

# the craft factor

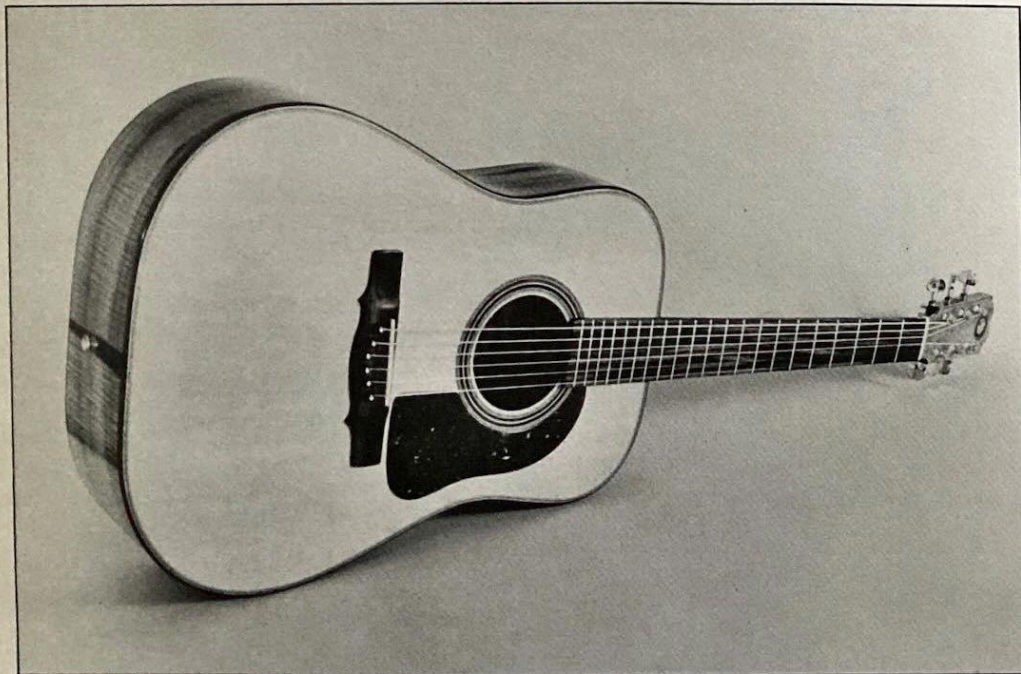
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**Front Cover:** *Sofa Table* by Don Konda. **Dimension '85:** Premier's Prize, Best in Wood Award and Saskatchewan Arts Board Purchase Award.

**Inside Front Cover:** David G. Miller, *Steel String Guitar*.

**Dimension '85,** Merit Award.

**Inside Back Cover:** *Bowl* by Michael Hosaluk, **Form to Function**.

**Back Cover:** *Side Table* by Corin Flood. **Dimension '85,** Merit Award.

All Photos: Grant Kernan, AK Photos

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Recognition at home and away

This summer has been an action-packed one for the craft community and this issue of **The Craft Factor** certainly reflects that. *Incite '85*, a furniture design conference, the *Dimension '85* exhibition, and other events provided the opportunity to challenge, stimulate and congregate craftspeople. The calibre of resource people involved in these various activities makes a point that sometimes gets overlooked. The talent of the craftspeople in Saskatchewan is recognized across this continent and further afield.

Yet, there is a tendency among craftspeople here to satisfy themselves with the status quo. The effect of that kind of thinking is reflected in the comments that Michael Hosaluk and Randy Woolsey make about *Incite '85* on page 11. So too, do the *Dimension '85* jurors comments, reprinted in this issue. Definitely food for thought!

I jumped the gun slightly in announcing that we had hired an advertising representative. We had, verbally, but then a full-time job came along and we were out of luck. Since we're a quarterly publication serving a specialized audience, advertisers do not exactly pound down our door for space in our magazine. However, there **are** advertisers who need to reach our audience. Some come to us, most don't. I subscribe to the theory that we have to go out there and find what is likely readily available to us for the asking. If this sort of activity appeals to you, get in touch.



Michelle Heinemann

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

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## The Jean A. Chalmers Fund for the Crafts

Each year an amount of up to \$50,000 is available to the Canada Council to support special projects, research and special workshops for the crafts in Canada. This sum, known as the Jean A. Chalmers Fund for the Crafts, represents the income from an endowment of \$500,000 made to the Council by Jean A. Chalmers of Toronto.

The Jean A. Chalmers Fund for the Crafts enables the Visual Arts Section to assist groups of professional craftspeople or non-profit craft organizations which wish to conduct innovative, experimental, and creative projects that have a theoretical or practical application in the development or advancement of the crafts in Canada. The Visual Arts Section provides partial funding for special activities on a one-time basis as follows:

### Special Projects

Activities that qualify as Special Projects are seminars, symposia, conferences or special publications. Applications will be assessed on the merit of the project and on its relevance to those working in crafts. Special Projects should contribute to the creative development of the professional craft community and should have a potential impact on the general public.

There is no application form. Applicants should send their request in a letter which should include the following material:

- a complete and precise description of the project;
- supporting material such as a curriculum vitae for each contributor, pertinent publications, visual documentation, etc.;
- a detailed budget listing revenues and expenses. The budget should indicate clearly those items for which Council support is being sought.

### Research Projects

Non-profit craft organizations or individuals serving the needs of the professional craft community may apply for research grants to cover the direct costs of investigating or documenting existing or new theories and practises in the crafts.

Research grants may be used to cover fees for specialized services, consulting fees, special materials, or special equipment rental (not to exceed 25 per cent of the total amount applied for), travel costs, and miscellaneous expenditures. Requests for purchase of equipment are not eligible.

On completion of the research, the recipient must submit a detailed final report to Council before another grant is requested. Information contained in the final report will be considered public information.

There is no application form. Applicants should send their request in a letter which should include the following material:

- a complete and precise description of the project;
- supporting material such as a curriculum vitae for each contributor, pertinent publications, visual documentation, etc.;
- a detailed budget listing revenues and expenses. The budget should indicate clearly those items for which Council support is being sought.

### Special Workshops

This program is intended to enable professional craft organizations to invite professional artists to conduct short-term intensive workshops. Only workshops designed for active members of an organization engaged in advanced creative applications are eligible. The Council will cover an honorarium of \$200 a day, travel costs (if applicable), the rental cost of special equipment, and fees for specialized services.

There is no application form. Applicants should send their request in a letter which should include the following material:

- a complete and precise description of the project;
- a description of the organization, including a list of the members;
- visual documents related to the work of the members;
- visual documents illustrating the working space of the organization;
- a curriculum vitae for each guest artist;

- visual documents illustrating the guest artist's work (for example, a catalogue, or slides, or photos, or brochures, etc.).

- a detailed budget of revenues and expenses.

All applications should be sent to the attention of Francine Perinet, Visual Arts Section, The Canada Council, P.O. Box 1047, Ottawa, Ontario K1P 5V8.

Deadline dates for all components of this program are as follows:

**15 October 1985**

**1 March 1986**

**1 September 1986**

All applications are assessed by a jury. Results will be available approximately six weeks after the deadline dates.

### Other Assistance

The Visual Arts Section provides assistance to galleries and artist-run centres for exhibitions of contemporary crafts. Through its Visiting Artists Program, the Section also provides assistance to galleries, artist-run centres, and art schools hosting craft artists from other regions of the country.

The Arts Awards Section of the Canada Council provides grants for individual artists working in crafts.

The Exploration Program provides assistance to individuals and groups which have innovative and well-conceived projects, but which are not eligible for assistance through the Visual Arts Section and the Arts Awards Service.

## New Name for Nova Scotia Craft Organization

The Nova Scotian crafts community moved leaps and bounds in May when their professional organization - the then Nova Scotia Designer Craftsmen became the Nova Scotia Designer Crafts Council.

Old habits die hard - apparently - but finally did die, putting to an end a long standing issue over their name's male gender.

## Craft Council Receives \$5,700

SCC was among the 20 professional arts organizations in the province which benefitted by \$250,000 in supplementary grants made available by the Saskatchewan Arts Board in September. As well, the Individual Assistance program and the project grant program received a much needed \$40,000.

Each of the 20 professional arts organizations - 10 in the visual arts area and 5 each in the performing and literary arts area - were awarded a 15% one-time increase. For SCC, that amounted to \$5,721.90.

The additional grant money was made available after negotiations between the Board, the Department of Culture and Recreation and the Saskatchewan Council for Cultural Organizations (SCCO). The agreement specified that \$250,000 will be paid by the culture division of Sask Trust for direct expenses relating to the School of the Arts run by the Arts Board at Fort San. The Arts Board, in turn, agreed to disburse that \$250,000 among its professional arts organizations. Currently, this is being viewed as a one-time disbursement only, although there appears to be some possibility of on-going support in this amount. M. H.

## Newfoundland Government Exempts Craft Items from Sales Tax

At a council meeting in October '84 it was decided that NLCA should take steps to try to have the sales tax removed from handmade items as the added 12% tax seemed to be a deterrent to sales, especially to tourists. Through official requests to government departments and informal encounters of council members with government officials the association was able to have the sales tax removed. The announcement was made in the May 16th provincial budget that Canadian handcrafts sold in Newfoundland were exempt from provincial sales tax.

## Gallery Schedule

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

**BLACK BLACK**  
**WHITE WHITE**  
**BLACK BLACK**

The SCC is sponsoring a juried exhibition of Saskatchewan crafts opening in Feb.'86 at the Saskatchewan Craft Gallery in Saskatoon.

This exhibition is open to all SCC members and work may be only in black and/or white.

For further information please contact the SCC office.



# A Validation for Photography as Craft

by Michael Brauer

Ever since the creation of photography about 150 years ago, it has been treated as the unwelcome stepchild of the painting arts. The fact that a photograph has to instantly combine composition, angle of view, choice of light, depth of field, and background/foreground relationships, to create the desired effect or mood is indeed intimidating to a painter who, over a considerable length of time, adds to and subtracts from the image he or she carries in his or her mind.

Any craftsman or artist carries an image of the finished product in his or her mind. The potter chooses the type of clay that will best create the form that he or she sees. The weaver chooses the color and strength of thread that, based on his or her experience, will give physical form to his or her dream. The lithographer and the photographer, just as other artists and craftspeople, start out with an idea of what the finished product will look like. What sets the photographer and lithographer apart from the other arts is their ability to produce limited or unlimited reproductions from the original work. We have learned to accept the lithographic process as a viable means to create art. The camera, however, still makes the photograph an unwelcome intruder into the largely three-dimensional handmade results of the craftsman because of its seemingly abused reproductibility. Consequently, craftspeople feel uncomfortable considering photography on par with their own work.

The Saskatchewan Craft Council is among the leaders who have had the foresight to place the photograph and the lithograph into the ranks of other art forms. It is to their credit that photographers can now compare and share their varied insights with those of many other artists. "... it is encouraging to hear that effort is being made by the Saskatchewan Craft Council to promote photographic arts." This comment by Martha Hanna of the National Film Board Stills Division underlines the importance of what is happening in Saskatchewan.

The artistic role of photography has become the centre of discussion in many craft councils across Canada. A survey points out the difficulties photography is facing in becoming an equal member among other art forms. New Brunswick, Alberta, Nova Scotia, Prince Edward Island, Quebec, Ontario, and British Columbia Craft Councils do not include photography among the disciplines served. Generally, it is felt that photographers have their own outlets and organizations to serve their needs.

New Brunswick is presently undertaking a study of all disciplines not within their council and photography is one of them. As well, B.C. will be reviewing their policies in the near future. In Nova Scotia, Visual Arts Nova Scotia has the mandate to serve photography. In Ontario, photography is considered to be of importance only in a supporting role. P.E.I. states that they "do not accept commercially reproduced materials" and they feel that photography fits that category. The Manitoba Craft Council is undecided. According to their Executive Director, "... no one has joined our organization who defines their profession as that of photographer." This year, Yukon has passed "with a healthy majority" an amendment to include photography on a two year trial basis. For Newfoundland and Labrador Crafts photography "is recognized as a handcraft — however, the darkroom work must be the photographer's own. No commercially printed photographs will be accepted."

Several interesting conclusions can be drawn from this survey:

1. *The majority feel that photography can and does look after itself.*

Although it appears that photography does look after itself, there is a great need for opportunities to display and compare photography with other art disciplines. While photographic galleries, occasional one-person shows, competitions, and discussions fulfill a very important function, they

*The camera . . . still makes the photograph an unwelcome intruder into the largely three-dimensional handmade results of the craftsman because of its seemingly abused reproductibility.*

cannot be expected to afford the large number of individual photographers the opportunity to gain knowledge and experience in what the public accepts as a work of photographic art. The marketplace should and does have the right to set its own standards. The craft councils would be remiss in not accepting the responsibility for expanding their horizons and including photography.

2. *Studies are being undertaken to evaluate why photographs should be included and the benefits of including photography in a craft council mandate.*

It is encouraging how many craft councils are planning to discuss the inclusion of photography. Obviously, these councils recognize the reciprocal value photography has among the existing disciplines. Any added discipline leads to an exchange of visual concepts, to a variety of approaches, and to the visualization of shapes, substances, and emotions.

*The photographer creates on the negative what a weaver creates on the loom. Although the negative has yet to be reversed to become the visible work of art, it nonetheless carries all the photographer wishes to convey.*

3. *The term "commercially reproduced material" seems to invalidate photography from being considered an equal partner among other arts and crafts.*

One of the craft councils' criteria for membership appears to be that the items reproduced are, as far as possible, handmade by the artist. So the question naturally arises — if a photograph is commercially reproduced from a negative, does it qualify as the work of the photographer?

I see here a similarity between a photographer's negative and the lithographer's plate. Neither, in itself, is the finished product a customer would purchase but it is the result of that. A weaver's sketch, and the woodworker's faint pencil lines are merely a step in the achievement of the finished product. They serve as guides to assist the hand in creating, quite unlike the negative.

The photographer creates on the negative what a weaver creates on the loom. Although the negative has yet to be reversed to become the visible work of art, it nonetheless carries all the photographer wishes to convey.

The next question then is whether it is important for the photographer to do the printing or have it done commercially. Unlike the black and white process, where 50% of the finished product is created in the lab, the color process, whether done by the photographer or the commercial lab, has a very limited margin of manipulation.

The lab does not have artistic control over the needs and wishes of the photographer. If the photographer presents the lab with a proof and asks the lab to reprint the negative according to that proof, the photographer has the right to insist that the enlargement in every way conforms to the proof. This holds equally true for any changes the photographer specifically requests to be made on the finished print such as making it appear darker or lighter, slightly altering the overall tint, darkening or lightening certain areas, specific cropping and choice of materials. By exercising these options, the photographer, who has artistic integrity, has the right to insist on controlling the finished color product whether it is made in his or her own darkroom or at a commercial lab.

The argument then, that a commercially produced item is or is not acceptable by the craft council needs clarification on the term "handmade". As the potter purchases ready-made chemicals and mixes them to create a particular glaze, so does the photographer exercise his or her options in controlling the finished product of his or her photograph. The woodworker does not make his or her own wood but controls it by selection and storage, nor does the weaver usually grow his or her own wool.

It is not possible to produce a work of art completely on one's own. The handmade process, therefore, must not take precedent over the artist's ability to combine existing materials in the creation of a new object. As long as the originator **exercises complete control** the item produced is a handmade item.

Contrary to color, the black and white photograph allows the photographer considerable freedom to alter the original concept on the negative. Therefore, black and white process must always be handled from beginning to end by the photographer.

In closing, I would like to touch on the difficulty of accepting the camera as a viable means of creating legitimate works of art. The apparent ease with which a picture is made on the camera could lead one to believe that all photographs are taken without planning the final result or without knowledge of the capability of the camera. It is certainly true that the majority of photographs (snapshots) fall into this category. Could not the same be said for clay? In the hands of the unskilled, even the best clay will not result in fine craftsmanship.

The easy access to and improved quality of camera equipment does give a far greater number of individuals today the opportunity to be creative. Merely recording a scene or an event is gradually giving way to a sophisticated self-expression.

*The term "commercially reproduced material" seems to invalidate photography from being considered an equal partner among other arts and crafts.*

In the **Saskatchewan Craft Council Standards Report** by M. Zora and C. Miller, we read, "... those pieces which show a special spark whether the source be rational or intuitive, are the ones which are likely to be recognized as having exceptional quality..." This means "... craft can be art". Art and craft, in my opinion, go hand-in-hand. A good artist cannot be a bad craftsman because craft is an integral part of art and vice-versa. The question "is photography craft or art?" cannot be answered because it must necessarily be both.

If the craft councils, by accepting photography as part of their mandate, can assist in raising both awareness and the quality of the photographic art as it is being done for other disciplines, they are indeed fulfilling their function as a forum for the encouragement of high standards in arts and crafts.



## Some Impressions of the Contemporary Furniture Design and Techniques Conference

by Sandra Flood with Mike Bantjes and Corin Flood

The Contemporary Furniture Design and Techniques Conference was held at Kelsey Institute, Saskatoon, during the weekend of August 3, 4 and 5. About 80 participants from all over the province and further afield came to hear six of North America's top furniture makers and designers: Alphonse Mattia, who teaches woodworking at Boston University; Judy Kensley McKie from the Eastern States; Gary Bennett from California; Steve Madsen from New Mexico; from Toronto, Paul Epp, who designs furniture for Ambiente; and Michael Fortune, who teaches furniture design at Sheridan College and also has his own workshop.

The Conference took the form of a series of lectures alternating with workshops. Participants were divided into groups and rotated through the six workshops, one by each lecturer, over the three day period. After an opening lecture entitled "Why has furniture taken such a dramatic change?" (retitled by Paul Epp "Furniture as Fashion"), we were asked to make a choice from groups of 3 lectures run concurrently. Participants and lecturers quickly came to an agreement to jointly cover each group of 3 topics, in one session. After a fairly brief lecture introducing the topic, usually illustrated by slides, the subject was open to questions and discussion from the floor and a lively set of sessions these were.

I, [Sandra Flood], went to hear the first lecture and stayed enthralled to the last critique. I am not a woodworker, — my design experience lies in other fields. But having a furniture designer in the family and a nodding acquaintance with *Fine Woodworking* magazine, has made me aware that some very exciting things are happening in furniture design. In any case,

"Mounting Gallery Exhibitions and Promotions", "Alternative Materials" and "Design by Commission" are subjects of interest to any designer or craftsman.

From the sparse information in the Conference handout, I thought that the workshops would be highly technical and of interest only to people with experience in working with wood. I was wrong. The workshops, with a couple of exceptions, were slide illustrated reviews of the designers work. Depending on the designer, there were some technical digressions but even I found them comprehensible solutions to unfamiliar problems.

Of the three designers whose workshops I found particularly stimulating, two, Judy Kensley McKie and Gary Bennett, trained originally, as I did, as painters. Their reasons for moving away from painting into making objects which combined utility and aesthetics struck a personal chord. Judy's cool, elegant carved and painted animal furniture and Gary's flamboyant clocks, lamps and the stunning series of trestle tables combined a variety of exotic woods, metals, glass and painting. The designers used the freedom to innovate and play with shape, colour and materials found in the best art with a respect for process and finish found in the best craftsmanship.

Steve Madsen has no art training and his intricately detailed, architecturally inspired 'boxes' seem to come initially from a desire to make use of a collection of small pieces of exotic woods and precious metals and a deeply felt response to New Mexico's landscape and architecture. I wish I could think of a better word than 'boxes', Steve's own word, for these fantastic miniature palaces which combine utility with high art by incor-

porating exquisitely crafted drawers.

Although many of the participants at the Conference were wood craftsmen, others came from related disciplines. Mike Bantjes is a theatre set designer and builder and a sculptor. His main goal in coming to the Conference was to learn something about the design processes of the six master craftsmen. For him, Michael Fortune's presentation gave a detailed look at many of the techniques used in the process of developing a series of chairs. Fortune begins by defining the problem, a chair that will be aesthetically pleasing as well as functional, that is efficient to produce in small to medium quantities and will allow for subsequent variations using some of the original jigs and methods. Step two is research into the history of chairs and chair construction. Concurrently he is generating new ideas through chalk drawings in which he makes hundreds of lines, later reinforcing some of the curves and shapes with different colored chalk.

*... this was a unique opportunity to meet and hear six contemporary designers at the peak of their profession. Indeed it was a unique opportunity in other ways. There has probably never been such a conference in Canada before.*

Fortune stresses the importance of building scale models. In doing this proportions and negative spaces within and without the form become apparent. He makes variations in the model, sometimes using or inspired by an object found in the shop. He also takes Polaroid photographs of each variation in the development of the chair which enables him to have an overview of the changes made. In addition he can erase parts of the model, 'thinning' a leg by drawing on the model with a thick black felt marker.

In order to keep track of all these ideas he pins up large sheets of vellum on the wall of his shop to record sketches and numbered, dated notes.

Finally Fortune tests the comfort of the chair. He and other volunteers sit for hours in a mock-up of the chair seat and back. Some of these techniques are used in varying ways to a greater or lesser extent by the other five designers but Fortune seems most conscious of the design process itself. He not only designs his furniture but the way that it will be made.

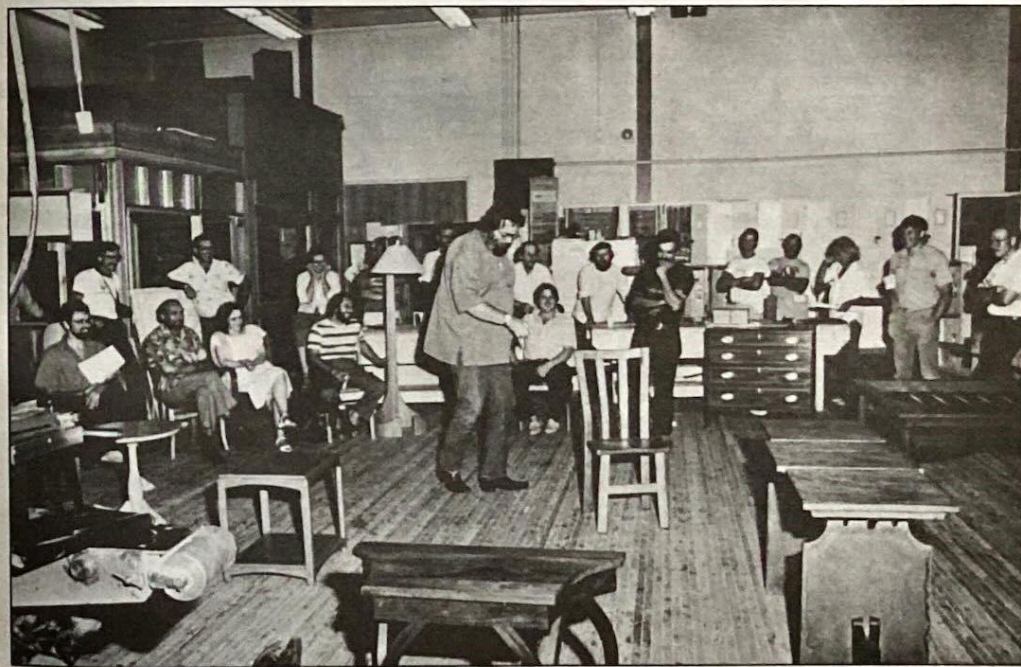
Corin Flood is a young furniture maker and designer who was already fairly well acquainted with the work of the six instructors so for him the Conference was a chance to find out where their ideas come from, how and if they relate to historical furniture and architecture and what parameters and dictates they work within.

Corin points out that Paul Epp is the odd one out in the group in that he designs specifically for the contract market, a market governed more by fashion than personal expression. Pieces have to be trendy, robust and cheap. They also have to be versatile to fit in a variety of interior schemes. Another major difference between contract furniture and craftsman made furniture is that it is not designed to last forever. Although this period will be looked on as a renaissance in hand built furniture, it is interesting to observe that many pieces of furniture which are now considered classics were originally designed for mass production.

A large part of Alphonse Mattia's experience is in teaching design so he has collected a remarkable collection of slides which range from painting and sculpture through architecture, fringe

furniture to folk art. For Corin, Mattia's presentation was the most interesting and exciting. For anybody involved with any craft it was a visual feast with something for even the most conservative artist. Alphonse obviously felt that to be a good designer one has to be fed a constant and voluminous diet of visual information not just in ones own field but in all disciplines.

For all three of us and for the rest of the participants this was a unique opportunity to meet and hear six contemporary designers at the peak of their profession. Indeed it was a unique opportunity in other ways. There has probably never been such a conference in Canada before and it says a great deal for the liveliness of the wood working scene in Saskatchewan and the energy and enterprise of the organizers.



Garry Bennett critiques work while conference participants look on.

Grant Kernan — AK Photos



# Ursulina Stepan: Paper Maker

by Meta Perry

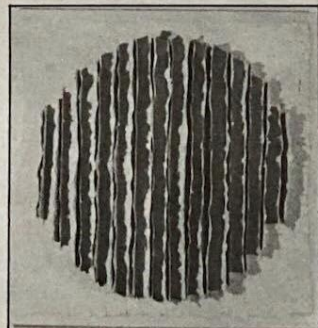
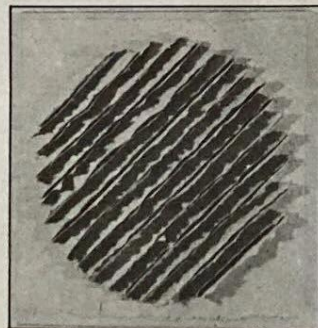
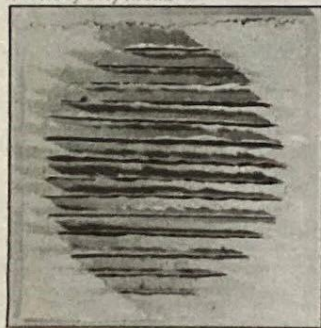
Ursulina Stepan does not take paper for granted. In fact, she makes paper and then turns it into three dimensional wall works or great, huge expanses one can actually walk under.

"Shelter," says Stepan. "I think I've always been fascinated with the idea of shelter. It goes right back to when I was a child and would drape blankets over a chair to create a place of my own."

The wonderful thing is that most of us would not think of using paper to create that intimate space; nor would we think of creating our own paper. We wouldn't think of it unless we were one of the fortunate few who had benefited from Stepan's paper making classes at Regina's Neil Balkwill Civic Arts Centre.

Stepan can explain paper making so matter-of-factly that the process appears deceptively simple. It isn't quite that easy, of course, but it's later that the intricacies and possibilities of the medium manifest themselves.

Photos by Gary Robins



Circle Direction 1, 2 and 3 explores the passage of time.

But to begin. To make a paper called abaca, Stepan starts with what is called a linter, which is a compressed sheet of fibre, made from the banana leaf. The linter is torn up into little bits and soaked in water for about 24 hours. The mixture is then put through a blender, which turns it into a pulp. At this point, the pulp can be colored or dyed. After blending, the pulp is suspended in a vat of water.

Now, the artist's will takes over. Paper as thick as wool felt or as thin as tissue can be produced with the process. Stepan simply dips a screen into the vat of suspended pulp, and lifts the screen out again. If she wishes a thick sheet of paper, a decal, or wooden frame that fits around the edges of the screen, allows her to build up more fibre on the screen.

The screen is then inverted on a hard, impervious surface. Excess water is sponged off the back of the screen, and the screen is lifted off. The paper is allowed five to six hours to dry, if it's a thin sheet, and longer if it's a thick sheet.

For very thick paper, Stepan has built her own vacuum table to speed the drying process. This table has small holes drilled into its plywood surface, and has an attachment for a wet/dry vacuum. While pressure is applied through a screen system, the vacuum pulls out much of the water.

*Ursulina Stepan does not take paper for granted.*

Stepan can make sheets as large as she wishes simply by overlapping individual, smaller squares of paper. In the drying process, the fibres adhere and form extended surfaces and also patterns. Patterns and colors can be combined to form striking designs.

While Stepan uses the thinner paper to create her large "shelter" sheets or rolls, she often shapes and forms the thicker paper into intriguing three-dimensional works such as her *Circle*



Shredding linter into blender.

Photos by Gary Robins



Dipping screen into vat of suspended pulp.



Lifting screen with decal out of vat.

*Direction 1, 2, and 3* series. The series thematically explores the passage of time.

Occasionally, Stepan, who is also a well-known print maker, has shredded up prints and recycled them into new paper works. These are given added visual impact because of the flecks of color that are imbedded right into the paper.

In her paper making classes at the Balkwill, Stepan uses just about any source of raw material. Some of the more interesting results have come from using junk mail and old egg cartons in her childrens' classes.

Cotton, linen, and flax are other fibres Stepan has used. A new project for her involves the making of paper from raw flax. "I'm going to grind the flax up by using a ball mixer, which is usually used in making pottery, and then I'm going to literally cook the crushed fibre in caustic soda," explains Stepan.

It's apparent that Stepan is taking some other new directions in her work as well. This past summer, she spent six weeks taking part in the Fibre Interchange program at the Banff School of Fine Arts. Also in attendance were fibre artists and critics Nancy Guay, Kuniko Lucy Kato, and Mariette Rousseau-Vermette.

The piece Stepan created and which was shown at the Walter Phillips Gallery, Banff Centre is called *Midnight Web*. It's a huge piece, made of paper and thread, and meant to be suspended so that people can walk underneath it. Spanning about twelve feet by twelve feet, the piece is a continuation of her shelter theme. It is a very organic work

*"In making paper," says Stepan, "I think it's important that the finished product still looks like paper. It shouldn't end up looking like something else. It should retain the quality of paper and be recognized as such."*

that explores the possibilities of light and shadow.

By using a paper that is dark on one side, but which allows light to come through on the other, Stepan has created a piece that takes on a different appearance from each side. From the outside, it looks much like the grey slate rock mountains that surround the Banff Centre. From the underside, however, the piece appears illuminated with light and its web-like structure appears.

For all its size and its suggestion of rock and of webs, *Midnight Web* still retains the appearance of paper. "In making paper," says Stepan, "I think it's important that the finished product still looks like paper. It shouldn't end up looking like something else. It should retain the quality of paper and be recognized as such."

Ed. Note: *Paper Works*, an exhibition by Ursulina Stepan opens November 30, at SCC's gallery.



Sponging excess water from inverted screen.



Lifting screen from paper sheet to begin drying process.



## Theories on the Creative Process

by Elly Danica

There are almost as many theories about creativity as there are leaves blown from the trees in autumn. Each theory does its little dance or pirouette and falls to the ground. Some fall in a blaze of colour and controversy, inspiring us to further thought. Others are dead and colourless long before they fall from favour. We can learn something about ourselves and our society from each one, no matter how wonderful or bizarre it proves to be.

Nineteenth century wisdom believed in the mad genius theory of creativity. An extensive listing of physical degenerate conditions related to genius and insanity occurs in the writings of Cesare Lombroso, a psychiatrist writing in the 1890's. He believed that we inherit our creativity along with physical characteristics such as prominent ears, deficient beard (in men or in women?) irregularity of teeth, excessive asymmetry of the face and head, sexual precocity (ah - ha!), smallness or disproportion of the body, left-handedness, stammering and rickets. He lists famous short artists, — eighty-two men and three women. Twenty-three male greats were hunch-backed, club-footed, lame or were rachitic. He calls pallor the colour of great men. Great men are also prey to sterility, delayed development, vagabondage, walking in their sleep and stupidity. One can see why his theories went out of fashion, they were not terribly complimentary to men.

Creativity has taken a while to recover from this bad press, although there are always journalists around who will happily revive such theories to account for particular crazies in our midst. Still, I don't think that the connection between madness and creativity has much to recommend it to us, if it can even be made in late 20th century culture.

Rather, I believe, with Graham Wallas who wrote in the 1920's, that creativity is a thinking process with definable stages. The first stage is **preparation**, during which the problem is investigated in all directions, or simply formulated. The second stage is called **incubation** and is characterized by very little conscious thought about the problem; but no doubt considerable daydreaming, nightdreaming and subconscious work goes on in this stage. Stage three results in the 'happy idea' and is called **illumination**. The fourth stages consists of **verification** during which the idea is tested and reduced to an exact form.

Preparation then, is defining a problem in one's work. How do I get that particular shade of rose, the texture I need in a particular textile, or a certain effect? The search goes on at great length. Some painters for example, spend a lifetime searching for a colour or effect; many potters and other craftworkers devote considerable time to research in all areas of their work. We collect colour swatches, photographs from magazines, and objects of every description as well as visual and emotional experiences around the problem which interests us. The incubation stage coincides with a voluntary relaxation of effort on the problem, most often meaning long periods are spent in other work. This is the

time for daydreaming, visualizing the finished work and chuckling over whose socks will rot when the work is first displayed. The problem is not yet solved but we daydream about its success in a finished piece. One day we abandon the studio for a long walk in the country to watch the sun set, and there it is, the colour, the sky, the illumination and the happy idea. Drifting, much too ephemeral, but there. A glimpse has been given. The real value in such inspiration is to obtain points of departure. We may not see the solution to the problem so much as a new way to ask the questions which will eventually lead to the resolution we seek.

Creative process, if it has definite stages, either in sequence or overlapping, can be understood and accepted as part of every life. And if everyone has a potential creativity and we can understand its strange promptings — the long walks, the days spent daydreaming as a necessary part of the work we do — we can learn something of the value of leisure and the time it takes to be creative.

*Creative process, . . . can be understood and accepted as part of every life. And if everyone has a potential creativity and we can understand its strange promptings . . . we can learn something of the value of leisure and the time it takes to be creative.*

The subconscious does not operate in ordinary time. It has its own time and in western society it appears to run on slow. Many contemporary craftspeople have built their lifestyles to accommodate subconscious time. It is no mere whim which takes us to rural settings and lifestyles. We need the time and the space to incubate new problems and ideas. We need time to be creative.

Next time you walk in the country and stumble upon a short person with cauliflower ears, crooked teeth, bow legs — take care and do not disturb their meditations, for this is an artist, a vagabond, walking in their sleep perhaps, but a genius nevertheless.

### For Further Reading:

*The Creative Process: A Symposium*, by Brewster Ghiselin, Mentor Book, New American Library, 1952.  
*The Creativity Question*, edited by Albert Rothenberg and C. R. Hausman, Duke University Press, Durham, N.C., 1976.  
*Seeing With The Mind's Eye: The History, Techniques and Uses of Visualization*, by Mike Samuels and Nancy Samuels, Random House, 1975.



by Michael Hosaluk,

### Incite '85 Co-ordinator

When I entered the world of Saskatchewan crafts, I found work and people that inspired me to contribute to the new and vital growth.

The crafts people of this province are as good as you will find anywhere, and I boast their work wherever I go. It seems things have come to a standstill, as though crafts people have become too comfortable with their work and have forgotten the spirit that was so evident years ago.

I strive to see new developments and meet challenges put forth to me. If there were only 72 Plymouths to buy and drive, life would be so much poorer. Sure you can paint it a different color, add a whip aerial, but it will still be a '72 Plymouth. Some people will be happy with this, where some will want the newest model. The same goes for crafts.

People like to see something new. They like their senses to be stimulated.

I feel it is our obligation to push a little further, do something provocative, create new problems, find new solutions, break some rules and most of all, have some fun. It won't be easy and you will have to deal with, "What is it?" or "What do you do with it?" but it's better than, "Isn't that a nice bowl?" If crafts are to survive here, then a new generation of ideas are going to have to emerge.

*Incite '85* was to spark some new growth, to create some new energy and to get us thinking again. We have been riding on the old wave too long. Now it's time to create some new waves.

*Incite '85* was a new idea. It presented many problems, for which we found solutions. There are still problems that need solving and next year we will solve these and create new ones.

by Randy Woolsey

### Glass Blowing Co-ordinator

Ruddell hadn't seen so much concentrated activity in 50 years. Neither, probably, had the Saskatchewan craft community. During a long August weekend five artists — Kai Chan, Stephen Hogbin, Andrew Kuntz, John Toki, and Judith McKenzie — led groups of people who worked two tons of clay into a tall slender sculpture, dyed and stamped felt into bags and banners, sweated in front of a glass furnace, wove and wired dogwood and willow into a 15 foot tall rabbit, bull-dozer mounds of earth, welded pipe and sawed logs into a large playground sculpture. Potters boogied with weavers under the big-top on Saturday night, were fed in the finest prairie tradition by the local women, camped throughout the village in vans and on sofas.

*Incite '85*, conceived over a beer with Mike Hosaluk last winter, is now, as they say, history. The objectives of this experiment — for that is essentially what it was — were quite clear from the start: to bring together a varied group of interested people in a stimulating situation centred around a number of distinct projects being done by invited artists; to demystify the basic skills used in handling traditional

craft materials; to encourage people to work on a larger scale or for a different context or with different materials; to encourage local people to drop by and participate in order to blur distinctions between "them" and "us"; to produce several sculptural works which would remain in Ruddell in a new sculpture park.

How worthy these objectives were and to what degree they were realized is hard to measure. The small turnout was a bit disappointing but, if even one person went home feeling rejuvenated and excited about doing fresh work, can numbers really matter? We had five marvellously diverse and energetic visiting artists here to interact with. How can we measure the value of being reminded that, no matter what we choose to do, there are kindred spirits somewhere in this world?

Although there was a good deal of practical information available this was not just a "hold your finger this way, add 1.732% vandadium oxide, use a Wobble-Works Inc. dado, for purple boil a leaf of parsley" type of weekend. It had to do more with what to — rather than how to.

At the risk of stretching an analogy as well as some tempers I'd like to make a personal observation. Have you, too, noticed that our aging craft community seems to be slowly atrophying, using fewer of its muscles more and more feebly? It seems to me that many of us have become bored and jaded with our work and, consequently, boring and predictable (we all know, of course, a few brave exceptions). We pump up our heads and neglect our hearts, train our fingers and forget to use our eyes. Maybe we, as parts of a body, are just out of shape. Maybe if we start to exercise neglected or forgotten muscles we can regain the healthy glow we all felt when we started working at our crafts. If so, we'll have to expect and tolerate a little stiffness and pain. Perhaps occasional work-outs at "health spas" such as *Incite '85* might help.

*Incite '85* was not just a Ruddell event. It was for everyone who loves making and using and looking at objects. It was tentative and very ambitious — a typical first effort. Should there be another? What form should it take? Why, where, and when? What do you think?



# Computer Network for Crafts

by Elly Danica

A craft organization, whatever its size, produces enormous quantities of information which must be disbursed to its membership, used in the conduct of business and stored in a manner which allows it to be retrieved easily and quickly. Information seems to generate reams of paper, yet only a small portion of this paper is actually read and acted upon by the craftworker who could benefit from it. We live in an information glut society. We do not have enough time to scan every scrap of paper which could be useful to us.

Enter, with fanfare, the computer and the computer network. In 1984 the Canadian Craft Council commissioned a study on the feasibility of a Canadian Crafts Information Network. Provincial craft organizations were surveyed to find out how they handle their administrative burdens and such diverse areas of craft organization business as membership and patron lists, suppliers and craft fair information, newsletters and portfolios. They were asked to identify their future needs in the areas of information storage and management. Most were interested in a national computer network and several had taken steps to install computers in the office to handle membership lists, newsletters and various word processing tasks. The Canadian Craft Council is proceeding with implementation of a national network which includes researching hardware and software available and drawing up specifications for hardware and software which will meet national and local needs. They are also applying for government funding to install the Canadian Crafts Information Network (CCIN).

The computer and the CCIN will begin its work for craftspeople by help-

ing provincial offices deal with the inevitable information backlog, particularly information on sales, shows, competitions and deadlines. Mailing lists will be updated and shared and will be much easier to manage and can be designed to be much more media specific — for example, if there are listings of potters, they do not need information only of interest to textile or surface design people.

The CCC and provincial organizations maintain numerous lists which must be constantly updated to be useful. Manual cardfile-type indexes, if they are to be cross-indexed, separated by category, media or location of the craftworker soon become unwieldy and nightmarish. Add to this the chronic understaffing in many organization offices, shrinking budgets, and you begin to see the problem. Not only is information often out of date before it reaches a newsletter, but it often misses its mark in other ways and is very expensive and labour intensive to disseminate. Meaning, of course, that without changes in how information is managed we will get less and less for more and more.

The early impact of the computer information network at the local level

will result in a more streamlined office and a better use of the available staff. In a time of decreasing budgets and demands for ever more efficient management of the money we do receive, this aspect of computerization alone makes good sense. The organizations themselves will undergo metamorphosis. It will be possible, once the CCIN is in place, for an organization such as the SCC to have the same information base and access as that enjoyed by a large organization like the Ontario Craft Council. For a province with a small population and as isolated as Saskatchewan is this makes sense and will enable us to reach beyond our limited local markets.

Beyond these immediate benefits — more information addressed to us ac-

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ording to media or other categories we define; up to date information, enabling us to learn about a competition before the entry deadline rather than after; and possibly more efficient organizations to serve us, there are even more interesting possibilities in the future.

In our capacity as small, independent business people, information on markets and health hazards for example, is vital to our success and health. Within ten years many of us will have our own computers to manage accounting tasks, to calculate and pay our taxes, to keep track of gallery and shop orders by item and profitability, to manage patron lists and direct mailings, to simplify the ordering of supplies and to enable us to manage our inventories and other paperwork-type tasks in a sane and efficient manner. From the studio computer we will be able to call up the national network, possibly on a fee-for-service basis and access information that we need now, not three months from now when somebody has time to dig it out for us. Information on a health hazard for

example — you don't need to know after three months of exposure to a

*Within ten years many of us will have our own computers to manage accounting tasks, to calculate and pay our taxes, to keep track of gallery and shop orders by item and profitability, to manage patron lists and direct mailings, to simplify the ordering of supplies and to enable us to manage our inventories and other paperwork-type tasks in a sane and efficient manner.*

chemical or a combination of chemicals, that it will kill you. You need to know now, this afternoon that you'll destroy your liver with this bright idea and that there is good reason nobody has done such a process before.

And we'll be able to find quickly and easily other craftworkers in the country who are interested in the same things we are and talk to them via our computers or more conventional ways. We'll be able to access listings of all colleges and universities and workshops which would teach a certain glass technique, for example. We could access the workshop itinerary of an instructor we are anxious to take a class from.

A computer network, as with any computer use one can think up is only as useful as the programming and creativity involved in setting it up. If there are ideas you have about how a computer network could be useful to you in your studio or workshop, why not write them down and send them to the SCC. What information do you need? What role can you see a computer information network playing in your future?





## Growth Apparent at Saskatchewan Handcraft Festival

by Cathryn Miller

The twelfth annual Saskatchewan Handcraft Festival and accompanying juried exhibition, *Dimensions '85*, opened officially on July 18 and ran until July 21. Two obvious improvements over previous years were that the opening ceremonies were mercifully short, and the weather wasn't as hot for most of the time as it has sometimes been in years past.

The attendance figures were up marginally (27 more than in 1984) by gross sales increased by a significant \$5,000 over last year. This can be partly attributed to a higher number of booths, but I got the impression that for many people it was a better year for sales. The average gross per booth was \$1,670.

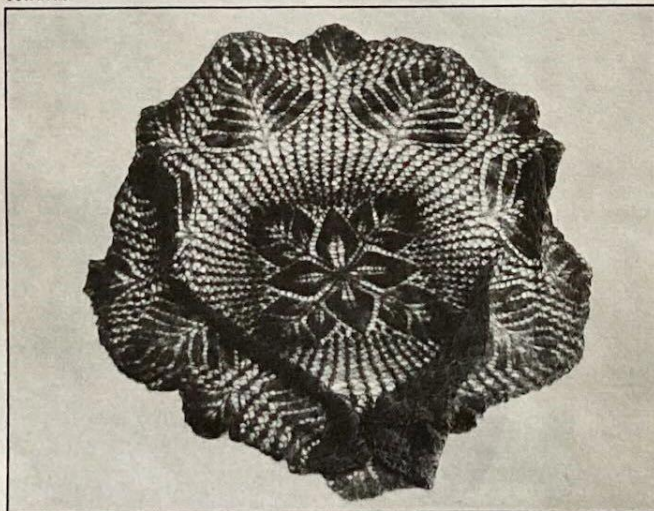
I've been going to Battleford for the Festival every July for eleven years now, and the difference between this year and 1975 is quite remarkable. The quality of work, both for sale and in the juried show, has improved markedly over the decade. Not only have the worst manifestations of "handcraft" been eliminated, but many of the exhibitors who have been coming all those years have shown growth and improvement in their work.

*I've been going to Battleford for the Festival every July for eleven years now, and the difference between this year and 1975 is quite remarkable.*

This was shown most clearly this year in the pottery. Although the number of clay booths was actually up, I only heard one complaint about there being "too many pots". Unlike the early sales where all the potters



Arctic Rose by Pat Kada, Merit Award.



Knitted Shawl by Merle Bocking and Moira Theede, Best Traditional Piece.

seemed to be producing minor variants of brown coffee mugs, this year's sale featured an extremely wide range of styles and techniques. You could still get a well-made brown coffee mug if you wanted one, but you could also find sculptural work, raku, coloured clay, and functional pieces in any colour you wanted.

Fibre is another area that has changed a great deal, and for the better. There were not only more people producing excellent work in the various textile media, but again the long-term participants have improved the quality of their output.

One of the purposes which has always been seen for the festival at Battleford is education. The juried exhibition and the various craft demonstrations that make up that aspect of the event provide an excellent opportunity to broaden the public's awareness of what good craftsmanship involves, both in the making and in the finished

Grant Kernan - AK Photos

product. What is sometimes overlooked is that this is a stimulating process for the craftspeople as well. Having a chance to see how other craftspeople work, whether in your own medium or another, can trigger new ideas or encourage experimentation with new techniques. Judging by public response to crafts in Saskatchewan, events like the Saskatchewan Handcraft Festival have succeeded both in improving public understanding and awareness of crafts, and in upgrading the standard of work by the province's craftspeople.

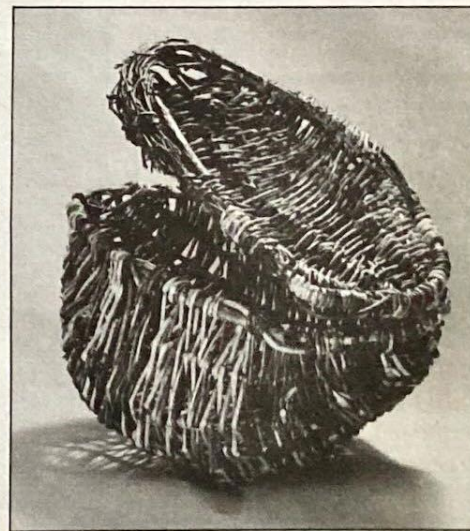
*The craftspeople of this province are as good as you will find anywhere, and I boast their work wherever I go. It seems things have come to a standstill.*

The town of Battleford has gained as well over the long term. For many people both in Saskatchewan and out-

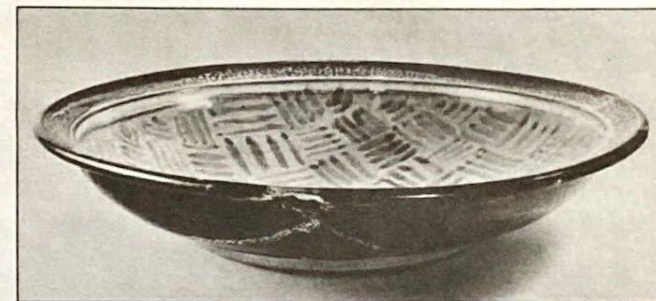


Mohair and Handspun Wool Cape by Dorothy Boran and Lorraine Ziola, Merit Award.

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Green Line Walkabout by Marigold Cribb, Award to An Active SCC member, SCC Purchase Award.



Tapioca Too by Mel Bolen, Town of Battleford Purchase Award.

side it, Battleford is now more than a town mentioned in weather reports. It's the home of a major craft fair. (Even though some still think it's part of North Battleford, they seem to be able to find it. And when they come, they spend money not only at the sale but in the town as well.)

Given the success of the Saskatchewan Handcraft Festival over the years, it is to be hoped that support for it will continue. The ongoing efforts of the Saskatchewan Craft Council alone would not be sufficient to maintain an event of this scale, particularly if the

juried exhibition is to remain part of it. The long term commitment of both the town of Battleford and the provincial government will always be needed if the festival is to go on in its present form.

Having seen the growth and improvement of the Saskatchewan Handcraft Festival in the past, I look forward to past trends continuing in the future. Public education, and improvement in our own work should remain important priorities for us all. "That craft fair in Battleford" makes a significant contribution to both.



# "Eclecticity" Falls Short of Expectations

by Helen Berscheid

*Eclecticity* was an exhibition of works by eleven Prince Albert craftspeople. The title of the show brought forth expectations of an unusual group of pieces possibly crafted in ingenious and exciting ways. However, the show fell a little short of its exciting title. What I encountered was a fairly average group of pieces with simplicity rather than ingenuity ruling their manufacture.

The exhibition integrated color quite well, largely due to the selection of muted delicate colors. In contrast were Margaret Kerr's doll and Annabel Taylor's brightly colored rug. Both pieces added a nice splash of color.

While Nancy Fortier's silk tops were very simple constructed, she made good use of the flow and drape of the fabric in styling her garments, which were very pleasing to look at. Fiona Reddings fluffy blanket was just as it should be — simple, yet soft and luxuriously inviting. A pitcher by Dianne

What I was expecting to see at this exhibition did materialize in Adeline Ferguson's **Lady in the Wind**, a small butternut wood sculpture. The piece displayed a good sense of motion, it was balanced and well proportioned with the deep shadow play in the folds of the garment accentuating the lower half.



Lady in the Wind by Adeline Ferguson.

Grant Kernan — AK Photos

Young had an interesting spout and an unusual multicolored glaze which accented its basic shape.

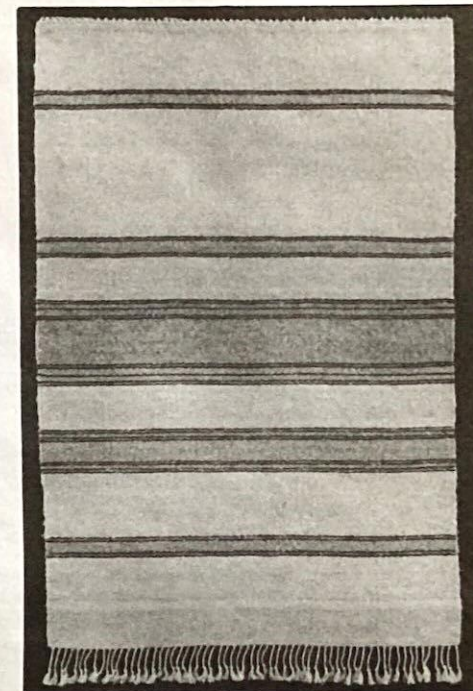
Annabel Taylor's eggshell rug, with its subtle wave-like lines, added a feeling of movement to an otherwise static and flat piece.

A silver pin set with opal by Ralph Coffey was one of the most unusual pieces in the show. His use of imaginative raised shapes in an irregularly patterned background drew the eye to the opal, which was set towards the side. Most of his other jewelry was composed of unusually colored stones in too simple settings. I felt these were lacking in the imagination Ralph showed in his opal pin set.

I had a similar reaction to Barbara Terfloth's work. Her cotton appliqued vest — with an unusual front shape which blended in nicely with the design — had a pleasing cut on the finished edge which deviated from the usual safe, straight finish. But her baby quilt was very standard in design — a house and a fence with a sun in the background. I was bored with a design I'd seen too many times.

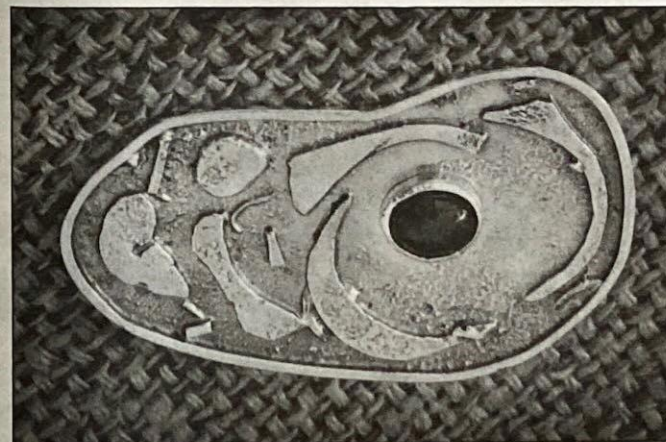
John Penner managed to deviate from the norm, producing a wide range of interesting colors, shapes, and feelings of texture with his cibachrome photography.

What I was expecting to see at this exhibition did materialize in Adeline



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Annabel Taylor's Rug.



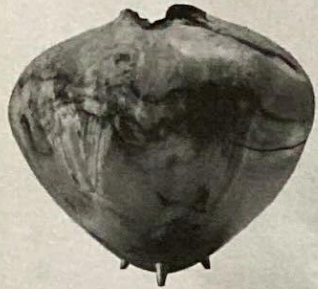
A Silver Pin Set with Opal by Ralph Coffey.

Ferguson's *Lady in the Wind*, a small butternut wood sculpture. The piece displayed a good sense of motion, it was balanced and well proportioned with the deep shadow play in the folds of the garment accentuating the lower half. This also added to the visual interest since the sculpture looked good in both natural and subdued light. The simple semi-abstract way the piece was sculpted added to the beauty of the wood. The piece was well designed and the final product reflected that.

A final comment, this regarding the variety in the show. There was a heavy concentration of fibre art: 18 of the 40 pieces. Some mediums — such as glass — weren't represented at all. Although I enjoy seeing as much fibre art as possible, a better balance between the various media would have helped make *Eclecticity* much more interesting.



# Form to Function — Michael Hosaluk



Saskatoon  
August 8, 1985

Dear Randy,  
I wish we'd had more time to talk at the opening of Michael Hosaluk's exhibition at the Saskatchewan Craft Gallery. As a woodworker who doesn't make bowls, I was interested in comparing impressions with a bowlmaker who doesn't work wood.

It was only when I returned for a second viewing that I was able to get past my inclination to stand open-mouthed in front of some of those eggshell-thin pieces, mumbling, "How does he do that?" Perhaps it's because I work with wood: the technical virtuosity almost blinds me to the piece itself. Michael is so damned skillful, does he ever succumb to the temptation to dazzle us with technique, when the piece would be more successful if it were a little less self-consciously impressive?

No, I don't object to the ambitious and spectacular examples of turning in the show. There are pieces here which open my eyes a little wider and give me just a little catch of breath. This is the work of an artist! If there's a single element of Mike's work which most impressed me, it's the way the turned objects relate their form-in-space to the surface on which they're displayed.

At the risk of sounding kinky, I must admit to being in love with Mike's feet. *Form with Feet* floats above the ground on its delicate little tripod. The simple ring turned on the bottom of some of the flared bowls gives me a sense of a butterfly in the moment before flight. *Rocking Form* and *Burn Out* are footless, rocking, natural... right.

The sculptural pieces are magnificent, but the simple, functional objects also display Mike's well developed sense of form and proportion. No clever titles, just *Bowls* they ask to be handled and used. It must take a lot of confidence to refrain from showing off when you've got as much virtuosity as Mike has. Those are fine, confident bowls.

See the show again if you can, Randy, and let me know how it strikes you.

Ruddell  
September 3, 1985

Dear David,

There is an old adage which should appeal to both foot and mouth fetishists. It says, roughly, "Give a pot a good foot and a strong rim and the shape will look after itself." Mike seems to instinctively understand this. He has a fine sense for pure uncluttered design. This, along with healthy amounts of humility, curiosity and intelligence, makes him a craftsman with rare potential.

If I have a criticism about the feet on the pieces in this exhibition it is that some of them might be too predictable. Thicker or wider or taller feet on a delicate form could add some surprise and contrast.

Egg-shell thinness and translucency are qualities usually associated with glass or porcelain. Holding a wooden bowl which is almost as light as air, through which I can see the outline of my fingers, forced me to re-examine my attitudes about wood as a material, about function, about the importance of tactile qualities in experiencing any object.

I'm glad to see that, having proven his skill at turning, Mike seems to be more relaxed about the process and is allowing the function and mood of many pieces to influence thickness and form.

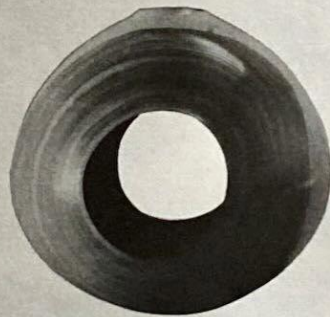
I like the fact that Mike uses local woods. By incorporating natural flaws in this material into forms reminiscent of noble African or Oriental pottery shapes, he takes a real risk of becoming self-consciously obvious or "crafty". It is a measure of his sensitivity that so many of these pieces work so well.

Mike seems to be moving toward combining more furniture-making techniques with turning and incorporating color. I'm already looking forward to his next exhibition. See you there.

Thanks Mike. Thanks David.

With respect,  
Randy Wollsey

P.S. It might be amusing to get together and talk about our other fetishes. Could change our lives.



Grant Kernan — AK Photos



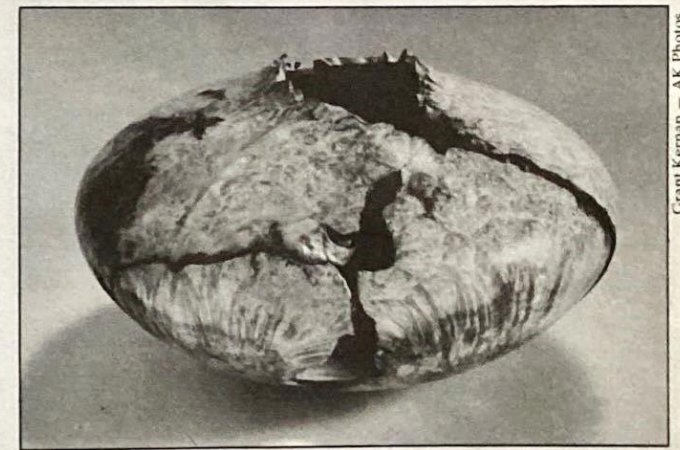
by Cathryn Miller

I was pleased to have a second opportunity to see *Dimensions '85* after it opened in the Saskatchewan Craft Council Gallery on September 7, 1985. Having been on the exhibition committee, I had helped to unpack submissions for jurying and helped to re-pack both the show pieces and the eliminated entries. I was also in the group that went up to Battleford on July 17 to unpack and hang the show. And when the festival was over I assisted with re-packing the pieces. After all that, I wasn't in much of a mood to write a review.

Coming to the exhibition fresh improved my opinion of the show as a whole, and I found that a number of the pieces had a much stronger impact than I had remembered. Undoubtedly this was due, at least in part, to the more suitable surroundings of the Saskatchewan Craft Council Gallery. (Most pieces are not at their best set on a dark formica table under fluorescent lights in a windowless room at Kelsey. The display area at Battleford is also less than ideal.)

A fairly small exhibition, 36 pieces by 30 craftspeople, *Dimensions '85* demonstrates a high level of technical excellence on the part of the craftspeople

represented. This was obviously a major concern of the three man jury who selected the works. A meticulous attention to detail was reflected in their comments in the catalogue and their remarks at the critique session as well.



*Fault Line*, by Michael Hosaluk, Merit Award, Saskatchewan Arts Board Purchase Award.

Wood and fibre were the categories most heavily represented in *Dimensions '85* both in the exhibition and in the awards. Don Kondra's *Sofa Table*, a delicate piece in rosewood, ebony and osage orange, won the Premier's Prize, Best in Wood, and a Saskatchewan Arts Board Purchase Award. I was slightly disappointed when I discovered that the xylophone-like lower shelf on Kondra's table was not tuned musically, but that certainly isn't a serious criticism.

Four other works in wood were also given recognition: Michael Hosaluk's turned form *Fault Line* won a Merit Award and a Saskatchewan Arts Board Purchase Award; both David G. Miller's *Steel String Guitar* and Corin Flood's *Side Table* (with concrete legs) received Merit Awards, and a pair of turned *Baby Rattles* by Ralph Reid took the Battlefords Peace Award and a Saskatchewan Arts Board Purchase Award.

*Green Line Walkabout*, a lidded basket by Marigold Cribb which incorporated both local natural materials and dyed rattan, comes somewhere between the categories of wood and fibre. It was a successful and innovative piece, and received the Award to an Active Saskatchewan Craft Council Member and a Saskatchewan Craft Council Purchase Award.

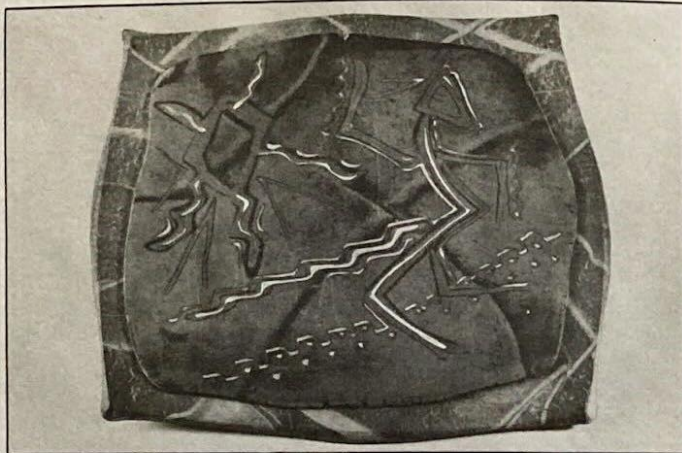
Grant Kernan — AK Photos



As previously noted, fibre works also came in for a major share of the awards. Merit Awards went to a Mohair and Handspun Wool Cape by Dorothy Boran and Lorraine Ziola, and to Marg Rudy's handspun, hand-dyed, hand-woven Silk Coat. Other fibre pieces to win recognition were Fiona M. Dixon Redding's *Wrapsody in Blue*, a simple woven throw which won the Handweavers' Guild of America Award, and a Knitted Shawl which won the Best Traditional Piece in the Show. The latter, handspun of qiviut (or muskox hair) by Moira Theede and hand-knit by Merle Bocking, weighed under four ounces, had a diameter of more than fifty-four inches, and felt wonderful.

Leather works had a much higher profile in this year's show, and Pat Kada's *Arctic Rose* received a Merit Award. This three piece outfit typified the high level of workmanship for which the jury was looking, with its applique roses on the lining to match those on the exterior.

Two clay pieces received awards this



*Spring Dancer* by Brian Ring, Best in Clay, Battleford Allied Arts Council Purchase Award.

year. Brian Ring's *Spring Dancer*, a plaque in coloured clays, was given the Best in Clay Award and the Battleford Allied Arts Council Purchase

Award. The Town of Battleford Purchase Award went to Mel Bolen's large bowl *Tapioca Too*.

And for the first time in many years William Hazzard did not enter a work in the show, so the People's Choice Award went to Frank Sudol's *Sculpted Oak Chair*.

Two aspects of the show which especially pleased me were the increased number of pieces in leather and metal.

***Dimensions '85 is the major showcase exhibition for Saskatchewan crafts. The recognition it offers both in terms of prestige and financial reward ranks it second to none in the country.***

and the recognition of works by "younger" craftspeople.

All in all, *Dimensions '85* is a satisfying experience for the viewer. No doubt a different jury might have selected other works from those submitted, or awarded prizes to an altered group of pieces, but the show as it stands is a good reflection of the excellence of Saskatchewan craftspeople's products.

Grant Kerman - AK Photos



*Wrapsody in Blue* by Fiona M. Dixon Redding, Handweavers' Guild of America Award.

## Jurors' Statement Angers

### *Response to the Jurors' Comments*

by Cathryn Miller

#### **The Jurors' Statement**

*Dimensions '85* is the major showcase exhibition for Saskatchewan crafts. The recognition it offers both in terms of prestige and financial reward ranks it second to none in the country. We would like to have felt that this alone would have generated a special effort which we only saw in a limited number of works. We also sense a lack of awareness of developments in the arts both in Canada and abroad. The pieces which were chosen for the show display a consistently high level of craftsmanship. Few pieces, however, extend beyond their traditions and venture into contemporary concerns and issues. It would seem, therefore, that the craftsman needs to be more conscious and provocative in the expression of his/her ideas and beliefs.

We felt that the strongest entries were in wood and fibre. There were several outstanding objects in each of these categories. Leather and beadwork traditions were also impressive. Ceramics and glass were disappointing. Despite a very high number of entries in ceramics, most objects lacked innovation and creativity beyond the expected.

The structure and incentives of the exhibition, and the quality of the work that we saw, leads us to believe the exhibition can be even stronger in the future.

#### **Jurors:**

- Les Manning, Head of Ceramics, Banff Centre, Banff, Alberta
- Don Stuart, Metalsmith, teaches at Georgian College, Barrie, Ontario, Former President of Ontario Craft Council
- Peter White, Curator, Dunlop Art Gallery, Regina, Sask.

Each year, when the juried exhibition is held at the Saskatchewan Handcraft Festival, some kind of comment from the jury is released. Granted that it is difficult to say anything significant in under three hundred words about roughly one hundred and fifty works, I am still often annoyed by some of the sweeping generalizations that are published. The Jurors' Comments that appeared in this year's catalogue are no exception.

I am primarily angered by the implication that the craftspeople of Saskatchewan are ignorant of national and international trends in their media. Some certainly may be, but I suspect that it is more likely the case that craftspeople here often make a conscious choice to follow a personal vision, to work in ways that reflect their emotional and physical environment. It seems to me that this approach is of necessity a "contemporary concern". I am also not that confident in what a jury perceives to be "current". In the media with which I have most up-to-date knowledge, some of the most recent trends in European and American craft were certainly reflected in some of the entries.

As well, the jury is at a disadvantage in that works chosen by craftspeople to submit for these shows are not

always an accurate reflection of personal development. This aspect is our fault and seems to be a result of the kinds of choices made by previous juries. There is an understandable tendency to select more conservative "traditional" pieces to submit when there has been a strong bias that way in previous exhibitions.

Clay particularly suffered this year. As noted by the jury, there were a high number of ceramic entries. Unfortunately for those who entered works, a large proportion were raku. I am inclined to suspect that the jury selected what they felt were the best works using this particular technique and eliminated the rest, despite the fact that many of them were of sufficient quality to merit inclusion in the show.

I have no significant argument about *Dimensions '85* as it has been selected. I do, however, have some questions about what appears to be unthinking conclusions that any group of three may draw from the limited cross-section of Saskatchewan crafts that constitute the juried exhibition each year. Perhaps the only conclusion that can be drawn from this is that jurors should not only be careful of what they say in public, but how they say it.



*Baby Rattles* by Ralph Reid, Battleford Peace Award, Saskatchewan Arts Board Purchase Award.

Grant Kerman - AK Photos





Silk Coat by Marg Rudy, *Dimension '85* Merit Award.

Grant Kernan — AK Photos

## 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.

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# calendar

## October '85

**Snowflake** (Members' sale)  
Mrs. Eva Scott  
1521 MacKenzie Crescent  
North Battleford, Saskatchewan.  
S9A 3C5 Phone: 445-8562  
(October 31, November 1 & 2, 1985 —  
Frontier Mall)

## November '85

**Snowflower**  
Yorkton Arts Council  
49 Smith Street East  
Yorkton, Saskatchewan  
S3N 0H4 Phone: 783-8722  
(November 1-29, 1985)

**Melfort Craft Fair**  
Melfort Craft Society  
Box 1563  
Melfort, Saskatchewan  
S0E 1A0

**Swift Current Annual Arts &  
Craft Sale**  
(Open to all Sask. Residents)  
Swift Current National Exhibition  
Centre  
411 Herbert Street East  
Swift Current, Saskatchewan  
S9H 1M5 Phone: 773-3765  
(November 2, 1985 — 10 a.m. - 5 p.m.)

**Swift Current Annual Juried  
Exhibition and Sale** (Juried — Open  
to S.C. and area artists only)  
Swift Current National Exhibition  
Centre  
411 Herbert Street East  
Swift Current, Saskatchewan  
S9H 1M5 Phone: 773-3764  
(November 3 - December 1, 1985)

**Artisan** (Invitational)  
c/o Shelley Hamilton  
413 9th Street East  
Saskatoon, Saskatchewan  
S7N 0A7  
(November 15, 16, 1985)

**Evergreen** (Juried)  
Prince Albert Council for the Arts  
1010 Central Avenue  
Prince Albert, Saskatchewan  
S6V 4V5 Phone: 763-2854  
(November 16, 1985)

**Sundog Pleasure Faire** (Juried)  
Sundog Arts Society  
P.O. Box 7183  
Saskatoon, Saskatchewan  
S7K 4J1  
(November 30 and December 1, 1985)

**Wintergreen** (SCC Juried)  
Saskatchewan Craft Council  
Box 7408  
Saskatoon, Saskatchewan  
S7K 4J3 Phone: 653-3616  
(November 22-24, 1985 — Regina)

## December '85

**Longshadows** (Invitational)  
c/o Mel Bolen  
Box 2052  
Humboldt, Saskatchewan  
S0K 2A0 Phone: 682-3223

## February '86

**Winter Festival Arts and Crafts  
Show and Sale** (Juried)  
Prince Albert Council for the Arts  
1010 Central Avenue  
Prince Albert, Saskatchewan  
S6V 4V5 Phone: 763-2853

## May '86

**Parkart** (Juried)  
Moose Jaw Art Museum  
National Exhibition Centre  
Crescent Park  
Moose Jaw, Saskatchewan  
S6H 0X6 Phone: 692-4471

## June '86

**Saskatchewan Woodworker's  
Guild Show and Sale** (Juried)  
c/o Chris Scheffers  
33 5th Avenue North  
Martensville, Saskatchewan  
S0K 2T0

**Bazaar** (Juried)  
MacKenzie Art Gallery  
University of Regina  
College Avenue and Scarth Street  
Regina, Saskatchewan  
S4S 0A2 Phone: 352-5801

## July '86

**Saskatchewan Handcraft Festival**  
(SCC Juried)  
Saskatchewan Craft Council  
Box 7408  
Saskatoon, Saskatchewan  
S7K 4J3 Phone: 653-3616

**Watrous Art Salon**  
c/o Jean Sproule  
General Delivery  
Watrous, Saskatchewan  
S0K 4T0

## August '86

**BOMA** (Building Owners and  
Managers Association)  
c/o Gord Biccum  
Phone: 757-4131  
1779 Albert Street  
Regina, Saskatchewan  
S4P 2S7

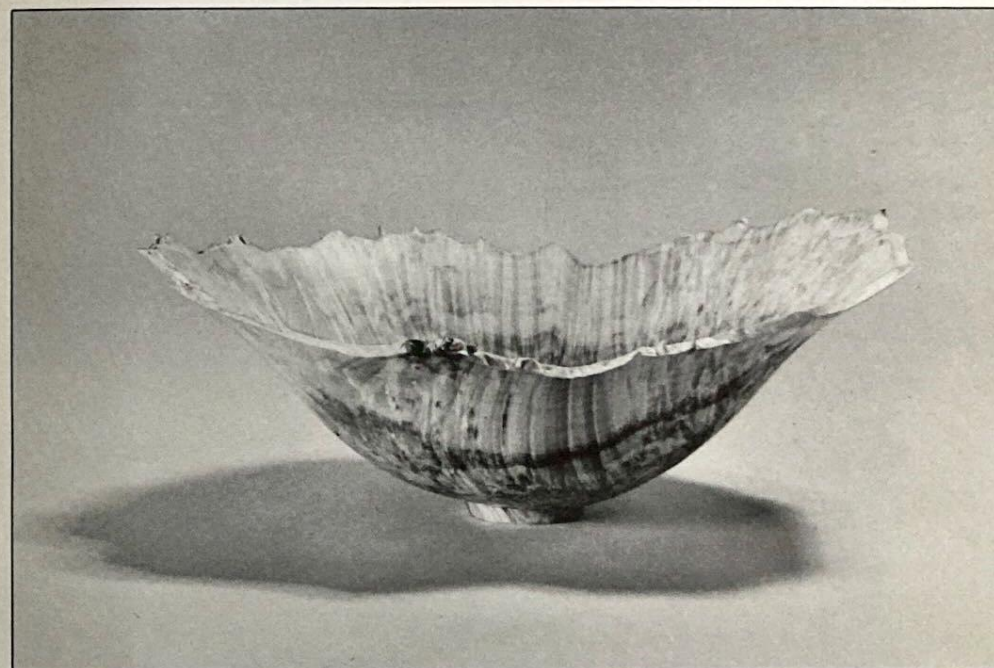
## September '86

**Sunflower**  
Yorkton Art Centre  
49 Smith Street East  
Yorkton, Saskatchewan  
S3N 0H4 Phone: 783-8722

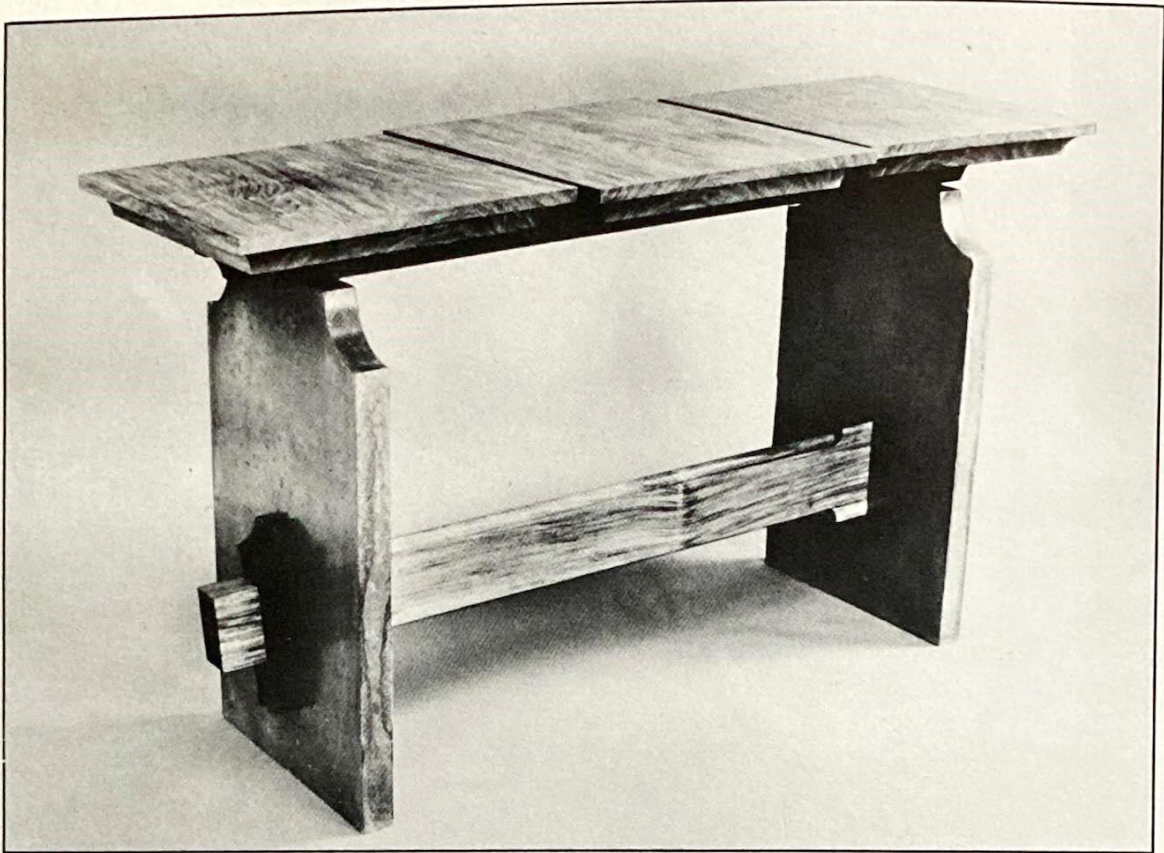
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