

Volume 11, Number 2
Summer 1986

the craft factor

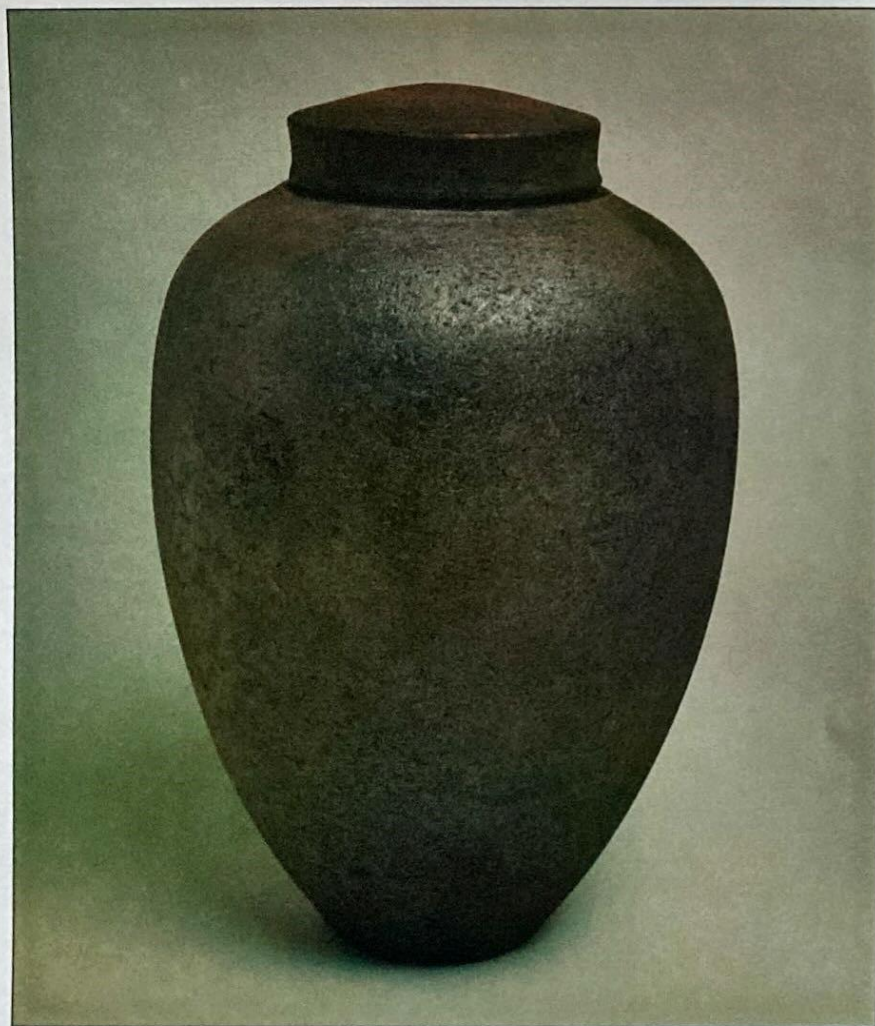
dimensions '86

The Annual Juried Exhibition

13th Saskatchewan Handcraft Festival

The Quarterly Publication of the Saskatchewan Craft Council





Cover: *Fabrics for Marga #1*
Kaija Harris
 (detail)

Inside front cover:
Covered Jar
Ardin Howard
MERIT AWARD

Inside Back Cover:
"The Dahlia" Quilt
Orpha Perschke
BEST TRADITIONAL
PIECE AWARD

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editor

This has been a most exciting issue of **The Craft Factor** to produce. It contains two firsts, the catalogue of *Dimensions '86* the juried exhibition of the *13th Saskatchewan Handcraft Festival*, and colour reproductions of the award winning works.

As a result the magazine will reach not just our usual audience of Craft Council members and people particularly interested in and knowledgeable about crafts but a wider public. I have tried to keep a balance between articles of particular interest to craftspeople and more general articles introducing the activities and achievements of craftspeople in the province.

The *Saskatchewan Handcraft Festival* and *Dimensions '86* are one of the highlights of the year for Saskatchewan craftspeople. George Fry, a juror in 1983, writes on the part jurying has played in raising standards of craftsmanship, and on some of the problems facing a juror. This year's jurors, Patrick Close, George Glenn and Judith MacKenzie spoke of the "very vital craft scene" here and of the "variety and strength of the work". Judith MacKenzie spoke particularly feelingly, comparing the situation in Saskatchewan with that in her native province, British Columbia, where it is very difficult for provincial craftspeople to exhibit or gain recognition through the support and encouragement of a provincial craft council. The Saskatchewan Craft Council Gallery on Idylwyld Drive, Saskatoon; travelling exhibitions, such as the 'Black and White Show', curated and sponsored by the S.C.C.; **The Craft Factor** are a measure of this vitality and support.

Another measure of vitality must be the three well designed, and comprehensive craft courses, Pottery, Weaving and Photography, to be offered by the Northern Institute of Technology. At present aspiring young craftspeople have to leave the province to get professional training, and having left, they rarely return. The dearth of younger craftspeople is a matter for question and concern. Perhaps these Applied Fine Arts courses will be a step towards addressing this concern. **Sandra Flood**

Saskatchewan Craft Council Board Members: Gale Steck, Chair, CCC Rep; Barbara Terfloth, Publications, Secretary; Kate Daley, Treasurer, Alternate CCC Rep; Claudia Bergen, Marketing; Helen Rogers, Education; Olive Kalapaca, Gallery; Jim Sather, Building; Annemarie Buchmann-Gerber, Exhibitions; Michael Martin, Executive Director.

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A.G.M. 1986

by Joan Flood

Whether the nagging in my report on last years A.G.M. had anything to do with this years numbers is hard to determine but for the first time in several years there were enough members present at this year's meeting to satisfy the requirements of our bylaws! There were 32 people at the business meeting on Sunday May 25th and 29 of them were voting members. Wow! That is four more than we actually needed and it was great to hear people actively participating in decision making, even if some of the hairs got split a bit finely! Better than that apathy I say.

This year the meeting was held in Saskatoon at the Mendel Art Gallery auditorium on May 24th and 25th. James Sather was the host and organiser and he did a fine job in selecting some of Saskatoon's better baking for our picnic meals, and kept us more or less in line at the discussion session on Saturday. Only 19 people came to that, which was a bit disappointing as there were some important issues to be aired. It may have been the zealously over-cooled atmosphere of the Mendel auditorium that kept us all suppressed because when we went upstairs and out onto the grass the level of animation rose as we responded to the warmth of brilliant sunshine.

We began on Saturday with a report on the Canadian Conference of the Arts held in Montreal, given by Regine

Haensel who is the Saskatchewan delegate. This report covered many practical issues being studied, such as royalties for the re-use of art, how artists can best benefit from Unemployment Insurance cover, copyright legislation and keeping culture out of free trade negotiations. Regine reported little C.C.A. activity among Saskatchewan artists and urged the need for more, since changes cannot happen without involvement.

Stan Day came from the University of Saskatchewan Department of Art to conduct a critique of some crafts. Sadly there were only a few pieces of work to look at — sad because Stan had some really useful things to say and it would have been interesting to have heard his comments on a greater variety of disciplines. He talked of the need for informed, evaluative criticism, not just praise, and suggested that we should choose our audience and seek growth as well as support from each other. Happily he drew no false distinctions between art and craft and talked of the freedom we all enjoy these days when our work can be more personalised in an atmosphere that allows fashions but applies less overriding constraint than in the past. He shared his view of the creative process and talked of a tight plan of action where the result is more predictable and controlled, but has less life and individuality; and creativity which is

more risky and involves decision making on the work in progress. The finished work may be rather different from the original intention because of responses to the materials or conditions along the way but the piece has a life and identity of its own and is more valuable because of this.

The discussion session concentrated mainly on two areas of concern — the use of the S.C.C. Gallery and the proposed new rules about marketing membership. The jurying procedure was debated at some length. It is a very expensive service that we offer and in the past it has too seldom resulted in positive participation in S.C.C. craft sales or direct feedback to the Craft Council of any kind. This is a tricky area and we must not forget that we are publicly funded and therefore, arguably, have some obligations to provide criticism and assessment for the public. There was quite a bit of debate over this at both sessions.

The on-going debate about Gallery policy was continued with a communique from the Gallery Committee that was distributed and formally recognised at the business meeting. It will be further discussed in the next issue of *The Craft Factor* in an article by one of the members of the Gallery Committee.

Both these controversial and important issues will continue to be discussed by the Board and the membership and this is a very proper state of affairs. It is my personal view that we should try to keep absolute rules to a minimum in this organisation but always continue to examine (and change when necessary) a set of guidelines that can be flexible in response to changing needs. Committees in all

S.C.C. Board left to right: Gale Steck, Annemarie Buchmann-Gerber, Olive Kalapaca, Jim Sather, Barbara Terfloth,



areas work very hard and although they do not always get things right they do always try, and their intentions are worthy and honourable. They need feedback from you in order to respond to your needs and to challenge their own thinking, but they need your trust as well.

The theme that seemed to recur constantly this year was the need for better communication. All differences are magnified by misunderstanding and committee decisions are viewed more sympathetically when the process of decision making is explained and understood. It seems then that there is a need for greater effort in all areas to communicate what is happening to the membership and for the membership to respond as things are

happening, not when unpopular decisions have been made. We have two valuable tools in *The Craft Factor* and *Bulletin* so it was proposed that there should be regular communique from both the Board and the committees in one or other publication. Annual reports can only skim the surface of what really goes on and are not very satisfying, so from now on we can look for more immediate news. It is up to you to respond or the exercise will be a waste of time.

Four new members were elected to the Board of Directors — Claudia Bergen, Kate Daley, Annemarie Buchmann-Gerber and Barb Terfloth. We wish them well in what is clearly a fairly demanding (and unpaid!) role. New life is good for any situation and

their contributions and fresh approaches will be welcomed by the continuing members — Olive Kalapaca, Helen Rodgers, Jim Sather and Gale Steck.

Finally we gave loud cheers and thanks to our permanent staff, Mike Martin and Terry Unser and to the indefatigable Pat Adams who has been guide and mentor for the past 2 years as chairman of the Board. His deep keel and great knowledge of provincial affairs have been invaluable to this organisation and the Board will miss him greatly. It is my guess that they will be seeking his counsel for many months until they learn to manage without him. Thank you Pat.

See you next year. Dare we hope for 40 people then?

Motions to Amend SCC Bylaws

Active Marketing Members will be required to participate in a SCC sale every two years otherwise their Active Marketing Membership will expire. The SCC Office will maintain a watchdog system and will calculate the date using the member's anniversary date from the last market attended.

Active Marketing Membership must be taken out within six months of acceptance after jurying.

Sales monitoring by SCC Jurors will be used to determine a craftperson's quality of work. If the jurors find any work not meeting standards; the member will be sent a letter indicating that there is a problem with his/her work and that the work will be re-juried by peers in that medium at the next sale he/she attends. If his/her work does not meet standards; his/her Active Marketing Membership will be automatically revoked and a letter will be sent indicating this, and he/she will be required to be re-juried.

All Active Memberships must be paid within thirty days of the fiscal year end (March 31). All expired Active Marketing Memberships will require re-jurying.

Motions

That a fee be charged for jurying for Active Marketing Membership. This fee will not be refundable but will be transferable to the Active Marketing Membership fee.

Each juror or member of a jury engaged in the Active Marketing jurying process be required to submit written appraisals renderable within thirty days to the Board.

That *The Craft Factor* carry a quarterly synopsis of Board activities and decisions including forthcoming meeting dates.

That three months prior to the Annual General Meeting, the general membership be notified that amendments or additions to the Bylaws must be published fourteen days before the Annual General Meeting.

Claudia Bergen, Kate Daley, Helen Rodgers,



Mike Martin.





August 8, 9, 10

Ruddell, Saskatchewan

— a craft and sculpture conference that invites you to try working with new materials and new ideas. Ten workshop areas will be led by top resource people from Canada and abroad.

Totem Carving

Keith Matheson, originally from Vancouver, is now a Saskatchewan resident. He has been carving wood for fifteen years and has exhibited in major galleries in Canada. Locally he has shown at Francis Morrison Gallery, Gallery One and Collectors Choice in Saskatoon. He works on both small and large scale sculpture.

At *Incite*, Keith will lead the carving of a special totem — one that will celebrate the artists working with the forge, with stone, with wood, with the loom — of people working with the most basic tools, their hands and their hearts.

Make a chair from a tree

This workshop will be led by John D. Alexander, the author of the book, "Make a chair from a tree". John practices family law in Baltimore and works at his craft in his home where he has been making chairs for nearly 20 years.

The workshop involves using simple tools to work green wood. Traditionally woodworkers made use of the ease with which green wood could be split and shaped and relied on its tendency to shrink to hold parts together. Participants will learn how to utilize these old skills to build simple furniture.

— The Conference will have two scheduled discussions:

Friday evening: "Sculpture and the Landscape"

Saturday evening: "Traditional Crafts: How do we maintain the method and the spirit of traditional crafts in a technological world".

- Children's activities will be scheduled each day
- Free camping facilities provided on site
- Inexpensive home cooked meals available

Registration fee (includes cost of materials)

\$100 — 3 days

\$ 70 — 2 days

\$ 40 — 1 day

Children free

For more information contact:

S.C.C. P.O. Box 7408, Saskatoon, Saskatchewan S7K 4J3. Phone 306-653-3616.

Sponsored by the S.C.C. with assistance from Saskatchewan Trust for Sport, Culture and Recreation; Saskatchewan Arts Board; and the Jean Chalmers Fund for Craft, Canada Council.

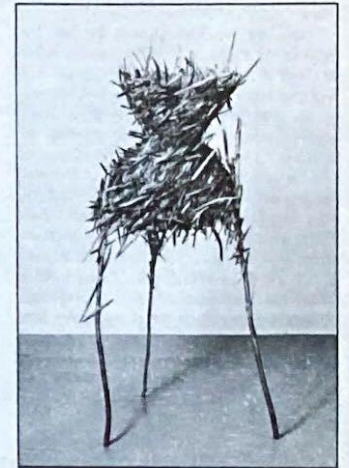


"Fantasies of Elizabeth I" 1984, by Lyn Carter.

Costume and Movement

Toronto artist Lyn Carter will lead this workshop. Lyn is a recent recipient of a Canada Council grant to spend two months studying the costume collection at the Victoria and Albert Museum, London, England. These studies will form the basis for the workshop which will investigate how costume and dress have been exaggerated to distort the body for creative reasons. Participants will work on constructions using the body as an armature.

Lyn studied at the Ontario College of Art and has participated in a number of exhibitions. Most recently, she did an installation piece for Galerie Powerhouse in Montreal. "Fantasies of Elizabeth I" was exhibited at the Harbourfront Art Gallery in Toronto as part of the show "Celebration: a Sense of Occasion".



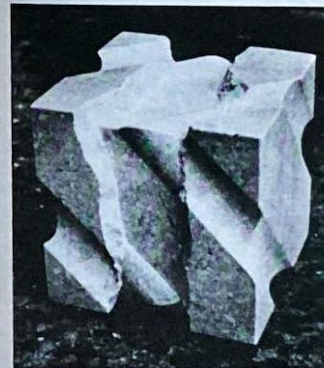
"Waking Corset" 1983 by Lyn Carter.

Stone Carving

The S.C.C. and the Ruddell Sculpture Park have collaborated to bring sculptor Masayuki Nagase to Canada to instruct stone carving at *Incite* and to stay as Artist-in-Residence in Ruddell during the month of August.

Nagase was born and educated in Japan. He studied at Tokyo Arts National College. He has been carving stone since 1971, and has participated in a number of international sculpture symposiums including Zreče and Forma Viva Portorož in Yugoslavia, Hagi in Japan, Oost West Farum in Holland, Lindabrunn in Austria and Liberty Hill, Texas, U.S.A. He currently teaches sculpture at Galerija Piran in Yugoslavia.

At *Incite* Nagase will be teaching basic stone carving using local Saskatchewan granite. As Artist-in-Residence he will construct a large piece which he will permanently loan to the park. Regular times will be arranged when the public will be invited to watch him work on this piece. More details about his stay in Saskatchewan will be available once Nagase has arrived and a schedule has been arranged with him.



Untitled stone carving by Masayuki Nagase.



Untitled stone carving by Masayuki Nagase.

Blacksmithing

The Western Development Museum will be assisting with the blacksmithing workshop by providing the equipment as well as the services of two of their staff members, Rick Dixon and George Seabrook, who both have a keen interest in keeping blacksmithing skills alive. They will demonstrate basic techniques as well as share written information on the craft and display samples of blacksmithing from the museum collection.

education

Clay

The clay workshop will be led by Angelo di Petta, a Toronto artist who studied at the Ontario College of Art and the Instituto d'Arte per la Ceramica in Faenza. The latter is a well known centre for ceramic studies in Europe. Its curriculum emphasizes design, glaze, imagery and industrial methods. A review of Angelo's work was published in Ontario Craft (Fall 1985) and one of his pieces was included in the show Grand Prix de Metiers d'Art 1985, at the S.C.C. Gallery this May. He has worked with bowl and cylinder forms but more recently has concentrated on large modular wall pieces and large platters. At *Incite*, Angelo will be demonstrating the use of moulds and of various decorating techniques.

Leather Braiding

Allen Murdoch of Bursay, Saskatchewan will teach leather braiding techniques. He learned these skills from a neighbour who had worked with Mexican cowboys in California and New Mexico. Allen has been practising this little known craft for the past sixty years.

Felting

Felting was so popular last year that we knew we would have to let people put their feet in again! This year Saskatchewan weaver Pat Adams will lead this workshop. Participants will work as a group to design and construct a large felt sculpture. Pat, known for his landscape weavings, is currently working on a variety of two and three dimensional felted wool pieces.

Mirage Street

Mirage Street is a project proposed for *Incite* by the Prairie Sculpture Association. It will consist of an inflatable, floating streetscape imposed on the prairie landscape. Members of the association and workshop participants will construct elements for this work from plastic and inflate them with helium. At the end of *Incite* they will be allowed to float away but each piece will have a return address on it so that the whereabouts of found elements can be documented as part of the project.

The Prairie Sculpture Association is a non-profit group formed to promote sculpture and sculptors in Saskatchewan. One of their main projects has been to host two successful sculpture symposiums in Saskatoon. Several of the members are nationally recognized sculptors.

1986 Wood Design Seminar

by Jamie Russel

On the Victoria Day weekend two dozen woodworkers met at Kelsey Institute to gather the pearls of wisdom cast by California craftsmen Dennis Young and Stuart Welch. The weekend was a good balance of technical instruction in the workshop and enlightening lectures on history, trends and technique. Organizationally, the seminar ran smoothly and participants were very enthusiastic about what they had learned and the enjoyable time they had.

Dennis Young trained for four years in a traditional Japanese furniture shop, working seven days a week, living in a dormitory with evenings spent in the dormitory's market garden, part of the self-support system. He then spent two years at High Wycombe, England as a journeyman chair maker. He learned his trade well enough to have a piece selected for permanent display at the Victoria and Albert Museum, London. His lectures gave us a look at the woodwork-

er's lot in Japan, traditional chair techniques in England and his own work, which is primarily traditional chairs and other furniture with occasional gems of Oriental-Contemporary hybrid furniture. However, where Dennis really shone was in the shop. Participants were awe struck to see how much better and faster he could do things with truly sharp hand tools and elbow grease than we can with our screaming power tools. I think a lot of us will be trading the Makita migraine blues for sweat and better workmanship as a result of Dennis' visit.

Stuart Welch was my master in the Baulines apprenticeship program in the Spring of 1985. He got his B.F.A. at R.I.T. under instructors whose names stand tall in contemporary woodwork. Tage Frid, James Krenov and Wendel Castle to name the brightest stars. Later he worked for Wendel Castle and as a designer at Gun Lock Furniture before starting his own shop. His

hands-on workshop on using, sharpening and making tools was informative but his main strength was his slide lectures. He has done an excellent job of documenting his techniques, particularly vacuum bending, and many of the participants will be expanding their repertoire to include his 'tricks'. The highlight of his talks was on the subject of trends in big city woodwork. When money is no object, imagination runs free, exotic woods and alternate materials are commonplace — hot stuff!

I have only covered the high points of this very worthwhile weekend but I hope I have whetted the appetite of those out there who were fishing or gardening — maybe we will see them next time. For any non-wood crafties curious about our seminars, a public lecture is usually included the night before the main event and you are welcome to come. Watch your *Bulletin* or *The Craft Factor* for details.

gallery schedule

Spanish Pottery

June 28 - July 31, 1986

Charley Farrero will curate an exhibition of work selected from his own extensive collection of Spanish pottery.

Opening: August 1, 1986

The Pony Factory

August 2 - August 28, 1986

Over one hundred stuffed ponies created by Mary Romanuck will hold their reunion in the gallery. It is sure to be a colourful celebration.

Dimensions '86

August 30 - September 25, 1986

A juried exhibition featuring the best of Saskatchewan handcrafts.

Opening: August 29, 1986

Fabrications

September 27 - October 23, 1986

Marg Rudy and Myrna Gent will exhibit capes of various sizes, colours and ethnic origins.

Opening: September 26, 1986

Saskatchewan Craft Gallery

Open daily. Hours: 1:00 - 5:00 p.m. (closed Good Friday and Christmas Day), 1231 Idylwyld Dr. N., Saskatoon (corner of 34th Street and Idylwyld Drive North).

Gallery Shows

The mandate of the Saskatchewan Craft Gallery is to have craft exhibitions from the whole province as well as outside shows when warranted.

Innovative and experimental shows are encouraged. The gallery looks upon the opportunity to exhibit as a chance for craftspeople to try something new and to explore fresh techniques and designs.

For more information or applications contact Olive Kalapaca, Gallery Committee Chairperson, or Catherine Macaulay, Gallery Co-ordinator. We will be happy to help you.

Saskatchewan Craft Gallery exhibition proposals are accepted twice yearly: March 31st and September 31st.

Grant Kerman — AK Photos



Catherine Macaulay — Gallery Co-ordinator.

An Adventure in Corporate Art

by Myrna Gent

Toronto-Dominion Centre recently sponsored one of the most exciting and ambitious corporate art projects in Canadian history. The Centre, co-owned by Cadillac Fairview and Toronto-Dominion Bank, began the project which was to consist of five tapestries and three sculptures, in September 1983. An art subcommittee composed of Sidney Bregman, M. J. Rothschild, and Patricia James (curator of the Toronto-Dominion Bank art collection) was formed. They hired Toronto art consultant, Eve Baxter, to conduct a cross-country search. Baxter visited the Art Bank slide library in Ottawa and then travelled to every region of the country and interviewed artists, curators, critics and educators.

After a year long search sixteen artists, including Kaija Sanelma Harris of Saskatoon, were invited to Toronto for one week, as guests of the corporation; to view the site, to meet with the committee and to consult architects and engineers of the TD Centre. After returning home the artists were asked to submit proposals, including a maquette to scale, along with a small sample of the weaving technique (for the weavers). Technical information regarding the installation procedures and fireproofing was also required. All artists were paid a flat fee for their proposals, which were due within two months.

The four black glass towers of the TD Centre were originally designed by Mies van der Rohe. The main floor lobbies are light, airy, and enormous. After studying Mies van der Rohe's work and recognizing his interest in classical architecture, Kaija decided that the proportions of the tapestries would be important. Thus she chose a

1:3 ratio, as van der Rohe had, both in the individual free hanging banner-like tapestries and in the overall shape of each section.

When Baxter received the proposals she set up a display of all the maquettes for two weeks. The executive committee was asked to study them carefully before the final meeting. Baxter recommended seven proposals and they were accepted.

In September, 1984, Kaija was one of those selected to execute a commission. The finalists had a "history of professionalism... the artists' work had to be both developed and developing". Kaija's work is found in major collec-

tions, and she is a regular participant in exhibitions, both group and solo, in Europe and North America. Possibly, we know her best for twice winning the Premier's Prize at the Battleford Juried Show. Kaija claims that the three most important steps in her career were a workshop at Banff for the contacts she made, being accepted into the Art Bank slide library, and participating in "Canada Microcosma".

Kaija's tapestry, "Sun Ascending", in two parts, was the largest of those chosen. These two complementary works, each measuring 13' high by 38' wide, were woven on two low-warp looms by Kaija and one assistant in an

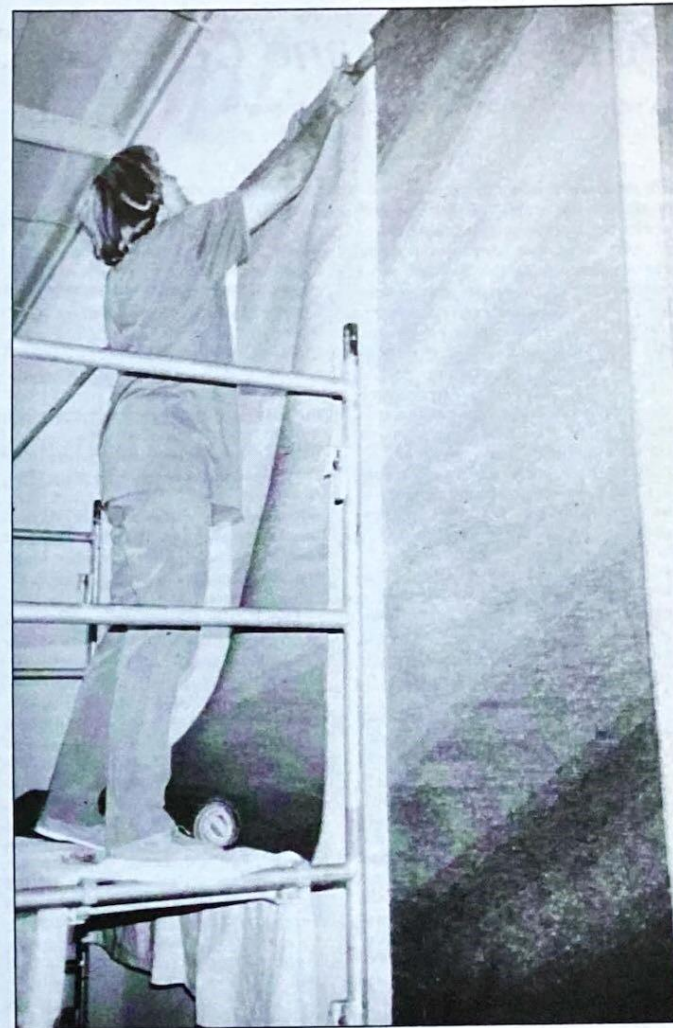


The weaving in situ seen from outside the T.D. Building.

intense nine month period. Kaija worked a twelve hour day at the loom, seven days a week. Her evenings were spent "relaxing" over finishing work (sewing in ends or sewing up hems). Her assistant worked an eight-hour day, five days a week. Kaija expressed an appreciation for patient friends who helped with writing, typing, maquettes and finishing; contractors who were available on short notice; suppliers who delivered on time; installers who were willing to climb to new heights; and a daughter who was willing to eat a lot of spaghetti.

The tapestries which are weft-faced, were woven in 12 panels each, using three strands of wool as weft on a linen warp. The image is an abstract design, a wave of colour, a suggestion of the sun ascending over the Canadian landscape; prairies, forests, lakes, and oceans are depicted by colour placed in diagonal stripes. Kaija chose the theme with two main ideas in mind, site and time constraints. First, the tapestries are enormous and people will seldom see them from straight on; rather they will have fleeting views as they move through the lobby, often from angles, or obscured by reflections or the glare of glass from outside. Strong colours were to be used as they would be seen from outside as often as inside. The simplicity of the design would allow any part to stand alone. Second, the technique would permit two people to execute the commission in the allotted time.

The tapestries were hung in Toronto in mid-September, 1985, by a firm of art installers. They drilled holes in the Roman travertine marble walls, clinging to scaffolding 21' off the granite floors. Watching the workers made us hold our breath both in fear for the installers safety and in anticipation of the first view of both the tapestries. Previously only one half of it had been hung at a time. First, at Prairie Lily Weavers to check hems and the method of hanging. Later we saw one half of it at a time when it was hung at the Mendel Art Gallery for photographing. It was the first viewing of the total tapestry. It was all we expected it to be and more: a radiating vision of colour, optimism and vigour enlivening the space and humanizing it. The 75,000 daily visitors to the T.D. Centre will be enriched for having seen it.



Kaija Harris during a trial hanging.

(The other tapestry commissions went to Joanna Staniszskis of Vancouver, Andree Marchand and Paulette-Marie Saure of Montreal, Marcel Marois of Quebec City. The two outdoor sculpture commissions went to Joe Fafard of Pense (Sask.), and Al McWilliams of Vancouver.

Weavers travelling to Covergence in Toronto this summer should plan to make a trip to the Toronto-Dominion Centre [the corner of Bay and King] to see these exciting works. There are also many other commissioned art works to be seen in this general banking area.)

Pots, Bowls and Ceramic Outhouses

A lay person's guide to clay in Saskatchewan

by Sandra Ledingham

The term *ceramics* has become commonplace for most of the general public but rather than becoming clearer with time, the term has become more nebulous. In the Saskatchewan 'renaissance' of the sixties, clay people used to be potters, and ceramist was reserved for those people who poured slip clay into prepared commercial moulds turning out ceramics. As the spectrum of clay items has become more diversified and the various offshoots more specialized, semantics of clay terminology rears its head. So now we have *potters* and *clay workers* and *clay sculptors* and *ceramists* and *ceramists*. Today potters, semantically speaking, are those clay workers who make pots — usually seen as functional vessels. Clay sculptors create three dimensional objects, often non-functional in nature. *Ceramist* is the broad term encompassing all of us from functionalists to non-functionalists, from mould users to hand builders.

To further demystify this vast area, let's differentiate a few more terms. *Stoneware*, *porcelain* and *earthenware* for example are all clays. Looking at the chemical equation for clay $Al_2O_3 \cdot 2SiO_2 \cdot 2H_2O$, we see aluminas and silicas with the addition of water. Any impurities are tacked onto the equation and they, by and large, determine what type of clay it will be. *Porcelain*, for example, would contain very few if any impurities resulting in its translucent bluish-white body. *Stoneware* or the mid to high fire temperature clays vary from white stoneware with few deposits of iron, manganese, copper, etc. to iron-spotted brown bodies with extensive quantities of these impurities. *Earthenware* refers to those clays so dense with impurities, predominantly iron oxide, so as to lower the maturing temperature to a low fire range. Earthenware is characteristically brick or flower pot red in colour. Clay colours then are determined by the impurities present in the clays.

Apart from clay types, ceramics encompass an abundance of techniques and processes. *Raku*, in the Western World, has recently become one of the most popular techniques in the finishing of clay work. *Raku*, which specifically refers to a firing technique, originated in Japan in conjunction with the Tea Ceremony. The glazes used are low fire and the outdoor kiln firing is a very rapid one. The pot is pulled from the flaming kiln when red hot and immersed in a closed environment of leaves, then water, to reduce the oxygen interaction with the glaze. The results are usually that of black clay wherever raw (unexposed to glaze) and often glazes with crackle lines in them. The glaze colours are often vivid but vary from earth tones to bright iridescent blues.

The North American 'renaissance' of craft, starting roughly in the late fifties and early sixties, is particularly exciting because it has covered much ground in a short span of time. In Saskatchewan our references are to people like Jack Sures, Beth and Mac Hone, Anne James, Fulmer Hanson and David Ross. The excitement surrounding clay in those days derived predominantly from wheel thrown work, the roots of which sprung from England's Bernard Leach and Japan's Shoji Hamada, thus starting a strong tradition of potters in this province. Sure's teaching at the Art Department, University of Saskatchewan at Regina, launched students like Marilyn Levine and Mel Bolen who in turn taught at the University of Regina Extension Department.

Although we think of the clay history of Saskatchewan starting in the fifties, we recently unearthed records of early immigrant potters from the turn of the century. The most renowned of whom was an Ukrainian immigrant, Peta Rupchan, living near Usherville, Saskatchewan.

During the mid sixties at the University of Saskatchewan, Regina, another important influence occurred

to further Saskatchewan clay evolution, David Gilhouley, a Funk artist from California, came to teach ceramics. This influence brought the antithesis to compliment the existing ceramic picture. Gilhouley, as mentor, sparked a wave of hand builders whose focus was colour, humour and low fire. Joe Fafard waved goodbye to painting for ceramics and Vic Cycansky returned from Davis University, California, to make ceramic outhouses.

Around 1971 the craft fair concept emerged in Saskatchewan. University of Saskatchewan, Regina Extension began holding basement sales by students and mentors alike, with going rates from 25¢ and worth it, to \$100. The Saskatchewan Craft Council emerged and a marriage with the Department of Industry and Commerce launched the first major craft fair in the town of Battleford. The craft market became a motivator for many an aspiring ceramist.

Since then much growth has taken place. The major influences of wheel thrown pottery and Funk laid the foundations and upon it continues the personal development of each ceramist. Current individual influences result in work that is varied, subtle and personal. We see evidence of inspiration from architecture, painting movements, foreign cultures, ethnic roots and from other craft media into clay and vice versa. We note a continuously developing focus on the surfaces of the clay object, functional pots becoming continually more sophisticated and hand built sculptures more divergent. There is increasing interest in and opportunity for environmental clay works — murals, park sculptures and monuments.

Marketing possibilities are increasing too, from retail outlets to competitions for prototypes for commercial reproductions to gallery exhibitions as far afield as Italy or Japan. The clay tradition is well entrenched in Saskatchewan.

Help!

by George Fry

Director of the New Brunswick Craft School and Centre

Those of us who are honoured by sometimes being asked to act as jurors of craft are becoming increasingly confused in that function by the nature of crafts in the mid eighties.

We've come a long way since those days when the hand dipped candle or the macrame hanger was the zenith of creativity. And without doubt the development has been due in considerable measure to the institution of the juried show in all its forms. It has been the standards established by the jurying process which have been instrumental in raising Canadian craft to its present enviable position.

But society has changed and with it, craftsmen. The values of simple, handmade objects, which delighted us in the sixties, have lost some of their mystique and we are more critical. The fact that it is handmade is no longer sufficient, and it is the deeper qualities of the crafted object which address our attention in the eighties.

We've come a long way since those days when the hand dipped candle or the macrame hanger was the zenith of creativity.

There was an excellent article published in the seventies under the general title "A Producer of Functional Objects" a segment of which was written by Harriet Cohen, a potter from Maryland. She defined herself as "a maker of ritual objects". In those days, when we were hunting for reasons, Ms Cohen's statement made clear, beyond the innocence of the "back to the land" movement, why so many people found it important to be makers and

The fact that it is handmade is no longer sufficient, and it is the deeper qualities of the crafted object which address our attention in the eighties.

buyers of handmade things. In a "rejecting" society we needed anything that would establish a root for ourselves, and we found it in man's hand-skills which provided a comfortable security in juxtaposition to the dangers of psychedelic exploration. After all we knew as much about our deep origins from shards and peat-preserved baskets as we did from the written word. In the hunt for "new to us" values, there was a desire to objectify our search in humble icons, and it was the crafts which supplied these metaphors.

However, time does not stand still. We are no longer peasants and even though we emulated them in the sixties and seventies, only very few could sustain such simplicity, most reverted to their more complex educational backgrounds. Bengt Danielsen, thinking he had found Paradise after the Kon-Tiki expedition, returned to the Islands as a permanent resident, but soon left again because he missed Beethoven so desperately.

The important link between the hunt for values and the craft movement is vital to understanding contemporary craft. Initially it was the intrinsic worth in the making, the communion with the raw material, which provided the values system by which we judged, and indeed it was skill de-

velopment on which we relied. We could turn to the traditional quilter who had set the standard of stitch width or corner mitering, or to the joiner with his comprehension of the nature of wood and its fitness for a multitude of purposes. They understood us and we learned from them.

But it is when we are faced with the more complex, non-practical elements of the crafted object that we find no masters. The problem for western, highly technical man is that though he may yearn for the mysticism of the orient, or the lore and values of rural life, he has successfully educated himself out of these desirable features of other cultures. Most of us look rather foolish dressed in the saffron robe or dancing round stone circles on All Hallow's. The spirits we invoke rarely survive filtration through our world of telecommunications and microwaves. Possibly this has been the source of our love affair with the Japanese; they who can cope with both the poetry of the Raku pot and the microchip.

It is when we are faced with the more complex, non-practical elements of the crafted object that we find no masters.

Where do we turn to seek out forms of expression of our own society. Forms which are within our own frame of reference and through which we can explore the profundity of expression which we the makers need, and we hope to which the purchasers can respond. Initially the journey has been back to the already established values of the visual artist.

But this itself is not simple. Over the past several years the visual arts have followed a path of self destruction, a movement of anti-art in which permanence and value of media were of least importance. In the confusion, many visual artists turned from their traditional media and began to use the media traditionally the prerequisite of the craftsman. At present we are

The visual arts have followed a path of self destruction, a movement of anti-art in which permanence and value of media were of least importance.

caught in a tiresome battle of indecision between "fine" artists who cannot accept that craftsmen can produce anything beyond useful objects, and craftsmen who cannot decide whether they want to starve as a sculptor or exist as a maker of coffee mugs.

Frankly it really doesn't matter as long as objects are being created to challenge the mind and elevate the spirit. Whether you look at it, or drink from it, is immaterial as long as it has integrity and worthwhile intent.

Motherhood statements like the foregoing were created to slip off the tongue, as a group of students found recently during a design class when they were asked to jury each other's

work through the standards set by the individual maker. Words like "Good", "Honest" etc., were bandied around until they were asked where "good" was on a scale of ten and in relationship to "what". One particularly bright student in exasperation said, "You just know". And we all knew what she meant. The informed gut reaction which comes from long time exposure is frequently the yardstick in judgement.

But only if you have a frame of reference. And here we arrive at the problem for the craft juror. Where our frame of reference used to be consummate technical skill and some creativity, juries and craftspeople themselves have succeeded in up-grading technique to be no longer a problem. It is the intent which is the confusion. When in multi-media, provincial shows a juror is faced with a traditional and magnificently sewn quilt and an expressive soft sculpture of great meaning, it is almost impossible to apply the same standards. One is marvellous because of its skill, the other because of its meaning. At the very best they may be compatible, but as every juror knows it is not with the very best or the very worst that one is concerned, it is with that very large middle section that the acute jurying takes place.

This is the nub of the conflict. If we set our standards by visual art criteria, we frequently lose the well crafted piece. If we revert to fine craftsmanship we can equally lose the aesthetically interesting piece where content is thought to be more significant than

finish. And if we look for originality and creativity, we lose the traditional.

So what could be a resolution. Basically it might be a recognition that the massive, multi-media up-grading exhibition is a thing of the past. By and large, quality and technical expertise is now accepted and stands as an object lesson for the tyro. What is needed is an increase of the specific show, which at the outset dictates its perimeters either by medium or theme. This informs both the craftsman and the juror as to what is to be judged. Both aspects of our new/old craft are valid in these terms whether it is skill or aesthetic. But never let us lose our joy in skill, that factor which gives Craft special status as a contemporary form of communion.

At present we are caught in a tiresome battle of indecision between "fine" artists who cannot accept that craftsmen can produce anything beyond useful objects, and craftsmen who cannot decide whether they want to starve as a sculptor or exist as a maker of coffee mugs.

Dimensions '86

An Exhibition of

Saskatchewan Crafts

The Annual S.C.C. Exhibition *Dimensions '86* opened the 13th Annual Saskatchewan Handcraft Festival, in the Town of Battleford, July 18, 19 and 20, 1986.

The S.C.C. would like to thank the crafts people of Saskatchewan for their response, both in the number of entries and the high standard of those entries.

Dimensions '86, an exhibition of contemporary crafts by crafts people of Saskatchewan was sponsored by the S.C.C. with assistance from the Saskatchewan Department of Tourism and Small Business, and the Town of Battleford.

Saskatchewan Craft Council (S.C.C.) Chairpersons:
Patrick Adams, Gale Steck.

Saskatchewan Craft Council Exhibitions Chairpersons:
Helen Rogers, Annemarie Buchmann-Gerber.

Saskatchewan Handcraft Festival Co-ordinator:
Mary Mattila.

Jurors' Comments

Any object exerts its presence, or elicits a sense of energy in the viewer.

As a jury we have tried to measure the effectiveness of this presence. We have not put together an exhibition, but we have chosen each piece for its merit.

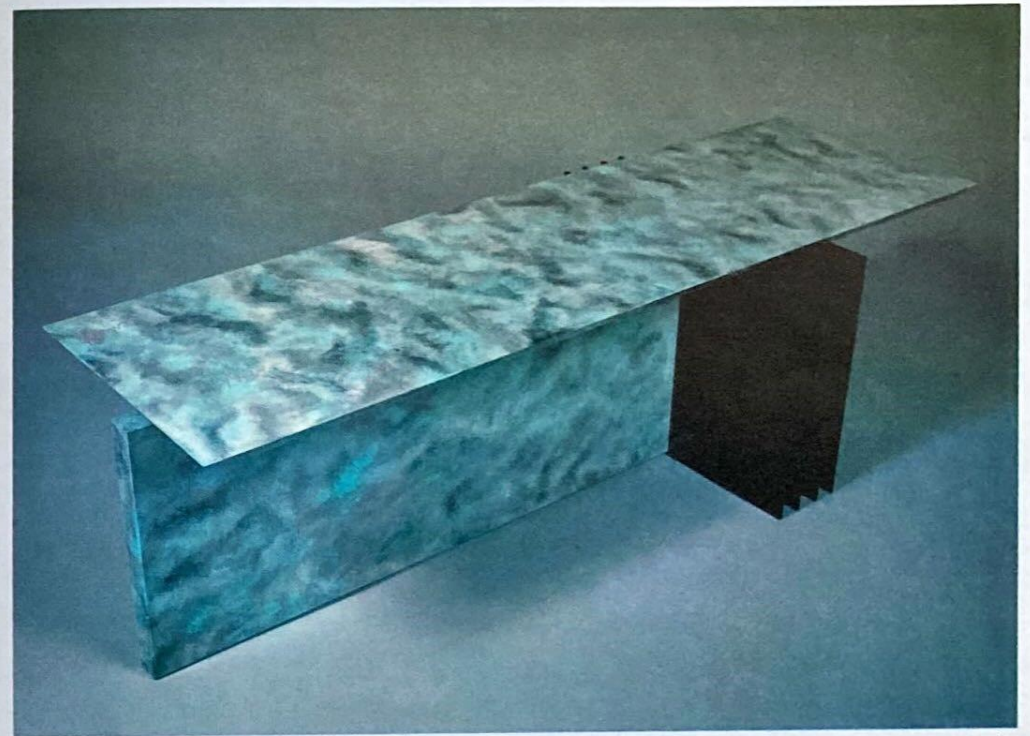
We wish to thank the entrants for making the process interesting and pleasurable; and the Craft Council for facilitating our work.

Jurors:

Judith MacKenzie,
Textile Designer,
teaches at Malaspina College, Nanaimo,
B.C.

Patrick Close,
Mixed Media Artist,
Education Co-ordinator for
Saskatchewan Museums Association
Former Visual Arts Consultant,
Saskatchewan Arts Board.

George Glenn,
Painter,
teaches at Community College and
University of Saskatchewan Extension,
Prince Albert. Presently developing
drawing and design components of
weaving, pottery and photography
programs for Northern Institute of
Technology.



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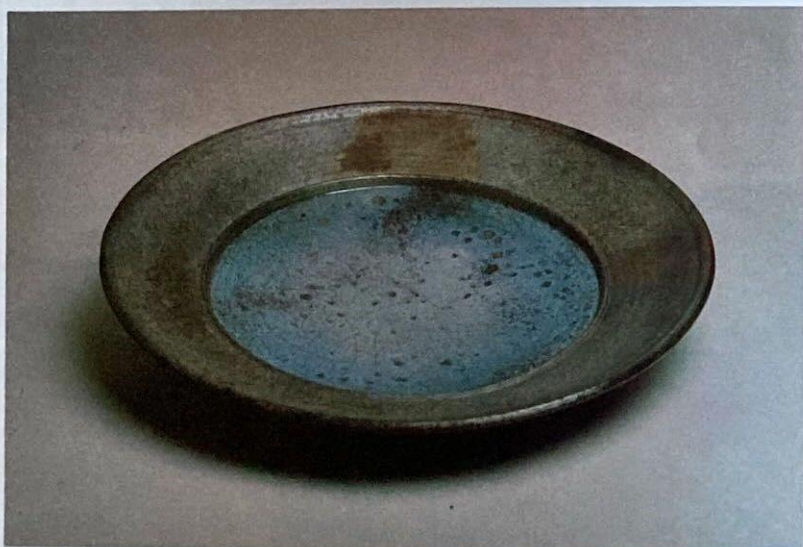
Coffee Table
Corin Flood
PREMIER'S PRIZE
SASKATCHEWAN ARTS BOARD
PURCHASE AWARD

dimensions '86



2

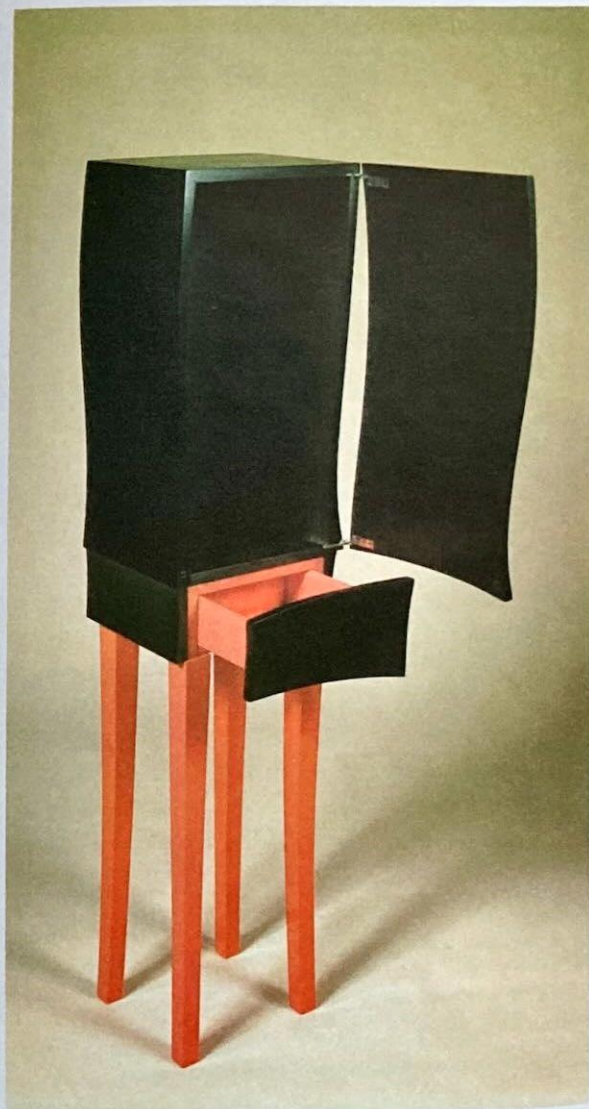
"Fabrics for Marga #1" Kaija Harris
MERIT AWARD
HANDWEAVERS GUILD OF AMERICA AWARD,
BEST WEAVING IN SHOW



3

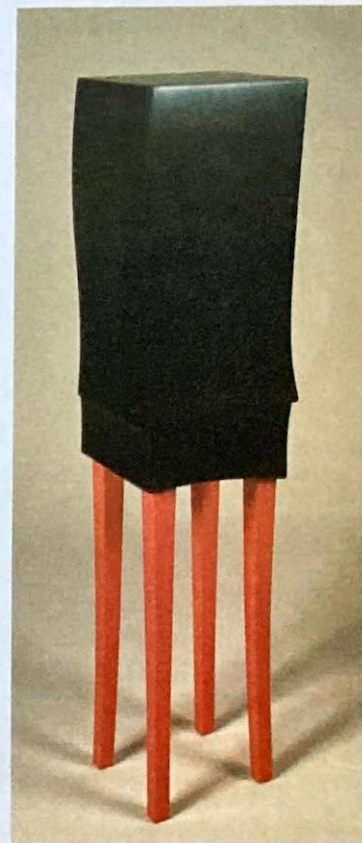
Untitled Bowl Donovan Chester
MERIT AWARD
BEST IN CLAY AWARD
SASKATCHEWAN ARTS BOARD PURCHASE AWARD

dimensions '86



4

Cabinet
Brian Gladwell
BEST IN WOOD AWARD



dimensions '86

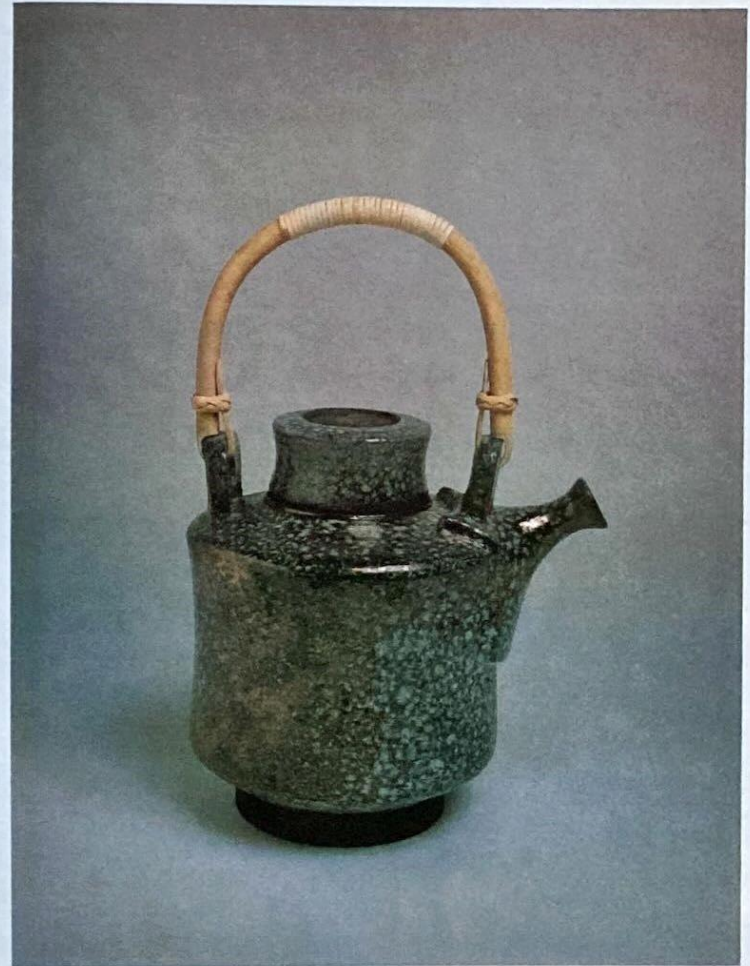


5 *Raku Disc* **Lindsay Anderson**
BATTLEFORD ALLIED ARTS COUNCIL PURCHASE AWARD



6 *"Blues for a Triangle"* **Charley Farrero**
SASKATCHEWAN ARTS BOARD PURCHASE AWARD

dimensions '86



8 *Teapot* **Ardin Howard**
MERIT AWARD

dimensions '86



9 *Silk Shirt*
Lorraine Ziola and Shirley Spidla
MERIT AWARD



"Classic Cables"
Lorraine Ziola and Debi Wiglesworth
MERIT AWARD

10

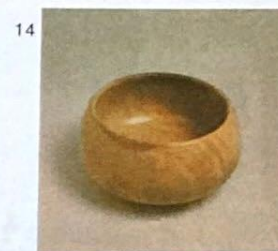
dimensions '86



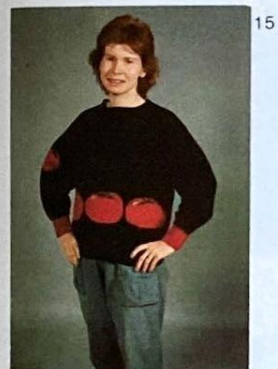
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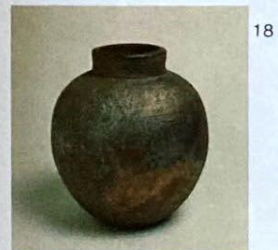
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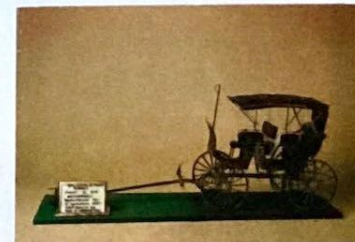
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dimensions '86



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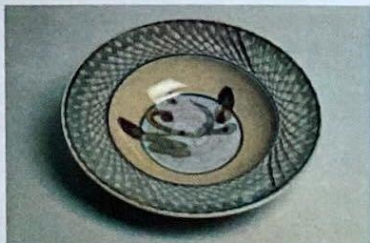
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35



dimensions '86



36

List of Exhibits

CORIN FLOOD

Box 82, R.R. #2, Saskatoon, Saskatchewan S7K 3J5

1. Coffee Table (Perspex, M.D.F., Brass, Acrylic Paint) 16 x 20 x 54"

Premier's Prize
Saskatchewan Arts Board Purchase Award

KAIJA SANELMA HARRIS

814 14th Street East, Saskatoon, Saskatchewan S7N 0P8

2. "Fabrics for Marga #1" (Woven Tablecloth, Cotton Warp, Cotten Rag Weft) 94 x 182 cm

Merit Award
Handweavers' Guild of America Award,
Best Weaving in Show
(also shown on cover)

30. "Fabrics for Kai #2" (Woven Tablecloth, Cotton Warp, Linen Weft) 96 x 183 cm

DONOVAN CHESTER

2025 Elphinstone St., Regina, Saskatchewan S4T 3N5

3. Untitled Bowl (Raku Fired Clay with Metallic Patina, Wheelthrown) 17 x 17 x 3

Merit Award
Best in Clay
Saskatchewan Arts Board Purchase Award

31. Untitled Bowl (Raku Fired Clay with Patina, Hand built) 17½ x 16 x 4

BRIAN GLADWELL

#7 2205 Smith Street, Regina, Saskatchewan

4. Cabinet (Wood, Lacquer, Graphite, Silver) 44 3/4 x 10 1/4 x 9"

Best in Wood Award

LINDSAY ANDERSON

1525 Victoria Avenue, Regina, Saskatchewan S4P 0P6

5. Raku Disc 5 x 20 x 20"

Battleford Allied Arts Council Purchase Award

CHARLEY FARRERO

Box 145, Meacham, Saskatchewan S0K 2V0

6. "Blues for a Triangle" (Hand built Platter, Stoneware) 53 cm

Saskatchewan Arts Board Purchase Award

ARDIN HOWARD

123 Sunset Drive, Regina, Saskatchewan S4S 5T7

7. Covered Jar (Raku Clay, Patina Glazed, Sawdust Reduction) 9"

Merit Award
(shown on inside front cover)

8. Teapot (Clay, White Raku Glaze, Copper Spray, Raku Fired)

Merit Award

LORRAINE ZIOLA and SHIRLEY SPIDLA

555 Sturgeon Drive, Saskatoon, Saskatchewan S4K 4H4

9. Silk Shirt (Hand painted, Hand Sewn)

Merit Award

dimensions '86

LORRAINE ZIOLA and DEBI WIGELSWORTH

10. "Classic Cables" (Sweater, Hand spun, Hand knitted, Angora, Tussah Silk)

Merit Award

ORPHA PERSCHKE

Box 193, Goodsoil, Saskatchewan S0M 1A0

11. "The Dahlia" (Hand quilted, Polyester-cotton)

286 x 260 cm

Best Traditional Piece Award

(shown on inside back cover)

ZELMA HURD

1542 Vickies Avenue, Saskatoon, Saskatchewan

12. "Autumn's Song" (Quilted Wallhanging, Cotton) 35 x 50"

WILMER SENFT

Box 1, Hodgeville, Saskatchewan S0H 2B0

13. Lilac Pot with Lid (Wood) 1 3/4 x 1 1/16"

LEON LACOURSIERE

Box 40, Delmas, Saskatchewan

14. Bowl (Curly Maple)

CATHRYN MILLER

Box 51, R.R. #5, Saskatoon, Saskatchewan S7J 3J8

15. "Tomato Sweater" (Fibre)

DON KONDRÁ

R.R. #2, Site 1, Box 73, Saskatoon, Saskatchewan S7K 3J5

16. "We Deliver" (Serving Tray, Birch, Coloured Lacquer) 20 x 14"

MYRNA HARRIS and CINDY HOPPE

Box 43, Landis, Saskatchewan S0K 2K0

17. "Emma's Cape" (Fibre, Wool)

HELEN ROGERS

2238 Athol Street, Regina, Saskatchewan S4T 3G1

18. Untitled Vase (Raku, Patina Glaze) 17 x 20 cm

ANNEMARIE BUCHMANN-GERBER

47 Lindsay Drive, Saskatoon, Saskatchewan S7H 3E2

19. "A Midsummernight's Dream" (Fibre Wallpiece, Stitched and Painted) 62 x 58 cm

(detail shown)

JOHN LEACH

1738 Prince of Wales Avenue, Saskatoon, Saskatchewan S7K 3E5

20. "Loon" (Jellufong Wood, Painted with Acrylics, Alkyds, Oil) 12"

AGNES MORGAN

334 10th Street East, Saskatoon, Saskatchewan

21. "Grandma's Flower Garden" (Quilt, Handwork)

64 x 92"

OSCAR C. JOHNSON

Box 392, Kelvington, Saskatchewan

22. "Yesteryear" (Wood, Leather, Brass)

A. RUSTEIKA and L. BARLOW

1107 23rd Street West, Saskatoon, Saskatchewan

23. Quilt (Fibre) 210 x 240 cm

MICHAEL HOSALUK

R.R. #2, Saskatoon, Saskatchewan S7K 3J5

24. "Spectrum #2" (Colorcore, Anodized Aluminum, Laquered wood, Glass) 24 x 18 1/2" dia

25. "Hollow Vessel" (Hollow Turned Maple Burl)

24 1/2 x 18 1/2" dia

36. "Mach IV" (Aluminium, Colorcore, Plexiglass, Glass) 24 1/2 x 18 1/2" dia

FIONA DIXON REDDING

539 15th Street West, Prince Albert, Saskatchewan S6V 3R3

26. "Winter White" (Handwoven Wool and Mohair Throw)

ELMER BERG

5 Grey Place, Saskatoon, Saskatchewan S7L 1C6

27. Turned Box (Laminated Teak with Lid) 3 1/2 x 3"

ROBERT BILLYARD

720 8th Avenue North, Saskatoon, Saskatchewan

28. "Buffalo Bonsai" (clay) 63 cm high

MEL BOLEN

Box 2052, Humboldt, Saskatchewan S0K 2A0

29. "Niskibobee" (Porcelain Bowl) 9 x 2"

WILLIAM HAZZARD

445 Dalgliesh Drive, Regina, Saskatchewan S4R 6P6

32. "Black Duck" (Wood) 8 x 12 x 4"

DOUG FREY

1012 Aird Street, Saskatoon, Saskatchewan S7N 0T1

33. "Mans Ring" (14K Gold, Glue Sapphire, Hand Fabricated)

34. "Brooch" (Carved Ivory, 14K Gold, Moonstone, Hand Fabricated) 55 x 25 mm

35. "Double Image" (Brooch) 64 x 26 mm

dimensions '86

Award Donors

PREMIER'S PRIZE AND MERIT AWARDS

Courtesy: Province of Saskatchewan

BEST IN CLAY AWARD

Courtesy: Tree, Saskatoon

BEST IN WOOD AWARD

Courtesy: Woodworkers' Guild

BATTLEFORDS PEACE AWARD

not awarded in 1986

Courtesy: Battlefords Association for Nuclear

Disarmament

HANDWEAVERS' GUILD OF AMERICA AWARD

Courtesy: Handweavers' Guild of America

BEST TRADITIONAL PIECE IN SHOW

Courtesy: Gulf Canada Resources, Battleford

AWARD TO ACTIVE S.C.C. MEMBER AND S.C.C. PURCHASE AWARDS

Courtesy: Saskatchewan Craft Council

TOWN OF BATTLEFORD PURCHASE AWARD

Courtesy: Town of Battleford

BATTLEFORDS ALLIED ARTS BOARD PURCHASE AWARD

Courtesy: Battlefords Allied Arts Council

SASKATCHEWAN ARTS BOARD PURCHASE AWARDS

Courtesy: Saskatchewan Arts Board

PEOPLE'S CHOICE AWARD

Announced Sunday, July 20, at 5:00 p.m.

Courtesy: Beaverbrook Lodge, North Battleford;

Battleford Quilters

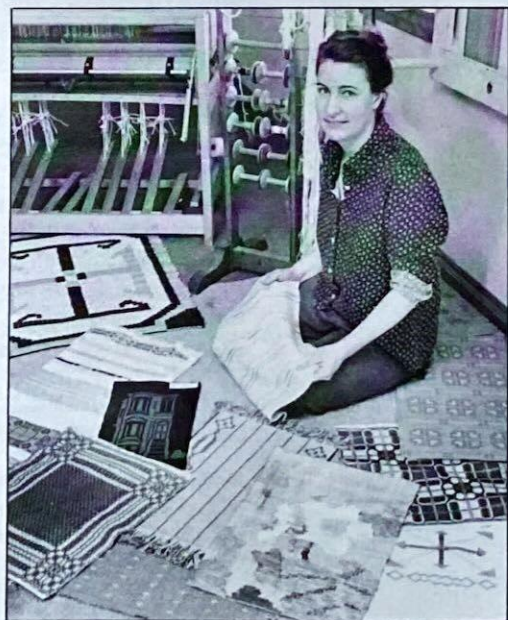
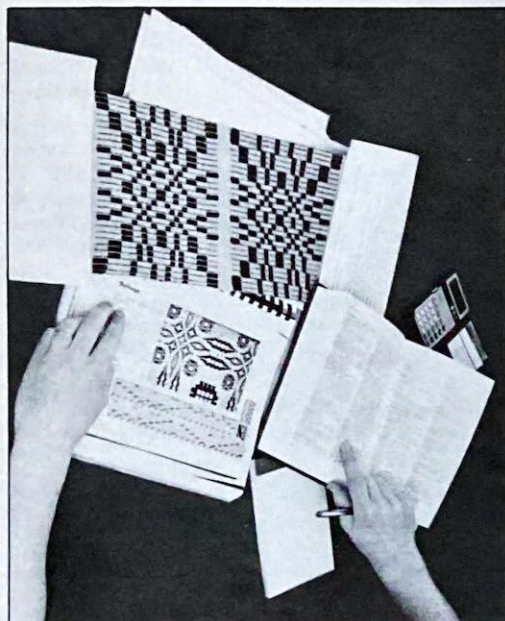
ELIZABETH SWIFT AWARD FOR BEST IN GLASS

was not awarded in 1986

Courtesy: Kate Kaley of Daley & Associates, Regina

Credits: Photography: Gary Robins/Available Light

Special Thanks: to the Town of Battleford for hosting Official Opening and providing facilities for Saskatchewan Handcraft Festival.



Jane A. Evans, Master Weaver

by Cathryn Miller

In December, 1985, Jane Evans became the first weaver in Saskatchewan, and the eleventh in Canada to receive Masterweaver status in the Guild of Canadian Weavers. This was the culmination of research done over a period of nine years, and the direct result of two years of concentrated effort.

Masterweaver status is awarded upon successful completion of ten assignments including tapestry, satin weave, multiple-frame drafting, sample analysis, and a thesis. The last portion includes not only a written paper on the chosen subject's historical background, present uses, future potential, and a summary of research and references, but also comprehensive support materials such as drafts, draw-downs, woven samples, photographs, and so on. Marks on submissions are divided equally into three categories: quality of workmanship and presentation of material, neatness and clarity of illustrations, and originality of thought. Completion of such an undertaking is a major accomplishment.

Jane began weaving in Victoria in 1971. She was initially attracted by the idea of making something where there was nothing before, and by the opportunity to experiment with patterns and interlacing colours. In 1977, while researching the welt-face weaves in which she was then especially interest-

Top Left: translating a page from an old Latvian weaving book, showing one of the few actual examples of tied Latvian draft with woven example along side on desk.

Top Right: "Medallion" rug — fibre strips woven by "Lance" technique with plain weave background.

Bottom Right: Jane Evans with examples of pieces in various techniques for meeting masterweaver program requirements.

Bottom Left: work in progress — "Mountain Meadow" — wall rug in fibre strips, woven by inlay wefts over plain weave background.

Credit: Grant Kernan — AK Photos.

ed, Jane first encountered the Latvian weave that eventually became her thesis topic. She was intrigued by the pieces she saw at the Royal Ontario Museum, mostly blankets and bed-curtains, and she began to research this area of textiles which was almost unknown in North America. This involved meeting with Latvians who had come to Canada, mostly as refugees in 1937. Some are still weavers, although no longer working in the old traditions. She also had to learn to read Latvian in order to track down historical information.

During her researches, Jane was told that Latvian weavers are "obsessive-compulsive". Given that the traditional loom for home use had sixteen harnesses where the standard for North America was usually four or eight, and that warp counts of sixty threads to the inch or higher were considered normal, the description is not a surprising one. Traditionally, intricate geometric patterns in fine linen and wools were produced, using what Jane describes as "modern" colours: highly contrasting bright yarns with richer, darker ones.

In 1983, Jane realized that she had amassed a great deal of information, and decided to use the goal of becoming a Masterweaver as an incentive to organize her research into a coherent and useful form. However, instead of using the five Latvian weaves she had originally chosen as her thesis subject, Jane ended up using only one. She not only researched its historical roots, but explored a number of new and more flexible adaptations which she had developed.

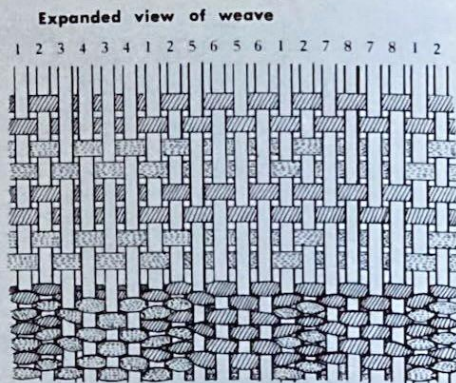
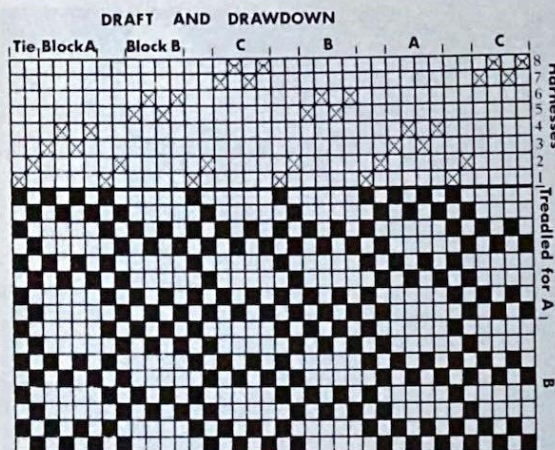
The two-tie block weave that Jane has been working with has distinct advantages over some of the related weaves that may be more familiar to weavers here. Because the warp threads that form the ties come in pairs, the edges of pattern blocks have a smooth vertical edge rather than a zig-zag one. The short floats to which the structure lends itself make possible a wide range of designs which can still

be used for functional fabrics, and the tie warps also provide a built-in system for holding down supplementary wefts on the surface of the cloth.

Perhaps some of the most interesting development potential in the work Jane has been doing is in the use of non-traditional materials, larger scale, and supplementary techniques. Latvian weave done with cotton warp and rag weft produces a sturdy rug-weave that retains the functional strength of a traditional rag-rug while increasing the potential for both intricate geometric or free-form designs. Jane has also extended the range of imagery in her work by exploring combinations which include warp-painting, brocading (selvedge-to-selvedge patterning), and inlay. When discussing the various experiments she has made in modifying the original cloth structure, Jane is quick to point out that she is unwilling to sacrifice the stability and durability of the finished fabric to its surface appearance. Both aspects of the completed work are important to her.

As an additional stimulus to her interest in developing textile processes which permit the production of freer pictorial images, Jane took Art History and Printmaking at the University of Saskatchewan last winter. She enjoyed the strong technical emphasis and physical involvement of such processes as silk-screening and engraving. Like weaving, many printing methods involve continuity of process and a great degree of control, but as well as these similarities to weaving Jane enjoyed the liberation from the perpendicular that is imposed by most textile structures.

Because of other demands on her time, Jane has done very little weaving since starting classes last fall. As an antidote to the withdrawal she was feeling, she did manage to weave some small gifts for a few people at Christmas. It will be interesting to see what Canada's newest Masterweaver accomplishes once she is back at her loom again.



Jane's Upholstery Weave

This variation of Latvian weave produces a pseudo-plain weave surface with weft floats on the reverse side.

Sett: 15 ends per inch

Warp: 22/2 natural cottolin

Weft: 22/2 brown cottolin
 30/2 (used double) light grey cottolin
 30/2 (used double) dark grey cottolin
 30/2 (used double) beige cottolin
 (two wefts at a time are in use)

Block order for threading harnesses: ABCBACBABC (repeat)

Treading:

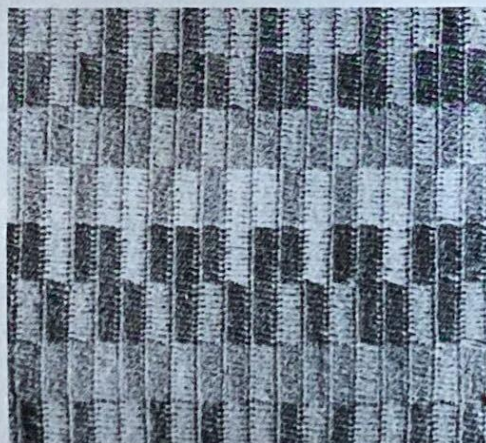
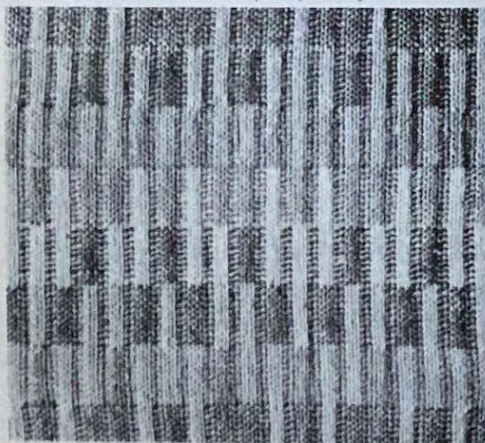
Design: harness one + odd harness of block
 harness two + even harness of block

Ground: Harness one + odd harness except block
 harness two + even harness except block

For further information on the Guild of Canadian Weavers contact:

Mrs. S. Steemers
 12485 Blue Mountain Cres.
 R.R. #4, Maple Ridge
 British Columbia
 V2X 8X8

Front and back of tied Latvian sample, upholstery.



Grand Prix Des Métiers D'Art 1985

by Catherine Macaulay

Grand Prix Des Métiers D'Art 1985, the exhibition featured at the Saskatchewan Craft Gallery from May 9 to May 29, is a stimulating display of virtuosity and craftsmanship. The multimedia exhibition is at once lively and subtle, traditional and "high tech," sensuous and hard-edged. Although some pieces are inevitably stronger than others, the exhibition holds together well, and exudes a feeling of harmony and sureness of purpose. The emphasis on colour provides a striking counterpoint to the Black and White show, the Saskatchewan Craft Council exhibition which preceded it by two months.

The Grand Prix Des Métiers D'art has been established by the Métiers D'art du Québec to promote research and creativity in the craft sector of the province. The 1985 exhibition is the second annual show and was juried by three high-powered individuals: Marie Shaw-Rimmington, Director of the Cartwright Street Gallery in Vancouver; Ralph Turner, Conservator at the British Craft Centre in London, England; and Paul Smith, Director of the American Craft Museum in New York. Their stated aim was "to pick original, innovative works that were well executed," and their final selection includes thirty-nine works from Quebec and ten pieces from the other provinces; thirty-three pieces make up the touring part of the exhibition.

Two of the ceramic works provide the most straightforward examples of exploiting the theme of colour. Gilles Roberge's *Assiettes A.D.N.*, a set of six earthenware plates, provides a light-hearted look at science, referring to the linking structure of D.N.A. and to the "science" of the colour wheel. The complimentary combinations of blue/orange, red/green and purple/yellow contrast boldly with the silver glaze on some of the edges. Paul Mathieu's porcelain place setting is a deserving first prize winner in the competition. Each piece combines vivid and daring colour, line and pattern in a lively and original way; Mathieu apparently found it necessary to make

his pieces over-size to contain the exuberance he created.

The jury expressed the most enthusiasm for the quality of the jewellery submissions. Janis Kerman's brooch and earrings of niobium and silver wire are beautiful, finely crafted objects that achieve that perfect harmony of design and function. The richness of the subtle burnished surfaces and the simplicity of form make the pieces a delight to view. Claudette Hardy-Pilan's bracelet reminds one of a watch of the future — even the digital read-out has been replaced by an abstract pattern of colourful, textured shapes. Guy Gosselin's necklace is part punk, part chunk, a daring use of such non-conventional materials as linoleum and electrical wire. Akira Ikegami's brooches are both simple and complicated, bars of silver partially ringed with bands of rainbow-hued or black and white plastic are elemental, yet suggestive of the never-ending possibilities of colour and the absence of colour.

The use of black is important in other media as well. The free-blown glass work by Jean Vallieres combines a strong, yet aggressively uncomplex form, with the movement created by the raised yellow line moving up and around the surface of the object. Louise Desaulniers, with her painted silk kimono, transforms the flat surface of the richly coloured fabric into a pattern with depth and space through the placement of black triangular shapes edged with grey.

The "high tech" world is represented by Gilbert Rheme's wall object *Annee Lumiere* and Andre Guyon's plexiglass sculpture *Aurore boreale*. At first the viewer is intrigued by the references to our technologically-oriented society, the world of plastic and acrylic, of neon-like light, of electronic music and synthesizers. However, neither of these pieces completely rises above the gimmickry. (And the fact that neither piece was mechanically sound by the time it arrived in Saskatoon is an ironic statement about our high tech age.)

In contrast, two works that are much more traditional in character become stronger. The dazzling quilt by Jean Affleck is a stand-out because of its uncompromisingly bright colours and its size in relation to most of the other works in the exhibition. The excitement is maintained by the arrangement and choice of colour, which enhance the geometric design and establish a push and pull within the flatness of the surface. The quilt becomes a living, iridescent object. Rodrigue Tremblay's *Hommage a "Galton" T.*, woven from linen and cotton, is quietly subtle, yet this subtlety has an exciting edge; the work offers a different perspective with each change of viewpoint. Look at it straight on, and one sees a delicate and symmetrical pattern in muted shades. Look at it at an oblique angle, and one is surprised to see a much more abstract design, full of texture and richer, more glowing colour.

Other pieces of note include Charles Lewton-Brain's *Printed with Interchangeable Rings*, a brooch that provides the wearer with five choices of material, depending on one's mood — and one's wardrobe; Sandra Ledingham's *Maelstrom*, a strong example of her smoked columns, which successfully combines richness of surface with an exciting use of positive and negative space; and Therese Charbonneau's *Oculus Rose*, a deceptively simple combination of old and new materials — bobbin lace and plexiglass.

The exhibition is a successful exploration of the power and possibilities of colour. Its value to craftspeople lies in its ability to provide new inspiration to members of the craft community, through its adherence to the principles of fine workmanship and its emphasis on innovative and originality.

(Slides of the travelling exhibition taken for documentary purposes and the exhibition catalogue are available for viewing at the C.C. Gallery. They are well worth viewing for people who missed this very exciting show — Editor)

Basic Design and Drawing Courses at N.I.T.

by Sandra Flood

In the Spring issue of **The Craft Factor**, Annabel Taylor introduced the three Applied Fine Arts programs, Weaving, Ceramics and Photography, at the Northern Institute of Technology, Prince Albert, a new institute committed to 'distance' education. She noted that the committees of Saskatchewan weavers, potters and photographers responsible for advising on curricula were unanimous in the feeling that a strong background in design and drawing was as important as good technical training. George Glenn has been responsible for the content of the Two Dimensional Design, Basic and Advanced Drawing courses which are now an integral part of the Applied Fine Arts programs.

In May, I met with George Glenn to find out more about these courses. Our conversation ranged around a series of questions I had formulated in an earlier letter. They covered such things as George Glenn's education and experience in art, design, craft and art education; the philosophical base George Glenn is working from and what he would be looking for in students work; the broad areas, technical, theoretical and experiential, covered by the Drawing and Design components; the ways in which the Drawing and Design courses could relate to photography, weaving and pottery, with their particular design problems imposed by material and process, and how innovative responses to these could be stimulated, particularly in functional and production crafts; isolated students, 'arms length' teaching and lack of student access to top quality craft and art artifacts and consequent lack of experience and stimulus. The following article is the result of our discussion.

George Glenn trained in painting and drawing, doing a B.F.A. at the University of Manitoba and later a M.F.A. at the University of Cincinnati, in the early sixties when, as he points out, personal expression was everything and the craft of painting was neglected — that was all to be learned much later. Between Degrees George Glenn worked at the Glenbow Museum, Calgary, and later was funded to travel in Europe. About 10 years ago he went to Prince Albert to teach drawing, painting and design through the Community College at the Prince Albert Arts Centre. There was no art education or craft component in his training but years of experience teaching adults and the fact that he was already living in Prince Albert made him the logical choice when the Northern Institute of Technology was hiring a content specialist for the Basic Design and Drawing courses.

The tightly structured, competency based learning system where, using a written 'learning guide' rather than verbal instruction from a lecturer, a student is first presented with skills or concepts to be learned then practices them in a series of exercises, is very different from the loosely organised, personality orientated art education George Glenn received. He says that he thinks this structured system has advantages. At the end of each module the student has learned a series of necessary skills and concepts and has established a degree of competency. Yet within the structure and the need to meet specific criteria, there is for the most part still room for personal expression. Particularly in the drawing components, drawing as visual communication, as personal expression is emphasized. Even in the more techni-

cal Two Dimensional Design, there are constant opportunities for individual decisions, for personal exploration and discoveries. George Glenn feels that the balance between mechanical skills and knowledge (technique) which can be taught and the personal contribution which cannot, is well served in these courses. Even in such a highly structured program as this, the personal element which is a major component of art, fine or applied, cannot be eliminated, either in the student's work or the instructor's assessment. As George Glenn points out, there is no format to measure or grade accomplishment in art beyond the degree to which the design can hold the viewers interest.

The Two Dimensional Design module contains six learning guides with their related practice labs and skills challenges, covering Line, Shape, Contrast, Value, Space, Colour and Texture. George Glenn points out that he is teaching a vocabulary as well as a visual language, 'line', 'balance', 'dominance', what is a line, an implied line, what can a line do.

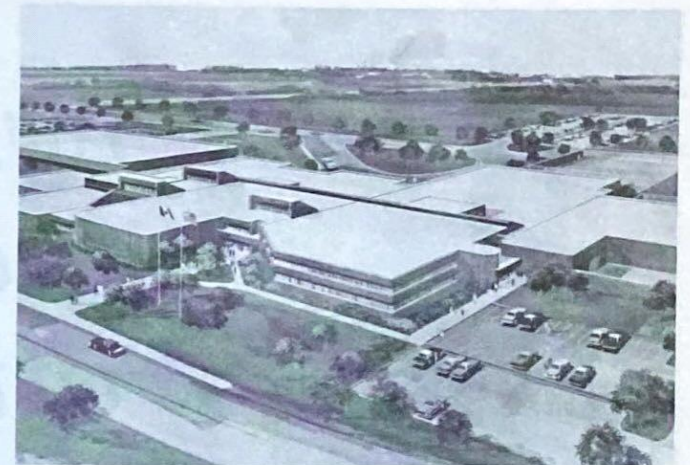
The Basic Drawing module refers back to the Two Dimensional Design module in its investigations of value and illusionary space, and covers some introductory drawing exercises, figure drawing, accurate observation and measurement, and colour. The Advanced Drawing module covers the same areas but takes them further and ends with a student generated project. A major emphasis is on the use of sketch books. George Glenn is adamant that sketch books are something all artists, designers, craftspeople should be in the habit of using. They are a way of making notes and observations and, most importantly, of working out ideas in a fast medium. As George

Glenn explains it is difficult to critique a project, which has taken hours of work but was based on the first idea which came into the maker's head and has resulted in a mediocre design, when you know that if the craftsman had quickly worked through a series of ideas and variations and selected the most interesting, the hours of work would have achieved a more exciting, worthwhile result.

In all the modules a variety of media are used, graphite, ink, chalks, charcoal, oil pastels, oil and acrylic paint and water colour. The high cost of art supplies has been balanced against the need for students to experience a range of materials in an effort to keep expenses as low as possible.

Wider knowledge of and experience in areas covered by the Two Dimensional Design course would prove stimulating to experienced or inexperienced craftspeople and especially to those people who have had training in technique but have never had the opportunity (or the courage?) to explore the basic elements common to fine and applied arts. George Glenn said that he had not thought specifically about how the drawing and design courses might relate to the particular crafts offered at N.I.T. but he thought that, in a general way, practise in visual thinking, in creative problem solving and ability to access a wider range of resources were bound to be beneficial.

The program is flexible enough that practising craftspeople can purchase a module or even one area of a module without committing themselves to taking a whole program. The programs are aimed at Grade 8-10 literacy level and once past the repetitive format and jargon, the meat of the instruction in the drafts that I have read is clear, interesting and well written so that students working on their own would have no problem understanding skills



and concepts, and following through on assignments. Instructors freed from the time demanding duties of preparing and teaching classes will be able to devote themselves to their students on a one to one basis, acting as a resource or a tutor as the need arises.

Originally George Glenn envisaged working with students, adjusting and changing the courses as experience indicated. With time the dimensions of his job changed and although his participation ended with the completion of the writing of the three courses, George Glenn still looks at them as open to modification.

The answers to my questions about possible problems with isolated students, 'arms length' teaching and lack of access to galleries, museums and ex-

hibitions will only emerge as students work through the programs. George Glenn's enthusiasm is focused on the fact that three well-designed, comprehensive craft courses are on offer at the Northern Institute of Technology. He sees them as a way of raising a new generation of craftspeople in Saskatchewan. Young people, who have wanted to study these crafts in the past, have had to leave the province and having left, rarely return. They also offer practising craftspeople, amateur or professional, a way of extending or upgrading their skills.

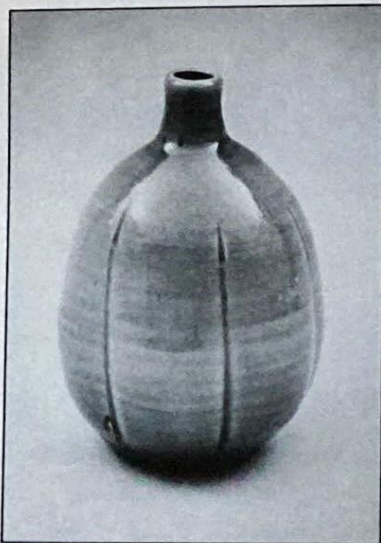
For further information contact:
Northern Institute of Technology,
1257 1st Avenue East,
Prince Albert, Saskatchewan
S6V 6G1

Workshop

The Saskatoon Potter's Guild is pleased to provide a clay workshop with Ann Mortimer. Ann Mortimer is the past President of the CCC and lives in Newmarket, Ontario.

The workshop theme is "Creative Approaches to Handbuilding" and will include lectures and slides. The workshop will be held on October 18 and 19, 1986, at the Albert Community Centre, 610 Clarence Ave. South, Saskatoon.

The workshop fee is \$40 for non-S.P.G. members. Applications and further details can be obtained from Lynda Harrington, 1002 McPherson Ave., Saskatoon S7N 0Y5: 665-9091. Deadline for applications is September 1, 1986 (limited enrollment).



Bottle, Celadon Glaze by Bernard Leach.

English Studio Pottery

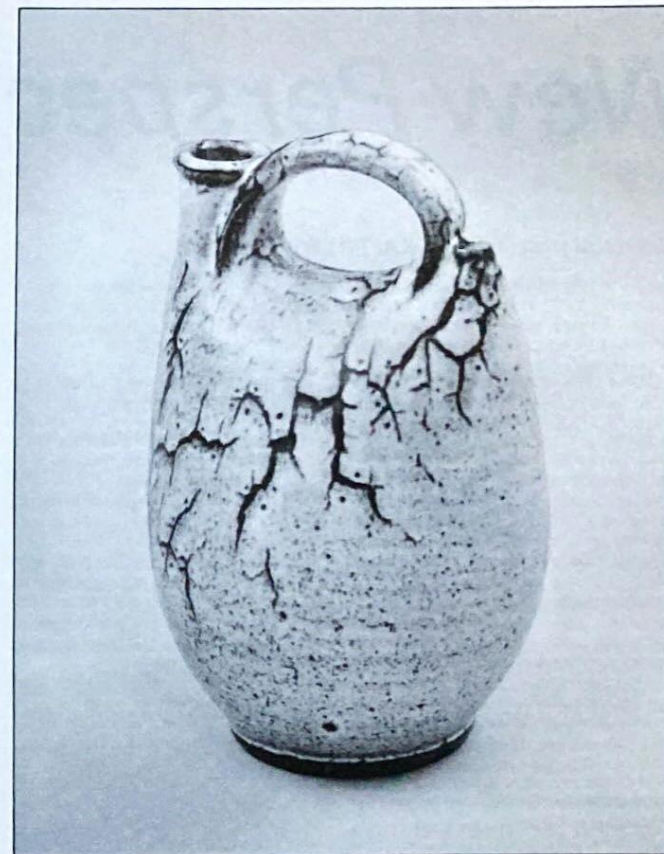
by Sandra Ledingham

Grant Kernan — AK Photos.



Coffee Pot/Creamer/Cup and Saucer/Plate* by Lucie Rie.

The exhibition 'English Studio Pottery' which opened at the SCC Gallery on April 1, was an exhibition of just that — studio pottery. However, I am sure that it was with reverence that every ceramist approached this seemingly modest exhibition. Therein were the works of some of the early, great potters of the 20th century, amongst them, of course, Bernard Leach. Leach along with Shoji Hamada, both born before the turn of the century, pioneered Contemporary Studio pottery and influenced a whole generation of young potters. Their work was built upon the foundations of tradition, in particular the Japanese clay vessel. This exhibition bears evidence of these traditional roots; in the use of glazes such as Tenmoku, black shiny surfaces with edges breaking to a rust, and Celadon, the classical green transparent Sung Dynasty glaze, and by the spontaneous brushed oxide decoration. The work is traditional also in its forms, basic thrown forms such as the bowl, the bottle, the covered jar and the plate. As much as we identify with old world clay traditions the use of matt glazes, in particular beige; the use of fluting i.e., slicing



Wine Bottle by John Leach

a multi-sided form; the foot with its many variations on a theme; and unglazed clay exteriors used as a decorative motif; we can also identify them as a contemporary studio pottery tradition. In the sixties, for potters learning the trade unenlightened by art history, these clay techniques became synonymous with the contemporary clay studio. Even the apparently contemporary crawl glaze, today consciously contrived as surface embellishment, was once a traditional decoration, resulting from serendipity.

The work in the exhibition which stands as the exception to these traditional references is that of Lucie Rie. Her 'Coffee Set' fashioned on a Dansk type Scandinavian design bears little resemblance to the rest of the show. Yet even this shows a reluctance on Rie's part to abandon all tradition. Scandinavian work insists upon hard edge, clean lines and starkness. Lucie Rie defies this by retaining her throwing rings and by allowing the feathered run lines where the matt black exterior glaze meets the white interior glaze.

The 25 works in this exhibition are a very small number of treasured pots from the collection of Sandra Whittick, now living in Regina. The Whittick family emigrated to Canada in 1958, from London, England. In the fifties they spent their summers in St. Ives, Cornwall. There they met Bernard and Janet Leach. Sandra's husband, who

was a medical doctor, found respite in making flower holders at the Leach Studio. Mrs. Whittick described the 1950's in St. Ives as a very exciting time, a hot bed of creative energies, a community with many natural resources, china clays and serpentine clays for glaze, and a rich human resource in Bernard Leach. Leach, philosopher and potter, and the many other painters, sculptors and clay workers gathered in St. Ives formed

the kind of community we all dream of where artists come together to stimulate and support each others endeavours.

The St. Ives era has become history. Leach's old studio sits in disarray. His son David and grandson John have relocated to make their own history. The many artists from this vigorous time have passed on leaving future generations a wealth of tradition and inspiration from which to draw.

New Perspective

Reprinted from Ontario CRAFTNEWS April 1986

by Jane Agnew

Jane Agnew operates Jane's Pottery Factory in North Bay where for the past four years she has produced a highly successful slip-cast milk jug that is marketed wholesale across the country. This is a long way from the career she imagined for herself when she left Sheridan College's School of Crafts and Design in 1970, a member of the first graduating class. Given a firm grounding in throwing and glaze technique by Sheridan's ceramics faculty, Agnew was producing one-of-a-kind tableware items, when she moved her studio to North Bay to accept a teaching position at Canadore College.

Three years later she left Canadore to concentrate on her studio work, and in the process reconsidered the problems of surviving as a potter. Agnew's subsequent decision to adopt slip-casting as a production method was not taken lightly, and in this essay she describes the self-questioning that set her on her present path.

Those handworkers who graduated from a craft education in the early seventies fell into the last stages of the economic mushrooming that began in the fifties. In our nation's little economic boom there was enough fat in the retail market that almost any product could find a large enough niche to support it and permit growth.

My own analysis indicates that one-of-a-kind craft buyers represent less than 10% of the Canadian retail buyers.

When any economy begins a growth phase, it is logical to suppose that some of the growing businesses are being drawn forward and supported by some of the stronger members in a sort of tidal sweep. When the economic picture changes, as it did in the late seventies, one might expect that the first businesses to falter will be those that only appeared to have support in response to a strong economic climate. One might even go so far as to view this as the natural distilling of an economy, a process of trimming away the excess, or the dead wood.

Because many craft studios and craft-related businesses seem to have faltered in the recent economic recession one must suspect that they belong to the group that can be regarded as 'economic dead wood'. This comment is intended not to criticize the validity or aesthetic importance of crafts but rather to bring attention to a particular view of the business of crafts which we all may be guilty of ignoring. If, in fact, our society responds to craft as 'economic dead wood', many of our questions may be answered. Perhaps our energies should then be directed towards analyzing this condition and changing it. Such an analysis should identify the sector of retail buyers that supports craft sales, and then break this group down, identifying consistency of support. Once this has been done it would not be difficult to establish the number of Canadian buyers that fit into each category. There is probably a report by Statistics Canada that would tell us how much these people spend on gifts and housewares in a given year.

My own analysis indicates that one-of-a-kind craft buyers represent less than 10% of the Canadian retail buyers, and that half of these are sporadic buyers with little commitment to their support. Of the remaining 5%, more than half are willing to shift their support to accommodate fashion changes. The harshest view of the one-of-a-kind market indicates that 2% of the retail market is solidly committed and that this same 2% are buyers of original work in the drawing, painting, and sculpture fields. This would indicate that the hand maker is in the very market that was always so coveted. When viewed as a competition for a finite number of purchase dollars, this may not be such an enviable position. No matter how much I think of my coffee pot, I would rather not have to convince my purchaser to buy my piece and perhaps a few other items instead of a Jean-Paul Lemieux drawing or a Milne sketch.

As a potter making one-of-a-kind objects, I found that with careful consideration of design, great attention to craftsmanship, and a lot of hard work I was able to make subsistence level wages.

As a potter making one-of-a-kind objects, I found that with careful consideration of design, great attention to craftsmanship, and a lot of hard work I was able to make subsistence level wages. When the harsh reality of this condition hit home, I began my own market analysis. As I did my research, which included some of my own data collected from customers, I realized that my financial status was a symptom of my failure to address my society's needs. I had never said to myself, 'What is it that I can do for which my society is prepared, even willing, to adequately reward me?' If my answer to this was 'making one-of-a-kind clay objects', it only fits as an answer if I rephrased the question to read 'for which my society ought to reward me'.

Some even indicated that they would spend more money than they thought the object was really worth simply to confirm their support for hand makers.

Interestingly, this was confirmed by responses from customers which indicated that one of their reasons for purchasing was to show support to local craftspeople. Some even indicated that they would spend more money than they thought the object was really worth simply to confirm their support for hand makers.

I found myself dealing with a fair amount of self-directed rage at the thought that I had been either imposing on or exploiting my customers' charitable natures. I sensed that I had been playing less than fair and that my

society was rewarding me for services which were not intrinsically valuable, but valuable because they were part of a concept of 'hand crafted'. I condemned myself for failing to use my skills to provide services or products which my society actually needed.

Society was rewarding me for services which were not intrinsically valuable, but valuable because they were part of a concept of 'hand crafted'.

My choice for redirection came easily. I was in the not uncommon position of wondering what to do about a particular piece of my production line that was selling so well that I had almost no time to make anything else. I saw that this particular product was one that my society obviously needed and for which it was willing to reward me. Whether or not the reward was adequate was yet to be determined. The design for a stoneware milk jug and milk cooler, which solved a container problem imposed on the Canadian marketplace by the plastics industry, was the perfect opportunity to provide both a service and a product for which my society would reward me. I believed that if I applied myself fully to the problem I could ensure that the rewards were adequate.

I think it was at this point that I stopped regarding myself as a potter and began to understand a more useful definition of myself as a 'container manufacturer' with expertise in clay as a fabrication material. With this new perspective I no longer viewed the potter's wheel as the only

forming method. Suddenly, without discrimination, every clay forming method known became a possible candidate for the production of the milk jug. My choice was slip casting, and after a good deal of further research and additional skill training, my production line was set up and Jane's Pottery Factory was on its way to 'adequate reward'.

To say that in changing my forming process I abandoned principles or aesthetic responsibility smacks a little of intolerance and may originate in the desire for protection from tougher competitors. If, as I suspect, craftspeople are asking to be state subsidized and protected from stiff competition in the retail giftware market by demanding special consideration for those using particular forming methods or processes (and if they cannot point to some substantial need that is serviced by their existence), one might just expect this to be their last song.

I stopped regarding myself as a potter and began to understand a more useful definition of myself as a 'container manufacturer' with expertise in clay as a fabrication material.

Not all craftspeople have to meet the demands of the Canadian marketplace. There will always be room for the one-of-a-kind designer craftsman if we can point to that person as the leader or motivator of small industry in that medium or material. There is a future for crafts in Canadian industry, but the impetus must come from within.

calendar

September '86

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

October '86

Snowflake (Members' sale)
Mrs. Eva Scott
1521 MacKenzie Crescent
North Battleford, Saskatchewan.
S9A 3C5 Phone 445-8562
(October)

Melfort Craft Fair
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, 1986 - 10 a.m. - 5 p.m.)

Swift Current Annual Juried Exhibition and Sale
(Juried - Open to S.C.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, 1986)

Artisan (Invitational)
c/o Shelley Hamilton
413 9th Street East
Saskatoon, Saskatchewan S7N 0A7
(November 15, 16, 1986)

Evergreen (Juried)
Prince Albert Council for the Arts
1010 Central Avenue
Prince Albert, Saskatchewan S6V 4V5 Phone: 763-2854
(November 16, 1986)

Sundog Pleasure Faire (Juried)
Sundog Arts Society
P.O. Box 7183, Saskatoon, Saskatchewan
S7K 4J1
(November 30 and December 1, 1986)

Wintergreen (SCC Juried)
Saskatchewan Craft Council
Box 7408, Saskatoon, Saskatchewan
S7K 4J3 Phone 653-3616
(November 22-24, 1986 - Regina)

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 processing 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 SCC sponsored exhibitions, for all special events such as conferences and work-

shops. Eligible to be nominated to SCC Board of Directors or to serve as Juror on selection 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

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)

juried annually. Please contact SCC office for application procedures and deadlines.



