

SASKATCHEWAN CRAFT COUNCIL

BASKETRY, WHEATWEAVING

CRITERIA

This category includes any articles using traditional techniques of weaving, knotting, etc. done in any material such as fibre, plastic, videotape, leather, wood strips, wire, etc. A number of techniques are employed in the creation of the object which may or may not end in a functional item.

BASKETRY TECHNIQUES

Coiling

The construction is a continuous coil which is bound and connected to the previous round by a more pliable component.

Knotting

Multiple components are linked; intersections are secured by knots.

Netting/Looping

A single component interworks with itself in continuous loops one after the other. Each new loop is worked on the previous loop and/or a loop from a previous row.

Plaiting/Braiding

Multiple components are interlaced at a fixed angle by a certain rhythm of under/over alternation and the point of intersection are secured by friction.

Weaving/Stake & Strand

The resilient warps are interlaced with a less resilient weft in an alternating under/over rhythm.

Twining

The resilient warps are connected by a pair of pliable wefts twisted together.

Rib Construction

Resilient materials are woven (interlaced) onto a rigid skeleton (frame).

Interlacing

Can be done with a single or multiple filaments, and may or may not employ a regular form.

Standards

1. Objects should be soundly constructed (i.e. to prevent unraveling, warping, shrinkage, etc.).
2. Shrinkage is a factor to be considered. Allowances must be made in the construction of the piece to ensure permanency.
3. Hardware (hinges, dowels, pins, rods, etc.) should be durable, compatible and securely attached to the object.
4. Handles must be an integral part of the design and be constructed for function, durability and permanence.
5. Care should be taken when selecting finishes and finishes should be applied with consistency (unless otherwise intended).
6. All synthetic materials and finishes must be labeled.
7. Embellishments must be used with discretion (i.e. they must be appropriate and compatible to the piece) and they must be subordinate to the overall design.

Whatever techniques used, all materials have their inherent demands. Primary considerations are structural in nature. The materials and techniques used should be suitable for the intended purpose of the object. Baskets also have a texture or "surface quality". This is dependent on the actual type of material used and on the technique with which they are worked. The textures and the play of the surface of the item should complement each other and enhance the baskets structural characteristics. The texture should be integrated with all the other elements of the design and should not overpower them.

The use of color should also enhance the design of the object. All the basic concepts of design should be considered. The use of color, the proportions used, the use of texture, the interplay of figure and ground should all mesh into a pleasing balance.

WREATHS

Because the SCC's mandate focuses on the promotion and development of excellence in craft, wreathes must exhibit a high degree of creativity and design. Natural/traditional wreathes made entirely of purchased parts will not be permitted.

1. Wreathes can be created utilizing one or more basketry techniques.
2. All basketry criteria applies to wreathes.

WHEATWEAVING

Materials

1. Grain must be of high quality and condition, and be appropriate to the piece. Good colour is important and it should be neither over nor under rip. Overripe is bleached and brittle, and too fragile for stable work. The colour is pale and weathered looking. If collected in the soft dough stage it has a rich light gold colour and a natural sheen.
2. No weather, insect, herbicide or disease damage should be evident. This would show as stains, speckles (mildew), streaks (from mould) or holes. In keeping with the Noxious Weeds Act, there should be no prohibited plant material; particularly wild oats, and millet.
3. Heads should not be open in structure as they would be prone to shelling. Also not acceptable: is frayed or split straw, excessively coarse straw used in plaiting, and

discoloration of any kind (yellowing, bleach, black or rust streaks or spots, matte appearance and bleached), or frayed tips on beards.

4. Varieties that are not suitable would show as seed heads prone to shelling, straw with a heavy taper used in splices, or terms too thick to plait smoothly.
5. Heavy emphasis is placed on the quality and appropriateness of the grain. A high level of uniformity is easily achieved (i.e. heads matched and placed in an orderly fashion, straws should be matched for size and colour, and evenness and clear control should be evident in the plaiting).

Technique/Standards (in addition to those listed above)

1. Weaving should be firm, even and stable. Joins should be firm, well hidden and done before the coarse part of the straw is put into play. There should be no fraying of the straw where it is sharply bent, nor lengthwise splits leading away from corners or joins. There should be no "re-bent" straw (which shows as kinks on straight lengths, and indicates a weak spot).
2. Three-dimensional plaiting should be fully 3 dimensional, without any sign of squashing or flattening.
3. Attention must be paid to colour and size variation in the straw to achieve the desired results (i.e. continuity of the diameter of the straw along the length of the plaiting, no band of silver followed by uniform colour unless this is a conscious design detail).
4. Beginnings and endings should be structurally strong, tidy and unobtrusive. Particular attention should be paid to evenness (and potential breakage) at edges and corners.

NON-GRAIN MATERIALS

1. Should be durable, appropriate, aesthetically pleasing and subordinate to the overall design.
2. Internal structural forms should enhance the visual appeal, or be unobtrusive.
3. Glues should be used only as structurally necessary and they should be invisible.
4. Ties and fasteners should be firm, tidy and invisible where invisibility is plausible, and in general be unobtrusive. (Consideration must recall tradition that includes tying with red yarn).
5. Dyes and finishes must be permanent and durable, not flaking and peeling
Note: It is difficult to make surface finishes bond to the slick surface of straw.
6. Scandi (pre-woven purchased rolls of straw) used as an embellishment is questionable. It may be considered acceptable when it is used as an embellishment only, and only when it is subordinate to the overall design. A piece made entirely of scandi is not acceptable.
7. Embellishments should enhance the piece, be of good quality and visually appealing and must be subordinate to the design.
8. Hanging devices are difficult to apply as the straw is hollow and has strength only in certain parts of the design. These should be attached in durable areas of the design and attached neatly and securely. Twist ties are not acceptable.
9. Finishes and frames are acceptable when they are used for permanence and do not detract from the piece itself (i.e. natural surface of grain).
10. As many wheatweaving designs are traditional, all designs of this nature must be labeled as such.