

the craft factor

Volume 10, Number 2
Summer 1985
\$3.00



The Quarterly Publication of the Saskatchewan Craft Council





Front Cover: Untitled Monoprint by Brian Ring, 1985. Colored clay on rag paper. From "Exploration in Colored Clay – Brian Ring" exhibition.

Inside Front Cover: Porcelain Vase by Joan McNeill. From "Functional Pottery" exhibition.

Inside Back Cover: Raku Jar by Lindsay Anderson. From "Functional Pottery" exhibition.

Back Cover: Bulrush and Willow Basket by Marigold Cribb. 18" x 11" x 6".

All Photos: AK Photos

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Childhood Revisited

editor

When the publications committee met in April to plan this issue, we decided to include an article on the value to craftspeople of good photography of their work. That, in turn, meant we needed someone to take some "good" and "bad" photographs for comparison. Since photographer Grant Kiernan had already shot the "Functional Pottery" show, I called to ask him to shoot some of it again, only this time badly. Imagine his initial reaction! In all fairness to Grant and the potters whose work was shot twice, you'll find the "good" shots accompanying Doug Frey's review of the pottery exhibition and the "bad" photos with Frann Harris' article on photography.



My initiation into the "Craft" world came as a young girl growing up in Regina. Often I would occupy myself at the Balkwell Centre, making poodles and swans out of colored plastic – (you know the ones)! At that time, the Centre was located at Winniepg St. and 14th Ave. in a reclaimed school. I can report that my aesthetics have matured over the years. But reading Meta Perry's article on the Balkwell Centre really took me back to my childhood.

At the most recent meeting of the publications committee, which is now being chaired by John Peet, we decided to engage the services of an advertising representative for **The Craft Factor**. I, for one, hope that Carol Thiell is kept very busy securing advertising for us!

In the last issue, we erroneously referred to Dan Thorburn of the Saskatchewan Photographers Gallery. Well, it's true that Dan has been expanding gallery territory – from a cramped second storey site in downtown Saskatoon to a spacious and newly renovated second floor at 12 23rd St. E. in Saskatoon. The move, however, does not signify that the gallery has gone provincial – it's still called the Saskatoon Photographers Gallery. Sorry!

The AKA Gallery is also moving into the same building, on the third floor. The official opening is scheduled for mid-September, so keep your ears open for the exact date late this summer.

Michelle Heinemann

Saskatchewan Craft Council Board Members: Patrick Adams, Chair; John Peet, Vice-President, Publications, Alternate CCC Rep; Marigold Cribb, Gallery, CCC Rep.; Dianne Young, Education, Secretary; Gale Steck, Marketing; Olive Kalapaca, Gallery; Helen Rogers, Exhibitions; Jim Sather, Treasurer, Membership; Michael Martin, Executive Director.

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The Craft Factor is published quarterly in March, June, September, and December by the Saskatchewan Craft Council, Box 7408, Saskatoon, Saskatchewan S7K 4J3. It is made possible through funding from the Saskatchewan Arts Board and Saskatchewan Trust for Sport, Culture and Recreation. Comment and opinion are welcome but will be subject to editing for space and clarity. Only signed letters and submissions will be printed. Advertising is accepted. The Saskatchewan Craft Council is an affiliated member of the Canadian Craft Council.

ISSN 0228-7498

Printing: Saskatchewan Government Printing Company

Member participation urged at AGM

by Joan Flood

This was my first AGM of the Saskatchewan Craft Council, so I was able to take a fresh look at an event of some ten years standing, in a craft scene that I know fairly well by now.

The AGM was a good meeting, well hosted by Dianne Young and her committee. It was held in the charming old building in Prince Albert that houses the Arts Centre. The meeting, chaired by Jim Sather, was thoughtfully planned by the board to be informative, challenging, and entertaining. It was great value for money and it was even FUN! Yet, technically, we were two people short of the quorum required to transact official business, as stated in SCC's bylaws. This, I gather, is the norm.

My first — and lasting — impression was "Where Is Everybody?" I thought I would meet all my old friends from Battleford, Artisans and Sundog etc., but there was just a small group gathered and I was surprised. With an active membership of over 200 people, why were there only 23 voting members to make the decisions that will inevitably affect all of us? I ask the question of myself first, since in three years of active membership, I had not been to a previous meeting.

Clearly, we have problems of geographical distance. That is why the location of the meeting is varied each year — at least it is easier to attend in alternate years. In the province that gave birth to Medicare and that challenges federal policies all the time, can we really be dealing with apathy? Is it that we are all too busy coping with lives in the fast lane? Too many meetings? Not everybody can be on a committee, but surely we should all feel enough responsibility for the way our

professional organization is run to exercise our voting power. (Obviously, I will now need good reasons for failing to attend future meetings. Will more of you please join me?)

The meeting began at noon on Saturday, May 25 with lunch — well catered by Suzie Miller, as were all the meals. We then enjoyed two slide presentations. First was John Penner's macrophotography with musical accompaniment. It was interesting to take a closer look at things. I especially enjoyed the studies of Dianne Young's crystal glazes.

John was followed by Patricia McClelland, our guest from the CCC, who gave us an overview of the work of the Saidye Bronfman award winners. It was a pleasure to gain some personal insights into the craftspeople who have achieved such excellence.

The slide presentations were followed by an open critique session of

some of the work members had brought with them. The session was led gently, but very positively by George Glenn, who allowed few to escape the expression of opinions and responses. It was a very valuable experience because we learned to articulate and elaborate on our initial responses. There were a wide range of analyses and opinions expressed. Attitudes were challenged as we explored and evaluated the essence and vitality of the pieces, and although I personally doubt that analysis overcomes gut response in deciding what we actually buy, I am sure we will be better at jurying our own work and much more appreciative viewers.

In the evening we sat back and enjoyed 100 Mile Band and the dancing of Jean Ramage. Evening entertainment is a new feature of the AGM and I hope it will happen again with more people to share it. The more energetic members danced to Reggae music until the small hours, but it didn't stop them from coming back for the business meeting next morning.

Since full committee reports were mailed to all the members, I'll just give you some of the main points raised.

There was discussion about the cost of providing free jurying to establish marketing status. This is a costly procedure and not all those people who are successful go on to do any active marketing. These problems will be reviewed by the membership committee. It was felt that both **The Bulletin** and **The Craft Factor** do a good job keeping people informed and we will



Prince Albert painter and teacher George Glenn addresses delegates to SCC's 1985 AGM.

Photo: John S. Penner

Gallery Schedule

Eclecticity Opening: July 6, 1985
June 29 - August 1, 1985

An exhibition of works by eleven Prince Albert craftspeople representing a wide variety of materials, ideas and approaches.

Form to Function — Michael Hosaluk Opening: August 3, 1985
August 3 - September 5, 1985

An exhibition of "Turned" works in wood from functional pieces to "Objects D'Art" by well-known Saskatoon woodworker, Michael Hosaluk.

Saskatchewan Handcraft Festival 1985 Opening: September 7, 1985
September 7 - October 3, 1985

The twelfth annual exhibition featuring crafts from across Saskatchewan. This juried show includes work by the amateur and professional craftspeople who are contributing to Saskatchewan's reputation for quality and innovative crafts. A display of Saskatchewan's crafts.

Chester — Raku Fired Clay Opening: October 7, 1985
October 5 - October 31, 1985

The Raku works of Don Chester, well-known Saskatchewan craftsman, associated with the University of Regina Extension Program in Clay.

Versatility in Clay — Ken Wilkinson Opening: November 7, 1985
November 2 - November 28, 1985

An exploration of texture, colour and size moving from three-dimensional forms to two-dimensional work. This illustration of the versatility of clay by Ken Wilkinson will include functional and sculptural works.

Paper Works — Ursulina Stepan Opening: November 30, 1985
November 30 - December 20, 1985

An innovative exhibition of handmade paper by Regina artist, Ursulina Stepan, instructor in printmaking, papermaking and painting at the Neil Balkwill Civic Art Centre.

Saskatchewan Craft Gallery
Hours: 1:00 to 5:00 p.m. — Monday to Saturday
1231 Idylwyld Drive North, Saskatoon. Phone: 653-3616

establishment of more professional development awards.

Patricia was positive in her assertion of our need for membership in the CCC and its need of us. In closing, she said, "Crafts in Canada are strong and so is the Canadian crafts community.

Together we have earned respectability and credibility in the so-called Big League, — the corporate, private and government sectors. As we work together, we can forge our own destiny. The future is ours if we have the vision and the courage to grasp it."

The Politic of Volunteerism

by Elly Danica

Volunteerism in the areas of art and culture — do we need it? Should we recruit volunteers for special projects? Does it make sense to encourage fund raising by volunteers to rebuild the shrinking core funding available from government funding agencies? And what are the long term results of developing a dependency on volunteers?

It can be argued that volunteers bring an energy and interest to arts groups and cultural institutions which benefits everyone in the arts and larger community. Volunteers are the human resources which further the interests of the cultural community and stretch meagre financial resources and by doing so also educate themselves and other consumers.

A major function of volunteers is fund raising. This is also the area of volunteer activity fraught with the greatest danger . . . The current economic climate means that all community groups will need to rely even more on volunteers than they have before.

A community is only as strong as the commitment of its volunteers. We do volunteer work for the schools our children attend, for little league sports, for the Cancer Society and the Heart Fund and for political parties. Volunteer work is the best way to become involved in our communities, to develop friendships and networks, to develop skills not used in our paid work and most of all to give a sense of personal satisfaction — to feel you are of use and an asset to the community.

Perhaps an arts organization or gallery can also be said to be only as strong as its volunteer programs. Public galleries use volunteer programs as an integral part of their efforts to interact with the community. Docent programs for example, train volunteers to act as gallery guides, benefitting both docents and those they guide through gallery shows by developing a more informed public. Volunteers are also recruited to do public relations work for galleries and organizations and to promote gallery activities throughout the community's various networks by word of mouth and other more formal advertising. Volunteers staff information tables at community events or during special programs at local malls, help during gallery sponsored craft sales and during member activities.

A major function of volunteers in any arts organization or gallery is fund raising. This is also the area of volunteer activity fraught with the greatest danger. One can only be in awe of the amount of money raised by the Friends of the

Mackenzie toward a new public gallery facility in Regina. The question which so needs asking is — should it be the responsibility of the community volunteer group to raise money for a public facility? Image what a fund the size of a building fund could do if it were allocated instead of collecting contemporary art, or used for education projects. Volunteer fund raising has an enormous potential for supporting all areas of cultural activity, but often gets bogged down in raising money for buildings.

The current economic climate means that all community groups, if they are to survive, will need to rely even more on volunteers than they have in the past. Government seems to be saying that funding cuts can be made up by increased volunteer activity in all areas of the community. Everything from support for battered women's shelters to building public galleries seems now to be 'privatized'. Governments hard pressed by deficits and the enormous costs of government will turn delivery of services over to the volunteers at the community level, thereby ducking out of responsibility for using our tax dollars for this. Taxes, it seems, are to be used only to pay the interest on public debt and to finance military arms buildup. As a society, and as individual taxpayers, is this what we want?

There is a clear shift in the economy and government spending away from social programs and the arts and culture. Perhaps there is a case to be made for the parallel between our current priorities and those during the Crusades when the peasants were bled to finance religious wars. Each generation seems to find a new cause and a new infidel. Governments find money to give generously to military research and development of new and ever more bizarre weaponry, but consider it wasteful and against their mandate to use money instead to further support social programs or to build galleries and museums and support individual artists. The issue is not whether they can find money for culture and the arts. The fact is that money is being redirected, away from culture and social programs, toward so called defense industries.

If arts and culture are to remain a vital aspect of our communities we need a solid funding base. And that means a share of tax revenue collected by government. In order to get a share of this revenue we will have to lobby, and lobby loudly, to be heard above the militarists and their phoney promises of jobs. Perhaps this is one area into which we can direct volunteers, thereby counteracting some of the negative results of reliance on volunteers. And we should remain aware that the only job in a war economy that any of us can be sure of is an untimely and horrendous death.

Organizations which are overly dependent on volunteer fund raising can find that they are left without resources to deliver services to their membership. Long range planning becomes ever more difficult if not impossible when you cannot count on your budget needs being met by core funding. Organizations dependent on volunteerism are also in

danger of remaining or becoming fragmented and ineffective, or dying when they have exhausted the volunteers they can hope to recruit in any given community. Volunteerism as the basis for an ongoing organization changes the organization considerably and unless the policy and goals are particularly strong, the organization can flounder, becoming a mere social club for a select few who may become divorced from the membership and their needs.

If arts and culture are to remain a vital aspect of our communities we need a solid funding base. And that means a share of tax revenue collected by government. In order to get a share of this revenue we will have to lobby, and lobby loudly . . . this is one area into which we can direct volunteers.

There is also the question of which kinds of projects community fund raising by volunteer is likely to support. Controversial and experimental projects are very difficult to sell to any audience, but without them there is no genuine growth in any media. Symphonies, public galleries, museums and libraries will attract money and volunteers by virtue of their establishment natures and large institutional structures, not necessarily for the artistic and cultural merits of their programs. Where then will the smaller organizations and innovative projects find their funding?

On the plus side however, if you can find volunteers to sell your particular organization and ideas however wild and wonderful, there are not the constraints that often go with funding from government.

Volunteerism can be very effective and it is certainly so from the perspective of the individuals who are volunteers. We need to debate several aspects of this issue. How do we incorporate the interest and energy which volunteers offer into our organization? How do we deal with the trend toward increasing demands by government that we use volunteers to make up for cuts to our budgets? And is volunteerism a healthy step toward building strong communities and organizations or does it merely reflect government desire to refuse responsibility for social services and the arts?

SWIFT CURRENT ALLIED ARTS COUNCIL ARTS & CRAFTS SALE

November 2, 1985, 10:00 a.m. - 5:00 p.m.

All Artists & Craftsmen Welcome!

For further information on how to enter,
write:

S.C. Allied Arts Council
Box 1387, Swift Current, Sask.
S9H 3X5 or phone: 773-3764

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Renaldo's Supplies Hardwood Lumber for Craftspeople

by Byron Hanson

In the village of Arelee, Sask., forty-five minutes northwest of Saskatoon, is the world of Renaldo's Supply; the world of Rick and Valarie Dawson. A world filled with assorted old buildings, new lean-to sheds, school bus bodies, every conceivable kind of shelter, all bursting with hardwood.

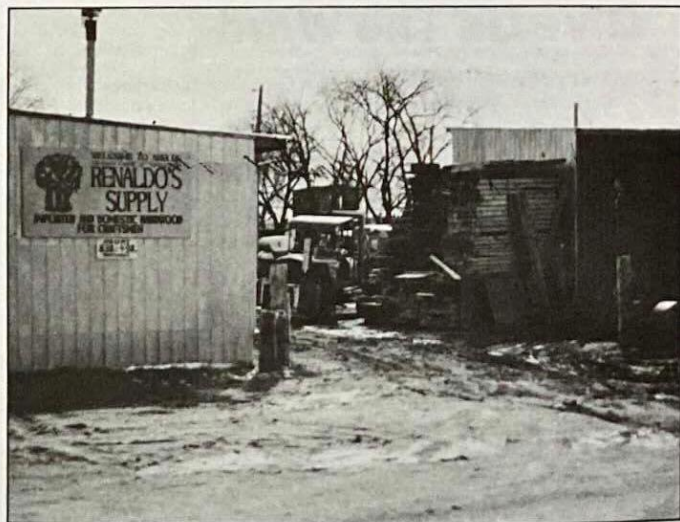
A visit to Renaldo's is more than just a trip to the local lumberyard, it is a change to experience wood. One hundred species; one hundred and forty thousand board feet of every kind of wood from walnut to maple, to rosewood and pink ivory. Lumber in shapes and sizes for carvers, turners, furniture builders, everyone who enjoys creating objects of wood. There are also veneers in wild and exotic grain patterns with names to match and hardwood flooring in oak and maple for the finest of homes. Wood from every corner of the globe is available at Renaldo's Supply.

Renaldo's began almost by accident, when Rick required a supply of hardwood lumber for his furniture business. He had been buying birch directly from small sawmills in northern Saskatchewan. If he was able to do this, than why not oak, cherry and walnut from mills in the United States. After a lot of letter writing, off he went to Missouri. Armed with a commitment from two or three other woodworkers, and the funds up front, he was able to assemble a truck load of hardwood. That first load arrived in Arelee in the summer of 1979. Some of the first load was bought on speculation and word spread quickly that there was wood available in Arelee at a price one could afford. From this early beginning Renaldo's Supply has evolved slowly and deliberately to a point where it rivals most hardwood merchants in North America, both in numbers of species and quantity of inventory. So much has Renaldo's

grown that other lumber merchants are looking to them as a source of supply.

It became obvious to the Dawsons from the beginning, that it was no easy road down which they had ventured. Difficulty in supply and quality, lack of capital and a general lack of education in the business of running a hardwood dealership all added to the challenge they had undertaken. The stubborn dedication to the challenge and a willingness to forego the amenities of life that the rest of us take for granted have been the keys to the development of a healthy and growing business. What appears to many who visit Renaldo's as a rather unorthodox manner of conducting a business, is really a well planned approach. Their desire to plow the profits of the busi-

ness into inventory and a greater selection of species, rather than new equipment and controlled warehousing, will eventually pay off. They have remained in business through difficult economic times and have played a major role in the growth of the wood-working community of Saskatchewan. To be able to provide the services needed by a growing number of woodworkers, the Dawsons have realized the need to develop a wealth of information. Books on all aspects of woodwork from turning to log construction are available, along with an excellent selection of woodworking magazines. Even more important than the written word is the knowledge Rick has obtained through his daily contact with people working in wood and his travels across North America in search of



Entrance to Renaldo's.

Photo: Rick Dawson

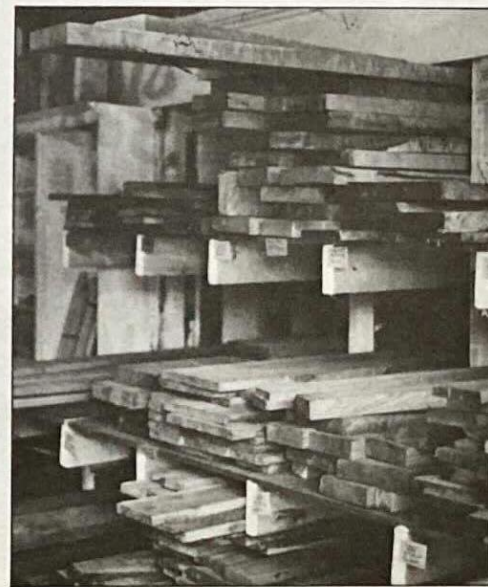


Bob Menzies helping as lumber arrives.

wood. The Dawsons are always willing to listen and eager to share.

Renaldo's Supply, however, is not just wood and information; it's people. Several times a year it becomes a gathering place for craftsmen to experience wood, exchange ideas and get to know each other. This is a time to share new projects and to join in helping each other with our knowledge. It is a time to discover what is new in wood and an opportunity to get to know Valarie and Rick and their children "Buddy" and Sarah. Be it a pancake breakfast or a corn roast, these times of socializing have become very special events in the life of a woodworker.

Renaldo's Supply may not be everything to everyone and I suppose it will always have its sceptics. However, with the dedication that the Dawsons have to the woodworking community and to their business, they will be there for years to come. The future looks bright for Renaldo's as they enter into an era of expanded mail orders and as a source of supply for retailers. As business expands it can only be good for all of us that work with wood.



Inside of exotic wood bin.

Photos: Rick Dawson

Marigold Cribb

by Cathryn Miller

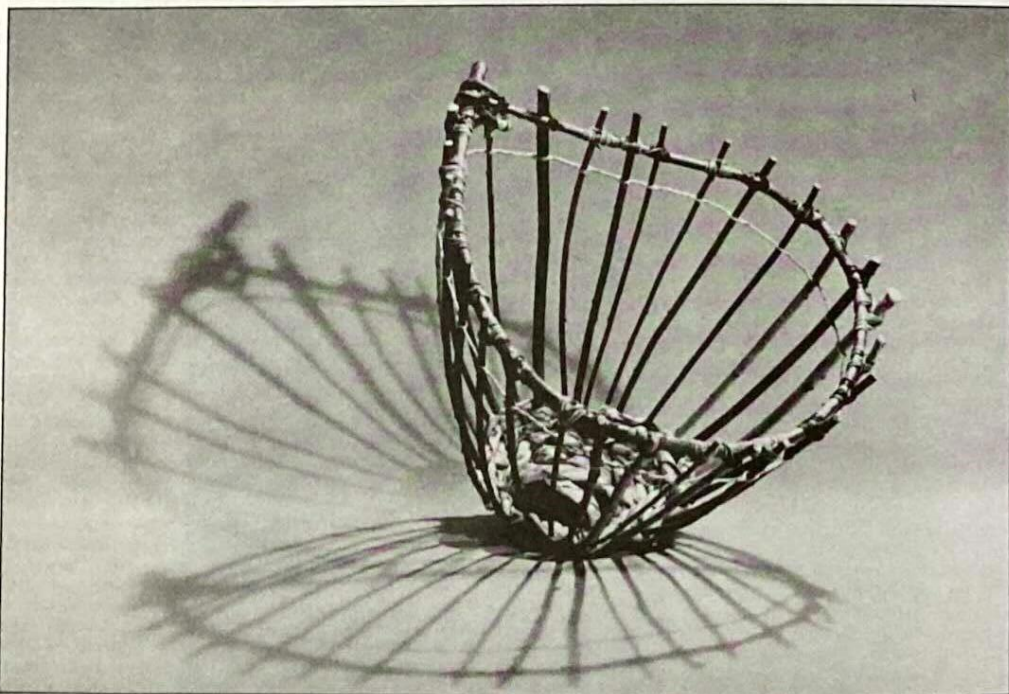
Success as a basket maker in Saskatchewan is very much a matter of timing, particularly if one works with native materials. Marigold Cribb has learned from experience that certain times of the year must be set aside for specific activities. April and August are the best months for gathering supplies, and May and September must then be spent in sorting.

Marigold tries to work every day, but finds it difficult to get long stretches of time free from interruption. However, she often thinks about baskets while doing other things. Most

of the time involved in her work is not even the actual production of pieces, but rather the preparation of materials: gathering, sorting, maintaining, re-sorting. Based on what she has learned in the past, Marigold does a lot of this preparation in batches. Wood suitable for frames and ribs will become unbendable if stored for too long, so she now produces large numbers of frame members at a time. From these she can later select those or portions of those which are suitable for the piece she has in mind.

When I visited with Marigold at her

studio south-east of Saskatoon, I knew I was in the right place because there was a partially completed basket leaning against the outside wall. There were wonderful baskets throughout the living area of the house, both Marigold's own and those she has collected. Inside her work room, as well as pails and bins full of willow, rushes and cane, there are more baskets, and photographs of baskets. Some are experimental pieces using unusual materials such as paper, leather, wool, and plastic. And although she had found cane too predictable for her work in



Mixed Media Basket, 18" x 18" x 18", by Marigold Cribb will be included in "The Basketry Link", an international exhibition.

Photo: AK Photos



Marigold Cribb working on her baskets at her acreage outside Saskatoon.

Photo: AK Photos

the past, she has begun incorporating it with other materials. In order to make it a bit more variable, however, she first dyes it, so the bundles of cane in her studio are not all beige. They are hot pink, mauve, blue and other equally surprising colours.

Marigold's interest in basketry began by accident. A printmaker originally, she decided to take a wheat weaving class while staying in Cambridge, England ten years ago. She thought it was an appropriate skill to bring back to Saskatchewan on her return. In the same workshop area as her class, were people preparing for their Guild Exam in basketry and Marigold became fascinated by the

process. She took one course in rush basketry, but further development was then delayed for several years by the construction of the current family home.

Once she began working on her own, Marigold found that her strongest response was to the wild natural materials found locally. Although often difficult to work, she enjoyed the energy and variety of colour that native willow, dogwood and the like provided to her work. In an attempt to simplify the collection of such woods, Marigold has started a tree plantation and transplanted rushes into sloughs on her property. This is a kind of long term planning for supplies that most

craftspeople never have to consider.

For the next year though, Marigold will again be travelling. She is hoping to take more formal basketry training in England in September, and also looks forward to studying Aboriginal baskets in Australia. It will be interesting to see what impact this will have on her future work.

Timing and success as a basket maker have another connection for Marigold Cribb. She recently received word that a piece of hers has been included in "The Basketry Link", an international exhibition that will open in Mendocino, California on August 8, 1985 and transfer to Chicago, Illinois on September 9, 1985. Nicely timed.

Balkwill Centre Important to Crafts Community

by Meta Perry

If we didn't know differently, we might suspect Neil Balkwill Civic Arts Centre of Regina of trying to keep secrets. However, it's well known within the city of Regina that, although the Balkwill calls itself an arts centre, it's just as important for its crafts programs. Year round classes in such things as woodworking, weaving, and stained glass making are taught for beginners as well as for more advanced students by prominent Saskatchewan craftspeople.

Not that the arts are left out. Artists are also on staff, and summer pro-

grams usually concentrate on painting, drawing, and other fine arts activities. Summer is also the time when 90 per cent of the classes at the Balkwill are geared to children, although children's programs are offered at other times as well. Other fine arts components of the Balkwill are the Rosemont Art Gallery, which shows works by amateur and professional Saskatchewan artists and craftspeople; and such regularly scheduled programs as print making and photography can be seen as bridging the gap between arts and crafts.

On-going children's programs,

studio programs, and a resident artist program are, in manager Ken Panzer's opinion, the main reasons for the popularity of the Balkwill in Regina. And there's no doubt that the programs at the Balkwill are popular. Fall, winter, and spring sessions are well attended, with most classes filled to their 10 student limit. Classes are held in six studio spaces, and as an economy measure, some studios do double duty.

It's in the studios that students get to take advantage of the skill and expertise of instructors and resident artists. Says Panzer, "I've been in arts administration for about 8 years, and it doesn't take long to get to know who is the right instructor for each job."

Panzer knows most of the craftspeople in the province, and most instructors are hired from within Saskatchewan, although the resident artist program is advertised outside the province as well. Resident artists are encouraged to teach as many classes as they wish, and have a lot of input in running the programs. They help develop class guidelines, and also help decide who teaches classes.

Guidelines determine which aspect of a particular discipline will be emphasized, but instructors are free to follow their own methods in achieving class goals. For example, a resident weaver may set a program emphasizing original design in tapestry, but it is up to the individual instructor to find a successful method of conveying that to the students. This is true of all the crafts programs, and at the current time, most of the resident artists and instructors at the Balkwill are people who are recognized for their ability to create original designs.

That includes people like Brian Gladwell, resident artist for the Balkwill woodworking program. Gladwell has shown his original design solid wood furniture in Edmonton and at the



Photo by Ken Panzer

Inga Wiens creating some of her original jewelry designs.



Photo by Ken Panzer

Students in an arts activity program.

Mendel Art Gallery in Saskatoon. For those who want that kind of solid evidence of their labours, the Balkwill woodworking shop is the place to go. Saws of every description, heavy oak benches, planers, and a variety of smaller tools are available for students.

The weaving studio is another area that is filled with equipment. The Balkwill fibre program covers a range of things including paper making, spinning, stitching, quilting, tapestry, and batik. The variety of classes in the fibre program make it one of the most comprehensive the Balkwill offers. Students can begin at introductory levels, and progress to become fairly advanced weavers or they may begin by taking tapestry and then go into another kind of weaving. As students' skills and knowledge increase, they may choose to explore a wider range of options, and also benefit from their association with resident artists. For the upcoming year, Karen Leitch, who weaves tapestries, and rag weaver Susan Risk will be the Balkwill resident artists in the fibre program.

In photography, a core of three instructors teaches black and white as well as colour photography, and also darkroom techniques. Everything from basics to landscapes to portraiture is taught.

The jewelry program appeals to a smaller audience than do most of the other programs, but even though it does not have a broad appeal, it is one

of the more challenging programs. Resident artist Inga Wiens takes students through the process of designing and making a set of matching bands in silver. For those who finish the project in less than the thirteen weeks allotted to the class, there's a chance to explore more creative ideas.

Creativity and craft meet in the print making/stained glass studio. The two disciplines share facilities because similar equipment is required for each. The studio has facilities for making silkscreens, woodcuts, linocuts and

etchings. There's a copper enameling kiln, and a slumping kiln for stained glass.

There are limits to what the Balkwill can offer, however. It is operated by the City of Regina Parks and Recreation Department, with some of the funding recovered through program registration. Because special equipment would be needed, lithography is not offered at the Balkwill, nor is pottery.

In addition to the weaving, photography, print making/stained glass, jewelry, and woodworking studios, there is also a general art studio. Studios can also be booked by students who want to do extra work outside of class time. Craftspeople can rent studio space on an hourly or monthly basis.

Programs at the Balkwill are for adults and children, and the Centre is one of the few institutions in Regina to offer continuous children's programs throughout the year. The summers, however, belong to the kids. This year, in addition to the regular schedule of children's arts programs, the Balkwill is sponsoring a summer day camp for children. The series of week long activities is co-sponsored by the Rosemont Art Gallery.

Despite its name, the Neil Balkwill Civic Arts Centre offers a balanced program of arts and crafts. Not to suggest that the name be changed, but now we all know it's really the Neil Balkwill Civic Arts and Crafts Centre.



Photo by Brian Gladwell

A participant works on a table in the woodworking shop.

Quality Photos A Must for Serious Craftsperson

By Frann Harris

Well I remember the day I received the letter of rejection from the Pratt Institute of Design in New York City. Accompanying the letter were the slides I had so hastily taken of my own wall-hangings, hoping to convince the selection committee I should be accepted for study at that prestigious institute. The letter made me blush in embarrassment, so unconditionally did it reject me and my meagre artistic abilities. Perhaps the jurors were right. But I wonder whether they would have written a more positive letter (or at least been a little friendlier) had I sent them professional photos of my work.

Marigold Cribb, a craftsperson who has sat on several Saskatchewan juries, knows that the juror cannot "fill in the gaps" if the photo of an object is of poor quality. She explains that, in a jury setting, "the photo is the object" and goes on to point out that, in any competition, the jurors see

hundreds of slides. The artist must arrest the committee's attention. To do this, he/she should always be prepared. "Otherwise, you don't have a chance."

In the past, Cribb photographed her own work, and although she believes it is possible to do so, she knows she doesn't always have the time or the skill to do justice to her basketwork. On the other hand, Cribb firmly believes that she must take the time to work closely with her photographer. Otherwise, says she, "you take what you get".

To illustrate the headache resulting from neglecting to document your work, Cribb cites the case of birdcarver William Hazzard, winner of the 1984 Saidye Bronfman Award. Hazzard had sold his carvings all across North America without previously photographing them. In order to qualify for the competition, he had to track down his best pieces and arrange for

them to be photographed. Although Hazzard won the award, Cribb says the *post facto photos* "did not do justice to his work as much as they might have".

Hazzard was one of the lucky ones. But for every craftsperson whose work shines through a poor photograph, countless others receive a rejection letter. In fact, woodturner Michael Hosaluk believes that fifty per cent of entering a competition is the photography itself. He calls quality photos "an accurate representation of [his] work . . . [his] promotion". And he speaks from experience.

Out of 1,500 slides submitted for the first North American Turned Object Show in Philadelphia in 1981, only 54 pieces actually went on display — two of those were creations of Hosaluk. Since that coup, Hosaluk realizes the extreme importance of photography. But, like Marigold Cribb, he knows the

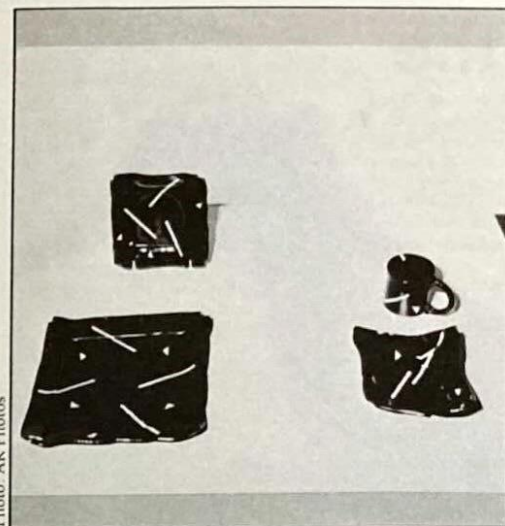


Photo: AK Photos

Flash on camera . . . items too far apart . . . too contrasty.



Photo: AK Photos

Flash on camera not shining . . . Distracting background.



Photo: AK Photos

Direct flash on camera results in spot of light in centre of shiny pot. Hard shadows behind pieces destroy form in reproduction.



Photo: AK Photos

Too much light on top of pot windows gives a washed out photo. Sometimes the photographer also shows up in the picture because of reflections.

importance of close cooperation with his photographer because he understands the extent to which he must rely on the photographer's skill to sell his work long distance.

Nevertheless, he knows the cost of a good photographer is high and doesn't advocate using one for everyday "production items" (smaller items of low monetary value). Hosaluk feels that the serious craftsperson should always keep a portfolio of "the most significant pieces" on hand at all times.

When speaking of his photographer — Grant Kernan — Hosaluk explains how, over their five years of working together, "the two of us have matured [artistically] . . . we've become friends". Kernan, relaying the seriousness with which he photographs Hosaluk's crafts, says plainly: "It's like me trying to build a pot . . . each professional will do his job best."

To do his job best, Kernan has purchased 15 lenses and 12 cameras. He may spend up to three hours to bring the "two dozen variables" of a good photo together and up to 1½ weeks before the photo meets his satisfaction. Through proper lighting, appropriate background, and focus, he strives to be sensitive to the qualities of the piece he is shooting, and tries to recreate its

"poetry". Kernan says his main goal is to make his subject "sing".

On the value of good photos, Kernan asserts that slides "can put you on the short list" for a show and "whet the appetite of the viewer" for seeing your piece in person. Photos are therefore essential for entering a competition, applying for a grant, promoting your work in general, or finding the right buyer. Not to put too fine a point on it, Kernan says that the reputation of the photographer, not just the craftsperson, is at stake with every photo. Consequently, he does Hosaluk the favour of editing out all the bad and unrepresentative ones.

Of course, as with any art, the photographer must constantly hone his skills on the job. "You must go by your eye, your intuition," says Kernan. He knows that the camera doesn't possess the complex editing capabilities of the human eye, and that it can sometimes make a craft look worse instead of better. For instance, the human eye might gloss over a friend's pimples, the camera would not be so merciful. On the other hand, the camera can highlight fine detail which the eye might not see.

To zero in on jewellery and other fine detail, Regina photographer Gary

Robins uses a macro lens. Robins has been shooting crafts for about three years, usually because the craftspeople he knows "haven't been able to get adequate results on their own". Part of the dilemma, he explains, is that the time when the craftsperson is most likely to have a lot of items on hand — production time — is the very time when finding the time to fiddle with a camera is out of the question. Then, when the sale or show is over and (hopefully) all the best items are sold, there's nothing of significance left to photograph.

If your work means more to you than money, maybe you should seriously think about documenting it for future reference. Not necessarily all your work, but certainly your best. Marigold Cribb suggests a compromise: "I think the craftsperson should become a competent photographer and use the professional for special occasions."

Editor's note:

If you want to know more about the importance of good photography, Don Hall provides seminars to craftspeople on how to take good photographs. Don can be contacted at the University of Regina, Audio-Visual Dept.

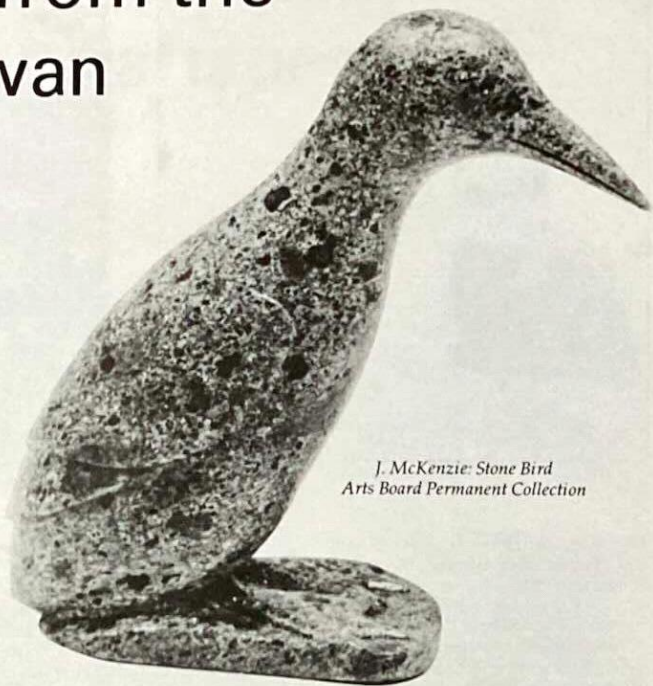
Selections from the Saskatchewan Arts Board

by Cathryn Miller

This exhibition was put together on rather short notice due to confusion over the arrival date of the exchange gift from Jilin, China, and this was apparent. The show was visually confused, and had no theme or focus. The publicity information referred to it as "a chance to compare the past with the present" which was perhaps a fair, but misleading comment. One might legitimately have expected to see works done by the same artists over a period of time, or even works by different artists but in more closely related media.

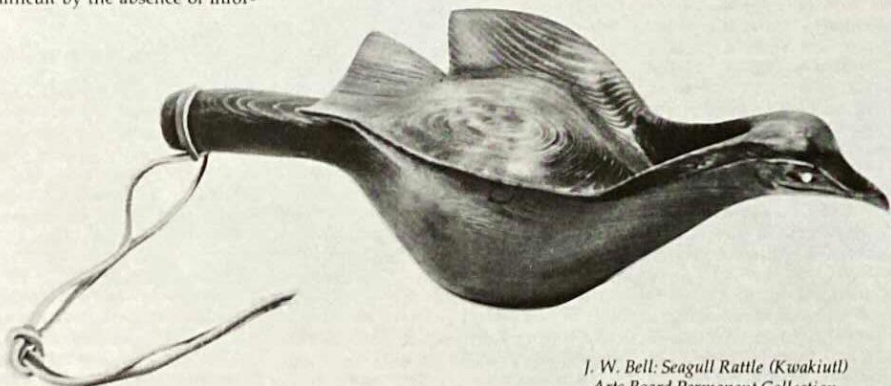
Ideally, an exhibition chosen from a collection as extensive as that of the Saskatchewan Arts Board could be excellent. It is regrettable that the lack of clear intent in the selection, and the difficulties of selecting individual pieces from storage had such unfortunate results.

As well as the confused nature of the show, viewing was made even more difficult by the absence of infor-



J. McKenzie: Stone Bird
Arts Board Permanent Collection

Photos Courtesy Sask. Arts Board



J. W. Bell: Seagull Rattle (Kwakiutl)
Arts Board Permanent Collection.

mation. Only the maker's name was given with each piece. This was at least partly due to a shortage of documentary information provided by the Saskatchewan Arts Board. This was unfortunate in that it made it harder for the viewer to appreciate some aspects of the works.

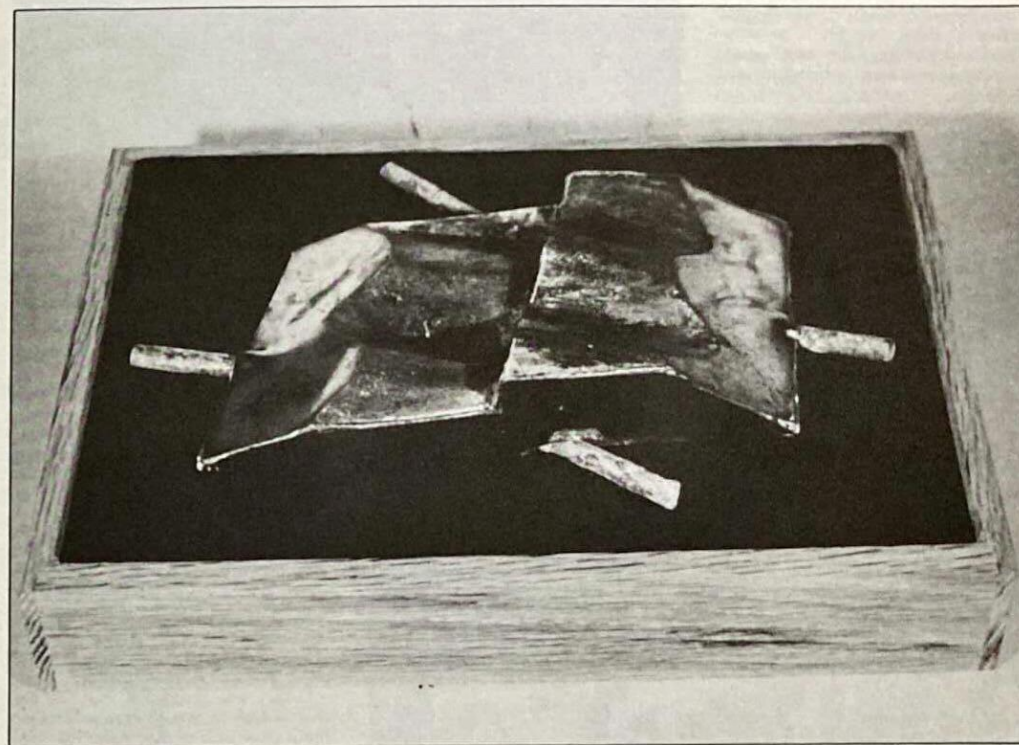
Enjoyment of some pieces was also hampered by the highly pervasive presence of Margot Waura's work. This brightly coloured plexiglass construction of a cube within a cube within a cube, threw coloured light around the

entire gallery area. Some effects on other works were quite negative, and although the work itself was highly successful, it should not have been included in the show.

On the plus side the native basket and fur bag were excellent, as were a number of other pieces in the exhibition. Patrick Adams' rug, Marilyn Levine's mug, Stan Day's wall piece, Anita Rocamora's plate and Joannie Mah's container were all highly enjoyable.

It is to be hoped that this experience

will not prevent the Saskatchewan Craft Gallery from displaying works from the Saskatchewan Arts Board Collection in the future. Perhaps next time a limit of one medium could be made, or a theme chosen so that the show would function as a coherent visual whole, enhancing rather than detracting from the individual works included. There are many fine pieces owned by the Arts Board that are seen rarely if ever by the public, and it would be nice to increase their exposure.



Rick Gomez: Bronze,
Arts Board Permanent Collection

Explorations in Coloured Clay

by Sallie Hunt

Brian Ring's show consisted of square plates, rectangular dishes, and wall pieces made from coloured clay and clear glaze and monoprints made from coloured clay on rag paper. Sandra Flood, a print maker, and Gail Steck, a potter, discussed Brian's show with freelance writer Sallie Hunt.

S.H. First, let's talk about Brian's pottery.

S.F. I think these are very subtle pieces. There seems to be so many different styles going on and the colours are incredible.

S.H. How does he make the coloured clay?

G.S. The base clay is a red earthenware. Brian mixes oxides into a light bodied clay and then uses them in

layers, such as cobalt, or copper cobalt maybe, to get the slightly green to blue colour, and iron oxide for the deep red. The clay body he's using is probably a white body. What's really nice about them is that they're so fresh looking. It's just as if it's the wet clay. It has that feeling.

S.F. I think that the way the under-clay has come through keeps that wet runny feeling.

G.S. To some extent it is almost like a finger drawing. (Photo 1)

S.H. Is this difficult to do?

S.F. Taken to the fine degree that he has done it, it's not simple.

G.S. It actually boggles my mind how he does these. It asks a lot of ques-

tions if you deal with clay. It's so different from the things I've seen before of his.

S.H. How has he evolved?

G.S. The things I've seen before are much more definitely inlaid clay. He presses different coloured clays in and cuts across the surface to expose the colour, but not nearly as subtle and interesting as these. These have a fluid feeling. He's used an entirely different process to get that, I think.

S.H. I like the sense of design in some of the rectangular pieces. (Photo 2)

G.S. They are landscapey to me — reminds me a bit of English slipware.

S.F. When I first looked at them that's what I thought, but I knew that it wasn't, having talked to Brian.

G.S. They are closer to what he has been doing, little areas of what's obviously marbled clay. So that, to me, is more understandable but not more intriguing.

S.H. It's interesting that Gail as a potter has questions about technique.

G.S. To me, it isn't immediately obvious how it's been done, even with a lot of clay experience. The first time I came in here and I looked at them, I thought, how did he do it, even knowing that he comes from a background of inlay and that they had to be an offshoot from that. But they are much more subtle than his other things were. I would like to be right there watching him.

S.H. What do you think of the prints evolving from the clay?

G.S. I was fascinated that he did that — that he would even make that jump from one to the other. The idea of using the wet clay, since you have it already and it has to dry — I wonder how he thought of doing it.

S.H. Brian was saying that he had the clay on newsprint, and when he lifted it off he saw the impressions left by the clay.

G.S. So it was a discovery.

S.F. What he then did was he wet the paper and put it down on the clay.



Square Plate, 9" x 9", colored clay, clear glaze. Brian Ring, 1985.

Photo: AK Photos



Rectangular Dish, 8" x 5", colored clay, clear glaze. Brian Ring, 1985.

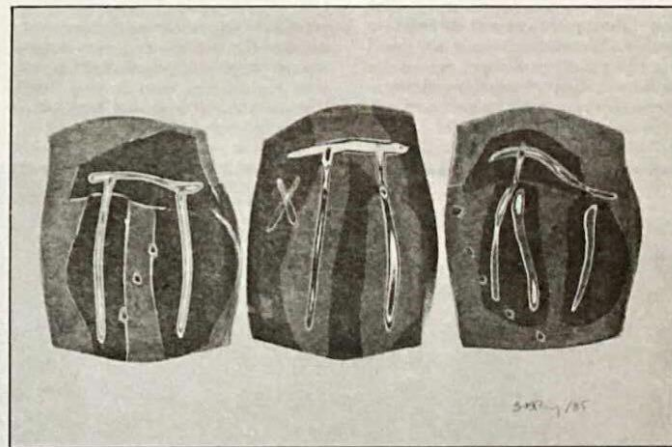
Photo: AK Photos

G.S. On the unfired clay, and unglazed too, so just the clay colours would come through?

S.F. Yes. What I assumed was that the clay was only slightly damp, and that the paper was damp also, because you usually take a print of that kind with damp paper. In a way, they're just the same problems you'd have if you were handling an ink etching plate.

G.S. I think the green is a combination of chrome and copper. That clean fresh look to it is pretty typical of Brian's work. I find it preposterous that the print can be that clean. I've worked with clay and oxides, and if this is taken off a wet piece of clay, how does he keep it that clean? (Photo 3)

S.H. The oxides from the clay actually permeate the paper?



Untitled Monogram, 24" x 20", colored clay on rag paper. Brian Ring, 1985.

Photo: AK Photos

S.F. I had some questions about how permanent Brian thought they were, because I wasn't sure how much pigment was going out of the clay into the paper and how much was just on the surface. I think its permanency should be as good as anything else. Also, he sprayed them as you would a charcoal drawing.

S.H. You were talking about colours. You liked several of the prints.

S.F. Those that have the range of colours (refers to Photo 3). I think the motifs of these are more interesting and more complex. Brian is not only developing ideas in pottery, he's also using the prints to develop ideas. And some of these are really printers' prints. They've not just come off a clay dish. In fact, the most successful ones don't appear to have any dishes to match them. The colours coming out of the oxides are really rich and subtle.

G.S. There's more new material here than I've seen come out of Brian for years.

Functional Pottery

Artistic Creativity Not Limited by Function

by Doug Frey

We should always be open to the unexpected in our everyday lives and so I was surprised when I went to view the **Functional Pottery** show. Later, as I sat down to review my notes in preparation for writing this article, I realized I could visually remember every piece or set in the exhibition. Amazing memory, you might say, or perhaps you might think I am bragging about my powers of recall. Well, neither. The fact is there were only eight people represented in the exhibition. Hardly a representative sample of Saskatchewan pottery.

Despite the small number of entries in the show, the pieces represented were diverse and overall of excellent quality. The show became an unexpected and unusual opportunity for each individual's work to stand out as the viewer was in no danger of sensory overload from sheer number of pieces. A wide spectrum of forms was represented within the idea of "functional"

all the way from the classic form of the bowl by John Peet to a porcelain wall hanging by Louise Roy.

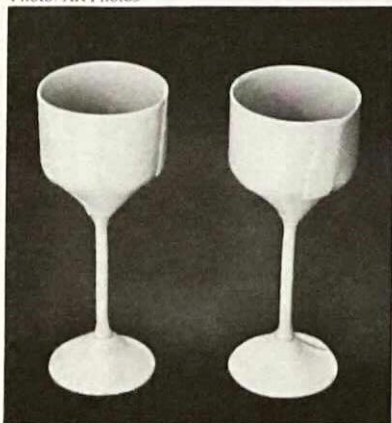
Some people entered more than one piece or set in the show. The contrasts in technique and/or materials used was a notable feature. Joan McNeill's pieces were representative of the use of pieces of clay to build the object. Her porcelain bowl with its overlapping surfaces and basket-like appearance was a contrast against the graceful smooth line of her porcelain vase. The use of pastel flowers and leaves on the smooth surface of the vase further contrasted with the single color glossy green of the porcelain bowl. My favorite of Joan's however was the porcelain dinner place setting. The choice of the square shape and the folded surfaces was highlighted with a very black shiny glaze and accented with pastel colored bars and triangles.

Being a metalsmith I could be accused of being overly taken by the metallic look and so I enjoyed Lindsay Anderson's raku jar. The jar was a large sphere which allowed the necessary surface area for the full appreciation of the metal oxide colored surface. This piece was in sharp contrast to the porcelain goblets of Lindsay's — so thin and delicate the sunlight could be seen through them.

There were only two teapots in the exhibition. Ardin Howard's attracted me with its metallic glow of reddish purple glaze and the beautiful lines of the pot itself. John Helder was represented by a three piece tea set with a strong glossy black brown glaze. This set contrasted nicely with his porcelain cup set in more subdued pastels.

Mel Bolen was represented by a large shallow bowl. Size became an important factor in the effectiveness of

Photo: AK Photos



Lindsay Anderson: Porcelain Goblets.



John Elder: Glazed Porcelain Tea Set.

Photo: AK Photos



Photo: AK Photos

Bruce Reitler: Stoneware Soup Tureen Set.

the piece. The large size allowed the effect of a running glaze in contrast with the tightness of a cross hatch pattern in the centre. The carefully placed brush strokes stand out for the viewer. The feeling was one of a natural occurrence on the surface of the piece: all the parts fit together to form a coherent whole.

A set of soup bowls, turin and plat-

ter was entered by Bruce Reitler. The large platter attracted me the most within the set. It seemed to maximize the effect of the surface decoration and glaze.

The first functional pottery show of the Sask. Craft Gallery was a success. It was clear to see from the pieces entered that an expression of artistic ability can be just as readily accomplished

within the functional limits of pottery. Artisans set their own bounds of creativity and sometimes we delude ourselves that creativity is limited by such arbitrary distinctions as functional/non-functional. This show served to further my conviction that artistic creativity is not limited by function and form, but only by the individual artisan.



Photo: AK Photos

Joan McNeil: Porcelain Place Setting.

Woven landscapes are stripped down to bare essentials

By Meta Perry
for *The Leader-Post*
Reprinted by Permission

Pat Adams' woven landscapes have a certain reflective calm about them. With their emphasis on horizons, they serve as abstractions of a landscape in which the only thing on the horizon is the horizon line itself — always as far ahead as the eye can see — and capture the sense of suspended time and motion this illusion creates. The weavings express his particular stasis through the linearity of Adams' technique and imagery.

Adams, in the 13 works on display at the Regina Public Library's Main Branch Dunlop Art Gallery, has stripped the Saskatchewan landscape down to its essentials — land and sky — and given the theme variation by using the only changeable element within those limits, color.

The colors — oranges, purples, blues, greens — work to stimulate the prairie's response to the differing light through the day from dawn to midnight.

Adams' ability to pare things down to their essentials and then treat them according to circumstance may stem from his experiences as a negotiator and organizer. Before he became a weaver, he spent a number of years working as a co-ordinator with community groups in Saskatoon and Halifax.

"If anyone would have told me or any of my friends 10 years ago that I was going to become an artist or a craftsman, we would have laughed," Adams said. "I just didn't see that direction at all."

Adams' skill as a negotiator developed as a result of his work with the

Saskatoon Community College, and when he headed up a team of 10 community workers in Halifax. When he was with the community college, he was on a union contract negotiating team, and also served on arbitration boards. In Halifax, he dealt with such issues as public housing, ecology, and heritage preservation for a community coalition.

"What I enjoyed about negotiating was the strategy," Adams said. "I think my strengths are in using strategy and using tactics. Plus, there's the creativity that is needed to keep coming up with new ideas for both. I'm basically an easygoing person, but I can be hard-nosed, too."

He still maintains his interest in community organizations, but now it's in the arts community. He draws upon his previous experience at dealing with governments and issues in his various capacities with arts organizations. He is currently chairman of the Saskatchewan Craft Council, and is a member of the Saskatchewan Arts Alliance. He was also chairman of the Saskatchewan Arts Board in 1982.

How did Adams make the switch

from community development worker to artist and weaver?

"I thought I should develop a hobby or something," he explained. "Something where I could see some concrete results of my efforts. My wife was studying weaving at the time, in Halifax, and one day I just got out the back-strap loom and started to learn how to weave. I found out I really enjoyed it."

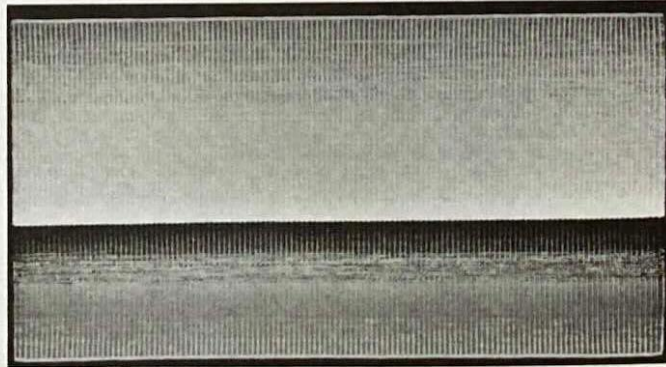
Being active in the arts community and working at his craft sometimes vie for Adams' attention.

"I find it's a pendulum thing," he said, "I go from being over-involved in activities to being under-involved. Sometimes I just want to be home weaving. I find that organizational ideas detract from design ideas."

The design ideas for this exhibition clearly come from the Saskatoon artist's prairie surroundings. "I'm aware of being attached to the prairies," Adams said. "I've travelled a lot, but when I actually moved to Nova Scotia, it only took a couple of weeks for me to get homesick."

So it was back to Saskatoon, and — judging from his weavings — the open prairie skies.

Photo: Doug Townsend, Courtesy of Pat Adams.



10:00 a.m. #2, Pat Adams, 1983. Wool and linen, 30½ x 58½ inches.

Craft Guilds in Saskatchewan

by David Miller

If the role of crafts in society has changed a great deal since Renaissance times, then the role and form of craft guilds have changed even more. European guilds established and enforced increasingly rigid rules concerning training, employment, and product standards. They were definitely "closed shops" with admission available in strictly limited numbers to boys prepared to spend six or seven years in unpaid apprenticeship. The guilds were a formidable combination of Ministry of Labour, OPEC cartel, and Teamsters' Union. There were fiery jurisdictional battles between guilds, like one in 19th century Germany when the violin-makers' guild sought an injunction to prevent carpenters from making the new-fangled (and profitable) guitar. The fiddle-makers asserted that their claim was just, as they "belonged to a class of artists, whose work not only showed finish, but gave evidence of a certain understanding, a cultured taste, while cabinet makers by contrast were nothing more than mechanics..."

Our modern guilds are a lot easier to join, and generally rather less inclined to enter into legal battles with other crafts. Indeed, while there may be elements of commercial interest in some present-day guild activities, it seems that the pleasure of social contact with like-minded craftspeople is often a primary reason for membership.

Pre-dating the current crafts revival, the Saskatoon Potter's Guild has gone through a number of meeting-places as well as a name change (from "Saskatoon Ceramics") since its founding in 1962. In 1985 they became one of the initial tenants of the Albert Community Centre, where they continue to operate regular classes with instructors from the guild, and major workshops with featured visiting instructors — most recently Robin Hopper, Saidye Bronfman Award winner from Victoria.

The guild holds at least two sales of members' work each year, as well as an annual juried show. Limited kiln and storage space precludes having production potters as working members, but such potters are welcome as associate members. The guild can be contacted at the Albert Community Centre, 610 Clarence Avenue South, Saskatoon S7H 2E2.

The Saskatoon Spinners' and Weavers' Guild was organized to "promote excellence in weaving, spinning and dyeing". It would seem that they've been successful, since in the ten years of the guild's operation its members have won

four Battleford Festival Premier's Prizes. The group meets monthly for programs on various techniques and materials, and over the years it has "promoted public awareness" through exhibitions at the Mendel Gallery and the Saskatchewan Craft Gallery, and through participation in a number of prominent craft sales. The guild sponsors special workshops, sometimes in co-operation with SCC. They can be contacted through SCC.

The Saskatchewan Woodworker's Guild has been a vigorous and ambitious group since its inception in 1977. Their annual "Wood" show has grown steadily in size, scope, and quality, demonstrating the positive influence of the guild's monthly presentations on techniques and design, and the effect of special workshops with such well-known Canadian and American woodworking authorities as Paul Epp, Stephen Hogbin, Michael Fortune, Don McKinley, and Del Stubbs. Guild members exchange information on sources of tools and materials, and often save money through group purchases. Membership is open to all woodworkers and wood enthusiasts, and the guild can be contacted at Box 7196, Saskatoon S7K 4J2.

Needleworkers can contact fellow craftspeople through the Saskatchewan Embroiderers' Guild, c/o Mrs. Evelyn Johnson, Kindersley S0L 1S0. This guild has a number of local branches throughout the province, sharing goals of high standards in design and technique, circulating samples and portfolios, and promoting needlecraft and embroidery to the general public. The 30 members of the Prairie West Embroiderers' branch in Kindersley meet twice monthly, and have undertaken a number of community displays, hosted a provincial workshop on Design and Fabric Collage, and participated in the Battleford Handcraft Festival.

Quilters in Saskatoon formed the Saskatoon Quilt Guild in 1982, and hold monthly meetings which include a combination of teaching and "much social chatter", which is what attracts many members to any local guild. During the past year the group made a log cabin quilt which they donated to Ronald McDonald House in Saskatoon. They have displayed their work at the Saskatoon Exhibition each year, and have recently joined SCC with plans to market their work through Craft Council sales.

For quilters with no nearby guild, the Canadian Quilters' Association has more than 400 members across the country. While it does not sponsor local guilds, it does have a regional representative: Eleanor Podl, 2109 Dufferin Road, Regina S4S 5B4.

Addresses of other local guilds can be obtained from the SCC office. These local groups include the Regina Weavers' and Spinners', the Regina Embroiderers' Guild, the Regina Stitchery Guild, and the Prince Albert Spinners' and Weavers' Guild.

Nature and the Creative Process

by Elly Danica

Craft sale blues got you down? Can't think of anything to perk yourself up? Wish you could remember where all those bright ideas you had last winter got to? Need fast, fast relief from a bad case of galloping ennui?

Consider the coffee table picture books. Especially those lush and wonderful volumes dealing with various facets of the nature of the planet. You can now find volumes devoted to every imaginable aspect of the world around us. Picture books brimming with oceans and whales, tropical fish, the wonders of deep sea diving, coral reefs, species of flowers which bloom under water, Cousteau's expeditions and the adventures of Thor Heyerdahl.

Then there are books, wonderful books in colour, about African deserts, the mountains of Tibet, South American rain forests. Books about tropical butterflies and beetles. Whole volumes devoted to tropical flowers generally or orchids particularly. Studies of trees and the birds who inhabit them. There is even, for the adventurous and wildly wealthy collector, the *Audubon Society Facsimile of Birds of America*, weighing in at a mere \$15,000 US dollars in the leather bound edition.

Closer to home and reality (and available through our library system) are books about northern Canada, about caribou and wild flowers in the land of the midnight sun. And new books about prairie wild life, scenery, weeds and flowers. There is a wonderful new study of the pond, showing grasses, flowers, insects and microscopic critters in colour. Several recent volumes celebrate major Canadian parks and wilderness areas.

There are fascinating books of satellite photographs, photos of the earth taken during American space explorations which show the earth to be a tiny

"I believe a leaf of grass is no less than the journey-work of the stars."

Walt Whitman

blue bubble hanging there somehow in space; photos of the moon, planets, stars and close-ups of the Milky Way.

A cure then for the blues and blahs and not incidentally, the best design sources are available to each of us in exotic picture books and in the gardens, fields and skies around us. It remains for us to recognize, digest and use these inspirations in our works and lives. But in order to really understand all the wealth offered to our senses by nature, we have to open up to the creative process.

One of the best ways to understand the creative process as process is to

The most awesome photographs are those which show the wonder of our tiny blue jewel planet floating in space. How can we not cherish it? Perhaps it is unique, perhaps not. Surely no one will argue about its beauty?

study time-lapse photography of any process. There are books detailing fetal development, the hatching of a tadpole or a dragonfly, the opening of a rose-bud, the gift of an orchid in bloom. Consider then all the factors mitigating against that life and your seeing and experience of it. Consider this even of your own life and you can understand why as human beings we have always flocked to organized religions to pro-

tect us from chance and nature. And it is no accident that earlier cultures than ours worshipped the goddesses of nature and natural forces.

Perhaps it takes an attitude of worship for us to see even a little of what we have been given to enjoy. Creativity is like a delicate and beautiful flower which blooms it seems by chance. It requires careful feeding and nurture. Nothing seems to please it better than a tour, in winter, through picture books, or in summer a walk toward a prairie sunset.

Nature offers so much. It takes an entire lifetime to discover anything at all about a garden. There are bees to watch in the borage, the shape of a raspberry leaf to contemplate, the way the gooseberries pop out of their tiny flowers, the persistence of potatoes in the most miserable of soils, the miracle of flowers. There are design ideas everywhere, and balance and beauty to awe one. Perhaps worship is the

only possible response. And after that, gratitude.

And if we are of the lucky number who can make room for our creativity, nurture it, allow it to bloom. Can we have any less than awe for that?

What we most need in our time is a re-valuation of nature and life, all life, not just the life of the white hats with their big wallets, big mouths and bigger weapons. In a society where the

greatest value lies in gold coloured bank cards, and no value at all is conceded to humming birds, butterflies and time wild flowers, we have a responsibility as artists to not only draw inspiration from nature, but also to encourage and cherish all of nature and life for its own sake.

The most awesome photographs are those which show the wonder of our tiny blue jewel planet floating in

you, really look. Look in the garden, look around the next time you go to your favorite fishing spot, or when you walk in the northern woods. Look at the processes you are part of and take what is so generously offered you by the plants, the animals, the rain and the wind. The environment all around you offers you beauty and joy — this is what should inform your work and your creative processes. This is what

One of the best ways to understand the creative process as process is to study time-lapse photography of any process. There are books detailing fetal development, the hatching of a tadpole or a dragonfly, the opening of a rose-bud, the gift of an orchid in bloom. Consider then

space. How can we not cherish it? Perhaps it is unique, perhaps not. Surely no one will argue about its beauty? Surely we can agree on that? Once mystics of an ancient religion tried to tell us we lived in a garden paradise. From space we can see that it is indeed true. And as one of the life forms in this garden, only one of millions of life forms, can we really take credit for caring for it well? The common earthworm does its work with more responsibility.

As an artist/craftworker in any media we transform materials, bring to birth what did not exist before. Artists deliberately set about creating beauty. It doesn't matter if we don't always succeed. The issue is the process, and the process is called creation.

I recommend that you look around

connects you to nature, this is inspiration.

For Further Reading

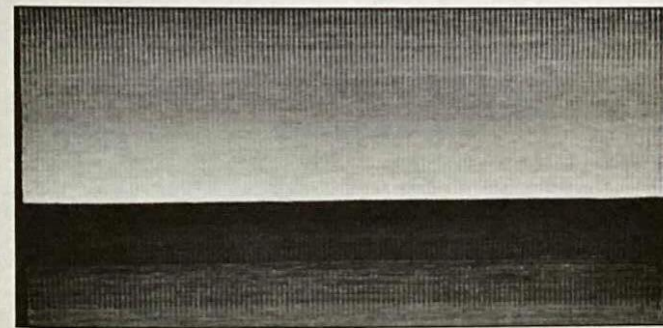
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There is no question that this weaving by Patrick Adams is inspired by nature. Pat Adams, 1983. Wool and linen, 30% x 58% inches.

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Delta, B.C. V4E 2L7

IDEA is a non-profit, non-government organization whose mandate is to sensitize Canadians to the arts and cultures of Africa, Asia, The Caribbean and Latin America.

The Institute for Development Education through the Arts (IDEA) would like to hear from first or second generation craftspeople from Africa, Asia, The Caribbean and Latin America who live in Canada, and Canadian craftspeople who have first hand knowledge of the Third World. AIM: To conduct programs that link art/craft with Third World cultures for environmental studies program in elementary schools across Canada. Please write to:

Angela Marcus
Program Co-ordinator
IDEA
431 Gilmour Street,
Ottawa, Ontario K2P 0R5

MOROCCAN CRAFT TOUR, November 16-30, 1985. Step back in time . . . visit carpet-weavers, spinners, wood-turners, potters, famous tannery of Marrakech.

Prof. Wilson,
CRAFT WORLD TOURS,
CF-6, 6776 Warboys Road,
Byron, NY 14422
(716/548-2667).

'86 CRAFT WORLD TOURS
Explore crafts and folk arts of:
CHINA — May;
YUGOSLAVIA/HUNGARY—June;
YUGOSLAVIA/TURKEY — July;
U.S.S.R. — August;
MOROCCO/EGYPT — November.

Contact Prof. Wilson,
CRAFT WORLD TOURS,
CF-6, 6776 Warboys Road,
Byron, NY 14422
(716/548-2667).

Photo: Doug Townsend

calendar

June

Bazaar (Juried)
MacKenzie Art Gallery
University of Regina
College Avenue and Scarth Street
Regina, Sask.
S4S 0A2

**Saskatchewan Woodworkers
Guild Show and Sale** (Juried)
c/o Chris Sheffers,
33 Fifth Avenue North,
Martensville, Sask.
S0K 2T0

July

**Battleford Provincial Handcraft
Festival** (Juried)
Saskatchewan Craft Council
Saskatoon, Sask.
S7K 4J3
Phone: 653-3616

BOMA
Building Owners and Managers Assoc.
1779 Albert Street
Regina, Sask.
S4P 2S7

Watrous Art Salon
c/o Jean Sproule
General Delivery
Watrous, Sask. S0K 4T0

September

Sunflower
Yorkton Art Centre
Godfrey Dean Cultural Centre

49 Smith Street East
Yorkton, Sask.
S3N 0H4

October

Snowflake (Members' sale)
c/o Eva Scott
1521 MacKenzie Cres.
North Battleford, Sask.
S9A 3C5

November

Artisan (Invitational)
c/o Shelley Hamilton
413-9th Street E.
Saskatoon, Sask.
S7N 0A7

Snowflake (Juried) see October.

Evergreen (Juried)
Prince Albert Council for the Arts
1010 Central Avenue
Prince Albert, Sask.
S6V 4V5

Longshadows (Invitational)
c/o Bob Pitzel
Box 128
Humboldt, Sask.
S0K 2A0

Melfort Craft Fair
Melfort Craft Society
Box 3091
Melfort, Sask.
S0E 1A0

Sundog (Juried)
Sundog Arts Society
c/o Jan Smales
811-2nd St. E.
Saskatoon, Sask.
S7H 1P8

**Swift Current Annual Exhibition
and Art Mart** (Juried)
Swift Current National Exhibition
Centre
411 Herbert Street East
Swift Current, Sask.
S9H 1M5

Swift Current Arts & Crafts Sale
Swift Current Allied Arts Council
Box 1387
Swift Current, Saskatchewan
S9H 3X5

Wintergreen (Juried)
Saskatchewan Craft Council
Box 7408
Saskatoon, Sask.
S7K 4J3
Phone 653-3616

December

Snowflake
(see October)

* SCC does not accept responsibility
for errors or omissions, due to
circumstances beyond our control.

membership

Membership in the **Saskatchewan Craft Council** is open to all craftspeople working in any media whose work is primarily hand-produced, using hand controlled processes in the final product. Technical competence and skill of craftsmanship in the product are encouraged.

Membership runs for one year, from April 1 to March 31, with the exception of subscribing which runs for one year from date of receipt of membership fee.

Subscribing membership: Available to any interested individual, non-marketing guild, gallery, group or association. Entitles members to receive **The Craft Factor**. No other benefits are included although Saskatchewan members may apply for upgraded status.

Active general member: Entitles individual member to apply for all SCC sponsored exhibitions, for all special events such as conferences and workshops. Eligible to be nominated to SCC Board of Directors or to serve as Juror on selec-

tion committees. Use of SCC resource centre and subscription to **The Craft Factor** and voting privileges. Eligible to upgrade to Active Marketing status.

Active marketing member: Available to individuals through a jurying of work by peers and special application. Same benefits as general membership, plus entitled to apply for all SCC sponsored markets.

Associate membership: available to guilds, associations and organizations of craftspeople. Such groups receive the same benefits as do individual marketing members.

To apply for subscribing or active general membership, please complete and mail the form along with your membership fee.

Active Marketing and Associate Members **must be juried**. Works are juried annually. Please contact SCC office for application procedures and deadlines.

Saskatchewan Craft Council
Box 7408
Saskatoon, Sask. S7K 4J3
(306) 653-3616

I WANT TO JOIN

Name _____

Address _____

Craft Specialty _____

- new member
 renewal
 subscribing (\$20)
 active general (\$35)

Please send me application for:
 Active Marketing Member (\$50)
 Associate Member (\$50)





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Saskatoon, Saskatchewan
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