

# CRAFT COUNCILS BC

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JULY-AUGUST 1974

## REPORT BY FRANCES HATFIELD WORLD CRAFT COUNCIL REPRESENTATIVE FOR B.C.

As British Columbia representative to the World Craft Council, I would like to make a report to British Columbia crafts people through "Craft Contacts".

An excited band of about thirty crafts people flew by charter from Vancouver to Toronto on June 9th. Even en route the members were not free of some obligation to the World Crafts Council as they were asked to fill out a questionnaire in relation to proposed new directions for the World Crafts Council over the next five years. As it turned out, the answers, tabulated and condensed into a guide, which I took to the Canadian division of the World Crafts Council Direction meeting, were the only concrete suggestions received by them for the whole of Canada.

After arrival our party was so scattered in the housing units of York University and so occupied with a large variety of workshops and pursuits that I did not see some of them again until the end of the conference. This is easily understandable when you hear that fourteen hundred delegates from fifty-seven countries attended this gathering. The effort and organization required on the part of the Canadian section of the World Crafts Council, financially backed by the Ontario government, was enormous and they carried off the whole affair with astonishing proficiency.

Throughout the week a part of one day each was declared to be a Continental day; for instance, Africa, Europe, Latin America, Asia, and North America each took over the entertainment and management of half a day of the conference. An extremely varied fare was provided in this way, including national dances and music, films of crafts and peoples, slide showings, showing of end sale of some craft articles, and workshops related to techniques in many craft areas. The programme of the Continent of Asia proved the most popular with its colourful dances and music from such varied areas as India, New Guinea, and the Aborigines of Australia.

Additional to these "days" numerous workshops ran daily from nine until five, featuring a wide range of crafts frequently taught by very outstanding craftsmen, ten of whom were sponsored by the State Department of Canada.

The first international showing of handicrafts, held in the Ontario Science Centre, naturally created great interest. A long two years ago the first slides by craftsmen had been submitted to regional offices. Now we saw the final selection of articles. It was a wide ranging collection, from the most sophisticated jewellery of the West Coast School of American Craftsmen to the "unknown craftsman" tag attached to a paper kite or a basket. The diversity of craft was excellent, though any of us probably could find holes in the fabric of our particular craft, people or techniques we felt should have been represented.

The actual display appointments of the show were, however, a matter of great controversy - which is not a bad thing. Apparently, the Science Centre has a policy of only displaying to an educational end. In keeping with this policy as much of the work displayed as possible must be available for touching and manipulation by the visiting public. Thus, a range of pots was displayed outdoors in a courtyard on a bed of stones with no protection. Large fabric sculptures were hung free standing, which looked handsome, but in inviting touching also invited such possibilities to the minds of children as their use as swings. It seemed doubtful to me that many of our crafts people had expected quite such a carefree attitude to their works and I wonder what the survival rate will be toward the end of summer. I would be interested in having the opinions of British Columbia craftsmen as guidelines to the future directions of the World Crafts Council in regard to such shows.

Additional to this main exhibition we attended the premiere of the National Film Board film "In Praise of Hands", a documentation of many unsung craftsmen in many countries going about their daily work.

REPORT BY FRANCES HATFIELD: continued

The Royal Ontario Museum put on an extensive and splendid exhibition of Contemporary Native Crafts of Canada - well displayed and very moving in its quality, variety, and closeness to the ceremonial of being alive. I felt deeply proud to be a part of the craft body of this nation, Canada.

A last word of grateful acknowledgement of the five thousand dollars made available from the British Columbia Cultural Fund through the British Columbia Craftsmen's Association for sponsorship of craftsmen demonstrators and delegates to the World Crafts Council conference and show. Through the summer five British Columbia crafts people will be in attendance, in rotation, at the Science Centre, doing their own particular crafts in order to acquaint the public with the broad range of crafts still alive and thriving in a diversity of locations throughout our country.

Lastly, special thanks to the following people for a mountain of work engaged in throughout the past year, in getting the first World Crafts Show on the road from the British Columbia area: Deirdre Spencer, Peg Schofield, Del Field, and Elizabeth Keeling.

CRAFT CALENDAR OF EVENTS

NORTHWEST HANDCRAFT HOUSE: 110 Esplanade, North Vancouver, Ph. 988-6912. During August, Bonnie Heltzer with a show of her larger than life size puppets.

HOUSE OF CERAMICS: 565 Hamilton Street, Vancouver, Ph. 684-4019 announces its First Clearance Sale of Pottery Tuesday, July 16 to Saturday, July 20 - 11 a.m. to 5:30 p.m. and Friday night 7-9 p.m. Also on show, Mary Bowerman with raku, July 22-August 3; Gillian Hodge, raku, August 5-17; Wayne Ngan - August 19-31.

M.J. CERAMIC CENTER: 1528 Marine Drive, West Vancouver, Ph. 926-8448. This new endeavour by Elizabeth and Joseph Mihalik opens this month with a retail store for pottery, weaving, macrame and costume jewellery plus ceramic supplies. Pottery school to open in August.

SUMMERLAND ART AND CRAFT CLUB COUNCIL: Invites entries to the 4th Okanagan Valley Biennial Show of Religious Art to be held November 1-15. Entries must have religious concept, be original in any medium. Let Council know by July 31 by contacting Mrs. T.M. Croil, R.R. #1, Summerland, B.C.

T.V. CHANNEL 10, VANCOUVER: Craft Contacts, Wednesdays at 8:30 p.m. Interviewer: Deirdre Spencer, July 17 - Penny Gouldstone, Printed Fabrics; July 24 - Janina Jakabow, Fibra Sculptures; July 31 - Ted Turner, Harpsicord Maker; August 7 - Vancouver Guild of Fabric Arts, Del Field; August 14 - Joanne Staniszkis, Tapestry Weaver; August 21 - Dave Torresdahl, Ceramic Murals; August 28 - Sidney Sarkin, Wood Sculpture. It is hoped that two programs will be taped so that they may be circulated.

BREWER'S PARK SUMMER FUN: July 13 (July 14 if it rains), 10:00 a.m. to 6:00 p.m., Brewer's Park on Victoria just off Kingsway. A program of music, children's novelty sports day, arts and crafts sales and demonstrations (no entry fee and no commissions). If you wish to participate please call David Kabool, Cedar Cottage Neighbourhood Services, Ph. 874-4231.

CIRCLE CRAFT CENTRE AT OPEN SPACE: 510 Fort Street, Victoria. Sales, exhibits and demonstrations of B.C. Crafts, June 29-September 2. Open every day, 10:00-5:30, Fridays to 9:00 p.m. Open Sunday - Closed Monday. Their next event will be WOMEN IN CRAFTS, September 21-28. Write for registration forms and also for information on Circle Craft Co-operative, 2618 Roseberry, Victoria, B.C., Ph. (604) 384-3847.

PASS CREEK PARK-CASTLEGAR: July 12-14. The 3rd season for the Travelling Faire to come to this community, bringing craftsmen and performing artists with all the magic that a "faire" conjures. Further info, Ph. (604) 574-4417 or 574-4672.

THE STORE, HORNBY ISLAND: July 12 and August 9, 10:00 a.m. - 5:00 p.m. A sale of pottery, weaving, food and entertainment. Fridays the ferry runs late - check it out.

"SUMMERSET LANE" CRAFT MARKET: Burnaby Arts Centre, 6450 Glipin Street, Burnaby. B.C. craftsmen will sell their work and give demonstrations from July 7 to September 1. For more information call 942-8421, Chris Potter.

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CRAFT CALENDAR OF EVENTS: continued

B.C. GUILD OF POTTERS: Pottery Sale, November 15-16 at the Vancouver East Cultural Centre, 1885 Venables, Vancouver - no seconds please.

ART ON THE ROCKS: 2-day program of 4 lectures by Douglas Mazonowicz to be held July 15-16 at Vancouver Public Library and Centre for Continuing Education, U.B.C.

WORKSHOPS

NORTHWEST HANDCRAFT HOUSE: 110 West Esplanade, North Vancouver, Ph. 988-6912. Besides regular teaching staff will have instructors Bob Polinsky in July with non-loom and Bonnie Meltzer in August with loom and non-loom.

COMMUNITY CRAFT COTTAGE: 4485 Dunbar Street, Vancouver, Ph. 224-3813 for a wide program of weaving-loom and off-loom, tapestry, design, rug making, spinning and dyeing, stitchery quilting, batik with Peggy Schofield, Leslie Richmond, Ruth Herstein, Charlotte Spencer, Joyce Cambridge, Suzanne Gaston-Voute, Del Field and Bill Laux during July and August.

EMBROIDERER'S GUILD: Victoria, B.C. is offering a summer workshop on detached stitchery by Jill Nordfors, August 1-2. Contact Mrs. Chope, 1028 Sutelj Street, Victoria, B.C.

SYNERGY: Canadian Memorial Church Gymnasium, corner of 16th & Burrard, Vancouver with Linda Rubin and Mary Craig. This is an exciting approach to exploring and developing one's natural movement into choreography and thus through drawing into costume, make-up, video etc.

WILLIAMS LAKE: July 22-August 16, Vancouver School of Art in cooperation with Cariboo College, will present a month long workshop based on the theme "an environmental involvement with natural materials pertaining to the use of clay". Instructors Tam Irving and Sally Michner are presently on the staff of the Vancouver School of Art. For further information please contact Cariboo College, Williams Lake, B.C.

NORTHWEST COAST INSTITUTE OF THE ARTS: 506 Fort Street, Victoria, B.C. Besides their usual wide range of courses offered, now have one for senior citizens at a discount. Your response as to specific needs is much desired. Ph. 383-4843. STUDIO SPACE - Inquire about this service available during school hours this summer at reasonable fee.

ADVERTISEMENTS - JUST \$1.00 A LINE!

COQUITLAM CRAFTS: 946B Brunette Avenue, Coquitlam, B.C., Ph. 522-1111. Summer hours, Tuesday to Saturday, 10:00 a.m. - 4:00 p.m. Staff holidays from July 29-August 10.

"THE APPLE DOLL": 149 Admiral Road, Toronto 180, Ontario, c/o Nadine Nowlan. Urgently request toys for their new boutique. All toys of high quality will be considered. Write with your listings and prices.

SENECA COLLEGE: King Campus, King City, Ontario. Wanted: to teach at Seneca, weaver, stitcher, dyer - general textiles. Contact Gordon Barnes.

WINTERLAND: 3210 Kalum Street, Terrance, B.C. This outlet would like to contact crafts-men in Queen Charlotte Islands, Prince Rupert, Prince George, etc. They are expanding their store and wish to support B.C. craftsmen.

THE GLASS HOUSE: 121 West 1st Street Lane, North Vancouver, B.C., P.O. Box 86822, V7L 4L3. Ph. 980-5611. Closed Mondays. Hours are 10:00 a.m.-5:00 p.m. Large shipments of Opalescent Lamp Glass in stock and coming. A good selection of English Antique Glass on display and a large shipment of English lead just arrive.

MRS. JOHN SECTER: #1401 - 4660 West 10th Avenue, Vancouver, B.C., V6K 2J6, Ph. 228-9457. Anybody interested in making all types of toys by "recycle skills", please contact for an exchange of ideas towards developing this area of craftsmanship.

NOSTALGIA: 5739 Granville, Vancouver, B.C. Now have table-top Wool Carders from West Germany (Kircher); Price \$67.00. Also, expecting a bale of fleece from N.Z. any day now, Ph. 266-2224.

CHILD'S INTRODUCTION TO FIBRES: Ages 6-10. Six week course starts July 3-August 7. Wednesday mornings, 10:00 a.m.-12:00 p.m. \$30.00 all materials included.

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NOTICE FROM THE NOMINATING COMMITTEE

The Nominating Committee of the Craftsmen's Association of British Columbia wishes to give notice that nominations are being received until JULY 31ST, 1974 at 315 West Cordova Street, Vancouver, B.C., V6B 1E5, for the Board of Directors of the Association and for the associate directors.

The Board of Directors to be elected by the members of the Association are:

- 1st Vice-President - Marketing
- 2nd Vice-President - Education
- 3rd Vice-President - Communications
- 4th Vice-President - Publicity
- 5th Vice-President - Exhibitions
- Secretary

The Associate Directors to be elected only by the members of the Association residing in the particular regions.

Associate Directors are required throughout the Province. The 1966 electoral districts were used last year with little success. So if you wish to elect a representative from your area, please do so. From your nominations the Committee will try to establish regional districts appropriate to the needs of the crafts people in those districts.

Any member seeking to be elected as a Director or Associate Director should send a letter to: 315 West Cordova Street, Vancouver, B.C., V6B 1E5 stating the office sought signed by him or her and by 2 other members of the Association. Anyone nominating someone should obtain these same signatures. DEADLINE: JULY 31ST, 1974.

Thank you,

MARY BOWENMAN, Chairman, Nominating Committee.

MEETING OF THE CRAFTSMEN'S ASSOCIATION OF B.C.

GENERAL MEETING: Announced in Craft Contacts, May-June issue. Held in Studio A, Burnaby Art Centre, sponsored by the Community Arts Council of Burnaby on Sunday, June 23rd, 1974.

Present: 8 Members (Present paid up membership is 328.)

Minutes: Were circulated.

Business: "Direction for Organization"

As there were so few people present a general discussion of a very informal nature was held.

Copies for Direction:

1. Every effort should be made to support Canadian Crafts Council.
2. Arts Access progress to be followed closely as this ties in with all arts funding including our own.
3. Suggested Salon to promote sales of higher priced work. Market results were read out - i.e. 75 craftspeople made \$20,000 at their booths or on consignment work. Total receipts to C.A.B.C. - \$2,042; paid out \$964.00; total in hand \$1,075. (Approximately 3,000 persons paid 25¢ each at the door.) 10% commission to C.A.B.C.
4. Craft Contacts should continue.
5. Juried Craft Exhibition in May or June of 1975 - perhaps at Surrey.
6. 2 workshops should be set into action: a) Chemicals in Crafts with U.B.C. & B.C.I.T. in November 1974 and b) Glass workshop, Bob Held, U.B.C. & Handcraft House in Spring 1975.

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GENERAL MEETING: continued

7. President asked to attend meeting of Education Committee on Tuesday, June 25th to meet with people interested in travelling teachers in the Province, establishment of workshops, etc. This committee to prepare a detailed brief to Arts Access for June 30th deadline for submissions.

The meeting ended at 4:00 p.m.

CRAFTS MEETING: Saturday, June 15th, 1974 at the Hyatt Regency, Toronto

The Department of Industry Trade & Commerce held a small invitational meeting with craftspeople who had attended the W.C.C. Conference at York University.

Participants expressed the following concerns regarding the federal government's involvement in craft activities:

- a. The government should recognize the importance of the contribution made by the many small businesses grossing less than \$100,000/year.
- b. Programs should not be imposed; rather craftsmen should be consulted as programs are developed.
- c. Assistance is needed for small businesses, not just crafts.
- d. The federal departments and agencies which are involved in craft activities should communicate better and work more closely together to help eliminate the confusion arising from the numbers involved.

Specific activities that the government might consider are:

- |   |   |
|---|---|
| a. 12% Federal Sales Tax.                                 | g. Marketing of quality craft products.   |
| b. Apprenticeship programs.                               | h. Government commissions.  |
| c. Exports of Crafts.                                     | i. Canadian Crafts Council.   |
| d. Financing.   | j. Crafts and Olympics '76 including considerations of marketing and quality of design.   |
| e. Imports and duty remission on tools and raw materials. | k. Funding for the Canadian Crafts Council. (The Crafts Advisory Committee of Great Britain was cited as an example where a government was supplying substantial assistance to crafts.) |
| f. Tax guide for craftsmen.                               |   |

It was the general consensus by the participants that this type of meeting was appropriate and that more meetings should occur especially after improved co-ordination among all Federal Departments.

Deirdre Spencer

NOTICES

B.C. WEAVERS' AND SPINNERS' GUILD: at their annual meeting in June '74, gave approval to change the name to Greater Vancouver Weavers' and Spinners' Guild. (Guess our province is growing up!) New President is Ernestine Allan, an excellent choice for this active year ahead.

Membership in Craftsmen's Association of B.C.

NOW DUE

\$8.00 - Send cheque to: Craftsmen's Association of B.C., 315 West Cordova Street, Vancouver, B.C., V6B 1E5.

DEADLINE FOR NEWS ITEMS: 15th of month preceeding issue.

IF YOU WORK FOR EXHIBITIONS: Plan now for 1975 - B.C. Craft Exhibition #3 possibly May, 1975 in Surrey. Avante Garde masks, any medium, the Art Gallery of Greater Victoria, mid 1975, Yardage - any fabric - Simon Fraser University Gallery, September 1975. If you

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NOTICES: continued

wish to consider working for these exhibitions send your intentions to: President, C.A.B.C. at our office address.

COYING EVENTS

ADVANCE NOTICE: The Royal Centre, Vancouver will hold a large display of B.C. woven sculptures and tapestries in the Royal Hall, Vancouver the last two weeks in February, 1975. Contact Denise Taylor, Royal Centre, 1055 West Georgia Street, Vancouver (604) 689-1711 for further information.

TIPS FROM TERRY

Here's a terrific anti-oxidizer for silver which I found recently. Mix 1 c. boric acid powder to 1 qt. boiling water. Before annealing or soldering your silver, heat til it barely starts to turn brown. Quench immediately in the solution. Warm with torch til the solution is dried. If you solder with a large soft flame, there will be very little copper oxide on oxidation.

RECIPES FOR SILVER SOLDER

Solder for use with enamelled pieces: 1 oz. of fine silver, 5 pennyweights (D.W.T.) of copper. Very hard: 7 parts of fine silver to 1 part of brass. Hard: 5 parts of fine silver to 1 part brass. Medium: 3 parts of fine silver to 1 part brass. Easy: 2 parts of fine silver to 1 part brass. If you have any problems call Terry at home between 7-10 p.m. - 936-5568 or write T. MOONEY, 222 ALLARD ST., COQUITLAM, B.C.

TIP FROM THE GLASS HOUSE

Cut crooked or curved Antique Glass with curved ends up on felt or carpet. Wipe area to be cut slightly with Kerosene to clean and prevent flaking.

COMMENT ON MUSICAL INSTRUMENTS - TED TURNER

On the evening of June 5th, the Burnaby Art Gallery opened a six-week exhibition of the best pieces collected from the professional instrument-making community in British Columbia. For the first time in Canada, an art gallery has viewed musical instruments as works of art rather than as products of a utilitarian craft. This exhibition, financed by the Burnaby Art Gallery and the B.C. Cultural Fund, presents the work of fourteen makers which includes instruments medieval, renaissance, baroque, classical and funk.

The Burnaby Art Gallery and Alan McWilliams, who conceived the show, should be applauded. Perhaps this new approach to viewing the 'art' of instrument-making will be picked up by other galleries in future. This kind of group display will not only encourage the public to be more discerning in choosing music and instruments for themselves but it will also encourage the makers to continually strive for perfection in their own work.

FABRIC '74 - A COMMENT BY DORA BERTMAN

Batik is the most popular technique used by B.C. craftsmen in the current show Fabric '74 at the House of Ceramics and the Community Arts Council of Vancouver. Eight prizes were awarded, the two top prizes going to Rohana Laing and Elaine Potter. These two craftsmen batik in an entirely different manner from one another, each achieving a distinctive and consistent style. Elaine Potter's prize-winning piece is dynamic in design, colour and technique. The use of the janting tool to make lines that flow in rhythmic movement shows spontaneity and an appreciation of the possibilities inherent in batik. The pictorial subject matter of Rohana's batiks are shown to advantage stretched on a frame. Her prize-winning entry 'Alpine Meadow' is beautifully executed in a folk style. The richness of the forest growth on the mountains is rhythmic and yet the whole gives a feeling of stillness.

Maira Burnett uses the most unusual colours in the show, blues, orange and cerise in cracked batik contrasted by large plain rust circles which seem to be cut out of the pattern creating a sense of space at the same time as it emphasizes the surface. Pearl Maas has screen printed fabric in black on white in vertically alternating clear cut patterned squares. She has used a pigment printing paste which has a stiff handle but in this case is suitable because the fabric is heavy and the black is intense. Her fabric printed with a sea motif has a swimmy transparency which, perhaps, would have been more successful without the overprinting of fish and octopi. Barbara Lambert has printed and

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FABRIC '74: continued

and overprinted fine silk with autumn leaves that seem to be already disintegrating as they fall randomly into a lovely pattern of veins. Peter and Gaele Mills' stuffed and stitched batiks and Bettina Lewis' stuffed batik figure are effective in this increasingly popular technique. The exhibition ended on June 30th.

EXHIBITION COMMITTEE - SHIRLEY STEPHENS

Comment re the financing and putting together of a show. All the administrative costs must be covered by entry fees and (or) the sponsoring body. In the case of Fabric '74 entry fees did not cover all the expenses and the Craftsmen's Association must cover the deficit. It was suggested that grants be sought but as C.A.B.C. has not been recognized by the government as a non-profit organization, we are not eligible for many of the grants. Also, most major shows do not pay transportation costs nor insure entries while in transit, although they are usually insured during the period from receiving to repackaging. The idea of having Fabric '74 was to promote the technique of fabric printing which has had little exposure, thus encouraging the craftsman to improve in this area. We did not pre-jury the show with slides as this was a major complaint in other shows. Answers to the problems stated are not easy. Perhaps transportation costs could be subsidized through Community Arts Councils or other local groups. Judges must be paid a fee plus their travelling and living expenses if necessary. Galleries which hang shows, unless publicly financed, have to be reimbursed. All monies solicited for prizes in Fabric '74 were given out as awards to participants; none were used towards the cost of the show.

General Comments on Fabric '74 by the judges (interpreted as unerringly as possible).

Dyes: the name or kinds of dyes used should be marked on articles, both for entry in shows and on articles for sale, as to whether they are colour fast to washing, dry cleaning, light or rubbing, the latter especially in clothing or yardage. If pigment is used, is it functional to the article. Pigments usually make the article stiff; don't penetrate material like dyes do. Direct dyes are fast to light and dry cleaning but not fast to washing. Basic dyes are fast to washing but not fast to light. Procion is a reactive dye; fast to all the above requirements. Crackle: should be used as part of the design under control while keeping in mind that the wax will crack as this is part of the technique. Imagery: use appropriate to media or technique. Images used in painting would be forcing the media to conform, e.g. like using a rough grogged clay to form a delicate piece. Use your own personal imagery instead of borrowing from other cultures. Look at the things around you that you use and enjoy and employ them in your designs. Some statements in the show were very strong while others hedged and were weak. Hanging: Finishing is IMPORTANT - should relate to total piece, e.g. pencil drawing would not be put in gilt frame. Some textiles need to be rigid and must be framed, others need to be dropped or free hanging. Strings on rods create a triangle at top of your design - does this add to your piece? Hanging rods, dowels, etc. are usually better if hidden in hems, it all depends on relation to the total piece. Fabrics: should be at least 3 yards long as doing this length takes more skill than a short repeat of a design. Always roll fabric on roller with the right side of fabric to the outside as this is how expensive and luxury fabrics are rolled. The design, dye and finish must be functional, e.g. a soft clinging dress needs a soft draping fabric.

EDUCATION REPORT

Plans will be made over the next two weeks for the October-November workshops on Chemistry in Crafts. The following subjects will receive close study: fastness of fabric dyes, use of wood varnishes, ceramic glazes, chemistry in jewellery making. Anyone who feels qualified enough to hire experts in his field and organize a workshop is invited to contact PEGGY SCHOFIELD, 5761 Olympic Street, Vancouver V6N 1Z7 (or phone 263-5590) by JULY 22ND, at which time an organizational meeting will be set up. Even those NOT members of the Association are invited to participate. The workshops will be held on weekends. Tentatively we have hired Doug Mantegna of the Sheridan School of Design to give a workshop on fabric dyeing. Co-sponsors are The Centre for Continuing Education and B.C.I.T. in Burnaby.

Due to unforeseen circumstances, the compilation of material from the conference on commissions has been delayed, but should be in the mail soon to the conferees and those who sent in 25¢.

A meeting of education representatives from the Vancouver Art Gallery, U.B.C.'s Faculty of Education, the Design Council of B.C., the Federation of Canadian Artists, and the B.C. Art Teachers Association was held recently at the home of Peggy Schofield. Each organization approached to utilize education, while not stating different things, seems to have a

EDUCATION REPORT: continued

basic goal in mind. Future education committee activities will be influenced by what was learned from the others at this meeting. A summary of the meeting's proceedings was sent to Mini Baird, Provincial Cultural Amateur. Among other things, the letter stressed the need for more communication between educational groups and government agencies. It was felt that money for education should perhaps come from the education ministry and Dept. of Industrial Development, Trade and Commerce as well as the B.C. Cultural Fund.

LATE FLASH

An in-depth workshop in 3-dimensional creative canvaswork embroidery by Heather Joyner of Australia is being sponsored by the Vancouver Guild of Fabric Arts. Both day and evening classes will be held. For information and pre-registration contact MRS. JEAN LITTLE, 4549 West 2nd Avenue, Vancouver. Limit 15. The course begins September 9th.

THE NATIONAL ORGANIZATION - CANADIAN CRAFTS COUNCIL

For the first time crafts organizers from across Canada were able to learn what has been going on behind the scenes towards creating one organization; thereby supplanting the Canadian Guild of Crafts and the Canadian Craftsmen's Association. A flexible constitution has been drawn up, and final decisions on membership fees, the structure of the executive and the regional and/or provincial representation will be up to the people going to the first general meeting to be held in the east in late September or early October. John Chernetsky of Malaspina College, Nanaimo, was chosen as the official representative from B.C. Also attending and entitled to vote will be your President, Deirdre Spencer, and Frances Hatfield, Kootenay School of Art, Box 480, Nelson. Contact them in writing if you wish to have your ideas brought forward at that meeting. Any individual who is not a member of any recognized craft organization such as our Association or a guild, may belong by sending \$10 to: Canadian Crafts Council, Suite 15, 46 Elgin Street, Ottawa, K1P 5K6. Our members automatically belong until December 31st of this year. It should also be pointed out that from now on, anyone belonging to the national organization is automatically a member of World Craft Council.

ISLAND ARTS EDUCATION RESOURCE

Island Arts Education Resource Society is being formed under the Societies Act, as a non-profit organization to receive, hold and disburse funds to assist students and the Institute in its services to the community. The membership will be open to people interested in supporting Art Education in Victoria and on Vancouver Island. The society will be governed by a Board of Directors, who, with the cooperation of the administration of Northwest Coast Institute of the Arts, will determine suitable objectives and projects needing support. The main projects at this time are scholarships, student material funds, gallery exhibitions, visiting lecturers, library acquisitions, and a travelling "art studio" equipped to do workshops in Island communities. Membership information will be available through N.C.I.A. by July, 1974.

IMPRESSIONS OF W.C.C. - PEGGY SCHOFIELD

Over-all impressions of this "first" for Canada are difficult to summarize, but now that a few weeks have passed, certain trends stand out. It was obvious after viewing the International Craft Exhibition as well as the many related craft shows in the Toronto area that North America and many developed countries saw an emphasis on craft as an expressive medium. It was good for North Americans to see the beauty of useful articles coming from countries such as Finland, Africa, and Japan, and to perhaps realize for the first time that they might change their way of looking at the craft object. I for one believe there is a very basic difference between the artist-craftsman and the folk artist. It is in their motivation behind making the article. One says, "I will make a pot beautiful". The other says, "I will make a beautiful pot". Their common ground is a love of their materials and a sense of craftsmanship. Both kinds of person may learn from each other, but I believe we in North America must re-examine our motives.

This conference, although international in concept, saw a coming together of very few non-English-speaking people, perhaps because of escalating air fares. However, we were able to see craftsmen and craft objects from such diverse places as Palestine, Jordan and Israel, without even remembering these countries were at war. Contact was more important than conflict.

Being in Toronto in June meant that we in the other parts of Canada were able to see some of the interesting work being done in Ontario, and we also got a broader idea of things



IMPRESSIONS OF W.C.C.: continued

such as jewellery in viewing the show of the North American Society of Goldsmiths and the one of four Canadian jewellers which was a result of jurying over 200 entries. Media we are not exposed to here were in evidence, too: leather sculpture, wood and glass being well-developed by Ontario craftsmen, some of whom will come to D.C. in the next year under the sponsorship of the Craftsmen's Association.

Anyone wishing to see slides of the W.C.C. conference is welcome to come to my home, 5761 Olympic Street on Monday, August 12th at 8 p.m. Just phone me at 263-5500 if you intend to do so. Others who attended the conference will also be there to give their impressions.

IMPRESSIONS OF W.C.C. CONFERENCE - DELVINA FIELD, EDITOR

Hand-blowing and exhausting! Being most of all a weaver, I concentrated on that medium and found I had to hustle to even take in the highlights. Having seen Deliberate Entanglements at the Vancouver Art Gallery in 1972 and slides of Lausanne biennial 1973, I was particularly interested in the lectures by Magdalena Abakanowicz, Jagoda Bulc and Ritzzi and Peter Jacobi.

Magdalena thought nothing of working sixteen hours at a stretch when on a commission, uses one assistant who has been with her for ten years, thinks about her compositions a long time before drawing because she "must be sure inside" herself. There are no accidents, always control because there is a great difference between imagination (what you feel) and creating (what you do) - "a moment of creation is always giving up".

Jagoda Bulc, another incredible worker, also used paper shapes to work out her designs and believes you must not force the structure but let fabric drape itself. Both these artists spoke of their involvement with their environment and the involvement of people with their work - that they must be able to touch it. They use simple frame looms for their work.

This simplicity of equipment brings me to Hona Hessing, who also works in confined space, creating huge hangings in sections that when hung can be moved by hinged rods or sliding tracks to create new compositions. All her sculptural work is packed hard to hold its shape without use of an armature, but when the fibres are unbound they flow out naturally. Her creed - "don't be seduced by beauty of the fibre".

Claudia Chapline, working with linear space, lines knotted and wrapped, spoke of how we tie up a parcel to hide or obscure an object, wrap a body to preserve it, tie a rope around a sacred object in a prescribed fashion or create a fetish by wrapping as in prayer stick etc. - the whole mystery of the changing line with its hidden meanings.

I've left Ritzzi and Peter for last because they were my last lecture of the jam-packed week. Perhaps that's one reason I have no notes to refer to but I prefer to believe I was charmed into just enjoying them. Yet under the light touch was the sombre note of two artists presenting their world, the terrible claustrophobic feeling they had when they immigrated and sought to rebuild their work - this explained the piece in Deliberate Entanglements where traditional chintz quilt smothers the tapestry beneath.

All these artists in their work seemed very involved with their media - that the fibres must speak truly - and with their environment and personal statement.

On the last day I felt filled to overflowing, wishing only to be home, at work, pouring it all out. A great conference!

LATE FLASH!

STAINED GLASS: Joyza (Terry) Burnett will be teaching "stained glass" for the North and West Vancouver School Boards' Adult Education Department starting October. \$15.00 for ten lessons plus your own tools and materials.

PUBLIC NOTICE: Artists & Craftsmen wishing to submit their work for selection for "The Provincial Collection" should bring a maximum of three works to the Centre before 4.0pm Wed. July 24th 1974...located at 3755 Keith Street, Burnaby Open July 22, 23 & 24 from 9am - 4pm. Inquiries: Telephone Victoria: 387-5483, The Provincial Co-ordinator of Art, Department of Public Works.

Works may include: Paintings, Portable Sculptures, Graphics, Drawings, Etchings, Tapestries, Pottery, Batik etc..... (Sun Newspaper July 10, 1974)