

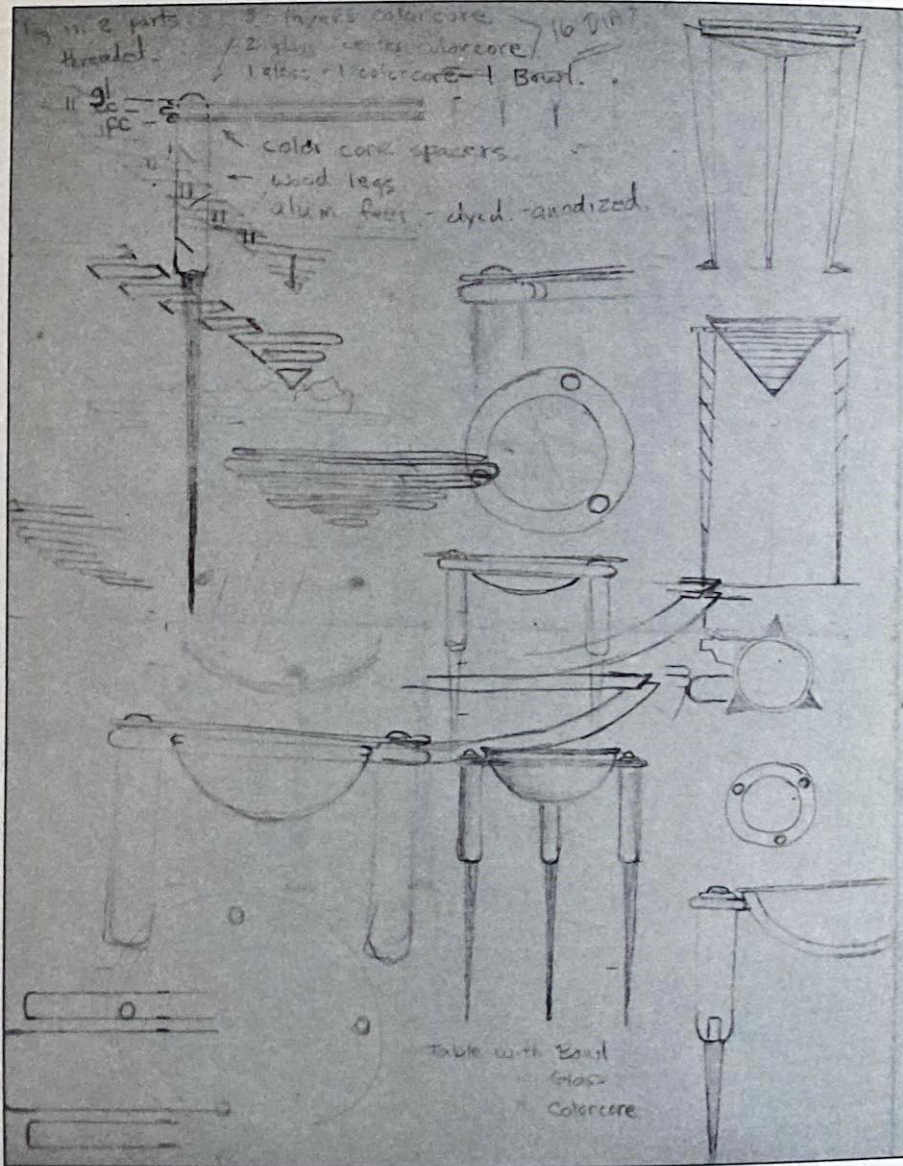
the craft factor

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The Quarterly Publication of the Saskatchewan Craft Council





Front Cover: *South of the Pyramids* Marg Rudy, wool, handspun & dyed west, predominantly blues, greens, pinks.

Photo Credit: Grant Kernan - A.K. Photos

Front Inside Cover: *Black Magic #2, Large Flattened Form* John Floch, Raku, 20x17cm approx.

Photo Credit: Grant Kernan - A.K. Photos

Back Inside Cover: Preliminary drawings for *Spectrum Table*, Michael Hosabuk

Photo Credit: Grant Kernan - A.K. Photos

Back Cover: *Arch Form* Dianne Young, earthenware, 29cm x 48cm, 1986.

Photo Credit: John Penner

Conference 86			2
a kaleidoscope view of the CCC event of the decade from SCC delegates			
Nancy Fortier			6
All Words and No Action?			10
Elly Danica looks at the report of the Task Force on the Status of the Artist			
Showcase			12
a new series profiling the achievements of Saskatchewan craftspeople			
The Well Satisfied Customer			14
are customers really satisfied with the articles they buy or commission from craftspeople?			
Oomingmak: Muskox on the Prairie			16
a closer look at the mysterious and unfamiliar animal which provides the inspiration for a Saskatchewan exhibition.			
Basement Business			20
or tiptoe through the bylaws with Nancy Russell			
Workshops	19	Reviews	6 Letters 24
	23		18
			21

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Conference 86

Conference 86, sponsored by the Canadian Crafts Council, was held at the University of British Columbia, Vancouver, August 14-18, 1986. August 18 was International Day and August 19 was World Crafts Council Day.

SCC sponsored ten craftspeople to attend the conference. They were Kayja Sanelma Harris, Olive Kalapaca, Catherine Maccauley, Gale Steck, Jackie Falardeau, Basil Ramadan, Bill Gottschall, Sandra Ledingham, Judy Tryon and Kate Daly.

The following is a kaleidoscope of memories and impressions contributed by some of the delegates. While deciding how best a report of the Conference could be presented, I met with some of the contributors. The excitement and pleasure evoked by talking about the conference comes through in the writing. That there was almost too much information — 4 presentations, 19 seminars, 4 panel discussions and a conference forum in 3 days conducted by a large cast of high-profile craftspeople, designers, marketing experts, and other sages — could account for the fact that almost all the contributors mentioned the opening address by Bruno Freschi, often in detail, but then became a little vague about later events. At our meeting delegates could jog each others' memory (and did), delegates who wrote to me did not have that advantage. My thanks to all contributors.

— Editor

K.S.H. It was a good idea to have all the participants living in (Walter Gage) residence. This gave one more opportunities to meet and get to know other craftspeople, to learn about their successes as well as their difficulties.

The U.B.C. campus is beautiful — trees, shrubs, flower plantings, rose

garden, nice walks. The cafeteria in the nearby Student Union Building offered a great variety of food. There were good connections to downtown, etc. by bus. The weather was perfect for the full six days, lots of sunshine, not a drop of rain. One wonders how the organisers managed that!

G.S. Beautiful August weather on the campus of U.B.C. but we are stuck inside a nondescript lecture theatre listening in the dark.

K.S.H. Upon registration everyone was photographed and presented with a grab-bag of miscellaneous goodies, coloured paper, sparkling fabric, pipe-cleaners, sequins, feathers, yarn, lace and bits of this and that. This stuff was to be used for an ornament to be worn to the Sunday night barbeque.

The polaroid photographs were posted in the central hall leading to the lecture rooms. Also here were information tables that participants from various provinces set up giving an opportunity to view slides of work by artisans in various media from across the country.

O.K. The Canadian Crafts Council days consisted of lectures, panels and workshops on topics which included aesthetics, creativity, marketing, technology, etc. My biggest frustration was trying to be in two places at once — in other words there was too much going on!

K.S.H. The speaker whose presentation is still freshest in my mind is architect Bruno Freschi who talked about the design and concept planning of Expo 86 and the designing of Burnaby Jamatkhaha, the first Islamic Mosque in Canada. While planning the Expo site Bruno Freschi worked for a committee to whom the plan had to be presented stage by stage. He was fired (and rehired) at least 3 times during this process. Compromise upon compromise had to be made, generally due to cost factors. In the planning of the mosque Bruno Freschi had virtually a free hand. Brunco Freschi

appeared to be a man who could not be beaten down by adversity; failure would only make him work harder to achieve his goal but he also has an ability to make compromises when necessary.

B.G. Bruno Freschi talked on the topic "Fortifying Our Cultural Position." He has been actively engaged in studies, planning and projects on the West Coast. He identified Technology and Professionalism as exclusives, labelled the present stage of activity as Phase 2. He sees the failure of the present stage and suggests the next phase will be one of integration. An uneasy but hopeful direction will be an integration of craft and architecture. He suggests that the very personal nature of craft work should not be deterred by criticism and that people really should get on with their work and move it into the wider world. In moving about the cold, concrete, bunker-like halls at U.B.C., the barrenness just called out for the warmth and colour of Pat Adam's weavings.

J.F. This conference, being my first, left me with a ton of first impressions. The speaker opening the conference impressed me with a clear and understandable presentation conducted with an honest intensity. He said, "We have 'culture.' Now is the time to express it."

J.T. I have sheaves of notes and a head full of memories. There are so many activities and people to talk about, I can't seem to choose the most outstanding. It was All outstanding.

Bruno Freschi — architect for Expo '86 — fascinating and impressive speaker, an overflowing fountain of imagination and intellect.

Malcolm MacIntyre-Read — craftsman and head of the Welsh Craft Council — unparalleled enthusiasm, a dynamo with vast knowledge of and insight into the promotion, advertising and marketing of crafts.

Carol Sedstrom — an American lady with her feet on the ground but with a far-reaching vision of the craft market in the U.S.A. and ideas for Canadians.

Len Laycock — IKEA — a salesman extraordinaire of his product, himself, and marketing concepts; abrasive to some of those present but with a message if you cared to listen and apply it to your own situation; and that was just the beginning.

B.R. The session I found most interesting was the presentation on marketing by Len Laycock, who is the marketing manager of IKEA. This international firm markets a line of prefabricated furniture using a superb advertising campaign. The main thrust of IKEA's advertising is that a customer gets a functional item, which looks good at a low price. Many delegates at the conference took a very antagonistic stance to Mr. Laycock's views, however, I felt that there was a lesson to be learned from their marketing methods. The key to IKEA's strategy is to **Inform** customers about the low price and functionality of their products. Craftspeople should also inform their customers about the values inherent in handcrafted products such as quality, uniqueness and the intensive labour involved in making these products. This may be accomplished by demonstrations, workshops with public participation, video displays and any other information media. In this way we can, like IKEA, tell the public why they must purchase our products instead of machine made, low cost products.

C.M. One of the highlights for me was the presentation entitled "Creating the Future" by Eudora Moore, an American writer and curator who was formerly the crafts policy advisor for the National Endowment of the Arts (sort of a U.S. version of our Canada Council). Ms. Moore was articulate, intelligent and full of political savvy. However, it was her unbridled enthusiasm for well-made crafts, and her obvious belief in the importance of these objects as key ingredients in making life a richer experience for all, that made her presentation an outstanding one. She talked about the

need for inclusivity rather than exclusivity, about increased visibility for craft, about the need to broaden the base of appreciators of fine craft.

Ms. Moore also had some practical points to make; she mentioned the great potential of commissioned work, the importance of connections with industries such as Kohler and Corning who could offer creative possibilities and wonderful working environments surrounded by the latest in media and materials. She commented on the impact of recent immigrants on the craft community. She stressed the importance of getting governing bodies at all levels to commit themselves to spending a stated percentage of public funds on art and craft, particularly when designing, constructing and furnishing public buildings.

Her clearly enunciated belief in the importance of craft was illustrated visually by slides of work by a wide variety of contemporary American craftspeople, including Leah Cook, Chris Dey, Al Paley, Farley Tobin, Cindy Snodgrass and Greg Fleishmann.

Eudora Moore's positive philosophy can be summed up by a couple of statements made during the course of her presentation — producing fine crafts involves "the act of finding out rather than knowing how" . . . the power of good craft objects is such that "we could cover the earth" with beautiful things.

G.S. "Form and Function" was presented by Jack Lenor Larsen, an American weaver of international reputation who is President of the American Crafts Council and considered a dominant force in international fabrics. He has been acting as a consultant to the craft producers of some countries with traditional weaving industries. In that capacity he has had a great degree of influence on the woven products marketed by those countries internationally. I found this concept disturbing. It would seem presumptuous that even a highly qualified person should attempt to orchestrate craft industries on a global

scale to produce what they believe to be internationally marketable products.

Apart from this, Larson's lecture was humorous and had a wonderful slide presentation which spanned the whole field of weaving.

B.G. During a panel discussion on "Fortifying Our Cultural Position," Marjorie Halpin told of the strengthening of Native West Coast craft, a re-awakening of tribal skills, especially the work of Bill Reid, Haida carver of excellence.

O.K. Best quote was by Dr. Marjorie Halpin, "Do what you are doing and the world will catch up."

I found the International and World Crafts Council sessions most interesting. The keynote speaker was Dr. Edward T. Hall who spoke on "Rhythm and Creativity." His main thrust was that different countries with different cultures, climates, had a life rhythm that was very different from ours and that we in the west should not impose our 9 to 5 work rhythm on other cultures. No chance to mentally relax on this one or you missed the relationship of intercultural interface studies to his paradigmatic approach to culture!

The craft history session explained the effort to document in writing, tape and video, crafts that were being lost or changed. In this context I had a good conversation with a young black woman doing just that in Papua New Guinea.

J.T. Brian Segal, Chris Tyrell, Maurice Sibbons, Marjorie Halpin, James Thornsby, Eudora Moore, Ann Mortimer, Virginia Watt, Peter Weinrich, Franklyn Heisler, Andy Gabo, Les Manning, Chris Tyler, Dianne Goderre — a veritable Who's Who.

K.S.H. Many of the people that I have known for years by name, and admired, now have faces and voices. They are real people, some are even a little bit less awesome than before.

J.T. Craftsman, writers, artists, curators, actors, administrators, teachers, promoters, critics.

C.M. Conference highlights include Peter Dormer's comments about writing criticism—too often it is a "national shampoo which lathers our egos"—and about the problems with post-modernism and pluralism and the resulting philosophy that "everything goes." Dormer is a visual arts critic from London, England.

B.G. Carol Sedstrom stated if you meet your expectations, you may consider it a success. So it is, then, necessary to ask what are your personal expectations and how will you get there.

K.S.H. My overall impression of the conference was that it was well organized. Obviously a lot of people put in a tremendous amount of work and deserve loud applause. But, personally, I would have liked more visual material and maybe fewer words. Most topics were discussed in very general terms. Those who came to find answers for particular problems may have been disappointed. More opportunities and time for socializing could have been helpful here.

G.S. After classes we rush to take in the sights and sounds of Vancouver—Chinatown, Granville Island, Expo '86. There is never enough time.

The social event to open the International days was a spectacular affair, a Salmon Barbeque West Coast style.

—long tables sitting in the sunset in a magic space between the shore and the Museum of Anthropology

—feeling small between the Haida Totem poles and the mountains but feeling great because you are together with friends and craftspeople from all over Canada.

O.K. Memorable meals—Mexican food prepared by fibre artist Jeannie Kamins and eaten on a picnic table in her back yard.

K.S.H. The Friday night trip to Granville Island with receptions at many galleries and craft shops was a great idea.

Vancouver provided an excellent setting for the CCC Conference. Because of Expo there were undoubtedly more activities and exhibitions to see. For instance at the Museum of Anthropology there was a show of Jack Shadbolt's paintings inspired by West Coast Indian masks, and a show of jewelry by Bill Reid, the latest Bronfman award winner. There was also an interesting show of rug weaving, an old tradition revived, from a nearby Indian reservation.

The Museum of Anthropology itself is the most inspiring museum I have ever seen. The building is obviously designed for the collection it houses. The idea of giving visitors access to the whole collection, some of it displayed very modestly in crowded cases and drawers, is great. The con-

cept seems so simple and obvious that one wonders why every museum is not set up in the same way. There are so many beautiful objects in the museum that one quickly runs out of ooohs and aahs. Architecturally the building itself, designed by Arthur Erickson, is as magnificent as the totem poles inside.

J.T. This magazine has not got enough space for me to describe it all! The conference was an exciting, thought-provoking, learning experience that I will never forget. For details, ask me, I will check my notes and bend your ear.

Thanks SCC and members for sending me to the Canadian Crafts Council Conference. It was great.

B.G. As a delegate to Conference 86, I was drawn into an intense examination of the craft field. I am very grateful to the Craft Council for assisting me to be a very small part of five meaningful days.

C.M. The Canadian Crafts Council Conference 86 was a very positive experience. The sessions were, on the whole, full of information; the resource people were knowledgeable; there seemed to be an interesting mix of practical comment and philosophical expression; and there was plenty of opportunity to meet committed craftspeople from across the country. . . . I am very grateful that I could attend as a delegate from the Saskatchewan Craft Council.

Saskatchewan Handcraft Festival Juried Exhibition

Deadline for submissions: May 6, 1987 Regina
May 7, 1987 Saskatoon

Work submitted for jurying must have been completed after January 1, 1986, and must not have been shown in any other exhibition.

The deadline dates are once again well in advance of the Festival dates to allow for jurying, photography and detailed documentation. The summer issue of The Craft Factor will again contain the Dimensions catalogue, including coloured reproductions of the prize winning works and other exhibits.

dimensions '87

Botswana/Saskatchewan Tapestries

Opening: January 9, 1987

January 3 - January 22, 1987

This exhibition will bring together two very different parts of the world through the art of weaving, and will feature tapestries from a highly successful cooperative in Oodi, Botswana, together with work by weavers from our own province.

Surfacing

Opening: January 23, 1987

January 24 - February 26, 1987

Sandra Flood will exhibit a series of fabric pieces in various sizes dealing with surfaces, layers and dimensions in a variety of techniques.

Saskatchewan Earth

Opening: February 27, 1987

February 28 - March 26, 1987

Michael Brauer and Bruce Reitler will combine photography and works in clay to suggest the many moods of our Saskatchewan landscape.

Beyond the Object

Opening: March 27, 1987

March 28 - April 30, 1987

Brian Gladwell curates this exhibition which features innovative and experimental work from across Canada. This major show will tour the province.

Other Times, Other Faces

Opening: May 1, 1987

May 2 - May 28, 1987

Judy Wood explores, in glass, the personalities and portraits of famous people from the late 19th and early 20th centuries.

Colour Works

Opening: May 29, 1987

May 30 - June 25, 1987

Anne McLellan will exhibit large earthenware bowls, plates and jars, experimenting with both colour and shape.

Saskatchewan Craft Gallery

Open Daily: 1:00 - 5:00

1231 Idylwyld Dr. N., Saskatoon (corner of Idylwyld and 34th)

Saskatchewan Craft Gallery exhibition proposals are accepted at any time. For more information or applications contact Catherine Macauley, Gallery Co-ordinator.

Both Sides

Nancy Fortier/Dianne Young

Barbara Terfloth

"They are decorating for a party!"

A comment heard more than once as this show went up in the Grace Campbell Gallery of the J.M.C. Library in Prince Albert. The show, by Nancy Fortier, weaver, and Dianne Young, ceramist, just back from Emily Carr College, Vancouver, hits you with colour, sparkle and unusual shapes. Both artists have moved from earlier traditional work to a more daring, fun-filled, almost garish, "what-would-I-use-it-for?" style.

Nancy created her weavings on the loom with such non-traditional materials as cellophane, pink tulle, silver mylar and book-binding trimmings. Most pieces are unrecognizable as weavings from a loom. Your eye travels from a gorgeous silver thread hammock suspended from the ceiling, to a yellow tulle caterpillar curled up in the corner, from a short beribboned pink tulle hanging that evokes images of your first Easter bonnet or tutu, to a black net adorned with brightly coloured ribbons draped against the wall. A favourite piece is the long delicately coloured paper boa entitled *Many Moustaches*.

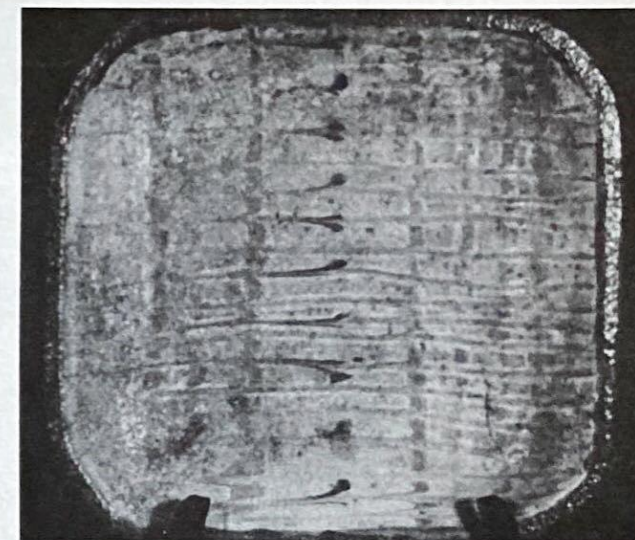
Nancy's work captures a youthful playfulness and a love of sensuous materials. You are almost taken aback by the feminineness of it but it is refreshing. Her one traditional weaving, a drapery, is scarcely noticed amid the glamour.

In sharp contrast to Nancy's whimsy, stand the forceful arch forms of Dianne Young. These strong, imposing yet graceful vessels were con-



Glacier Nancy Fortier
weaving, mylar, metallic cord, ribbon, spray paint, 36x36in. approx., 1986.

Photo Credit: John Penner



Slab Form Dianne Young Raku, 24cm24cm, 1986.

Photo Credit: John Penner

structed with earthenware slabs in a wooden form. The larger arches are topped with a counter-arched handle. I recognized Dianne's distinctive colour-laden brush strokes decorating the pieces. Dianne's *Half-arches* are also solid and architectural but tend to sit heavily, lacking the grace of the larger forms.

The remainder of Dianne's pieces range from raku and delicate porcelain to faces carved into a flask. Her raku, a tea bowl and two plates, are delicately glazed and very successful, rather reminiscent of her earlier work. Three pastel glazed porcelain vessels, two adorned with fat handles, are decorated with cut-up decals. These reflect the 'fun' feeling found in Nancy's weavings.

Both Sides is a great show which can be seen at the S.C.C. in the coming year.

Anastasia Nancy Fortier weaving, silver cord, 3556in. approx., 1986.

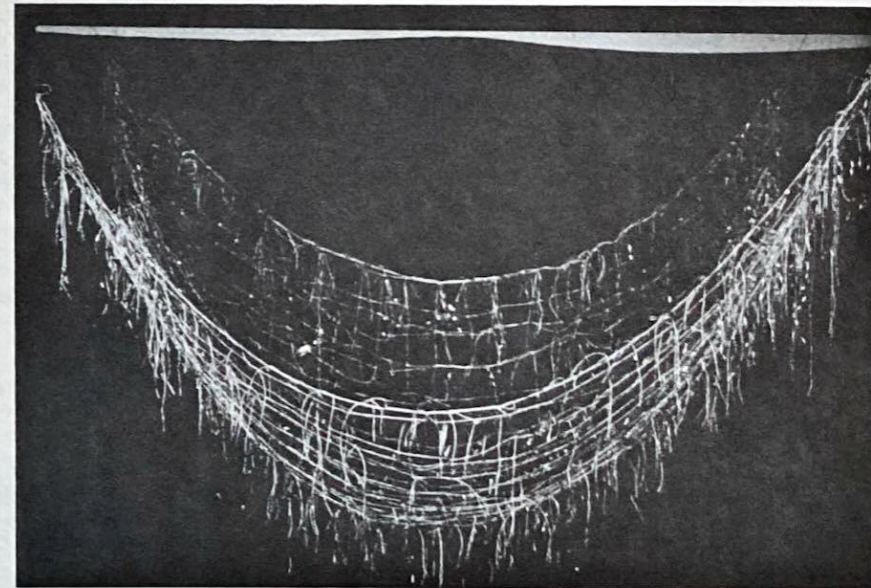
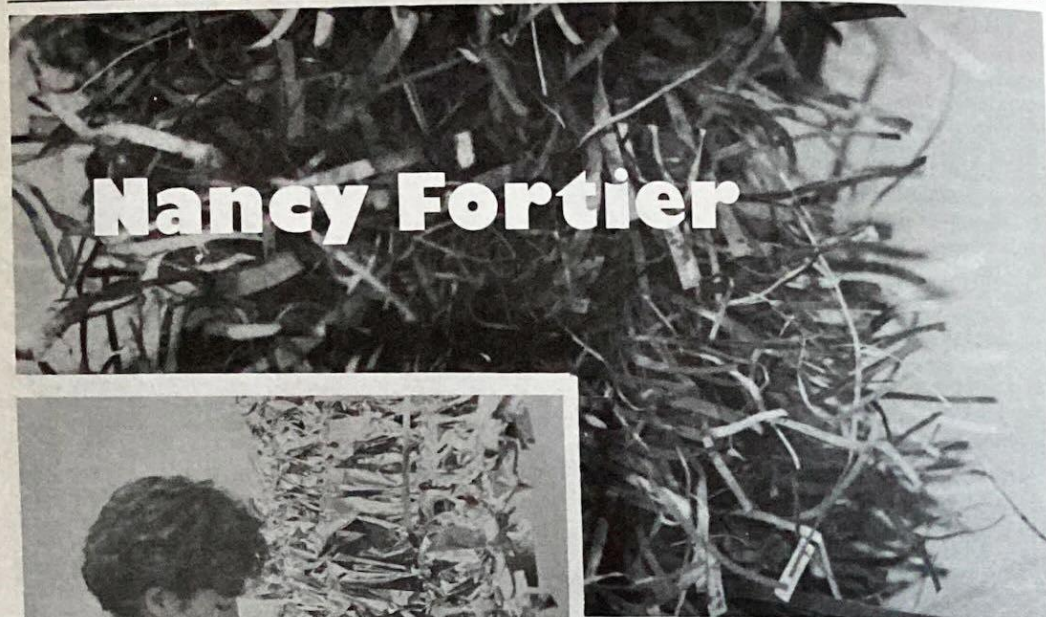


Photo Credit: John Penner



Nancy Fortier



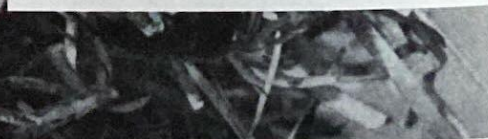
Photo Credit: Loren Teed

Annabelle Taylor

The first indication that Nancy Fortier was making a departure from the traditional approach to weaving was when she presented a mylar piece embellished with ribbons at a group critique last spring. She says that it resulted from a long winter of repetitious weaving and a desire to do something "for herself."

This summer Nancy spent three weeks in Jon Quiere, Quebec, in a French immersion program. The *joie de vivre* of the people there made a profound impression on her, and helped her "not to be afraid to live." The qualities of vibrancy and freedom that she found so refreshing in them are the qualities that she now looks for in her work.

Her fresh approach to weaving reflects that *joie de vivre*. She has succeeded in breaking free of many of the restraints of traditional weaving. She has had to learn to work without concern for the utility of the piece. She has awakened to the possibility of materials other than yarns and natural fibres. For a weaver it is not easy to set aside the purity of cotton, linen, silk and wool for plastics and other man-made materials.



Weaving techniques have become secondary for Nancy as she explores ways in which she can achieve the form and the movement and life which she is striving to inject into her work. She is now faced with the limitations which the loom imposes as her pieces become three dimensional, and is forced to reach beyond weaving for solutions to structural problems.

Nancy speaks of each new piece she begins as a challenge; a surprise when it is completed. She has found this time in her weaving career a time in which she has grown and has found more self-fulfillment.

Nancy doesn't think that any one person has greatly influenced the direction her weaving has taken but credits George Glenn with providing the kind of support which gave her the confidence to continue her experimental work and his teaching with enabling her to use colour more freely.

There is an interesting contrast between Nancy's latest pieces and those which she purchased in Quebec from the people whose spirit she so admired. They are utilitarian teatowels and a tablecloth, very handsome and a joy to use. She finds this approach to weaving no less valid as a means of expression. If we are to take a lesson from her experience, it is to seek new challenges and ways of working that continue to excite us and materials which we find a delight to use.

Nancy became interested in learning to weave in 1970 while she was a student at the University of Alberta. She began with "Step by Step Weaving" by Nell Znamierowski and a borrowed two-harness Leclerc table loom. Buying yarn from discount bins, she measured, cut and wound each warp individually. She then took advantage of a University Extension class taught by Pirkko Karvaanen and studied finger manipulated weaves, mainly in linen, and Salish weaving. Through this she learned about weaving equipment, the bulk buying of materials, and the possibilities of the craft. She then purchased a larger, four-harness loom and concentrated on making rugs in a variety of twill weaves. During this process she explored overshots. Most of the pieces she produced were used as Christmas presents.

After graduation Nancy was hired for four months to work in the North West Territories, a position which involved quality control and organizing craft productions in Fort Rae, Fort Smith and Yellowknife. This provided an interesting glimpse into a large-scale operation in craft production and marketing.

Marriage, a full-time teaching position, and later two children left little time for weaving and the loom was used only sporadically to produce Christmas gifts or articles for personal use.

In 1979, the Fortiers came to Prince Albert and Nancy found some time to take classes and to produce a few pieces for Guild sales. With a half-time teaching position she has



Photo Credit: Loren Teed

Many Mustaches detail Nancy Fortier woven, paper with silk warp, 60in. long approx., 1986.

been able to weave more consistently. Classes at Emma Lake with Judith McKenzie introduced Nancy to chemical dyeing and to silk. This presented an opportunity for new exploration and Nancy pursued it, dyeing silk, painting warps and producing a series of scarves, sashes and tops.

Her first serious attempt at marketing was in 1985 at Evergreen, Prince Albert's November craft sale, where she shared a booth with spinner Bev Sullivan, and again in 1986 sharing a booth with potter Dianne Young. The experience of producing exhibition pieces quickly followed by the pressure of filling a table at a craft fair, has led her to begin to re-evaluate her goals. She finds the process of exploration and producing art fabric more stimulating and feels she can maintain more energy and a fresher approach to weaving in this way. As always, finances present a problem, and the question of whether or not one can justify using the family finances to pursue a preference for making exhibition pieces, is one which she will have to resolve.

All Words & No Action?

by Elly Danica

The curious thing about Task Force reports on anything at all is that they generate such intense interest and comment from the special interest area they are meant to address and in the space of twenty-four hours to seven days they seem to sink without a trace. The bibliography for the **Report of the Task Force on the Status of the Artist** brings to mind dozens of reports of committees set up by various governments to address the peculiar position of Canadian culture in an American hinterland. We have been talking to ourselves about how to keep our culture alive, possibly for as long as we have existed as a country. We have talked about cultural sovereignty, cultural industries, taxation and culture and finally, as either an aside or a last straw, I cannot quite decide, we get around to talking about the Status of the Artist.

It is clear to us that the largest subsidy to the cultural life of Canada comes not from governments, corporations or other patrons, but from the artists themselves through their unpaid or underpaid labour.

It is not news now, nor has it ever been, that those who produce culture do so at great personal cost to their lives and health and that they do so for very little remuneration. Even a government report can tell us that: "It is clear to us that the largest subsidy to the cultural life of Canada comes not from governments, corporations or other patrons, but from the artists themselves through their unpaid or underpaid labor." (*Report of the Federal Cultural Policy Review Committee*) And the **Report of the Task Force on the Status of the Artist** released in August of this year states: "Since artists inevitably expend large portions of their incomes producing artistic works, they thus become the principal participants in subsidizing cultural development in Canada." I recommend these two quotes to you for the next time you are engaged in an argument about all the free handouts you have received from the government.

So they tell us again, you do the work, you do not get paid, it's a sad state of affairs and we have given you a chance to tell the committee, task force, royal commission (have we had one of these about the arts yet?), whomever, and we will take it into consideration and write a wonderful fat report and present it to the people and to parliament. And then the job will be done, the committees can go home and every person who worked on the report has made more money during the course of the hearings than most of the artists in this country get

in several years together. It is also a fact that everyone who has anything to do with the arts whether curators, bureaucrats, secretaries or cleaning staff in galleries make more money annually than the artists who do the work with which galleries and art bureaucrats are concerned.

Everyone who has anything to do with the arts whether curators, bureaucrats, secretaries or cleaning staff in galleries make more money annually than the artists who do the work with which galleries and art bureaucrats are concerned.

In Toronto, a group of artists are addressing the income problem. The Independent Artists Union has begun a campaign which has as its goal a guaranteed income for artists. Their rally cry: Canada needs a living culture and artists need a living wage. But we already know that, even the government appears to know that. The question I think we need to ask is why nothing can be done about it. No other sector which is subsidized can be bought off for so little. Even the people who administer the grants make

more in a couple of months than many artists make in a year. Do we think bureaucrats have a greater contribution to make to culture than artists, for surely that is what the country believes since bureaucrats are so handsomely paid. Whatever there is which has not been subsumed by American flicker-box culture observed from the aptly named lazyboy rocker, it is so underfunded that it is amazing that we can talk about Canadian culture at all.

Even the people who administer the grants make more in a couple of months than many artists make in a year.

"Canadian artists undeniably contribute to the national life of our society and their contribution is surely of inestimable value." Is this a way of saying that since it cannot be easily measured by Stats Canada it really does not count for much? But since bureaucrats hate to be seen as lacking in culture (who's culture?) they will say that what we do has inestimable value and, flattered, we will slink away until we are next asked to speak up about the fact that although what we do has great value for the country and the culture, nobody but we, the workers, are required to pay for it.

I read the report on *the Status of the Artist* with dismay. Of thirty-seven recommendations, fifteen deal with taxation. I suggest there should have been only one: no taxation at all for artists, no income tax, no sales tax on supplies or finished products, no tax on any aspect of an artist's life or production. This might help begin to balance things out a little, for then the

Eight other recommendations deal with the employment status of the artist and try to find a way to bring artists back within the social safety net provided by UIC. Five recommendations deal with health and safety, five more with education, training and the public perception of the artist and the remaining three deal with copyright and artists' rights.

I cannot quarrel with most of the recommendations except to ask why are we discussing this at all in 1986? Why have all these recommendations not been acted upon long before now? Why are we still not entitled to UIC, Worker's Compensation, inclusion in pension plans? Why are we still not cherished by a country which can say our work is of inestimable value?

Part of the answer of course is that artists are often and quite rightly, highly critical of the society in which they live and work. It takes a particularly generous spirit to feed those who are critical of the establishment and wish nothing more than to bring light into lives made dull and witless by the grind of living within the norm. Governments have almost always perceived the arts, especially the more avant garde arts, as a threat to established order and seem to believe that if funding is negligible, so is the threat. I think the fact that we have report after report and nothing changes reflects the profound distrust that governments feel for the artist. What would those artists do if they had money, if they could eat every day, if they could expect to be well paid for the work they do, if they felt the contribution they made was really valued?

The report on **The Status of the Artist** appears to be a response to the Belgrade Convention on the Status of the Artist, held in 1980. When the next international convention meets to discuss progress, the Canadian contribution will look wonderful on paper,

little some of us make would at least be ours. paper, but the facts of life will not have changed at all for the working artist and one wonders if they ever will.

I am prepared to believe that the various Ministers who commission these reports do so in good faith and receive the recommendations with good intentions as well. But the facts are that in government as a whole, and probably in Cabinet where these things are decided, the arts and the artist have a very low priority. Perhaps we should consider forming a strong and very vocal national lobby group to press for recognition of our needs; and yes, that is probably a good idea except that it is damn difficult to make art while engaged in art politics.

Canada needs a living culture and artists need a living wage.

So another document is added to an already huge pile of government documents about the arts. Seems to me we could save a lot of paper and trees for other things if they would just *do* Something! Or at least use the paper to send cheques . . .

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showcase

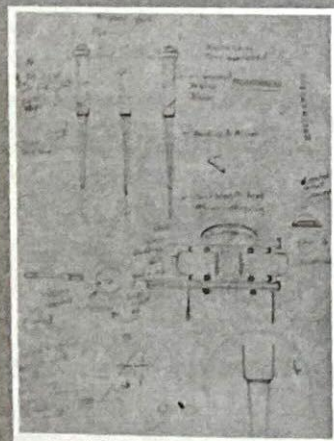
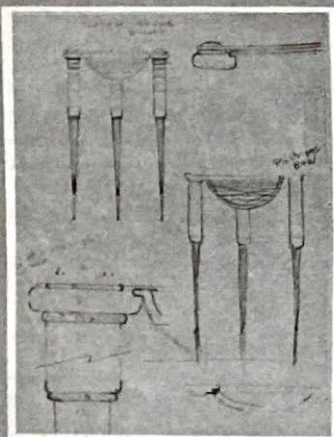
Considering the population size in this province, a surprisingly high proportion of Saskatchewan craftspeople have national and international reputations, exhibit and teach nationally and internationally, gain major awards and commissions. However, unless you happen to work in the same field, are a close friend or pick up the *Globe and Mail*, *Canadian Interiors* or some other out-of-province magazine, you may never get to know what Saskatchewan craftspeople are achieving. It seems ridiculous that the last place to look for this information has been the magazine of the Saskatchewan Craft Council.

Showcase will, I hope, remedy this situation. To do this, I need your help. If you (or a fellow craftsperson) are exhibiting in a gallery or juried exhibition, or have won an award for a piece of work outside Saskatchewan or Canada, please let me know. I believe very strongly that we should be celebrating the achievements of craftspeople from this province.

— The Editor

Spectrum Table Michael Hosaluk painted wood, glass, color-core, aluminum, 18" x 25".

Third prize winner in the juried competition *Colour and Form* sponsored by Formica Canada and Via Design, Montreal, March 1986. This national competition was adjudicated on design drawings submitted on a 14x17in. board. The five winning designs were then made.

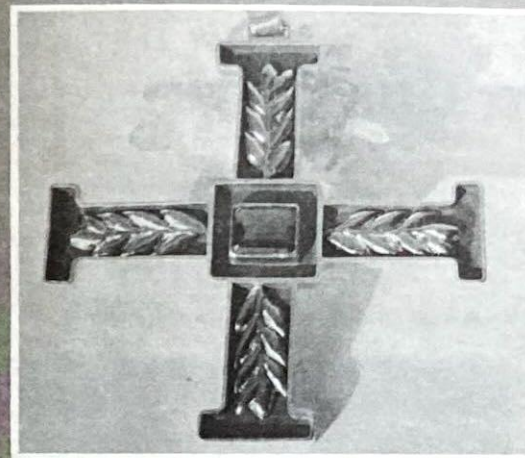


Preliminary drawings for *Spectrum Table*.



Photo Credit: Grant Kernan — A. K. Photos

showcase



Pectoral Cross Doug Frey sterling silver, 14K gold, green tourmaline, 2½ in. approx. Commissioned for the consecration of the Right Rev'd Eric Bays as Bishop of Qu'Appelle.

Mirage—Takana IV Kaija Sanelma Harris double woven tapestry, cotton and wool warp, wool weft, 176x148x2cm, 1986, from *Dimensions: Fibre*, an exhibition of work by Dawn MacNutt and Kaija Sanelma Harris at the Marsil Museum of Saint-Lambert (Montreal) June 24-September 21, 1986.

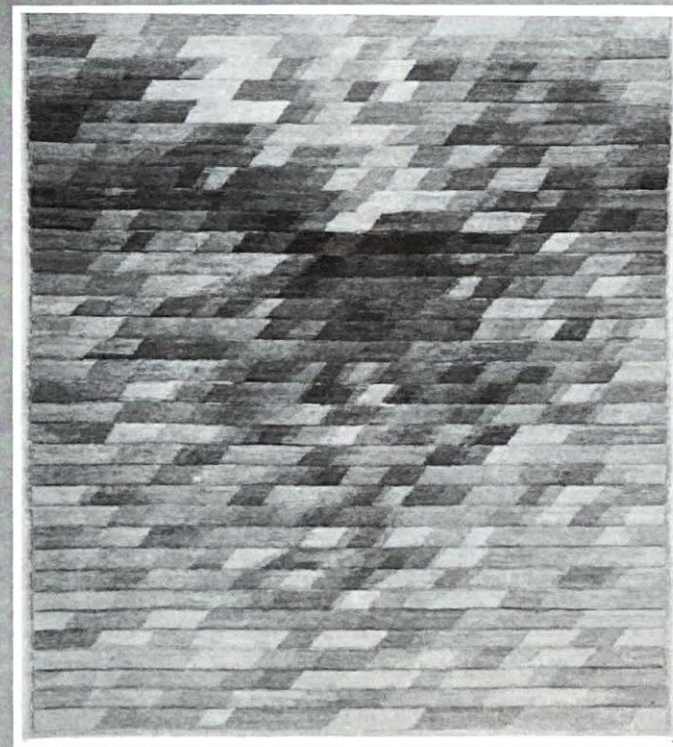
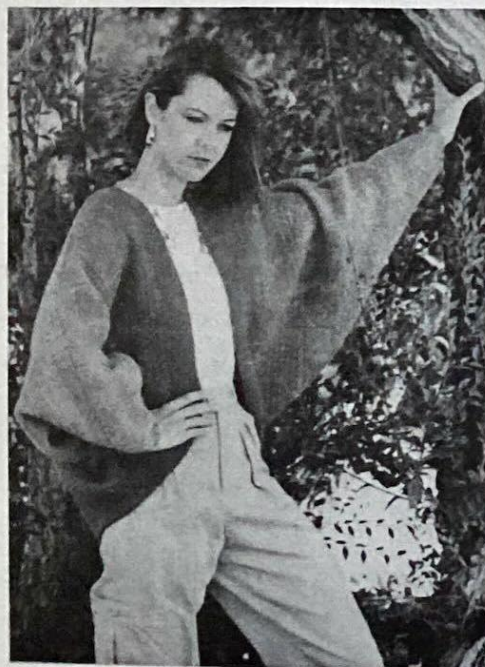


Photo Credit: Grant Kernan — A. K. Photos

The Well Satisfied Customer

Diana Wieler

Functional art—handcrafted pottery, garments, jewelry, furniture—faces a double challenge: it must be aesthetically pleasing and physically able to fulfill its purpose. The consumers who purchase functional art are both



Bird Jacket, reversible Cathryn Miller, ½ twill weave, 100% wool, shades of rust through tan, modelled by Margot Berry.

devoted and demanding; they treasure their artwork and then subject it to conditions that would make a gallery owner shudder—everyday life.

Carla Williamson first saw the work of potter Helen Cooke in the late 1970s, and over the years has both purchased her pieces and received them as gifts. Her collection includes a decorative platter and wall artwork, but it is the cooking and serving containers that Carla truly loves.

"Helen's bowls hold for the longest time without cracking," Carla said, "and because they're so beautiful, they can go right from the oven to the table. The bowls can stand a heck of a lot of banging; we know—we have two small children."

The buyers of functional art are lured by two facets of handcrafted work: quality and uniqueness of design. They are people who abhor the pre-fabricated and mass-produced; they appreciate what talent, time and good materials can do—and they are willing to pay for it.

When Arlos MacNeil saw weaver Cathryn Miller's Bird Jackets at Handmade House, she was so impressed, she bought two. Later, at a craft fair, she bought two more, as gifts.

"When you look at the price of clothing—and I mean quality clothing—handcrafted garments are more than reasonable. Still, I didn't rush into buying the jackets. I tried them on and thought about it for a good while. I admit, it was a bit of money to put down—two jackets at a time!"

Although the original outlay might have given Arlos pause, today, almost five years later, she feels she made a sound investment.

"They're still beautiful," she said. "Cathryn's quality is top notch; she uses the softest wool and I can handwash them, with care of course."

"Every time I wear one, either downtown or with someone who hasn't seen it, I get asked about it. People will stop me on the street. I'm not the kind of person who likes to attract attention to myself, but it feels good to have clothes that are distinct."

Commissioned pieces take that distinction of design one step further, and most patrons admit there is a special thrill in seeing their own one-of-a-kind articles brought into being.

"The value of commissioned work is that you're getting what you want," said Pat Miquelon, a customer of jeweler Doug Frey. She and Doug worked together on the design of her amethyst and gold ring, and Pat believes the ring will always have a unique place in her life.

"Once you've had a hand in designing something, and you're watched it progress, well, it will always be special... Of course, you must have confidence in your design sense. Commissioning work is not like trying on clothing in a store; you can't see how it looks until it's finished. And then it's yours."



This reluctance to admit fault on the artisan's part seems typical; most people who support the craft industry are intensely loyal, both to 'their' artisan and to the work they produce. Buyers do not simply use the articles they purchase, they treasure them.

"My Bird Jacket is going to the grave with me," declared one of Cathryn Miller's customers. This devotion seems to transcend quality and style and is centered on one key issue: a love of things made by hand.

"A handmade garment lives, it has roots," said Joanne Sydiaha. "Because it comes from a person, it's more like a treasure than a piece of clothing. In a way, it has part of that person woven into it."

Carla Williamson, Helen Cooke's customer, agrees, "To know that someone put a great deal of time and care into the making of this, well, that's everything," she said. "I guess you could call it the loving hand."



Peggy is a regular customer of Doug Frey's, and she often has pieces of jewelry made for herself. She enjoys the one-to-one relationship of working with an artisan, as well as the results.

"I went to Doug partly because I could get the designs I wanted, and partly because I liked the idea of dealing with a local artist who made his living at his craft. I felt I wanted to give him support."

"Once nice thing about dealing with him is the specialized service. I had him make me quite an impressive ring that I needed for a number of functions. After they were over, I had the ring redone to something more conservative. I couldn't have gotten that service at a jewelry store."

While Peggy enjoys her role in the designing of her jewelry, she, like Pat Miquelon, recognizes the dangers.

"You can't see the finished article in advance, and it might not be what you'd had in mind. I've only had that experience once and it wasn't Doug's fault, because we were working from my design. We redid the piece and I was quite happy with it."



Plates Helen Cooke white stoneware, iron cobalt stain
10½ in. 11½ in. 12½ in.

Photo Credit: Grant Kernan—A.K. Photos

oomingmak

Catherine Macaulay

There is a story told among the Inuit of western Hudson Bay about two muskoxen who had taken off their skins on a warm summer day. They were standing together in the sun, rubbing their skins to soften them, singing a song, when they heard a pack of dogs. At once they put their skins back on and ran to the top of a hill to defend themselves in the traditional way. But the hunters who were accompanying the dogs heard the song. It was a song of praise about how beautiful their land was. If they had been silent, they would have survived, but because they sang, they were both killed.

This legend illustrates the almost magical relationship between the shaggy beast and the people of the North. This relationship is an ancient one, going back to the times when vast ice sheets covered much of Canada.

The muskox, along with the American bison, is one of the few large animals to have survived the ice ages in North America. The mammoth, the dire wolf, the short-faced bear are all extinct; however, the muskox lives on, conspicuously alone and entirely at ease on the tundra, completely adapted to a polar existence.

They came from the high plains of northern China, where their evolutionary ancestors adapted to alpine and tundra life. Fifteen thousand years ago, the Muskox Empire stretched around the globe. Fossilized bones have been found in the American Midwest and in Germany. Shadowy images of muskoxen galloped across the walls of French caves. Cro-Magnon sculptors carved chunks of limestone in the shape of scimitar-horned heads. The muskox now rarely strays south of the Arctic Circle, hugging the chilly fringes of Greenland and the high Canadian archipelago.

The distinctive appearance of the muskox has charmed and fascinated humans for centuries. In 1689, the English explorer Henry Kelsey was hiking across the tundra west of Hudson Bay when he came upon two "ill shapen beast their Body being bigger than an ox . . . their Horns not growing like other Beast but Joyn together upon their forehead." The local inhabitants called the ill-shapen beast Oomingmak, the Bearded One. Later European explorers with less imagination and a hazy grasp of taxonomy called it the muskox, though in fact, it does not provide musk and is not an ox.

The striking combination of long, black, flowing coat, impressive horns, and massive, yet compact body result in an appearance that is not only aesthetically interesting, but also functionally efficient. The outer layer of long, black hairs protects an extremely dense underfur of fine, woolly hairs that lies close to the skin and covers all of the animal but its hooves and horns and a patch of skin between its nostrils and lips. The outer coat is shaggiest on the shoulders, forming a distinct mane. The hairs of the skirt, which are replaced continuously, become more prominent with age. The underfur is shed in patches in midsummer; this strong, extremely light fleece (which is eight times warmer than sheep wool) called "qiviut" works its way through the guard hairs, giving the muskox its dishevelled appearance.

The horns, meeting on top of the forehead in a solid "boss" of horn and bone up to ten centimetres thick, really do look like scimitars. The stocky and compact build of the muskox—massive, solid body set upon relatively short legs—make the animal look much larger than he is: the shoulder hump of a standing bull reaches only to about the chest height of a man. For its size, the muskox is surprisingly nimble and surefooted, in part due to the shape and structure of its hooves, which are broadly round and sharp-edged with concave bottoms. A broad heel pad provides good traction on various ground surfaces.

The muskox is certainly an evolutionary success story. Its behavior patterns parallel the effectiveness of its physical characteristics, particularly the defence pattern used against the arctic wolf, its only natural predator. A herd will bunch together, shoulder to shoulder, with the adults on the outside and the calves on the inside. When a wolf attacks, one of the adults can charge forward and hook it with its horns before it penetrates the phalanx. This same defensive action works equally well in protecting the herd against the ravishes of an Arctic blizzard.

Unfortunately, evolution rarely accounts for the intrusion of humans; this behavior, where the herd was willing to "stand and defend," resulted in easy pickings for two-legged Inuit and white hunters armed with spears, bows and arrows, and rifles. The muskox was pushed to the brink of extinction by the beginning of the twentieth century. The

Canadian government put the muskox under protection in 1917 and slowly the populations have recovered. Introduced herds now flourish in Alaska and northern Quebec as well. And, in 1982, thirteen animals from Banks Island arrived in Saskatoon under the auspices of the University of Saskatchewan as part of a research project.

The relationship between human and animal in Inuit culture is born out of the Inuits' dependence on the animal for survival. It is the traditional belief among the Inuit that animals required for food offer themselves to the hunter, provided that individual demonstrates respect for the soul of the animal. This integral relationship between human and animal is manifested in the sculpture, prints and drawings of contemporary Inuit artists. The emphasis is on the unity of nature, and human existence *within* nature rather than apart from it. George Swinton, well-known expert on Inuit art, characterizes their manner of image-making and giving expression to ideas as including a love for speaking in metaphors, a knack for ambivalence and ambiguity, an irrepressible sense of humour, and a conspicuous love for the melodramatic.

The Inuit carvers often represent the muskox; their attraction stems from the qualities with which these animals are associated: courage, strength, impressiveness. Two postures are the most common—a casual, relaxed stance, which is adopted by the muskox during times of peaceful rumination; and the defensive stance, with head down, front feet firmly planted. The latter is exemplified by a work in the Mendel Art Gallery's permanent collection, a soapstone and ivory carving by Tataniq. This work successfully captures the sense of massive indestructibility suggested by a male muskox in defensive position.

Inuit prints and drawings present a much wider variety of images. The artists are keen observers of muskox behavior and prints depicting the habits and activities of Oomingmak are common: muskox are shown grazing on the tundra, either singly or in small herds, or moving across the landscape in their characteristic, smoothly-flowing gallop. "Four Muskoxen" by Ipeelee Osuitok shows the shoulder-to-haunches formation common to a herd when moving rapidly across the land. William Noah's "Oomingmuq" depicts a single muskox in a typical position, Noah emphasizes the impressive horns, and the flowing beard and skirt and the shaggy coat.

The muskox's interaction with humans and the rest of the life on the tundra is also a popular theme. Baker Lake artist Simon Tookoome frequently explores this image in prints that are complicated compositions of animal figures and humans involved in various everyday activities, including such titles as "Muskox," "Summer Camp People" and "Umingmak, Animals Afraid of Animals." Ruth Annaqtuusi's "We Lived by Animals" also documents this important interrelationship.

Pudlo Pudlat from Cape Dorset claims to be the first Inuit artist to "try to draw the muskox." He more than

anyone else has explored artistically the many facets of the Bearded One. He is fascinated by the muskox's concern with protection; his prints include "Patriarchal Protector" which shows a large male overseeing a female and half-grown calf, "Protecting the Young" which again features a large bull in the foreground with three much smaller animals behind him. The muskox's peaceable nature can be seen in such works as "Loons among Muskox" and "Shielded Caribou," where other wildlife are afforded the same sort of protection as the muskox calves. Pudlo likes to depict the Inuit alongside the muskox, as in his "Young Girl and Muskox," "My Youthful Fantasy" and "Tale of a Huge Muskox." (The two latter prints show a young hunter mounted on a large, and apparently co-operative muskox.)

Pudlo is unique in his use of the muskox image to comment on the impact of the arrival of manifestations of "Southern," white civilization. One particularly telling image is that of an Inuit hunter mounted on his trusty muskox, aiming his spear skyward at an airplane. Another, "Interrupted Solitude," shows a reclining muskox looking upward at a similar plane. "New Forms in Our Path" depicts a muskox and two loons confronted with four houses connected by a winding road. It is quite clear that the muskox has become a metaphor for all of the life in the North, including the Inuit himself.

Through a familiarization with the muskox's fascinating history and lifestyle, it is easy to see how this amazing animal has come to provide such dynamic and diverse imagery in the art of the North.

The Muskox on the Prairie exhibition opens in Saskatoon at the Western Development Museum running from March 4 - May 3, official opening March 8th at 2 p.m.

It will continue at the Yorkton Western Development Museum, May 11 - September 13.

University of Saskatchewan, Saskatoon, Gordon Snelgrove Gallery September 28 - October 3 (in conjunction with the International Muskox Symposium).

Norman McKenzie Gallery, Regina, October 23 - November 15. North Battleford Western Development Museum November 17 - January 10.

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Fabrications/Colourful Capes

by Myrna Gent and Marg Rudy
Saskatchewan Craft Council Gallery
September 27 to October 23, 1986

Cathryn Miller

As a weaver, it was a wonderful opportunity to see such a collection of excellently done work gathered in one place.

Because of the common element of garment shape, the cape, and the compatible use of colour by the two artists, the exhibition presented a much more integrated impression than is often the case with a two-person show. The creative use of cardboard cut-outs to mount the garments was also a positive force in the over-all appearance of the display.

The use of simple shapes throughout, with large uninterrupted surfaces, showed off the beauty of the hand-woven fabrics to maximum advantage. Both Rudy and Gent have a high degree of control over their medium, extending beyond the weaving to include spinning and dyeing. As well, their care in their work extends to the use of beautifully done finishing, so that no element in the design and construction of a garment interferes with its overall impression. The attention to detail in finishing is particularly evident in the ponchos constructed of strips, such as *Blue Nile* by Myrna Gent and *South of the Pyramids* by Marg Rudy.

Both artists show control over a wide range of materials as well. Many of the pieces are in wool of various weights and textures including deliciously coloured hand-dyed hand-spun yarn, but the show also incorporates work in fine noil-spun silk such as Gent's two-piece outfit *Moroccan Mantle*, or interesting combinations of silk, linen, and cotton in *Phoenician Phantasy* by Rudy.

Moroccan Mantle Myrna Gent gown 100% silk; mantle, silk warp, cotton weft, ochres to dark browns.



Photo Credit: Grant Kernan - A.K. Photos



Photo Credit: Grant Kernan - A.K. Photos

There was one piece which was displayed flat on the wall: *African Tatter Cape* by Myrna Gent. This undoubtedly provided the best exposure of its highly textured, many coloured strips but unfortunately gave little indication of how it would look when worn. I was left rather doubtful in this case, but I am prepared to believe that it would hang well on the basis of the good design and construction of the other garments.

I was very positively impressed with the quality of work shown in this exhibition and with the care and inventiveness with which it was displayed. Shows of woven clothing are all too frequently uninspired and uninspiring, and this one was neither. Both the artists and the Gallery should be commended for a job well done, and I thank them for the enjoyment which I, and undoubted others, have derived from their efforts.

East of the Nile Marg Rudy wool, cotton, violets, pinks, blues, white.

ANN MORTIMER AT THE SASKATOON POTTERS GUILD

Helen Cooke

In October, the Saskatoon Potters Guild sponsored a workshop with Ann Mortimer, ceramist, from Newmarket, Ontario. Her presentation gave us an overview of her own work, contemporary Canadian ceramists and the use of video as a medium for presenting and preserving events and our own history. Her eloquent and thoughtful commentary made the weekend an exceptionally informative experience.

Ms. Mortimer began by showing us, with the aid of slides, her own development and growth as a whole person, the artist and the woman. It was a very personal sharing of an odyssey of discovery, from potting in the laundry room to becoming a professional potter with an international reputation.

The slides and biographical information on contemporary potters and the Bronfman nominees was a comprehensive survey of what is being done in clay. It was also an indication of the richness and variety of work being done in Canada. Personally I feel that we should be very grateful to Ann for having considered it important enough to expend the considerable time and effort involved in collecting all this visual and biographical information while it is still available.

Sunday afternoon began with a demonstration of some of her recent work and a discussion of some of the technical problems of working with moulds. We also had a look at several video tapes. The first consisted of tantalizing glimpses of the many pottery shows during Edges '86. The other two were oral histories, the more important of these being the history of the Deijkman pottery in New Brunswick. The combination of interview, samples of work, and photographs provided an interesting look at their life as potters. Since Mr. Deijkman is no longer alive one can see the importance of having preserved this era of our pottery history. It is a medium that lends itself well to this kind of presentation.

Ann Mortimer is so knowledgeable and articulate that the workshop was a unique experience in sharing ideas, information and images. As long as we can have access to people like this we can to some degree overcome the effects of our isolation in a place where we rarely see the work being done elsewhere.

Basement Business

Nancy Russell
Star-Phoenix business editor

The following is taken from two articles printed in the S-P, Nov. 29 and Dec. 6, 1986, with permission.

It was difficult not to feel outrage over the story about woodworker Dora Neeb and her encounter with city hall officials. Neeb builds furniture as a hobby in the basement of her home. The story of how she got started was published in the S-P Nov. 20, and on Nov. 24 a city hall inspector was at her door issuing a warning that if her hobby developed into a retail business, she would be violating city zoning bylaws.

Neeb lives in an R2 district. Zoning bylaw 4637 states the buildings and uses permitted in an R2 district include churches, schools, hospitals, public parks and childrens playgrounds, tennis courts and home occupations.

In an interview Friday, assistant city planning officer Ray Jones said that city only gets involved in enforcing the bylaw when there is a complaint—which could be about noise, too many vehicles coming or going or a “legally established business” complaining about unfair competition. In recent years complaints have been on the increase as Jones says more people are getting involved in home occupations because of their economic situation. Complaints about people doing autobody work, building patio furniture and wrought iron fences are not uncommon. When the planning department consulted lawyers a few years ago about the feasibility of issuing licences on a temporary basis, perhaps every six months, the answer was no.

“We were told it is an all-or-nothing situation . . . zoning is not a conditional thing.”

The list of what a home occupation includes dressmaker, milliner or seamstress, office of a physician, lawyer, engineer, accountant, architect, author, clergyman “or one who offers skills services to clients and is not professionally engaged in the purchase of economic goods within a dwelling occupied by the same.” The list goes on to include “instructor or teacher in violin, piano or other individual instrument limited to a single pupil at a time.”

“There shall be no stock in trade kept, handled or transhipped or commodity sold upon the premises . . .” It is difficult to fathom how a dressmaker is a dressmaker with some fabric on the premises. Or how an artist could work without a supply of paints and canvas. For that matter, just what city hall’s definition of an artist is, is anybody’s guess. And in this age of home computers, could printed versions of tax statements from an accountant, designs from an architect or plans from an engineer not be considered stock?

Here are more confusing clauses from zoning bylaw No. 4637:

“No internal or external alterations nor any construction features in connection with a home occupancy shall be permitted in any dwelling when such alteration features are not customarily found in a dwelling.” A basement workshop is not uncommon in many homes, but whether it is “customarily found” is up to the

interpretation of some local government bureaucrat.

Many of the people involved in producing crafts such as pottery, jewelry or woodwork have access to a limited number of customers. They often sell their creations at craft sales and may also supply galleries. They are unable to compete with The Bay or The Brick. Yet these individuals not only provide alternatives for consumers, they are an integrated part of the culture of this province.

Many small businesses were born in a basement or a spare room. The fact that some remain there should not concern city officials unless there is a complaint. Beyond the bylaw issue, there is something much larger and more important happening. Small business is essential for an economy to survive. It is one of Canada’s largest employers and local governments must be flexible in dealing with entrepreneurs.

That is not to say an individual can dump toxic wastes in his backyard or not declare the income earned from his home occupation—whether it be from a blow torch or a computer or an oven. It does mean that city officials should recognize that in times of economic transition—which this country is surely experiencing—the innovations of small business owners and potential small business owners should be considered for their merit.

The need to rewrite this zoning bylaw is long overdue. One can only hope that when it happens, the authors are truly tuned in to the needs and realities of today and tomorrow.

Runnymede Raku – Backyard Burnings

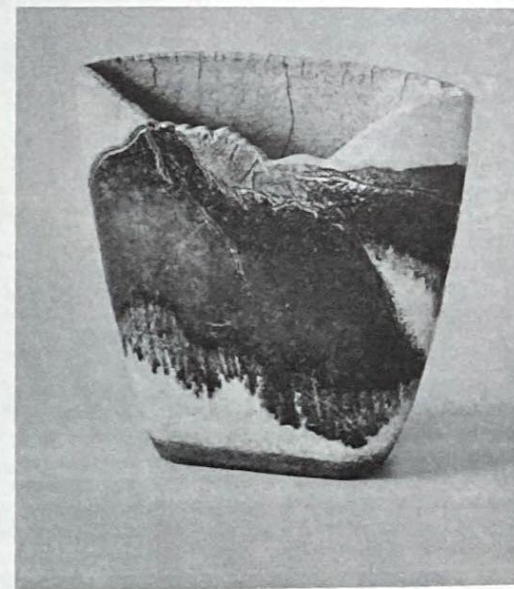
JOHN FLOCH S.C.C. GALLERY OCT. 25 - NOV. 20, 1986

Judy Tryon

John Floch was born in Flin Flon, Manitoba in 1953 and studied fine arts at the University of Manitoba from 1974 to 1975. He is an accomplished watercolour artist, draughtsman and printmaker and turned to Raku recently. John creates Raku pottery more to be appreciated as works of art than as functional pieces. His imagination is allowed free play in the forming, firing and cooling processes of Raku.

For the as-yet uninitiated, Raku in the western world is a technique or process in which clay objects that have been bisque fired and glazed with a low maturing temperature glaze are placed in a kiln and rapidly heated to approximately 800°-1100°C. As soon as the glaze has melted, the objects are removed from the kiln with long metal tongs and protective gloves, and are placed in combustible material and allowed to smoke. Heating and cooling takes place suddenly and the result is a brittle porous product. Raku is characterized by a blackened clay body wherever glaze has not been applied. A network of smoke-penetrated craze lines is visible on pieces on which a certain glaze has been used. Metallic oxides used to decorate on the glaze may be subtle blues, greens and tones of brown or there may be bright splashes of metallic copper and iridescent lustre.

John Floch’s Raku is quiet and simple. Not for him the patinas of Don Chester and Lindsay Anderson, the Regina potters who generally exhibit mat and sometimes lustrous surfaces



Mountains, Flattened Form John Floch Raku, 15x15cm approx.

in blues, pinks, greens and coppers.

John has used instead a soft borax-lead (or similar) glaze which leaves his pieces white, interlaced with smoke-filled craze lines. Decoration on many works consists of turquoise-green bands on lips and/or areas of blackened clay body, juxtaposed with the white glaze and brushwork in the same turquoise-green. In some cases there are flashes of copper where the copper carbonate has been heavily reduced.

Many of the forms in this exhibition are bottles and vases of various sizes. Thrown cylinders have been altered at the base to produce flattened forms. I found the planters to be the least interesting shapes, perhaps noteworthy only because of their large size and the logistics of getting them into and out of the kiln and reducing agents.

A grouping of flattened forms in the centre of the gallery could give the observer cause to stop and consider. A

Photo Credit: Grant Kernan - A.K. Photos

number of these may have been inspired by the artist's proximity to Duck Mountain Provincial Park. These *mountain* pieces feature incised areas, perhaps applied clay, and carved, cut-down lips. Painterly application of glaze, oxides and wax resist make these landscapes interesting to view from all angles. Such titles as *Mountains*, *Mountains-Road* and *Modelled Mountain* are self-explanatory. *Night Saskatchewan* and *Green Saskatchewan*, two of these flattened, altered cylinders, exhibit blackened clay in the shape of this province on their surfaces. In the centre of the first is a white moon. The second has a turquoise-green colouration on the provincial shape.

Black Magic #1, *Black Magic #2* and *Black Magic #3* are large vase-jar shapes with flowing, swirling areas of white glaze, blackened clay and turquoise-green accents. *Earth Cylinder*, a white pot with an undulating black area around its circumference, probably got its name from the white circles of glaze superimposed on the black. These 'earth' shapes have colourants on them, suggestive of our planet as seen from space.

The piece entitled *Jack* is arresting. Clever application of wax resist and the white glaze produce a subtle portrait on a simple pot. In the Gallery entrance was another portrait

of *Jack in Raku*, this time on a tile. Mr. Floch's experience as draughtsman, artist and printmaker shows.

The one wall tile exhibited in the gallery was an interesting study in white glaze and blackened clay, the image reminiscent of West Coast Indian art. Mounted on and framed in wood, it has a very different feeling from the other works in the show. It is unfortunate that there were no other tiles exhibited—this one seemed rather alone and did not quite fit in with the mood of the other pieces.

I enjoyed John Floch's "backyard burnings." They were unpretentious, as I suspect this craftsman is.

RESIDENT ARTIST PROGRAM

Ralph Reid

Saskatchewan Culture and Recreation makes funds available to selected provincial cultural organizations such as the Saskatchewan Craft Council to support the Resident Artist Program.

"The program provides professional artistic leadership in strategic Saskatchewan communities and provides selected professional artists with the opportunity to practise and develop their art. Specifically, this program stimulates participation in the creation and interpretation of original works of visual, performing and literary art, enhances the organizational skills of groups supporting the arts in the province and increases public access to artists."

— Saskatchewan Culture and Recreation

Under this program, \$25,000 is allocated to the Saskatchewan Craft Council, "the Provincial Cultural Organization," to support the residency. Twenty-thousand dollars would be earmarked for salaries with the

balance going towards administrative support. Information received suggests that the artist would devote half of his/her time to providing "leadership" in the community and the other half "practising and developing their art."

As I write this I have visions of starving artists salivating at the thought of such largess. Please be aware that the impetus for this program comes, not from the artist, but from communities who submit proposals to the Craft Council. From these proposals the SCC makes a selection and then makes a formal proposal to the Department of Culture and Recreation, who have the final decision making authority.

The formal proposal/application deals with specifics as to the activities and duties of the artist, the selection of the artist including criteria, the responsibilities of the host community and a detailed plan for the monitoring, reporting and evaluation of the program. Within the regulations the following requirements are stated,

i) the Provincial Cultural Organization can have only one artist residency at any given time.

ii) the artist must be a Saskatchewan resident and be willing to relocate to the host community for the residency period.

iii) the position must be advertised.

At the present time there have been two applications for the program. After investigation and deliberation, the SCC Board selected the proposal for a wood sculptor residency in Gravelbourg. The Board is presently putting together the formal proposal/application for submission to the Department of Culture and Recreation.

If organizations in your community wish for additional information, inquiries should be directed to the Education Chairman, c/o SCC, Box 7408, Saskatoon, Saskatchewan S7K 4J3.

LIAM O'NEILL WORKSHOP

by Ralph Reid

Another in a series of woodturning workshops featuring world class turners was held at Mike Hosaluk's shop in mid-September. This workshop featured Liam O'Neill of Shannon, Ireland.

Liam O'Neill is known in turning circles for his functional bowls, thimbles, boxes and plates made from native Irish woods. In conjunction with his turnings, Liam is also known for his technique using a side ground, turning gouge which has developed and perfected. For those of us who are accustomed to the idea of using scrapers and bowl gouges and spending lots of time roughing out our bowls, it was truly amazing to see Liam apply his specially-ground gouge to a spinning piece of wood and watch the horde of shavings fleeing the tool face to pile up in heaps at our feet and even in our hair if we were sitting too close. He proceeded to finish the bowl using the same tool! The production turners in the audience paid even closer attention as the time savings possible with this technique dawned on them.

Throughout his demonstrations, Liam talked about design considerations, various production tips and short cuts, chucking techniques which he demonstrated and marketing tips. When asked what level of income he was able to generate in his wood-turning business he said that he had grossed \$60,000 last year. That is a daunting figure when you consider that most of his production is under \$100, with many of his smaller pieces which are his mainstay at craft fairs, priced under \$20.

He also talked about lathe safety and general health considerations. Aside from the usual safety considerations, Liam talked of a malady he called "turners back" which arises out of spending hours bent over a machine that is too low. He suggested a lathe height of 3" above elbow height at the spindle. This point was reinforced to us as, after the workshop, he asked Dr. F. Strukoff of Kamsack, a chiropractor, for a treatment right there on the work bench.

The demonstrations were professionally done; the information imparted was valuable and appropriate; the questions asked were perceptive and the answers were apt. There was a limited opportunity for hands-on experience which disappointed some of us, but was understandable given the time frame.

SCC is to co-sponsor with SWWC, a *Canadian National Woodturning Seminar and Workshop*, August 1-3, 1987, at Kelsey Institute, Saskatoon. Instructors will be Francois Lambert, Montreal; Wayne Hayes, New Brunswick; Ron David, B.C.; Michael Hosaluk, Saskatoon; Leon Lacoursiere, Delmas; Chris Scheffers, Saskatoon and Giles Blais, Saskatoon. Hollow turnings, spindle work, natural edge bowls, tool-making and sharpening, boxes and production turning will all be covered. Visiting instructors will give slide lectures in addition to 15-17 hours of demonstrations.
An exhibition of workshop leader's work will open at the SCC Gallery on Friday, July 31st.

slides: 4x5 transparencies: black and white: colour prints: slides: 4x5 slides: 4x5

black and white: colour prints

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Letters

Dear Editor:

As an artist I am interested in all aspects of the visual arts, and this of course includes craft. When I am planning gallery visits I try to include the Saskatchewan Craft Gallery as often as possible, since it ranks among the most interesting exhibitions in the province. Therefore I was surprised at the virulence of Eric Nygren's attack on the gallery in the last issue of **The Craft Factor**. Although I disagree with much of what Mr. Nygren said, I feel I must take exception to the following statement: "If you think that someone is going to look at a scarf or a plate the way they look at a Renoir, you've 'lost it' my friend, no matter how much of your spirit and skill you've poured into that thing."

I have looked at a lot of art, and a lot of craft, and I cannot, no matter how hard I try, distinguish in my memory

any difference at all in the experience of either. Whether the object is a plate or a painting, what I have seen and tried to understand was form and content, and the artist's reasons for and success or failure at communicating with both. A beautiful object is exactly that, a moving experience is exactly that, and it matters not one iota whether a work that combines the two is painted on clay or on canvas, or constructed from marble or thread. It certainly doesn't matter whether the work is worth six dollars or six million dollars, although I gather from Mr. Nygren's choice of Renoir as an apposite example that this is what he intends us to believe.

I agree wholeheartedly with Mr. Nygren that Saskatchewan's craftspeople are among the best there are. However, I believe his letter does them a disservice. I hope not too many paid too much attention to it.

Yours truly,
Laureen Marchand

Dear Editor:

Perhaps Mr. Charley Farrero should spend less time hurling insults at Saskatchewan potters, as he did with his quote in the Fall 1986 issue of the **Craft Factor**, ("the same tedious, uninspired pottery at the craft markets," which, he felt, was the result of poor attendance at Incite '86), and spend this time, more fruitfully, devising marketing techniques to help increase attendance at Incite '87.

Perhaps I should note that the two most rewarding workshops I have attended in the past three years or so have been expert and innovative approaches to clay presented by Rick Hirsch and Tam Irving. I somehow managed to squeeze these two clay masters into my otherwise busy schedule. This leads to my question to Mr. Farrero—did your absence at these two fine workshops represent "apathy" and somehow make for some "tedious" and "uninspired" pottery at craft sales these past two years? That suggestion is as ludicrous as your commentary was regrettable.

Yours sincerely,
Terry S. Sagal

Saskatchewan Handcraft Festival Juried Exhibition dimensions '87

Interested photographers are invited to submit a quotation for photographing Dimension '87 exhibits.

Photographs of the prize winning exhibits and others will be published in the summer issue of the SCC magazine **The Craft Factor**. Jurying for Dimensions '87 takes place on May 8, 9; photography will take place on May 9, 10, 1987. This project requires an absolute minimum of 12 hours shooting time. Colour transparencies and slides must be processed immediately.

The photographer will be required to take:

- i) large format colour transparencies of the prize winning exhibits (approx. 12 pieces, max. 20) for reproduction in **The Craft Factor**.
- ii) black and white photographs of the prize winning exhibits for publicity purposes.
- iii) 4 colour slides of each exhibit for archival purposes and possible publication.

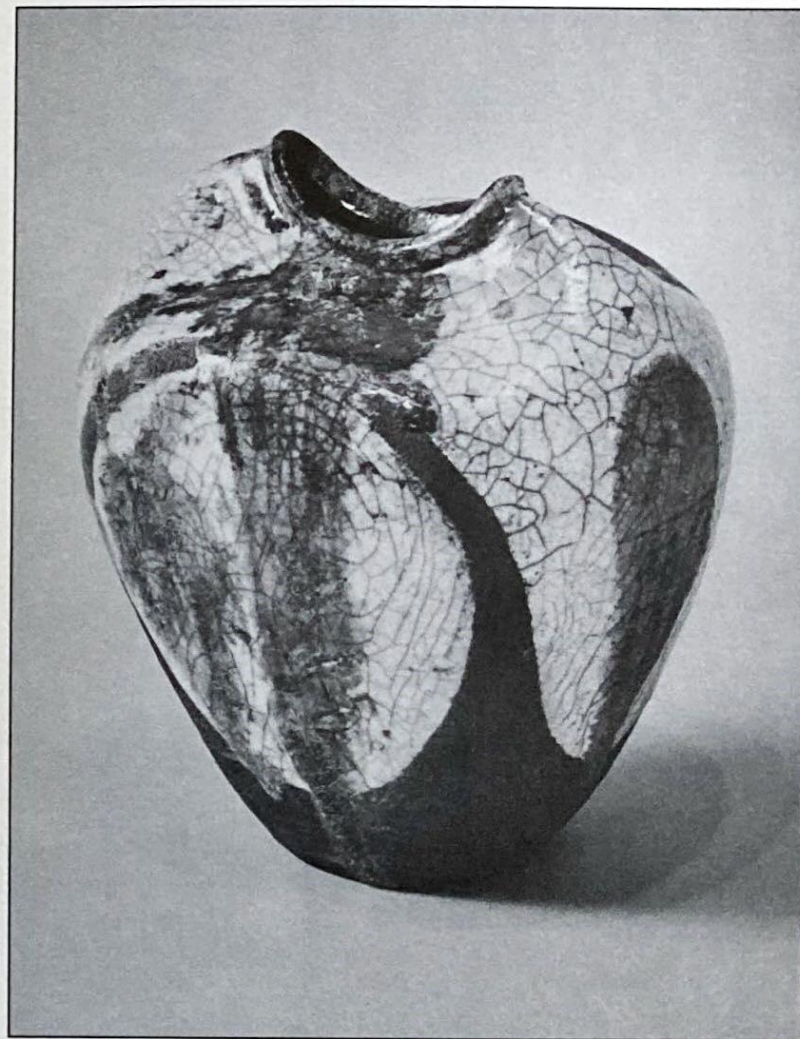
The photographer must have experience in and be prepared to photograph artifacts covering:

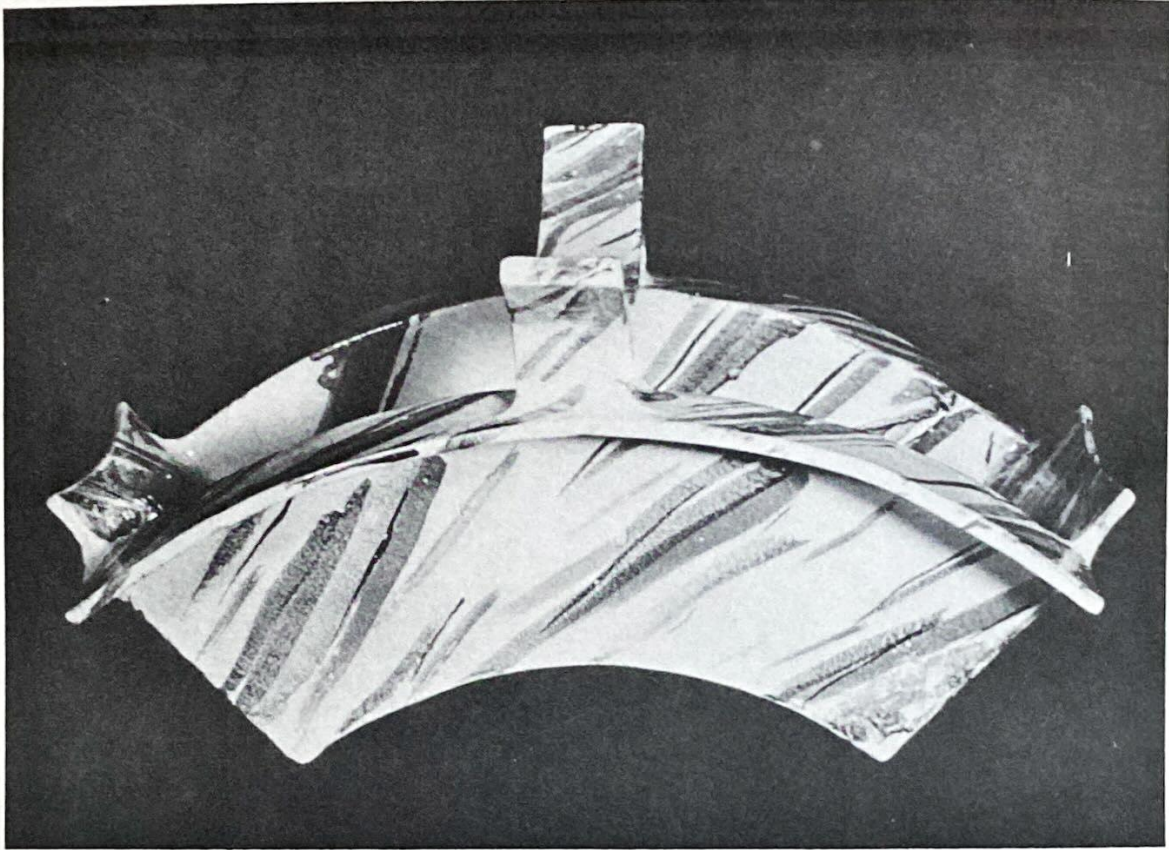
- i) a range in scale, including furniture, quilts, hangings through garments, ceramics, and jewelry.
- ii) a range of materials and reflective surfaces.
- iii) 2 and 3 dimensional pieces.

The photographer is required to provide:

- i) backdrops of adequate sizes and variety of colour.
- ii) support for display of hangings, quilts, garments, dishes, etc.
- iii) lights.
- iv) an assistant.

Please send quotation, a brief resume of qualifications and experience in this branch of photography and 10 colour slides of artifacts to The Editor, **The Craft Factor**, 923 Ave. 1 South, Saskatoon, S7M 1Z5 by February 28, 1987. Further information may be obtained from the Editor — 652-8527.





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