

saskatchewan craft council
"10", 1983



“10”

An Exhibition of Saskatchewan Crafts

To celebrate the 10th Anniversary of the Saskatchewan Handcraft Festival in the Town of Battleford, the S.C.C. Annual Exhibition had a special theme — “10”. All entries had to incorporate the concept of “10” into their design.

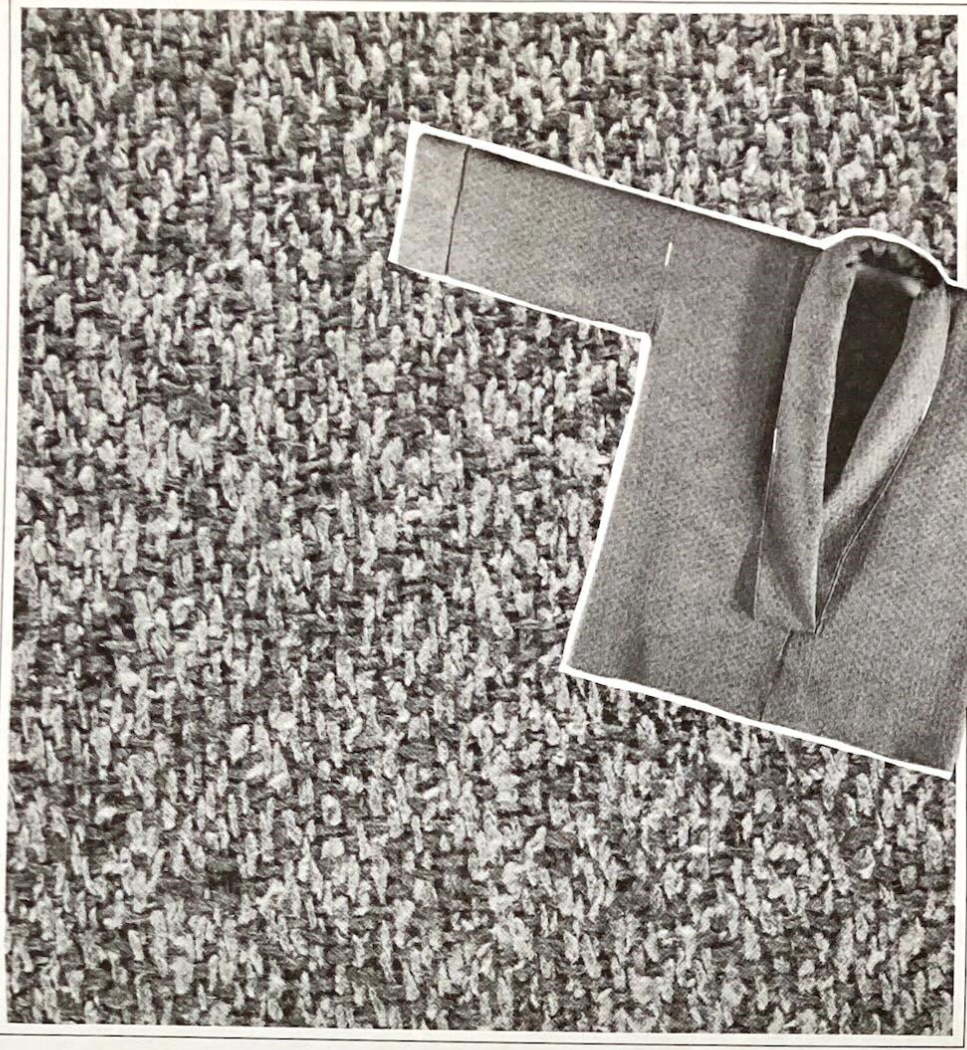
As well as being the 10th Anniversary, “10” is usually the score for excellence. But “10” can be more — for example, 10 kinds of wood into a single item or 10 colours in a tapestry, a 10-segmented design, the image of the number 10, or “10 sitting ducks — all in a row”, etc. Many ingenious interpretations arose.

“10” opened at the 10th Annual Saskatchewan Handcraft Festival, Town of Battleford, July 15 and 16, 1983.

An exhibition of contemporary craft by crafts people of Saskatchewan, sponsored by the Saskatchewan Craft Council; with assistance from the Saskatchewan Arts Board, the Saskatchewan Department of Tourism and Small Business.

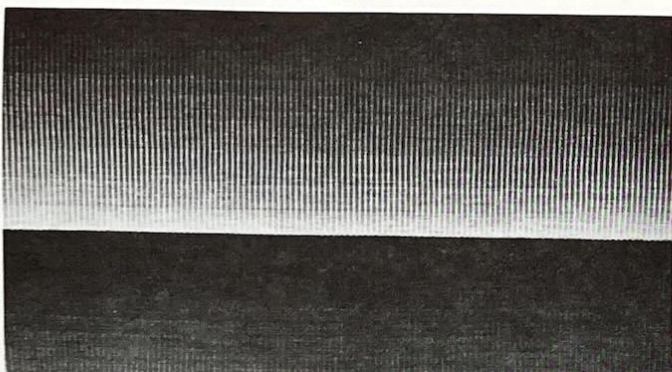
Saskatchewan Craft Council (S.C.C.) Chairman: Olesia Kowalsky
Saskatchewan Craft Council Exhibitions Chairman: Martha Cole
Saskatchewan Handcraft Festival Co-ordinator: Mary Mattila

Magnified Portion
of Premier's Prize



Premier's Prize

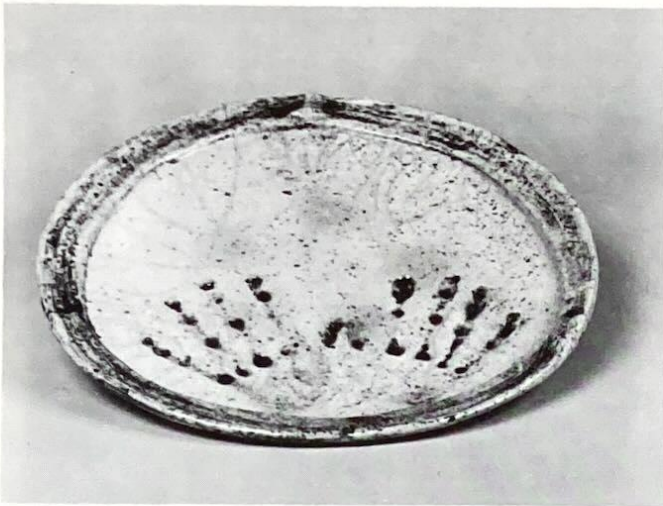
Cathryn Miller,
"Decade Jacket"
SASKATCHEWAN ARTS BOARD
PURCHASE AWARD



Patrick Adams
"10 after 5:00 a.m. goose hunting north of Macklin, Sask. Monday"
SASKATCHEWAN CRAFTS COUNCIL AWARD OF EXCELLENCE
SASKATCHEWAN CRAFTS COUNCIL MERIT AWARD
SASKATCHEWAN CRAFTS COUNCIL PURCHASE AWARD



Anita Rocamora
"Pump for the Circumstance I"
SASKATCHEWAN CRAFTS COUNCIL AWARD OF EXCELLENCE
SASKATCHEWAN CRAFTS COUNCIL MERIT AWARD
SASKATCHEWAN CRAFTS COUNCIL PURCHASE AWARD



Sandra Ledingham
"Series in X"

**SASKATCHEWAN CRAFTS COUNCIL MERIT AWARD
BEST IN CLAY
SASKATCHEWAN ARTS BOARD PURCHASE AWARD**

TOP LEFT: Erna Lepp
"Hands"

SASKATCHEWAN CRAFTS COUNCIL MERIT AWARD

BOTTOM LEFT: Michael Hosaluk
"Ten-chan"
**SASKATCHEWAN CRAFTS COUNCIL MERIT AWARD
BEST IN WOOD**

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Jurors' Statements

Randy Woolsey

I was dismayed at the small number and lack of variety of pieces submitted. Whole areas of craft were poorly or completely unrepresented; no glass; very little jewelry, wood, leather, weaving, needle-work or clothing; relatively little clay. Where was the work that is being produced by all the other competent and committed craftspeople that I know are out there? Obviously, this year's exhibition is not very representative of what's happening in crafts in this province. It would seem that this annual show doesn't hold, perhaps hasn't held, much significance to the developing, developed and over-developed craftmakers here. If this is true, then some intelligent and open discussions about the purpose and future seems to be in order. Bringing together such a gang of opinionated individualists would be difficult. Should it be tried?

It was very interesting to observe that the pieces entered for jurying fell roughly into three categories: "folk art", at its best, attractive for its raw humour and ingenuity; orthodox craft, stolid and too predictable at its

average level; and work that seems to aspire to "art" status which can be stiff and pretentious and yet exciting to see from some people looking for alternate answers.

The best work entered was very good indeed — I congratulate and thank the prize winners and a few others for making objects that give so much pleasure to see and touch and wear. I admire all of you who had the courage to expose your work and egos to the vagaries of a jury system. I was impressed by the perceptiveness, seriousness and openness of Jane and George, my fellow jurors. They made me realize more than ever the need for and lack of intelligent criticism and commentary in the field of crafts.

It will be interesting to see what form next year's exhibition will take.

Thank you.

*Randy Woolsey, Potter
Ruddell, Sask.*

George Fry

It is always a pleasure to visit Saskatchewan, our two provinces having had such a long and friendly entente in the arts, so I was both flattered and pleased to be asked to jury the 1983 Battleford Show.

My first impression on encountering the works was of a dichotomy between two forms which were extremely difficult to reconcile. The difference was somewhat simplified by a visit to the excellent "Folk Arts of Canada" at the Mendel Gallery on the first evening in Saskatoon. It would appear that Saskatchewan is still blessed with a lively folk culture which we in New Brunswick had pretty well lost or have certainly submerged.

This folk element however makes it hard to evaluate a juried show where a relatively unsophisticated work of great vitality is standing alongside a piece created from very contemporary values. My colleagues and I found that by and large we could still use the basic consideration such as technique, colour, design, etc., but in the end degree we had to judge those ephemeral and controversial qualities of intent and aesthetic. When considering "intent" some more elegant and art/craft works fell short, whilst more naive pieces often appeared to fulfill their creator's goal.

Many of the more highly specialized craftsmen had submitted some fine, and in certain cases, outstanding pieces, but the folk craftsmen won hands down when it came to joyfulness. Only in the case of the metric clock driven by soul power did we encounter this sense of fun which existed in most of the more naive works.

The difference between the two styles is a complex one to resolve and we could only in the end select what we considered to be the best of

both worlds. This confrontation of style suggested to me that the crafts of Saskatchewan have developed rapidly over recent years and where once folk craft was dominant, there are now very many people performing at a much more advanced and complex level; thus creating a very marked differential which does not always sit happily side by side. In no way am I suggesting that one mode is correct, only that some separation perhaps is necessary.

It was noticeable that many of the national names, of which Saskatchewan is well blessed, did not put work in this show, even in the invitational section. There also seemed a dearth of works by young up-and-comings. There was little of the exuberance and idea testing which one looks for in new craftspeople testing their wings. It was from the more established that innovation tended to come.

I enjoyed working with, and learned much from my knowledgeable colleagues, Jane and Randy. It always astonishes me how three completely different people, who start out as strangers, find that they work to a common values system, and end up as friends. We hope you enjoy our selection. Jurying is a questionable system at best but until a better one is discovered it is all we have by which to test ourselves. Thank you Saskatchewan craftspeople, both in the show and out, who were generous enough to submit their work and to give us a stimulating and enjoyable three days.

*George Fry, Director of Crafts,
New Brunswick Craft School & Centre, Fredericton, N.B.*

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Jurors' Statements continued

Jane Turnbull Evans

Originally conceived as "a showcase for crafts made in Saskatchewan", the Saskatchewan Handcraft Festival includes a three-day juried exhibition. As a component of this festival, the exhibition must share this purpose. I think that it's fair to say that this exhibition falls short of the purpose, that of "showcase" and instead it is an exhibition of a few pieces by a few craftspeople whose work exemplifies traditional notions of excellence. Unfortunately, it does not fully represent either the best, or the breadth of work produced by Saskatchewan craftspeople in 1983. The purpose of the festival and the exhibition remains valid and admirable, but the parameters and concept of the exhibition must be redesigned to accommodate the development and evolution of craft and artisans in this province during the past decade. The careers of craftspeople in Saskatchewan are at various stages of development, and so career needs vary. Future exhibitions must be designed to provide

both incentive to the mature artisan and opportunity to the talented, emerging craftspeople. If one is to revitalize this exhibition event, it will have to be perceived as relevant to more craftspeople in Saskatchewan. Perhaps extending the exhibition or one component of the exhibition to include a summer venue at a permanent exhibition space or gallery might help.

It was a pleasure to meet and work with George and Randy. Although we came from different aesthetic experiences, it was interesting to note that decisions were most often unanimous, and the criteria for those decisions really do seem to be universal!

Jane Turnbull Evans, Co-ordinator of Education and Extension,
The Norman Mackenzie Art Gallery, University of Regina,
Regina, Sask.

List of Exhibits

- PATRICK ADAMS, 313 - 8th St. E., Saskatoon, Sask. S7H 0P4**
"10 after 5:00 a.m., goose hunting north of Macklin, Sask. Monday".
Handwoven wool and linen hanging. 60" x 30"
S.C.C. Award of Excellence, S.C.C. Merit Award, S.C.C. Purchase Award.
"10:00 a.m. any morning during the first 10 days of new spring growth in Saskatchewan". *Handwoven wool and linen hanging. 60" x 30"*
"10:10 p.m. June 10, Saskatchewan". *Handwoven wool and linen hanging. 60" x 30"*
- BARRY BELL, 171 - 24th Street, Battleford, Sask. S0M 0E0**
"Titanic". The depth markings on the pilings indicate IX and X. If you take 1 piling and the life ring you also have a 10. *Wood carving 10"*
- GILLES J. BLAIS, 77 Clark Crescent, Saskatoon, Sask. S7H 3L8**
"I am me, Unique". Represents the culmination of 10 years of self-apprenticeship in wood carving. I feel that I can now call myself a professional. *Wood, American black walnut mirror. 2 metres.*
- JEAN BROWN, Box 402, Lumsden, Sask. S0G 3C0**
"Family of Ten". A "small" family of ten, 2 adults, 1 baby and 7 children. *Hand sewn fabric soft box. 10" x 7" x 7"*
- ANNEMARIE BUCHMANN-GERBER, 47 Lindsay Drive, Saskatoon, Sask. S7H 3E2**
"Pulling Forces" 9 & 1 metallic threads. *Needlelace, silk, linen, metallic threads. 61 x 92 cm.*
- LINDA COCK, 405 Empress St., Saskatoon, Sask. S7K 0X9**
"Trees — to Richard St. Barbe Baker". There are ten trees in the design — the central tree in relief with 9 others around it. *Fibre-silk filofloss embroidered on Honan silk using satin stitch, running stitch, surface stitching and couching. 26 x 27 cm.*
Battlefords Allied Arts Council Purchase Award.
- NIKKI COTTERILL, 11440 - 67th Street, Edmonton, Alta. T5B 1L4**
"A Singer of the Top Ten". "10" is the magic number of the music industry. When a song makes the "top ten" success will surely follow. *Fabric sculpture.*
- RICHARD DEINER, 2142 Princess Street, Regina, Sask. S4T 3Z6**
"Celtic Harp". There are 10 different materials. *Hardwoods. Height 31"*
Saskatchewan Arts Board Purchase Award
- JOHN ELDER, P.O. Box 1135, Humboldt, Sask.**
"Porcelain Vase with 10 Leaves". Ten leaves decorate pot. *Porcelain, brushed oxides. 10"*
"Teapot". I like this teapot 10 times more than any other I have ever made. *Stoneware, Shino glazed finger wipes.*
- CHARLEY FARRERO, Box 145, Meacham, Sask. S0K 2V0**
"Bricks". Ten years and two Premiers — Political Statement. *Clay, gold enamel.*
- JOAN FLOOD, 302 Taylor St. W., Saskatoon, Sask. S7M 0C7**
"Ten Garnets for Cathryn". Ten based medallion. Roman X centre, surrounded by ten garnets. *Handknitting, handspun Romney fleece by Cathryn Miller. Ladies size 12.*
- DAVID FREEMAN, Box 51, Tugaska, Sask. S0H 4B0**
"Teardrop Dulcimer '10'". There are 10 sound holes in shape of purple martins. The inlay on head spells Ten and numbers 10. *Maple, cedar, metal, bone, musical instrument. 1 1/2 x 8 x 36"*
- BYRON HANSEN, Box 95, Wilkie, Sask. S0K 4W0**
"TENacity". My portrayal of the TENacity of the grasshopper to maintain its identity even as a functional child's rocker. *Wood; mahogany, rosewood, maple and ebony. 1 x 3 x 2 feet*
- MYRNA HARRIS, Box 42, Landis, Sask. S0K 2K0**
"Tenfold, Earthwork". Ten years of mucking about with clay. *Stoneware — oil fired. 8" x 8"*
"Ten-u-ous Earthwork". This pot is a new direction for me and in my opinion a very quiet "10". *Stoneware — oil fired. 8 x 8"*
- WENDY LEE HARRIS, Box 232, Landis, Sask. S0L 2K0**
"EnTENgled". Included in the title. *Porcelain. 4" diameter.*
- JANET HITCHINGS, 1139 - 15th Street East, Saskatoon, Sask. S7N 0R5.**
"Future Heirloom". Dated 1983 in honour of 10th Anniversary Saskatchewan Craft Council. *Crochet bedspread. 75 x 100"*
Best Traditional Award.
- MICHAEL HOSALUK, R.R. #2, Saskatoon, Sask. S7K 3J5**
"A-ten'-chan". Attention "a-ten'-chan" #1; the act or state of applying the mind to an object. *Birch burl bowl. 9" diameter.*
"Ten-CHAN". Tension ('ten-CHAN) the condition of being strained or stretched. *Manitoba Maple burl bowl. 9" diameter.*
S.S.C. Merit Award, Best in Wood.
"R-10". Green R-10 refers to the radius of ten. *Manitoba Maple burl bowl. 9" diameter.*
- ART ISTD, Box 2452, Nipawin, Sask. S0E 2E0**
"Metric time — Soul Powered". *Wooden clock, rosewood, lathe turned, staved, ebony. 25 mm x 250 mm.*
Most Unique in Show.
- OSCAR JOHNSON, Box 392, Kelvington, Sask. S0A 1W0**
"10 Seconds to beat". *Wood. 20 x 36"*
"The ten timber trees of Saskatchewan". *Wood. 24 x 48"*
- OLIVE KALAPACA, 65 Neilson Crescent, Saskatoon, Sask. S7H 3N4**
"A tree for each year". *Porcelain. 19 1/2 x 14 1/2 cm.*
- JEAN KARES, P.O. Box 211, Morse, Sask.**
"Ten Print". The letters "T-E-N" are treated as graphic elements — the negative spaces are made more important thus abstracting the letters. *Screenprint and handpainting on silk. 30 x 100"*
- MARGARET KERR, 246 - 20th Street West, Prince Albert, Sask. S6V 4G4**
"It's Fabulous, It's Wonderful, It's Ten" Celebration. Flying a Peruvian orchid as a kite, the string twisting into a 10 and champagne. *Hand stitched appliqué. 20 x 18"*
- JESSIE KUTTAI, Battleford, Sask. S0M 0E0**
"Autumn Leaves". As it has 10 different coloured leaves I named it "Autumn Leaves". *Handknit acrylic.*
- SANDRA LEDINGHAM, 923 Dudley Street, Saskatoon, Sask. S7M 1K8**
"Tenderness". 10 appears in the title. *Porcelain vessel. 3 x 8"*
Battlefords Allied Arts Council Purchase Award.
"Series in X". Reoccurring patterns of X's. *Porcelain vessel. 3 x 6"*
S.C.C. Merit Award, Best in Clay, Saskatchewan Arts Board Purchase Award.
"October". October being the 10th month — a black and white season. *Porcelain vessel. 3 1/2 x 8"*

25. **ERNA LEPP**, 1308 Shannon Road, Regina, Sask. S4S 5L2
"Hands" 10 fingers. Clay, raku.
S.C.C. Merit Award.
26. **ROBIN MacCOLL**, Box 302, Springside, Sask. S0A 3V0
"From the Court of the Crimson King — Breastplate". Ceremonial breastplate is made up of 10 segments. Carved leather. 24 x 12"
27. **CATHRYN MILLER**, Box 51, R.R. #5, Saskatoon, Sask. S7K 3J8
"Decade Jacket". Original design for crepe weave using 10 harnesses. 10 groups of decorative stitching. 10 harness crepe weave of spun silk/cotton stitchery. Size: Medium.
Premier's Prize, Saskatchewan Arts Board Purchase Award.
28. **ROBERT OEUVRARD**, Box 1020, Banff, Alberta T0L 0C0
"Manipulation". The 10 is made by the handle representing the one and the zero by the diameter of the bowl. Paper pulp, wood, acrylic. 59 x 45 cm.
29. **WENDY PARSONS**, 1236 - 2nd Avenue N.W., Moose Jaw, Sask. S6H 3R7
"10". 10 fingers on a garden gargoyle. Stoneware, clay. Height 14"
30. **EMMA RADFELDER**, Box 362, Mossbank, Sask. S0H 3G0
"All in Ten". Ten roses on #10. Porcelain flowers. 6" x 6"
31. **SUSAN RISK**, 1947 Montague St., Regina, Sask. S4T 3J6
"Ten Plateaux Rag". I haven't been around long enough to know if each year in the past 10 could be considered a plateau for the Craft Council. In any case there are ten of them here. Fibre — rag weaving. 43" x 60"
Town of Battleford Purchase Award.
32. **ANITA ROCAMORA**, Box 302, Springside, Sask. S0A 3V0
"Pump for the Circumstance I". Porcelain, cone 10. Size 10.
S.C.C. Award of Excellence, S.C.C. Merit Award, S.C.C. Purchase Award.
"Pump for the Circumstance II". Porcelain, cone 10. Size 10.
"Pump for the Circumstance III". After ten years the Battleford event is like a nice old shoe, worn and comfortable. Porcelain, cone 10. Size 10.
33. **HELEN ROGERS**, 2357 Garnet Street, Regina, Sask.
"Plate Ten" is perfection-pure white simplicity. Cone 10 porcelain.
34. **JAMIE RUSSELL**, Box 932, Saskatoon, Sask. S7K 3M4
"10 - S Rocker". Sask. birch — hard maple. 40 x 20 x 30"
35. **GALE STECK**, 607 Preston Ave., Saskatoon, Sask. S7H 2V1
"Tree pot — a Prairie Bluff Composed of Ten". Clay.
36. **VELMA STEVENSON**, 313 Vancouver Ave., Saskatoon, Sask. S7L 3P5
"The Parable of the Ten Bridesmaids". The ten bridesmaids waiting for the bridegroom, 5 were foolish, 5 were wise. (N.T. Matthew Ch. 25) Hand stitched appliqué. 18 x 48"
37. **ANNABEL TAYLOR**, 673 - 20th St. W., Prince Albert, Sask. S6V 4H4
"Ten Toe Cozy". You asked for 10, you got it. Toe pockets will warm 10 or 10 x 2 toes. Hand knitted, hand spun yarn. 39 x 60"
"Ten Shades of Sheep". The fleece from at least 10 different sheep was incorporated in this rug. Woven weft, hand spun fleece warp. 30 x 40"
S.C.C. Purchase Award.
38. **FLORENCE TETREULT**, 308 Garrison Crescent, Saskatoon, Sask. S7K 2Z8
"Smiling Faces". Family of Ten — not completed as wish to make family album. Sewing machine embroidery on velvet. 14" x 14"
39. **YOSHIMI WOOLSEY**, Box #1, Ruddell, Sask. S0M 2S0
"Saskatchewan Summer — Score 10". This is the 10th summer I experience in Saskatchewan. Sky here is the strongest thing and most beautiful. Batik scarf.
"Ten — Blossom". Blossom time would be the best time in flower's life. If it is for us women, it would be the time one is just reaching the "middle age", Batik silk top.
Saskatchewan Arts Board Purchase Award.
40. **LORRAINE ZIOLA**, 555 Sturgeon Drive, Saskatoon, Sask. S7K 4H4
No title. 10 different types of wool and silk, 10 ties. 20% wool, 80% silk.

CREDITS

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