

ETHNIC CRAFTSMEN IN ALBERTA

A SURVEY

ALBERTA AND NORTHWEST TERRITORIES

CRAFTS INQUIRY GROUP

JAMES GERWING , COORDINATOR

IAN COOK

RUTH GERWING

JOSEPH REEDER

SUE REEDER

MARY SOPER

RED DEER COLLEGE 1974



COLLEGE LIBRARY, Red Deer, Alberta

TABLE OF CONTENTS

Introduction	1
PART ONE Overview	3
PART TWO Interviews of Ian Cook.....	9
Summary	14
PART THREE Interviews of Jim & Ruth Gerwing	16
Summary	25
PART FOUR Interviews of Joe & Sue Reeder	38
Summary	43
PART FIVE Interviews of Mary Soper	46
Summary	52
PART SIX Master List of Interviews	55
PART SEVEN Summary by Ethnic Group	62
PART EIGHT Summary by Town	81
PART NINE Summary by Craft	88
PART TEN Master List of Slides	91
PART ELEVEN Summary of Expenses	99
PART TWELVE General Summary	100
1. Comments on Interviews	101
2. Age of Craftsmen	102
3. Outstanding Craftsmen	103
4. Final Remarks	105
PART THIRTEEN The Interviews	108

INTRODUCTION

Western Canada has always had reservations about biculturalism as applied to Canada as a whole. The Federal Government's fostering of multi-cultural studies is a major step forward in understanding the Canadian identity, which hopefully will never become a melting-pot of the lowest common denominator.

The Canadian experience in the West has been that a person can (and should) become a Canadian without ceasing to be German, Ukrainian, Japanese. The preservation of cultural heritage enriches a society. Westerners proudly claim to sponsor a variety of cultural expressions living in harmony and cooperation.

This can only happen when there is little or no pressure to abandon all manifestations of inheritance which differ in any way from the majority. The horrible exigencies of war resulted in a very shabby treatment of Japanese and German Canadians, who felt called upon to give up every element of their cultural heritage to prove what good Canadians they were. A healthy western society is one in which cultural minorities live in mutual respect for each others' values, creations, customs, attitudes, even while all adopt a common social and political way of life.

Although it is apparent that knowledge alone will not necessarily produce respect for minority groups, it is a step in that direction.

There is a growing need to study Canadian cultural identity and community colleges (among others) are pursuing that goal. If the approach of these studies is cross cultural and transcultural exchange, (the study of other cultural traditions for the sake of gaining respect and critical admiration) then there is hope for a pluralistic society wherein each group and each individual has the ability, the opportunity and incentive to express the values and traditions they hold dear.

Red Deer College agreed to undertake the survey of ethnic crafts in Alberta because there is a growing conviction that unless the traditional expressions are preserved, westerners may well evolve into unappreciative, uncultured, unhappy, uncreative, beings easily manipulated by big business and/or mass media.

PART ONE OVERVIEW

Red Deer College, represented by Roy North, Chairman of Liberal and Applied Arts, agreed to assist in the survey of ethnic craftsmen in Alberta by releasing most of the members of the fine arts department for at least some time of summer work. Our team could therefore anticipate spending most of the money provided by the Department of the Secretary of State on expenses. Thus we would not be restricted by the \$1,360.00 set aside for travel and expenses - a figure we considered totally inadequate for the job we planned to do.

After a series of meetings, we rejected the idea of hiring students for any part of the survey. The team narrowed down to Ian Cook, Joe and Sue Reeder, Mary Soper, and Jim and Ruth Gerwing. Jim Gerwing became the coordinator of the project.

We agreed on some elementary definitions: "Crafts" would be interpreted with the greatest latitude to cover as much functional and decorative material as possible. "Ethnic" would include anything where the material, the technique, or the design could be classified as traditional in origin. The contract called for the exclusion of native peoples, who have been studied at considerable length already.

The first contacts with ethnic groups were made by telephone through the use of two lists provided by the Edmonton office of the Department of the Secretary of State, one of ethnic cultural organizations, the other a compilation of various lists of Arts and Craft Societies. We made hundreds of calls, saving money by calling from the houses of friends and relatives in Edmonton and Calgary. Well over half of these calls yielded nothing. It is surprising how few

of the cultural groups are aware of the craftsmen of their nationality. They are much better acquainted with their music, dance and food preparation.

Soon we began to sense that it would be possible to find sufficient crafts people to give us a reasonably balanced survey.

After becoming familiar with the ethnic picture of Alberta through the study of books and maps, and studying the road patterns, I divided the province into various areas and discussion showed that the divisions seemed workable. (See Map 1.) Each of us was to cover his territory with a view to obtaining a good balance geographically, ethnically and craft-wise.

Most of us eventually discovered that the best way to find crafts people in small communities was to go into the main street and ask questions. Fabric, hobby, newspaper and hardware shops often provided names. Town offices and local clergymen were usually able to give an understanding of the ethnic complexion of the area, while adding to lists of possible contacts.

We make no claim that we have discovered all or even a very high percentage of the ethnic craftsmen of Alberta. Every village, every farmhouse could possibly hold a competent, maybe even an expert, craftsman. These crafts are hidden away, done, as they are, not for sale, not for show, but for home use, amusement and decoration. Home crafts are done to pass the time, to create gifts for relatives and friends; they are done out of necessity, or out of the sheer pleasure of making something beautiful.

We did find a few who are attempting, some successfully, to make a living on their crafts. However, they are the exception. North American crafts, on the other hand, lend themselves more readily to market potential, even if only to supplement other income.

In the planning, we had hoped to have the interviews completed by the end of June. That would have allowed us time to assess whether obvious omissions had occurred. The pressure of other work made this impossible for some of the interviewers. As a result, it may be argued that some centers were not visited, some craftsmen were never contacted. There are loose ends.

Nevertheless, after all the interviews were in it became apparent that we had done a reasonably good coverage of ethnic groups (34), had covered the province quite well geographically (43 places) (see Map II), and had found a great variety of different crafts, some of them quite unusual.

Some ethnic groups are obviously better represented than others. This is likely so because these are more numerous, are better organized, having clung more tenciously to their traditions, particularly the Ukrainians and the Germans.

The team did a total of 93 interviews of individuals (43 over the minimum called for in the contract) and 22 interviews of groups (8 less than the 30 called for in the contract).

It would have been easy to interview more cultural groups. There are literally hundreds of cultural societies listed in the directory provided by the Department. We made good use of this list in the

initial phone calls for possible contacts. Our impression was that most of these societies are social clubs, having stressed the music, dance and foods far more than the crafts or even the language.

Altogether we covered 9,787 miles and could likely write a book on where to eat and where not to eat in Alberta. Some of the interviewers lodged with friends and relatives as often as possible in order to minimize costs.

We met the most wonderful people, who willingly shared their time, their ideas, their food and drink, their love for their work.

PART TWO INTERVIEWS by Ian Cook

The territory: Between Red Deer and Calgary
from west to east borders of
the province.

The interviews are summarized very briefly.

The complete interviews are in
PART THIRTEEN in the same
order.



For privacy reasons,
pages 10-14 are not available.

These pages contain personal details of the
craftspeople interviewed so cannot be digitized.

Summary - Cook.

To summarize the survey it is apparent that all the craftsmen interviewed were very much concerned with the preservation of cultural identity within the Canadian context. They believe that culture can in part be preserved by the continual involvement of peoples in ethnic craft tradition. The common belief of all ethnic groups is that the development of a truly significant Canadian culture rests upon the preservation of component traditions. Through a process of natural selection the essence will filter through to form a truly Canadian cultural fabric.

Two very important concepts were agreed upon by the craftsmen interviewed where the Federal government could be of assistance to the "Canadian-ethnic craftsman". These are: (1) the development of a "Cultural Crafts Agency" by the Federal government to collect and disseminate information to all interested persons by the publishing of regular quarterly or monthly journals. The focus would be information on technical process and articles on craftsmen and groups throughout Canada.

(2) the gathering together of travelling exhibitions by the National Gallery, Ottawa, based on ethnic and Canadian crafts to travel throughout Canada for the appreciation and knowledge of all.

I believe that if these two measures could be implemented it would constitute the most immediate method of increasing Canadian culture awareness.

PART THREE INTERVIEWS by Jim and Ruth Gerwing

The territory: Red Deer and west.

South of Calgary.

The interviews are summarized very briefly.

The complete interviews

are in PART THIRTEEN in the

same order.



For privacy reasons,
pages 17-24 are not available.

These pages contain personal details of the
craftspeople interviewed so cannot be digitized.

Summary - Gerwing.

1. By far the greatest part of the work we saw was for personal use - to decorate or to be used in the home. Grandparents (mostly) make things for their children and grandchildren. To do these things for sale would kill the spirit behind their creation. It would be like selling your soul. Making home crafts for sale takes the joy out of it, takes the love out of it. No amount of money can compensate for the time and concentrated effort that goes into some of these crafts. It is against the whole nature of home crafts to make a paying job of it.

2. Albertans are taking an ever greater interest in crafts, a good amount of which has no specific ethnic character, and therefore did not fall within the scope of this study. Many, many places, even small centers, have active Arts and Crafts Associations. The quality of some of this work is something less than outstanding. The quality improves in programs offered by public colleges, where the work reaches a high level of technical and aesthetic merit.

The Department of Culture, Youth and Recreation promotes Arts and Crafts in a great variety of ways. One of the most recent is a mobile unit equipped to bring craft instruction to senior citizens. We believe this is a most excellent use of public funds.

3. Many of the people we interviewed were in their 60's, 70's and even 80's. The high quality of their work belied their age. However, in ten to fifteen years this production will cease. Some of these crafts will undoubtedly die a natural death, partly because they are no longer appreciated or needed, partly because

Summary - Gerwing (cont.)

these skills have not been passed on to other members of the family. Normally home craft skills are learned informally at home rather than in organized instruction programs.

A program to encourage people to hand on their skills would be desirable. The foundation would have to be a growing appreciation in society as a whole for these cultural expressions. As long as a young person feels that these things are out-of-date, or connected with a culture foreign to western Canada, he will be reluctant to take up such a craft, or to admit it publicly if he does. The most logical school subject that should include this is social studies. Curriculum development people could take notes!

4. It is marvellous what craft work does for an individual in terms of interest in life. The craftsmen are vital people, they are usually very healthy and happy, have no bitterness, are tolerant of others.

We saw remarkable contrasts in a single family where one person was involved in crafts and was alive in every way whereas a brother or sister would be merely existing a little above the vegetable. Also in Senior Citizen homes the ones in crafts are bright-eyed and vigorous beyond their actual years. The others are merely waiting dully for the inevitable end.

This leads us to recommend a flow of money and other help to any program for the retired and those who may retire in the near future. Their happiness and wholesomeness depends on it.

Retirement preparation or creative use of leisure cannot begin too early. More could be done to bring creative crafts into school

Summary - Gerwing (cont.)

programs at the elementary level. Very many of the Europeans (Canadian) we interviewed were carrying on crafts they had learned while in grade school.

5. Home crafts are learned best in the family. The break-down of family life may in many cases be the result of parents and children not working together to create things to enhance the beauty of their home.

We have a strong suspicion that family breakup would not be likely to occur in a family where home crafts are part of the every day way of life.

6. We make no claim that our survey is exhaustive. We left loose ends dangling all over. Time did not permit us to contact people we think may well be as good or better than the ones we interviewed. There are literally hundreds of towns we didn't visit at all. We believe we could walk into any village and with persistence find at least a few worthwhile ethnic craftsmen, hidden away, not realizing the beauty they create because they simply do it for fun and because the house needs a few cushions or whatever.

7. Last summer Mr. and Mrs. Eckehart Marenholtz did a study of the German crafts being done in Alberta. Similar studies could well be undertaken by each ethnic group. However, some of those who have been interviewed wish to know what will come of these interviews. Will there be any concrete results? Will anything be published?

We have learned that it would take a great deal more time and money than we had at our disposal to do an adequate study of this

Summary - Gerwing (cont.)

nature. At this point, I think the government should assess exactly what could or should be achieved by tracing these people. What is the goal? Simply to collect a great volume of information to be filed away in Ottawa would serve no worthwhile purpose. How will those who could benefit from this survey discover that it exists?

8. We do not subscribe to the view of those who poke fun at the "crazy" expressions of ethnic traditions. Although we do not expect middle Europeans to clomp about day after day in ancient clogs and garb discarded generations ago, we think there is worth in resurrecting these customs periodically. In these immediate outward appearances they express the human values they cherish, the loving care of the family circle, the beauty of line, the harmony of color, all so different and beautiful in their own way, from the brilliant colors of the Balkan people to the subtle harmonies of the Scandinavians.

9. Religion plays a significant role in the preservation of old crafts and the creation of new. Ceremonial clothing and articles for worship are often done within the community.

Ladies Aid societies, Women's Leagues, Relief groups, Altar societies, these can be found among Catholic, Protestant, Buddhist and other denominations. Mennonite and Mormon groups take second place to none in their quilting and sewing skills.

Hutterite communities have a religious as well as socio-economic argument for preserving traditional ways. Those who

Summary - Gerwing (cont.)

have visited these communities come away impressed with the quality of workmanship of both the men and women.

10. Craft shops are springing up everywhere, though some of them find it nearly impossible to cater to the needs of ethnic craftsmen, who find the prices are prohibitive, because many of them are poor and cannot afford the doubling and tripling of prices in the last few years. Much of the necessary material (especially fabrics) is simply not available at any price.

Canadians bring in as much as custom laws allow when they travel abroad, and Canadian shops cannot compete with the American market. Even Japanese imports have risen in price to a degree that they are no longer attractive.

Undoubtedly these price increases have a detrimental effect on the continuance of some crafts. To substitute other material is not a satisfactory answer since the material is essential to the beauty of the creation. Craftsmen would welcome better trade agreements to bring in craft materials at lower prices.

11. Our experience as husband and wife team to do the interviews leads us to recommend this as a highly desirable way of going about this kind of job. Homes open more readily to a couple than to a lone individual. Women spoke more familiarly with my wife and were more inclined to empty the contents of their drawers. Meanwhile I could engage other members of the family in conversation in order to learn more and more about the family and the craft. By comparing

Summary - Gerwing (cont.)

our perceptions of what we saw, we were able to evaluate from two points of view. Our shared experience through the entire project kept our enthusiasm high, so that there were times when it was past ten o'clock before we realized that we hadn't eaten dinner yet.

12. I doubt whether externally sponsored, organized instruction programs would accomplish very much. On the other hand requests for assistance from various ethnic groups should be viewed with favor whenever there is any likelihood that the enrichment of their group will be shared with others.

13. Some particular nationalities:

(a) Chinese.

The whole world admires the craftsmanship of the Chinese. However, we were unable to find any Chinese craftsmen in Alberta. We spoke to Chinese people but all assured us that Chinese craftsmen normally did not leave China. Those who came to North America were sons of peasants, out to make money; some were traders, some were from landlord classes.

Chinese North Americans preserve their craft tradition by importing their clothing, toys, home decorations, cooking utensils, etc. This is easier and cheaper. The quality of these articles is excellent. We have seen some hand sewn garments of great beauty.

Several mentioned that there are some Chinese craftsmen in Vancouver. However, they could name none. Hopefully, the B. C. study found them.

Summary - Gerwing (cont.)

(b) Germans.

We got much help from the 1973 study "Preliminary report on the material Folk culture of the German-speaking population of Alberta" done by Eckehart and Monica Marenholtz. It was sponsored by the provincial government, and copies may be available from the Department of Culture, Youth and Recreation.

Our study led us to many German crafts people. However, every community of Hutterites preserves something of the German culture. Every Mennonite and many Mormon relief work groups has German needle and other crafts. The quality of the quilting, for example, is superb. Needless to say, not all of the women in these groups are German, nor is all of the work German.

(c) Icelandic.

We spoke to many Icelandic people in Central Alberta, notably Mrs. Rosa Benediktson, daughter of what some believe to be Iceland's "most famous poet". Those we consulted could name no one they knew who was now preserving crafts in practice. People go to Iceland and bring back examples of Icelandic crafts.

Most of these crafts center on wool - spinning, weaving, knitting, crocheting. They use a different spinning wheel than the common German wheel we see so often. Carved jewellery and pottery are other common crafts in Iceland.

The reasons given for not carrying on traditional crafts: The older people who knew the crafts are now too old to carry on any

Summary - Gerwing (cont.)

more; people find it easier to buy commercial woolens, which they consider more attractive; it is easier to buy. Wool work is time-consuming. Why spin when you can buy?

Red Deer Icelandic people can be found through the Folk Festival.

(d) Japanese.

Southern Alberta has many Japanese people. The older people are more likely to be carrying on the traditional crafts, particularly crafts that bear a relationship to the contemplative philosophy associated with the Japanese.

Middle-aged and younger Japanese Canadians are more likely to have suffered the consequences of Canada's policy during the war, when the Japanese were persecuted and moved about. Many of them have sloughed off as much as possible of their ethnic tradition in order to prove they are good Canadians.

The most common craft we found in the Lethbridge area was flower arrangement. This craft is not simply one of producing a pleasing aesthetic arrangement. The craftsman expresses his concepts of the relationship between heaven, earth and man. Many other beliefs and values are illustrated by a variety of stylized formations.

Many homes have miniature gardens, picking up the spirit of the famous Japanese garden in Lethbridge. Tea ceremonies are also considered something of a craft. Much calligraphy is done by Japanese

Summary - Gerwing (cont.)

people. However, the most unusual craft we found was the sand sketching of Mrs. Miyauchi - interview GK.

14. Some areas in particular:

(a) Cardston.

We single out Cardston in order to speculate on one point. This is a mixed ethnic community brought together, many of them, by the large Mormon Temple. The area is prosperous in farming and ranching. Does this combination militate against "old-fashioned" ways of making and doing things? We did not have enough time to test such a theory.

(b) Coaldale.

We expected to find ethnic craft activity easily, since we found evidence all around the neighboring communities. However, we drew a blank. Pastor Retzlaff (345-4377) was of the opinion that although the women learned their quilting crafts from the old country, the relief work of the Mennonites has no real ethnic flavor. He provided leads for other parts of the province with which he was familiar. Mrs. Ed Boehr (345-3211), in the Arts and Crafts Club, supposedly knows what is going on in the crafts, but she was not available. We contacted a Mr. Thiessen who does some woodwork and his wife does quilting and needlework. However, they were reluctant to be interviewed, pleading tiredness and old age, and we did not press.

Summary - Gerwing (cont.)

(c) Picture Butte.

We spoke to quite a number of people from store owners to people on the street, to senior citizens at the local lodge. No one knew anyone doing traditional crafts. If the older people of the area know of no one, the chances are that not much is being done. Yet that is not a certainty.

The community is a very mixed ethnic family - Indian, German, Tunisian, Japanese, Slav, Pole, etc. Again, can we speculate that such a mixture in a small community precludes the preservation of traditional crafts? The need to integrate and the pressure of making a living in an area that didn't appear particularly prosperous makes it difficult to keep more than the most obvious expressions of specific cultures. On the other hand, a few examples is hardly a basis for final judgment.

Pottery and other classes are doing well; so the picture is by no means gloomy.

(d) Strathmore.

Another mixed ethnic community. Contacts with county office, stores and town hall revealed very little in the way of ethnic crafts. We pursued leads to Mr. Hans Walstra, who has the broadaxes of Barney McConnell, retired to Ponoka, a man who reputedly could square logs as well with the broad axe as another could do with a saw.

A visit to Wheatland Lodge (Senior Citizens) brought us into contact with Harold Scheer, who, in spite of a crippled hip, is taking

Summary - Gerwing (cont.)

the lead in crafts, and does good quality work. However, his work has no particular ethnic origin.

A local clergyman expressed the opinion that affluence produces a lack of generosity, and culture. Furthermore, the more urbanized people have become, the less likely they are to be doing old crafts and the less value they put on traditions. Strathmore is one of the victims.

(e) Red Deer - the Folk Festival.

The group that provided us with the greatest number of valuable leads was the Red Deer Folk Festival. Although the Folk Festival has only been in existence a very short time, it has had great impact on Central Alberta and the entire province. The promotion of ethnic culture, whether in dance, music, costume, food, customs, crafts has ultimately led to the plan of building an ethnic village, with permanent and temporary structures.

Our survey has led me to advise that if the Folk Festival finds it possible to realize this dream, all the work of building, furnishing, and maintaining the village should be done by Canadians. Only then will it be truly our village in the best sense of the word.

The surveys done in Western Canada this summer have uncovered a great number of competent and expert craftsmen capable of planning and producing an ethnic village.

A great deal of money will be needed to build this village. Whatever can be done by Canadians should be done by them. If there

Summary - Gerwing (cont.)

is any part Canadians cannot at present do, then the money that would be needed to import people or articles could be better spent on either bringing in craftsmen from abroad to teach Canadians what they need to know, or to send Canadians abroad to obtain the necessary training.

There is great value in the preservation of the ethnic traditions in a Folk Village. These traditions express what different peoples believe about human values and relationships. It is one thing to have these values in Asia or Europe, it is quite another to have people in Western Canada who can express these values in a living way without ceasing to be Canadians.

A parallel example may be the Japanese Garden in Lethbridge. It was produced in Japan, brought to Lethbridge where Japanese craftsmen reassembled it and returned to Japan. There is no question about the quality of the garden. On the other hand, Lethbridge should have the personnel to keep the garden as it was conceived. It is our understanding that such is not always the case. There is a special way of trimming the shrubbery in order to express the intended impressions.

To have a permanent ethnic community where ethnic diversity exists in mutual harmony is to build an ideal little world community. Obviously a dream, but dreams have a reality of their own.

Red Deer has a community college that might well get involved in the instructional phase of the proposed village.

The area of Central Alberta around Red Deer is rich in multicultural diversity. The Folk Festival potentially is one of the most

Summary - Gerwing (cont.)


exciting expressions of what can be achieved by the cooperation (in the midst of trials) of different cultures. Folk Arts Councils being organized in Lethbridge, Medicine Hat and elsewhere might well study Red Deer's experience.

PART FOUR INTERVIEWS by Joe and Sue Reeder

The territory: North West Corner and
Northwest Territories

The interviews are summarized very briefly.

The complete interviews are in
PART THIRTEEN in the same
order.



For privacy reasons,
pages 39-42 are not available.

These pages contain personal details of the
craftspeople interviewed so cannot be digitized.

Summary - Reeder.

In any survey like the one just completed it is difficult to gain a comprehensive overview. There have been so many calls-contacts-deadends, it seems all to run together. However, a few main points should stand out.

1. In our area, particularly in Edmonton, there are presently a lot of crafts being done of an Ethnic origin, as well as many groups who are in the process of creating or wish to create craft study groups within their Ethno Cultural organizations. (Example: Arabs (Edmonton), French (St. Isadora).

2. The first craft developed by ethno-cultural groups in Canada seem to be Dance and subsequently traditional costume design.

Note: Almost all ethno-cultural groups are represented by dance groups in Alberta, i.e. German, Greek, Romanian, Arab, Ukranian, Latvian, etc.

3. The most active groups working in crafts in our area were the Germans, Austrians, Norwegians, and Ukrainians.

4. Other groups are usually newer to Western Canada and are so concerned with making a new life (high standard of living), they sometimes have neither the time nor the interest to form crafts groups and Ethno-cultural organizations.

Groups in this category are: Turks, Spanish, East Indians, Japanese, Philipinoes. Note: In any area Chinese have been resident for years, but tend to import their art rather than promote local craftsmen.

Summary - Reeder (cont.)

5. The two most well organized Ethno-cultural groups in our area were without a doubt the Sons of Norway and the Ukrainians.

The Ukrainians are the most well balanced with extensive programs to involve and educate the young in their crafts and culture. Note: The Church is very strong in the Ukrainian community and also they have strong family units.

6. Other groups are developing strong programs in Language and culture due to a strong emphasis placed on multi-culturalism by the provincial government of Alberta. Note: It should be stated, however, that this emphasis does not alter the fact that some groups and individuals need further assistance to maintain and develop their craft.

7. In viewing crafts by various individuals and groups it is readily apparent that many have been influenced by modern techniques and technology. The purest forms of ethnic crafts found in my area were those having to do with stitchery and wood carving.

8. In areas outside of Edmonton people are difficult to find, they are spread out and work on an individual basis in most cases, only loosely associated with Ethno-cultural groups or Arts and Crafts societies. It is felt that there are many working in the Peace River area that we were unable to get leads on. To get a comprehensive view of this area as well as Hinton-Jasper-Edson area would take two months and much money in expenses. For instance we got names of people

Summary - Reeder (cont.)

who had general delivery addresses and no phones. In most cases crafts in these farm areas will be retained if they have a utilitarian purpose or are steeped in deep-rooted Ethno-cultural traditions - otherwise they will die with those who are making them presently.

Note: In many cases there is a reluctance on the part of the young to want to learn crafts - they are thinking of present personal/Canadian concerns. Breakdown of family unit factor.

9. Most groups and individuals interviewed see themselves as Canadians first - cultural group second, people who wish not to have a separate identity but wish to share their knowledge and cultural heritage with other Canadians.

10. In most cases craft is a part time hobby thing. Many would like to do that craft full time but cannot make a living at it.

11. All in all north west Canada seems to be rich in Ethno-cultural peoples doing crafts of a good and in some cases excellent quality.

Groups and Individuals of Special Note:

Eichner - plan for crippled people to do Canadian crafts for tourists.

Mrs. Romanko - key to Romanian Ethnic groups.

French group of weavers in St. Isadora (east of Peace River)

Note: Need bigger loom.

Mrs. Karvonen - weaver already teaching in community and schools.

PART FIVE INTERVIEWS by Mary Soper

The territory: North East Corner

The interviews are summarized very briefly.

The complete interviews are in
PART THIRTEEN in the same
order.



For privacy reasons,
pages 47-51 are not available.

These pages contain personal details of the
craftspeople interviewed so cannot be digitized.

Summary - Soper.

To begin with, I wish to thank the Federal Government for providing me with this opportunity to meet with so many interesting and very kind people. It is an experience I will never forget.

I do however, feel, at least for my part, we could certainly do with more time. People seemed so pleased that someone was taking an interest in what they were doing that an interview could take anywhere from two to four hours, and even then my departure met with reluctance from both myself and the craftsman.

In the smaller communities Home Crafts seemed to be very much alive and it was clear to see the valuable role played by the various crafts programs sponsored by the Provincial Government. Crafts, both Ethnic and general, play a great role in the lives of the rural folk. The smaller communities still do suffer from a lack of organized instructional programs and meeting places.

It has been my observation that cultural groups who have remained closely bonded as a cultural group in Canada, i.e., Ukrainian and Hutterite, do not seem to be suffering from a deterioration in skills or craftsmanship because they have very definite ideas about passing on these skills to their children at an early age.

The Italian Community does suffer from this deterioration particularly in the Homecrafts. There seems to be a great generation gap. It seems that the young women who have come to Canada during and after the war have had little time to carry on with the time-consuming lace work, embroidery, and crocheting taught to them by

Summary - Soper (cont.)

their mothers because they had to go to work and help support the family.

There seems to be an upswing in the number of people involved in the Norwegian stitchery craft of Hardanger. In recent years this craft is being taught in schools and craft centers.

The Hungarian Community, like the Ukrainians, are keeping their culture alive in particularly their costume making and embroidery. These patterns are being adapted to modern dress and design.

It appears to me that the stronger the ethnic ties are within a community the more crafts that are being carried out. This is not true however, for the Chinese, Japanese, and Polynesian Communities who claim they know of no Ethnic crafts being carried out in their cultural group.

I found in the questionnaire that there were questions not applicable and they were left blank. Also some people seemed hesitant in replying to questions regarding the selling of crafts. Many of the crafts are done as hobbies and not as a means of income. I feel that maybe Question #4 and #5, Page 7 Individual was not applicable to the type of information I understand this survey to be interested in obtaining.

Many people were interested in knowing what was to become of the information obtained from this survey. I wasn't too sure myself and therefore could not give them a definite answer, however everyone was most kind and cooperative.

Summary - Soper (cont.)

It may be a nice gesture if a card of thanks be sent to all those people who opened their doors, upset their household routines, and took the time to talk with us.

PART SIX A MASTER LIST OF INTERVIEWS

Column 1 - Code Number

2 - Interviewer

3 - Craftsman

4 - Ethnic Group

5 - Town

CA	Cook	G. Krueger	German	Calgary
* CB	Cook	Serbian School Congregation	Serb	Calgary
CC	Cook	John Kariru	African	Calgary
CD	Cook	Mary Swityk	Ukrainian	Calgary
CE	Cook	Rev. Fyke	Ukrainian	Calgary
CF	Cook	Anne Krupnik	Ukrainian	Calgary
CG	Cook	Samuel Hlady	Ukrainian	Calgary
CH	Cook	Helga Kriik	Estonian	Calgary
CI	Cook	Mr. and Mrs. R. Koddo	Estonian	Calgary
CJ	Cook	Mrs. Krivy	Slovakian	Calgary
* CK	Cook	Chinese Pentecostal Church	Chinese	Calgary
CL	Cook	Karl Lengauer	Austrian	Calgary
CM	Cook	Elena Dixon	Chilean	Calgary
CN	Cook	Albert Gerritson	Dutch	Calgary
CO	Cook	Mrs. C. Steiner	Swiss	Calgary
* CP	Cook	German Canadian Club	German	Calgary
CQ	Cook	Margaret Marx	German	Calgary
CR	Cook	Mr. Gazsi	Hungarian	Calgary
CS	Cook	James de Gara	Hungarian	Calgary
CT	Cook	Joseph Biro	Hungarian	Calgary
CU	Cook	Mrs. Lazlack	Hungarian	Calgary
CW	Cook	Arie Kievit	Dutch	Lacombe
CX	Cooke	Elso Frabricius	Danish	Olds
CY	Cook	Edna Dowell	Danish	Didsbury
CZ	Cook	Mrs. P. Paulson	Norwegian	Ponoka

* = group

CAA	Cook	Leo Haslauer	Austrian	Calgary
CBB	Cook	Earnst Grafe	German	Stettler
GA	Gerwing	Jenny Johnson and Meta Nielson	Danish	Spruceview
GB	Gerwing	John Solberg and Esther Vig	Norwegian	Bentley
GC	Gerwing	Helen Berze	Hungarian	Bentley
GD	Gerwing	Olov (Edward) Eliasson	Swedish	Lacombe
GE	Gerwing	Toini Tromposch	Finnish	Red Deer
GF	Gerwing	Rita Matiisen	Estonian	Eckville
GG	Gerwing	Parjor Khangsar and Tsering Dolma	Tibetan	Lethbridge
GH	Gerwing	John Ikeda	Japanese	Lethbridge
GI	Gerwing	Yasuko Terashima	Japanese	Lethbridge
GJ	Gerwing	Emma Pestano	Filippino	Lethbridge
GK	Gerwing	Tomi Miyauchi	Japanese	Raymond
GL	Gerwing	Nellie Seward	Norwegian	Magrath
GM	Gerwing	Erna Schneider	German	Raymond
GN	Gerwing	Mary Vanson	Norwegian	Red Deer
GO	Gerwing	Dusanka Banda	Yugoslav	Red Deer
GP	Gerwing	Dorothy Dyer	English	Rocky Mountain House
GQ	Gerwing	Jacob Haan	Dutch	Rocky Mountain House
GR	Gerwing	Olga and Bernadette Stano	Polish	Raymond
GS	Gerwing	Hilda Hahn	German	Pincher Creek
GT	Gerwing	Doris Semenoff	Russian	Pincher Creek
GU	Gerwing	Fred Merklin	German	Leslieville
GV	Gerwing	Sachi Izumi	Japanese	Lethbridge
GW	Gerwing	Anna Ewasechko	Ukrainian	Medicine Hat

GX	Gerwing	Ida and Alma Necker	German	Medicine Hat
GY	Gerwing	John Furch	Czech	Medicine Hat
GZ	Gerwing	Mr. and Mrs. Carl Petersen	Danish	Medicine Hat
GAA	Gerwing	Kasper Hammel	German	Bow Island
GBB	Gerwing	Della Easthope	Norwegian	Taber
GCC	Gerwing	Mr. and Mrs. Rob (and Ida) Griffel	German (Romanian)	Mulhurst
GDD	Gerwing	Cornelia Winter	Dutch	Penhold
GEE	Gerwing	Mrs. Ed Mayne	British	Red Deer
GFF	Gerwing	Peter, Jamy and Margriet Bekker	Dutch	Red Deer
GGG	Gerwing	Olga Kolasa	Ukrainian	Red Deer
* GHH	Gerwing	Eckville Handicraft Guild	Mixed	Eckville
* GII	Gerwing	Lethbridge and District Japanese Garden Society	Mixed	Lethbridge
* GJJ	Gerwing	Lethbridge Folk Arts Council	Mixed	Lethbridge
* GKK	Gerwing	Red Deer Folk Festival	Mixed	Red Deer
* GLL	Gerwing	Medicine Hat Folk Arts Council	Mixed	Medicine Hat
* GMM	Gerwing	East Cardston Hutterite Community	German	Cardston
RA	Reeder	Mr. and Mrs. H. Eichner	German	Gibbons
RB	Reeder	Parasia Iwanec	Ukrainian	Edmonton
RC	Reeder	Armen Mustaklim	Arab	Edmonton
RD	Reeder	Joyce Sirski	Ukrainian	Peace River

* - group

RE	Reeder	Frank Kiyooka	Japanese	Hinton
RF	Reeder	Erika Prues	German	Valleyview
RG	Reeder	Mary Romanko	Romanian	Edmonton
RH	Reeder	Henny Botlingastel	Dutch	Edmonton
RI	Reeder	Hans Dohrn family	German	Edmonton
RJ	Reeder	Mrs. Karvonen	Finnish	Edmonton
RK	Reeder	Mr. Klotsche	German	Edmonton
RL	Reeder	Millihan Kohyaliogni	Turkish	Edmonton
RM	Reeder	Tarald Stokland	Norwegian	Edmonton
* RN	Reeder	Canadian Arab Friendship Association	Arab	Edmonton
* RO	Reeder	Community of St. Isidore	French	Peace River
* RP	Reeder	Sons of Norway	Norwegian	Valleyview
* RQ	Reeder	United Romanian Fraternal Community	Romanian	Edmonton
* RR	Reeder	Mennonite Brethren of Alberta	German	Debolt
* RS	Reeder	Sons of Norway Lodge Solglyt	Norwegian	Edmonton
RT	Reeder	Joseph Cramer	German	Watino
* RU	Reeder	Sons of Norway Northern Lights Lodge #493	Norwegian	Grande Prairie
* RV	Reeder	Fairview Fine Arts	Mixed	Fairview
SA	Soper	Viano Rastas	Finnish	Edmonton
SB	Soper	Onni Virtanen	Finnish	Edmonton
* SC	Soper	Ukrainian Catholic Women's League	Ukrainian	Edmonton
SD	Soper	Adele Sawchyn	Ukrainian	Edmonton

* - group

SE	Soper	Lea Aarons	Israeli	Edmonton
SF	Soper	Elizabeth Sembaluk	Ukrainian	Edmonton
* SG	Soper	Hungarian Cultural Society	Hungarian	St. Albert
SH	Soper	Florence and Brend Muzyka and Elaine Sands	Ukrainian	Edmonton
SI	Soper	Leno Alba	Italian	Edmonton
SJ	Soper	Florence Nickolson	Norwegian	Camrose
* SK	Soper	Pleasant Valley Hutterite Colony	German	Clive
SL	Soper	Peggy Feister	Irish	Edmonton
SM	Soper	Mrs. Corassa	Italian	Edmonton
SN	Soper	Anna Guerrato	Italian	Edmonton
SO	Soper	Agnes Gilpin	Norwegian	Viking
SP	Soper	G. Valirio	Italian	Edmonton
SQ	Soper	Fatima Fyith	Arab	Lac La Biche
SR	Soper	Freda Phillips	Scandinavian	Lac La Biche
SS	Soper	Marion Dziwenkor	Ukrainian	Lac La Biche
* ST	Soper	Spruce Creek and Rosebank Ladies Aid	Mixed	Spruce Creek
SU	Soper	Islen Cole	Canadian	Coronation
SV	Soper	Mary, Ria and Josie Loonen	Dutch	Castor
SW	Soper	Marian Johnson	Canadian	Camrose
* SX	Soper	Ukrainian Catholic Women's League	Ukrainian	Derwent
SY	Soper	Ruth Powell and Tina Parke	Scottish	Hughenden
SZ	Soper	Mrs. Eugene Lord	French	Bonnyville
SAA	Soper	E. Haglund	Swedish	Mallaig

* - group

SBB	Soper	Olga Manastyrsky	Ukrainian	Edmonton
—	Soper	Barbara Grover	—	Stettler
—	Soper	St. Paul's Arts & Crafts	—	St. Paul's

PART SEVEN SUMMARY BY ETHNIC GROUP

This section is arranged alphabetically according to the ethnic origin of the individuals or groups listed.

Those interviewed during the Survey are distinguishable by the interview codes which follow their names. While most of these individuals are craftsmen, some are contact people who may be able to identify additional craftsmen.



For privacy reasons,

PART SEVEN: SUMMARY BY ETHNIC GROUP

(pgs.63-80) is not available.

This section contains personal details of the
craftspeople interviewed so cannot be digitized.

PART EIGHT SUMMARY BY TOWN

Column 1 - Town

2 - Ethnic group

3 - Interview code number if a
person was interviewed in
that town.

4 - Page number from part seven
where name can be found of
person not interviewed.

SUMMARY BY TOWN

(In Alphabetical Order)

<u>Town</u>	<u>Nationality</u>	<u>Interview</u>	<u>Non-Interview</u>
Amisk	Scottish		75
Benalto	Finnish		66
	German		68
Bentley	Norwegian	GB, GB ₂	
	Hungarian	GC	
Bonnyville	French	SZ	
Bow Island	German	GAA	69
Calgary	Austrian	CL, CAA	
	Chilean	CM	63
	Chinese	Group CK	
	Dutch	CN	
	Estonian	CH, CI	
	Filippino		66
	German	CA, Group CP, CQ	67
	Hungarian	CR, CS, CT, CV	70
	Japanese		72
	Kenya	CC	72
	Norwegian		73
	Serbian	Group CB	
	Slovak	Group CJ	
	Swiss	CO	77
	Tibetan		77
	Ukrainian	CE, CD, CF, CG	77
Camrose	Canadian	SW	
	Norwegian	SJ	

<u>Town</u>	<u>Nationality</u>	<u>Interview</u>	<u>Non-Interview</u>
Cardston	German	Group GMM	
Castor	Dutch	SV	64
Claresholm	Norwegian		74
Clive	German	Group SK	69
Coaldale	Norwegian		73
Coronation	Canadian	SU	
Crooked Creek	German		69
Czar	Scottish		75
Debolt	German	Group RR	
Derwent	Ukrainian	Group SX	78
Dickson	Dutch		65
Didsbury	Danish	CY	
Eckville	Danish		64
	Estonian	GF	65
	Finnish		66
	Mixed	Group GHH	
	Swedish		77
	Ukrainian		78
Edmonton	Arabian	RC, Group RN	
	Dutch	RH	64
	Finnish	RJ, SA, SB	
	German	RI, RK	
	Hungarian		70
	Irish	SL	
	Italian	SI, SM, SN, SP	
	Japanese		72
	Jewish	SE	

<u>Town</u>	<u>Nationality</u>	<u>Interview</u>	<u>Non-Interview</u>
Edmonton (cont.)	Norwegian	RM, Group RS	73
	Romanian	RG, Group RQ	75
	Scottish		76
	Swedish		76
	Turkish	RL	77
	Ukrainian	RB, Group SC, SD, SF, SH, SBB	78
Edson	German		69
Fairview	English		65
	German		67
	Mixed	Group RV	
	Polish		74
	Scottish		75
	Swedish		77
	Ukrainian		79
			69
Flatbush	German		
Gibbons	German	RA	
Grande Prairie	German		68
	Norwegian	Group RU	73
High Prairie	Ukrainian		78
Hinton	Japanese	RE	
	Norwegian		73
	Ukrainian		77
Hughenden	Scottish	SY	76
Innisfail	Danish		63
	Norwegian		74
Lac La Biche	Arabian	SQ	

<u>Town</u>	<u>Nationality</u>	<u>Interview</u>	<u>Non-Interview</u>
Lac La Biche (cont.)	Scandinavian	SR	
	Ukrainian	SS	
Lacombe	Dutch	CW	
	Swedish	GD	
Leslieville	Finnish		66
	German	GU	
Lethbridge	Filippino	GJ	
	French		66
	German		68
	Hungarian		71
	Japanese	GH, GI, GV, Group GII	72
	Mixed	Group GJJ	80
	Polish		74
	Tibetan	GG	
Magrath	Norwegian	GL	74
Mallaig	Swedish	SAA	
Manning	Ukrainian		79
Medicine Hat	Czech	GY	
	Danish	GZ	63
	German	GX	67
	Mixed	Group GLL	80
	Scandinavian		75
	Spanish	GY	
	Ukrainian	GW	
Mulhurst	German	GCC	
	Romanian	GCC	

<u>Town</u>	<u>Nationality</u>	<u>Interview</u>	<u>Non-Interview</u>
Nampa	German		67
	Ukrainian		78
Olds	Danish	CX	
Peace River	French	Group St. Isidore R0	66
	Ukrainian	RD	79
Penhold	Dutch	GDD	
Pincher Creek	German	GS	
	Russian	GT	
Ponoka	Norwegian	CZ	
Raymond	German	GM	
	Japanese	GK	72
	Mixed Group		80
	Norwegian		73
	Polish	GR	
	Ukrainian	GR	79
Red Deer	Danish		64
	Dutch	GFF	
	English	GEE	65
	Finnish	GE	
	German		68
	Italian		71
	Mixed	Group GKK	80
	Norwegian	GN	
	Ukrainian	GGG	79
	Yugoslavian	GO	

<u>Town</u>	<u>Nationality</u>	<u>Interview</u>	<u>Non-Interview</u>
Rocky Mtn. House	Dutch	GQ	
	English	GP	
St. Albert	Arab		63
	Hungarian	Group SG	
Smokey Lake	Hungarian		70
Spruce Creek	Mixed	Group ST	
Spruceview	Danish	GA	64
	Norwegian		74
Stavelly	Swedish		76
Stettler	German	CBB	
Sylvan Lake	Ukrainian		77
Taber	Mixed		80
	Norwegian	GBB	74
Valleyview	German	RF	
	Norwegian	Group RP	72
	Swedish		76
Vauxhall	Norwegian		73
Viking	Norwegian	SO	
Watino	German	RT	69
Welling	Norwegian		73
Wetaskiwin	Norwegian		73
Willingdon	Greek		70
	Irish		71
	Romanian		75
	Ukrainian		77

PART NINE SUMMARY BY CRAFTS

The listing provides a rather elementary summation of the crafts and the interview code number. The number in brackets indicates how many interviews were done on that craft. There is a good deal of arbitrariness in the summary since it may not reflect the entire range of crafts covered. Thus, the list should be used with some reservation as to its exhaustiveness.

Basketry - CM (1)

Beadwork - GJ, RG, RQ (3)

Calligraphy - GK (1)

Ceramics - CC, CD, CI, CM, CQ, CS, CV, CX, GH, RB, RC, RE, RF, RN,
RO, RV, SG, SBB (18)

Concrete - SP (1)

Dolls - GN, GV (2)

Eggs - CD, CF, GGG, GHH, RD, SD, SF, SH, SX (9)

Fabric (Batik, Macrame, Rugs, Quilting, Spinning, Weaving) - CO, GC,
GG, GJ, GT, GX, GDD, GFF, GHH, RA, RF, RG, RH, RI, RJ, RM, RN,
RO, RP, RQ, RR, RS, RT, RV, SH, SR, SW, SX (28)

Flowers - GI, GJ, GV, SU (4)

Furniture - CB, GAA, GFF, GCC (4)

Glass - CL, GY (2)

Lace - GE, GDD (2)

Leather - CT, RI, RT, SB (4)

Metal - CC, CI, CN, GU, RC, RI, RN, SI (8)

Musical Instruments - CG, CR, GAA (3)

Needlework (Crochet, Embroidery, Knitting) - CE, CD, CF, CH, CI, CJ,
CM, CO, CV, CY, CZ, GA, GB₂, GC, GF, GL, GM, GN, GO, GP,
GR, GS, GT, GW, GZ, GBB, GCC, GDD, GEE, GFF, GGG, GHH, RB,
RD, RF, RG, RH, RL, RM, RO, RP, RQ, RR, RS, RU, SB, SC,
SD, SE, SG, SH, SJ, SL, SM, SN, SO, SR, SS, SV, SX, SY (61)

Paper - GA, GV (2)

Rosemaling - GN, RS (2)

Sand - GK (1)

Stoneware - CN, RE (2)

Straw - GX (1)

Tapestry - CS, CBB, RH (3)

Toys - GU, GAA, RA (3)

Wax - RI (1)

Wood - CA, CI, CM, CN, CQ, CV, CW, CAA, GD, GG, GQ, GAA, GCC, GFF,
GHH, RA, RC, RI, RK, RP, RT, RU, SA, SG, SU, SW, SZ, SAA (28)

PART TEN SLIDES

This section is in two parts. Part One is a master list of the slides. Part Two has the actual slides in the same order. They are arranged so that the black numbers are up and toward the projectionist (away from the screen).

I. Slide Master List

<u>Number</u>	<u>Craftsman</u>	<u>Subject</u>	<u>Nationality</u>
CA 1-3	K ue ueger	wood relief	German
CC 1	Kariru	bronze relief	Kenya
2	"	wax relief	"
3	"	self portrait with wife	"
4	"	painting	"
5	"	figure	"
6	"	painting	"
7	"	ceramic relief	"
8	"	ceramic bottle	"
CD 1	Swityk	cross-stitch	Ukrainian
2	"	eggs	"
3	"	embroidery	"
4-5	"	cross-stitch	"
6	Unknown	ceramic bottle	"
CE 1	Mrs. Fyke	embroidery icons	Ukrainian
2	(and others)	altar, icons, cloth	"
3	"	embroidery	"
CF 1	Krupnik	eggs	Ukrainian
2	"	embroidery	"
3-4	"	eggs	"
CG 1-4	Hlady	lira	Ukrainian
5-6	"	dolcimer	"
CH 1-12	Kriik	embroidery	Estonian
CI 1	Mr. Koddo	lead candelabra	Estonian
2-4	(photos in envelope in interview - part 13)		
5	Mrs. Koddo	wood burning	"
6	Mr. Koddo	"	"
7	Mrs. Koddo	embroidery	"
8	Mr. Koddo	wood burning	"
9	Mrs. Koddo	painting	"
10	Mr. Koddo	silver & bone jewellery	"
11	"	aluminum mask	"
12	Mrs. Koddo	wood burning	"
CJ 1	Krivy collection	weaving	Slovak
2	"	crochet	"
3	"	embroidery	"
4	"	weaving	"
5-7	"	ceramics	"

Slide Master List (cont.)

<u>Number</u>	<u>Craftsman</u>	<u>Subject</u>	<u>Nationality</u>
CL 1-21	Lengauer	stained glass	Austrian
CM 1-2 3	Dixon "	crochet paper flowers	Chile "
CO 1-7	Steiner	weaving	Swiss
CQ 1-5 6	Marx "	ceramics wall plaque	German "
CR 1-3	Gazsi	violins	Hungarian
CS 1-9 10-11	de Gara "	ceramics tapestry	Hungarian "
CT 1-8	Biro	leatherwork	"
CV 1 2-5	Lazlack "	solid embroidery embroidery	" "
CW 1-2	Kievit	wood relief	Dutch
CX 1-3	Frabrichis	ceramics	Danish
CY 1-7	Dowell	needlework	Danish
CZ 1 2	Paulson Mrs. Paulson's father	hardanger wood inlay	Norwegian "
CAA 1 2 3	Haslauer " "	wood inlay wood carving wood restoration	Austrian " "
CBB 1	Grafe	tapestry	German
GA 1 2-3 4	Johnson " Nielsen	paper folding embroidery "	Danish " "
GB 1-3 4	Solberg "	furniture hand forged jackknife	Norwegian "
GB(2) 1 2 3	Vig " Unknown	quilt costume tomten	" " "
GC 1	Berze	solid embroidery	Hungarian

Slide Master List (cont.)

<u>Number</u>	<u>Craftsman</u>	<u>Subject</u>	<u>Nationality</u>
GC 2	Berze	needlecrafts	Hungarian
3	"	Mr. Berze & accordian	"
GD 1-2	Eliasson	wood carvings	Swedish
GE 1-2	Tromposch	bibbin lacing	Finnish
GF 1	Import	costume	Estonian
2	R. Matiisen	cross-stitch	"
3	"	Swedish twist embroidery	Swedish
4	S. Matiisen	embroidery	Estonian
5	R. Matiisen	cross-stitch	"
6	"	embroidery	"
7	"	knitting	"
CG 1-4	imports	wool rugs	Tibetan
GH 1-2	Ikeda	ceramics	Japanese
GI 1	Terashima	flower arrangement	"
2	"	flower arrangement class	"
GI (2) 1	Kubota	miniature garden	"
GJ 1	Pestano	quilted pictures	Filippino
2	"	block printing	"
3	"	embroidery	"
4	"	various crafts	"
5	"	beadwork	"
GK 1	Miyauchi	sand sketch	"
2-3	"	garden	"
GL 1	Seward	hardanger basic stitches	Norwegian
2	"	hardanger beginner pattern	"
3-4	"	hardanger	"
GM 1	Schneider	knitting	German
2-3	"	crochet	"
GN 1	Vanson	rosemaling	Norwegian
2-5	"	apple people	"
6-8	"	needlework	"
GO 1-2	Banda	cutwork	Yugoslav
GP 1-3	Dyer	tatting	English

Slide Master List (cont.)

<u>Number</u>	<u>Craftsman</u>	<u>Subject</u>	<u>Nationality</u>
GQ 1-2	Hass	wood relief	Dutch
GR 1	O. Stano	quilt	Ukrainian
2	"	crochet bed spread	"
3	B. Stano	crochet	Polish
4-5	Spandyk	needlework	Ukrainian
GS 1-2	Hahn	patchwork	German
3	"	rug	"
4	"	quilt	"
GT 1-2	Semenoff	weaving	Russian
3	"	handspun & dyed wool	"
4	"	embroidery	"
5	"	crochet	"
GU 1-2	Merklin	machines	German
3-5	"	wooden toys	"
GV 1	Izumi	origami (paper folding)	Japanese
2	"	doll	"
3-4	"	flowers	"
GW 1-4	Ewasechko	embroidery	Ukrainian
GZ 1	Petersen	sewing	Danish
2	"	crochet	"
GAA 1-3	Hammel	wood carvings	German
4	"	violin	"
5	"	wood carving	"
6	"	wooden toy	"
GBB 1	Easthope	cutwork & embroidery	Norwegian
2	"	cross-stitch	"
3	"	huckweaving	Swedish
4	"	drawn thread	American
5	"	assisi embroidery	Italian
6	"	hardanger	Norwegian
GCC 1	R. Griffel	carved furniture	German
2-4	"	wood carving	"
5-7	I. Griffel	needlework	Romanian
8	"	single thread petite point	"
9	"	embroidery	"
GDD 1-2	Winter	cross-stitch	Dutch
3	"	macrame	"
GEE 1-3	Mayne	crewel embroidery	English
4	"	wedding veil	"

Slide Master List (cont.)

<u>Number</u>	<u>Craftsman</u>	<u>Subject</u>	<u>Nationality</u>
GFF 1	M. Bekker	tapestry	Dutch
2	"	rya rug	"
3	"	weaving	"
4	"	cross-stitch	"
5	"	off loom weaving	"
6	"	cross-stitch	"
7-9	J. Bekker	macrame	"
10	"	cross-stitch	"
11-12	P. Bekker	furniture	"
GGG 1-2	Kolasa	eggs	Ukrainian
3	"	embroidery	"
GNN 1	A. Perl	eggs (not good so didn't interview. A good contrast to the eggs in the interview of GGG.)	"
RA 1-2	Mr. & Mrs. Eichner	wooden toys	German
3	"	stuffed & wooden toys	"
4	"	wooden toys	"
5	"	wooden angel	"
6	"	toys	"
RB 1-2	Iwanec	needlework	Ukrainian
3-4	"	painting	"
RD 1	Sirsky	eggs	"
RE 1-3	Kiyooka	ceramics	Japanese
4	"	kiln	"
RF 1	Prues	weaving	German
2	"	painting	"
3	"	weaving articles	"
4	"	needlework	"
RG 1-5	Romanko	needlework	Romanian
6	"	beadwork	"
7-10	"	hangings	"
11-12	"	costumes	"
RJ 1	Karvonen	weaving	Finnish
RK 1-8	Klotsche	wood inlay	German
RL 1-6	Various	needlework	Turkish
RO 1-5	Various	weaving	French

Slide Master List (cont.)

<u>Number</u>	<u>Craftsman</u>	<u>Subject</u>	<u>Nationality</u>
RP 1	Unknown	needlework	Norwegian
RS 1-2	Husser	rosemaling	"
3-5	Hope	knitting	"
6-7	Unknown	akle embroidery	"
8	Hope	hardanger	"
9-10	"	costume	"
11	-	Sewing group	"
12-13	Hope & Anderson	costumes	"
14	Import	weaving	"
RU 1-2	Unknown	wood relief	"
* RRR 1-2	Romanian dance group (Arts & You)		
3	Japanese dance	"	
4	Greek dance group	"	
5	Dance group	"	
SA 1	Rastas	-----	Finnish
SB 1	Virtanen	needlework	Finnish
SC 1	Various	needlework	Ukrainian
2-5	Various	ceramics	"
SD 1-7	Sawchyn	needlework	Ukrainian
SE 1	Barons	needlework	Israeli
SF 1-7	Sembaliuk	easter eggs	Ukrainian
SG 1-26	Various	needlework	Hungarian
SH 1-14	Sands & Muzyka	needlework	Ukrainian
SI 1-3	Alba	goldsmith	Italian
SO 1-3	Gilpin	needlepoint	Scandinavian
4	"	hardanger	"
SP 1-15	Valirio	concrete	Italian
SQ 1-2	Fyeth	needlework	Arabian

* Put in for interest!

Slide Master List (cont.)

<u>Number</u>	<u>Craftsman</u>	<u>Subject</u>	<u>Nationality</u>
SR 1-4	Philips	needlework	Scandinavian
SS 1-4	Dzewenkov	crochet	Russian
ST 1	Various	quilting	Mixed
SU 1	Cole	various	Canadian
SV 1	Loonen	needlework	Dutch
SW 1	Johnson	weaving	Canadian
SX 1	Various	needlework	Ukrainian
SY 1-3	Powell	needlework	Scottish
SBB 1-4	Manastyrsky	ceramics	Ukrainian
SCC 1	Unknown	hardanger	Scandinavian

PART ELEVEN A BRIEF COMMENT ON EXPENSES

The contract as conceived by the Department of the Secretary of State anticipated \$1,360.00 for travel, administrative and other expenses. As stated in the introduction, our first meeting concluded that this was totally unrealistic if we were to cover a province as large as Alberta and included the Northwest Territories. The assistance of Red Deer College made a more thorough search possible.

The travel expenses alone for the 9,787 miles covered amounted to \$1,565.92. Another \$132.48 was spent on plane fare to the north. Accomodation and meals for the people involved in the study cost almost another \$1,000.00. We have not spared expenses for films, telephone calls and necessary office expenses.

If other surveys of this nature are anticipated by the Department, perhaps more money should be set aside for such.

PART TWELVE GENERAL SUMMARY - Gerwing

1. Comments on interviews and areas covered.

(a) Mr. Cook's interviews are heavily weighted in favor of Calgary. The ethnic distribution and the quality of workmanship of those interviewed offsets this concentration.

Travel through rural areas yielded little. The usual contacts were the town papers, town halls, recreation directors and store owners.

Specifically Mr. Cook singled out the following:

Alix: responsive to North American crafts rather than ethnic.

Coronation: found nothing.

Didsbury: a strong Danish element but little traditional crafts being done.

Hanna: found nothing.

Lacombe: primarily involved in North American craft through the Lacombe Craft Guild.

Ponoka: a strong Welsh community highly involved in choral work but no involvement in crafts.

Stettler: very active in oil painting, no response to ethnic crafts.

Drumheller: not visited.

(b) Mr. Reeder made an effort to fly to Yellowknife after making some telephone contacts. However, weather forced a landing at Fort MacMurray, where several contacts were made. When the weather failed to clear, forms were mailed out to Yellowknife and left with various people in Fort MacMurray, but none of these forms were returned. Time and money were simply not available for a second attempt.

Our suspicion is that the likelihood of finding ethnic crafts in the North would be slight. That does not mean there is none, only

General Summary - Gerwing (cont.)

that it would be difficult to find.

(c) Mrs. Soper's interviews have very few comments either by interviewer or interviewed. Coupled with late return of interviews and slides made critical use of this material difficult. The area is covered well geographically.

(d) All things considered, I am satisfied that we have done an adequate survey in terms of geography, ethnic group and crafts within the constraints of time and money at our disposal.

2. The general age of craftsmen interviewed.

The age of craftsmen was not stated in all the interview sheets. However, the ages of 101 craftsmen were recorded. Of these:

- 6 were in their 80's
- 13 were in their 70's
- 17 were in their 60's
- 20 were in their 50's
- 23 were in their 40's
- 14 were in their 30's
- 7 were in their 20's
- 1 below 20.

The overall average age is 52.6

Craftsmen in their 70's and 80's are gradually slowing down as their hands and eyes lose something of their effectiveness. Some of these are engaged in crafts not being done by anyone else. Thus, in a decade or so, some of these crafts will be lost unless something is done quickly.

On the other hand, it is encouraging to see the number of expert craftsmen in their 30's and 40's.

General Summary - Gerwing (cont.)

Furthermore, many grandchildren are expressing increased interest in things the middle generation has omitted. The interest of these young people should be fostered in every possible way, but the greatest effect will be felt only if the family takes the lead in such encouragement. This does not rule out governmental assistance at whatever level, but only that the assistance take cognizance of that fact of life.

3. Outstanding craftsmen:

J. Biro (CT)	Leathercrafts - A business with 100 years tradition in the family.
J. de Gara (CS)	Ceramics & tapestry - His work will be included in the National Gallery Permanent Collection.
D. Easthope (GBB)	Needlecrafts - Her work is from several ethnic groups and she has knowledge of background of various styles.
Mr. & Mrs. H. Eichner (RA)	Toymaking -
J. Furch (GY)	Glass blowing - The Alta glass company has established a name for itself. Two Spanish blowers are excellent craftsmen.
Gazsi (CR)	Violin making - Finest quality.
A. Gerritsen (CN)	Sculpture & metal craft -
E. Grafe (CBB)	tapestry - Hobby. Monumental work.
R. Griffel (GCC)	Wood carving - The famous "Hein Gummi" of Europe. Carving in the best German traditions.
S. Hlady (CG)	Musical instruments - Ancient instruments beautifully made.

General Summary - Gerwing (cont.)

J. Ikeda (GH)	Ceramics - One of the best in western Canada.
P. Iwanec (RB)	Needlecrafts & painting - The key to Ukrainian crafts. Excellent work.
S. Izumi (GV)	Flower making, origami - Excellent work.
J. Kariru (CC)	Ceramics & metal crafts - Blends traditional African with modern.
O. Kolasa (GGG)	Egg dyeing - Excellent work.
H. Kriik (CH)	Needle crafts -
Krivy (CJ)	Needlecrafts - Collection is comparable to that of Czechoslovakian Museums.
A. Krupnik (CF)	Egg dyeing & needlecrafts -
Lazlack (CV)	Needlecrafts - The National Film Board should acquire the rights to films made on her embroidery.
K. Lengauer (CL)	Stained glass - A thriving business.
E. Lord (SZ)	Wood crafts -
O. Manastyrsky (SBB)	Ceramics -
R. Matiisen (GF)	Needlecrafts - An outstanding crafts person doing work of several different ethnic origins, but best in Estonian.
F. Merklin (GU)	Machining & wooden toymaking - A fertile imagination but lives in poverty.
T. Miyauchi (GK)	Sand sketching - The most unusual craft.
A. Necker (GX)	Straw inlay - Excellent workmanship.
M. Romanko (FG)	Needlecrafts - The key to Romanian work.

General Summary - Gerwing (cont.)

A. Sawchyn (SD)	Needlecrafts, egg dyeing -
E. Sembalink (SF)	Egg dyeing -
M. Swityk (CD)	Needlecrafts, ceramics, egg dyeing -
C. Steiner (CO)	Needlecrafts - Highly authentic Swiss work.
Y. Terashima (GI)	Flower arranging - An excellent instructor as well.
G. Valirio (SP)	Concrete products -

4. The summaries of the various interviewers (pp. 9-15; 16-37; 38-45; 46-54) offer a number of recommendations for the fostering and preservation of ethnic crafts, including government purchases for permanent collections, travelling shows, craft education programs, financial assistance to individuals and groups, trade negotiations with other countries, etc.

Such actions may well be beneficial, but they may be short term measures. Such measures are indeed worthwhile.

On the other hand, the preservation of our multicultural heritage depends on two long range policies. The first and most important is one over which governments have no control, and ought not have any control. It is family attitudes. Unless families want freely to preserve their traditions, no amount of external prodding, whether financial or other, will ever produce anything but artificial expressions. If the atmosphere in Canadian homes is one in which ethnic traditions are enjoyed, then they will live, whether there is other assistance or not.

General Summary - Gerwing (cont.)

The second long range policy is educational. There is a great deal of merit in introducing crafts, including ethnic crafts, into school curriculums. It is best to begin in elementary schools. Many of the Alberta ethnic craftsmen learned their crafts while they were in the primary grades.

It is even more important to foster ethnic crafts indirectly in schools. The proper discipline for the study of various cultures is Social Studies. Students gain appreciation of various cultures by studying people of different backgrounds. Appreciation of other people naturally creates interest in the material expressions of their culture - their crafts - along with their music, dance, food, customs.

However, I believe that without an historical base, students cannot really understand or appreciate other people. For example, knowledge of the past of the Hungarians leads a person to look at Hungarian solid embroidery with more understanding, for the temperament of the Hungarian people is shown clearly. Without an understanding of the meditative philosophy of the Japanese, a person would not appreciate Japanese flower arrangements or sand sketching to the full.

How deplorable it is, then, that Social Studies courses have gradually lost their historical content. Teachers and students, in their desire to be relevant, flounder about in the morass of current affairs with very little real understanding because they have buried the "dead past" without appreciating the fact that the past is alive in the present.

General Summary - Gerwing (cont.)

Thus, ethnic crafts will naturally be preserved in a society where the majority of the people have gained a solid appreciation of a variety of cultural expressions, where diverse elements are not merely tolerated but actively enjoyed. Surely the aim of multicultural studies is to make this a reality in Canada.



For privacy reasons,

PART THIRTEEN: THE INTERVIEWS

is not available.

This section contains unprocessed data and personal details of the craftspeople interviewed so cannot be digitized.