople have taken extra training in business management or marketing.

"Powell felt that in B.C. there were "ethnic" craftspeople who had made a significant contribution to the craft scene in the Province, she therefore wrote about this as a special comment in her report.

Comments by Craftspeople: a sample....a) A craftsman by definition is not necessarily a member of some "special cultural group" and the questionnaire seemed well-bent to make him so. I found the questionnaire determinedly obtuse and opinionated. b) Craft co-operatives from coast to coast would be helpful. c) Price of materials could price many old crafts out of the market. d) I sometimes think that craftsmen are all slightly mad, especially those who do one of a kind pieces, each of which takes hours to produce. It is impossible to get paid at a rate suitable to the time and skill involved. e) Stop 12% federal tax



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to every craftsman in Canada. (General plea.) f) We have heard that there are people in Government that give expert business advice - we would like to make use of them.

g) Suggestions for improvements for craftspeople in B.C. i) Training possibilities, ii) Workshops with national and international craft teachers, iii) Information and possibilities of exhibiting widely, and iv) Contact between craftspeople. h) I feel apprenticeship programs are necessary. No potter in Germany would call himself true unless he had served at least 2-3 years apprenticeship. i) There should be a Canadian Factory of Ceramics. (e.g. Delft, Staffordshire). j) More support from Canada Council for craftspeople to travel to their old countries to study traditional art and modern trends. k) Good jewellery training very poor in B.C. l) Marianna Trews so pleased to be included in the survey she was prompted to take up her old traditional skills: Easter Egg painting, straw stars, rag rug weaving, etc. m) Some very old people, after years of neglect, had taken up old skills successfully. n) Two German weavers: For 13 years as professionals we always stayed in the lowest income group. We are now retired and do only some hand-spinning from our own sheep. o) More emphasis on teaching drawing and painting in the Grade 5-7 group as in Europe. p) Nicholas Barmatz: (Russian boots and ballet shoes) I would like to see some training program for this craft as it will not last in Canada without more people being trained. q) The few people met with in the Yukon found lack of teachers and supplies a great detriment to carrying on any type of craft work. r) Import of jute and twines from exporting countries has dropped dramatically now that demand is great in the craft field. s) Wool Carding: Small wool carding operations should be encouraged by Government grants in B.C. where so much hand-spun wool is used.

#### TIPS

FELT MAKING: Why was the felt inadequate? Do not use scoured wools. The cleaning is done afterwards. Scouring affects the felting properties, in some cases drastically, especially if bleaches have been used, because it strips or removes the scales. The fibres are therefore mixed, teased and carded and laid in thin films from the carding one on top of the other, and then ironed, a sort of jiggling motion. Then soap and full, i.e. agitation in hot and moist conditions, usually by hammering. The fulling agent is usually some sort of soap or Fullers Earth. A felt produced this way will be stronger lengthwise than crosswise because of the parallel arrangement of the fibres in the carding. Overcome this by putting one lot one way and the other at right angles, it all depends on how long or wide a piece needed. There will be 40-50% loss in shrinkage. Reading: 'Non-woven Fabrics' by F.H. Burash, NY & London 1962

#### ANY HELP ON THIS ONE?

Does anybody have any information on refinishing old milk cans? Pass any tips along to Carolyn Hoffman, Reference Librarian at the Burnaby Public Library, 7252 Kingsway, Burnaby, B.C. or phone 522-3971.

#### COMMENTS

ON CREATIVITY: From an article on GAMES by psychiatrist Anthony Storri in Realities, June 1974.

Just as a game must have order and form in the shape of rules, so works of art are concerned with the ritual ordering of experience... In talking with creative people, I have noticed how often they use the language of games to describe their activity, as if an element of playfulness were an essential part of creative discovery. Moreover, creative people not infrequently become "stuck" and suffer great distress because new ideas will not come to them. I have been impressed with how often their block is connected with a disappearance of the playful element in creativity. If the production of a piece of creative work becomes so deadly serious that it is a matter of life and death, production often ceases. It is only when, once again, he can make his work into something of a game and play around with it, that new ideas will start to flow.

#### KLIEB ON SIMPLICITY

Reduction! One wants to say more than nature and makes the impossible error of wanting to say it with more means than she, instead of with fewer. Nature can permit herself extravagance in all things; the artist must be economical to the last degree. In simplicity, too, there can be riches. This should give us the courage to be simple.... To create much spiritually out of little.

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Recently we had a request for information on sources of suppliers of needlepoint kits. Department stores carry these and many "women's" magazines carry kits you can order or patterns to be stamped or otherwise reproduced. Sometimes these are designed by art school graduates, which doesn't necessarily mean they're what that should imply. Often they're designed to please the mass taste, or just decided off with condescension towards that taste; either way it's too often bad taste. But that's rather besides the point which really is that anything you design yourself gives you more satisfaction than copying somebody else. Nor does this mean that a poor original is better than a perfect design by reproduction but rather you should get help from good teachers in order to learn how to design your own and throw the kits away!

This is my last newsletter and I'll try to follow my own advice. Amos!

DELVINA FIELD,  
Editor.

#### BRITISH COLUMBIA AND THE CANADIAN CRAFTS COUNCIL

The Canadian Crafts Council became a reality on April 3, 1974 - the result of a merger of the Canadian Craftsmen's Association and the Canadian Guild of Crafts. It is intended that the Canada Crafts Council will be more nationally representative than its parent groups. Since April, a small Interim Board has held a number of meetings to develop a charter and by-laws. The aims and objectives of the Canadian Crafts Council was then explained to the Canadian Representatives at the World Crafts Council Conference in Toronto at which time a number of Interim Vice Presidencies were appointed as provincial representatives. John A. Charneyshki, Art Instructor at Malaspina College was appointed to represent British Columbia.

#### PROPOSED AIMS AND OBJECTIVES OF THE CANADIAN CRAFTS COUNCIL

The proposed aims and objectives set out below are a summary of surveys, reports, minutes, memos and general correspondence contained in the files inherited by the Council, and they have been adopted by the Board of Directors, as a basis for discussion by anyone and everyone concerned with the crafts in Canada.

The proposals were that the Council should be:

- 1) A LINK between (a) all craft groups in Canada  
(b) all craft groups and the federal government  
(c) all craft groups and international organizations
- 2) A CLEARING HOUSE of information on any and all aspects of national and international concern
- 3) A REPOSITORY of information of all kinds - audio visual, printed, technical, professional, commercial
- 4) A COORDINATOR of research, seminars, workshops, surveys, lecture tours on a national scale
- 5) A PUBLIC RELATIONS unit to foster public awareness and appreciation of crafts
- 6) A PUBLISHER of (a) a national magazine as a medium for the exchange of ideas, and presentation of Canadian crafts on the international scene  
(b) a national newsletter to cover 1) to 4) above
- 7) A SUPPORTER of media or regional craft groups in any practical way on a national scale
- 8) AN INITIATOR of projects of a national scale in such fields as
  - (a) information and training
  - (b) production and materials
  - (c) marketing and promotion
  - (c) grants, loans and awards
  - (a) travelling exhibits and a national gallery of applied art

