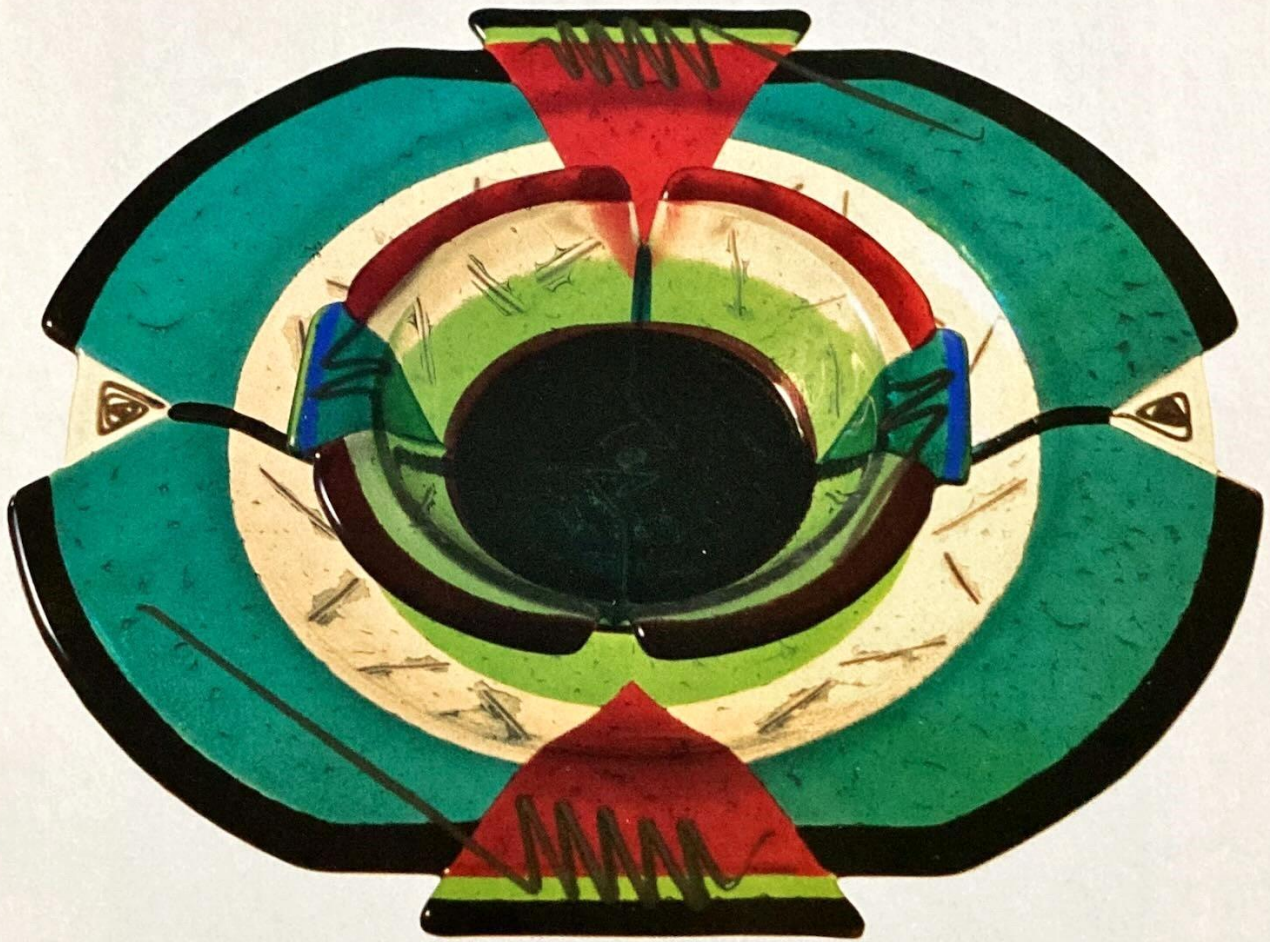


the craft factor

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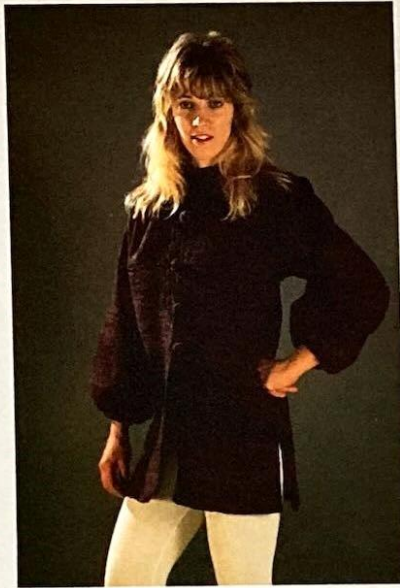
The Annual Juried Exhibition 14th Saskatchewan Handcraft Festival

The Quarterly Publication of the Saskatchewan Craft Council

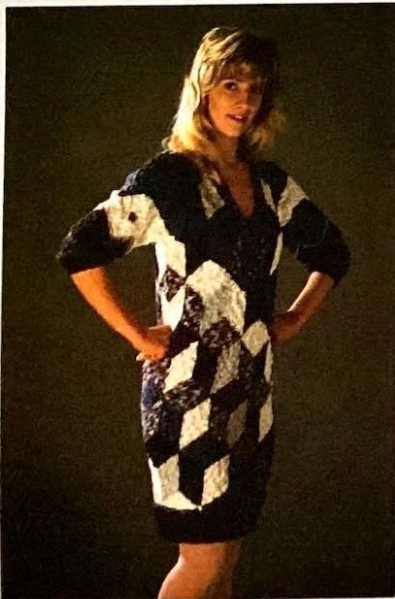




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17.



19.



18.

Clockwise:
DOUG FREY *Brooch*
MYRNA HARRIS *Nocturne*
PAT ADAMS *Untitled*
DOROTHY LYNNE BOWLAND *Endless Ends*

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a colour section, containing the jurors' statement, list of exhibits and award donors, and pictures of the exhibits

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do you, like the experts, think Saskatchewan is too young to have developed a tradition of spinning and weaving? Then read this fascinating history of one of the province's liveliest crafts.

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front cover: LEE BRADY *ZigZag* **Best in Glass Award**

back cover: DEBORAH BEHM *Dragon Dance II* **Merit Award**

photo credit: Grant Kernan — A.K. Photos

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CRAFT FACTOR SUMMER 1987

A.G.M. 1987

Joan Ferguson Flood

It was a fairly quiet meeting that took place at the Neil Balkwill Centre in Regina on May 23/24th this year. As Marriott Edgar said in *The Lion and Albert*

"— the waves they was fiddlin' and small. There was no wrecks and nobody drowned - in fact nothing to laff at at all!"

Though a few voices were raised over some of the more controversial issues as we took another look at the current problems, needs and achievements of the Saskatchewan Craft Council. The Balkwill Centre is located in parkland near a creek and is an enviable facility. It was a pleasure to be there and to be so well cared for by retiring membership chairman Jim Sather who has a warm brand of hospitality.

Since I am seldom in Regina I could not resist the chance to check out a few galleries where I saw some fine shows by Martha Cole, Marigold Cribb and Cindy Chwelos with Brian Gladwell. This meant that I missed the first two events which were about N.I.T. and "Sask. Crafts at Expo 86". I arrived in time to hear a presentation on the Saskatchewan Pension plan which has quite a bit to offer low-income, self employed people since the government will match contributions. Phone them if you want to find out what it can offer you.

This was followed by an open forum discussion when we chewed over some of the problems of marketing — pricing, taxes, finding the right outlet, keeping pace with the rising cost of production in an economy that is not favouring crafts sales. We debated whether craft markets still work well or whether S.C.C. should consider a shop outlet for its members instead. No great decisions were reached and the discussion will go on in other places.

We then took another look at photographic standards but didn't break much new ground there either. It is a tricky area it seems. An arbitrary decision was made some time ago that only photographers who do their own printing can be marketing members of S.C.C. and there is not enough reason to change that decision at present.

It has been suggested that we should consider Corporate Sponsorship funding for crafts. Theatres and symphony orchestras accept this on a major scale now, it is a legitimate (i.e. legal) and tax deductible form of advertising for large corporations who in turn benefit

from their patronage of the arts. At its best it would provide non-tied aid to take up the slack in a sad atmosphere of governmental withdrawal of funding. It is tempting stuff but there are risks involved and principles at stake and many people felt we should be careful. It was suggested that we set up a committee to make a pilot study of the pros and cons. They would report back to the membership. What do you think? Write to the Board with your opinion.

The Board is planning a Fall session of brainstorming and bush beating to get a clearer idea from the membership about directions for the future of the organization. I can't emphasize enough how important this will be. If you want to see some changes and have a say about the future please plan to be there. If you like the status quo you should be there to defend it. Watch the Bulletin for the exact date and location. Past members will be invited too — we need to know where we fail to meet people's needs as well as where we succeed.

After a Saturday evening of partying with music by Gord Fisch and Billy Martin we were all back on Sunday for brunch and the afternoon meeting. Anne McLellan whetted our appetites with an introduction to the summer Incite program. The focus will be directly on the enrichment of craftspeople and some excellent people will be there to guide us. It is worth saying twice that this is an important event and if it fails it may never happen again. Make the most of this exciting opportunity to enrich your artistic life.

The business meeting was chaired by Anne McLellan and was a remarkably short session. Reports were distributed and voted on — all of them will be published later. Only the Financial statement could not be accepted since there were some errors that have to be corrected and this will be voted on at a special meeting, probably to take place at Battleford Craft Fair this summer.

New business included the proposal of a bylaw to increase the number of board members from 8 to 10 but this motion was defeated, largely because of the costs involved. It was also hard to see who these extra members might be since there were only four contenders for four vacant places on the board this year. It was suggested that board members make better use of the committees to delegate work and lighten their loads. This might help reduce the rate of burnout among board members.

A further proposed bylaw change was "That S.C.C. pay artists' fees comparable to CAREFAC fees for all S.C.C. Exhibitions." This was discussed and countered by a proposal to stay with our declared policy of doing our best to pay artists fees rather than to commit ourselves

State of the Artisan

June 27 to July 30, 1987

Jamie Russell's works in wood demonstrate a personal exploration in technique and design.

Opening: June 26, 1987

Turn Me On

August 1 to 27, 1987

Scheduled to coincide with the First National Canadian Woodturning Symposium, this group exhibition will feature work by several of the country's best wood turners.

Opening: July 31, 1987

Dimensions '87

August 29 to September 24, 1987

An exhibition of award winning pieces by Saskatchewan craftspeople.

Opening: August 28, 1987

Elevator Dreams

September 26 to October 29, 1987

Three and two dimensional weavings by Jean Kares.

Images and Imaginings

October 31 to November 26, 1987

Weavings and Ceramics by Dianne Young and Nancy Fortier.

Northern Comfort

November 28 to December 31, 1987

Afghans by Kaija Sanelma Harris

Sundance Teaching

January 2 to February 4, 1988

Free-hanging glass works by Lee Brady

The Magic of Childhood

February 6 to March 3, 1988

SCC touring exhibition

Saskatchewan Craft Gallery

Open daily: 1:00 - 5:00

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

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

to writing and get into difficulties when there simply is no money available to pay them. The latter policy leaves us with more flexibility and this motion was carried.

The four nominees to the board were introduced and elected by acclamation. They are Ralph Reid, Saskatoon; Kelly Brown, Moose Jaw; Karen Leitch, Regina and Elly Danica, Marquis. We wish them well. Don't forget they need your input — contact them about your concerns. As Ralph said after his election, when you go out to fight you want to know that the support team is behind you.

This is my third year of reporting the A.G.M. and I feel in a position to take an overall view at this point.

Two concerns seem to come up repeatedly. One is the need for continuing improvement in communication between us all. The other probably helps to explain why the first is a problem — again there were only 23 voting members present at the meeting where policy is made. I wish I understood the apparent lack of involvement. The last three meetings were in Prince Albert, Saskatoon and Regina. In each case I have had a good weekend in good company, even with good weather and I have learned a lot about how the organization works. I have visited galleries I would not otherwise have seen. In each case the experience has been a positive one and I would like to have shared it with more of you.

beyond the object?

Curator: BRIAN GLADWELL SCC GALLERY APRIL 1987
NORTH BATTLEFORD ARTS CENTRE JUNE 28 - JULY 31

Miranda Jones

In order to simplify his selection procedure for the exhibition **Beyond the Object**, curator Brian Gladwell divided contemporary crafts into three major areas. The first includes traditional crafts, objects fashioned in keeping with a back to nature, cottage industry sensibility. The second deals with craft as a means of self expression or "a statement of identity and values and an assertion of individuality and uniqueness". Objects in this category, he suggests, are mainly concerned with formal, surface and material explorations. Unfortunately, Gladwell goes on to identify yet a third category as a frame of reference for his final selection. He feels the work in this category alludes to content which goes beyond the object itself, inviting discussion on a verbal level. "While a few years ago, this work might have had ambitions to be art, the power and depth of its verbal dimension emerges out of the work's background in, and connection with, craft".

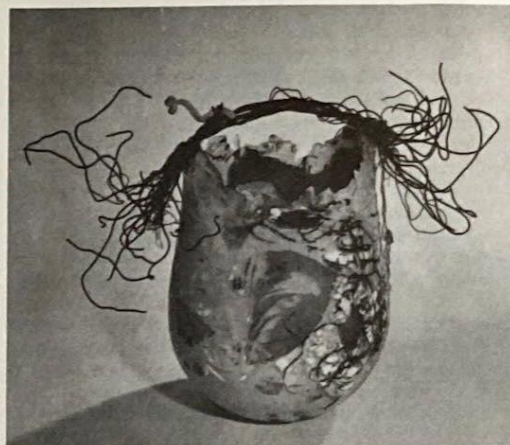
With all due respect to the curator, I believe one of the shortfalls of this otherwise very exciting exhibition is the reliance of many pieces on 'the idea', over and above 'the craft'. At the risk of sounding hopelessly out of date, I believe there should be a sound craft foundation, in the sense of skill and sensitivity in handling of materials, elements of design, colour, composition etc., in any work of art regardless of medium or function. The hierarchical distinction between 'art' and 'craft', which is a 19th and 20th century phenomenon, seems to be a fabrication which somehow excuses shortcomings in either craftsmanship or concept. It is a sad fact (and multimillion dollar scandal), that a lot of poor art has since managed to masquerade itself using content as a crutch, which content itself often relies upon "the artist's statement" for clarification.

The abovementioned criticisms, could for example, be levied against woodworker Gordon Peteran, whose *Chest of Drawers* hovers like a huge white elephant with legs barely able to support its anaemic bulk. While this piece has many fine construction details, these fail to add up to an aesthetic whole. The work comes from the head, not the heart. Peteran's attempts to denude traditional furniture of ornament, thereby



SARAH QUINTON *Untitled #6* Dyed wood, cotton tape, waxed linen 38.5x20.5x5in

Grant Kernan - A.K. Photos



Grant Kernan - A.K. Photos

LAURA DONEFOR *Twisted Witch Pot* Glass, wire, fibre, shells 12.5x16.5x7.5in 1986

exaggerating form and proportion, also his attempts at playing with parabolas and pyramids, have resulted in a highly intellectual and minimalist piece, which is poorly proportioned, awkwardly designed and generally uninteresting. As for *Beyond the Object*, an example in wood of minimalism taken to its extreme, I only noticed this piece on my third visit to the gallery (proving my point that in the absence of a written statement, one is in danger of missing the point altogether).

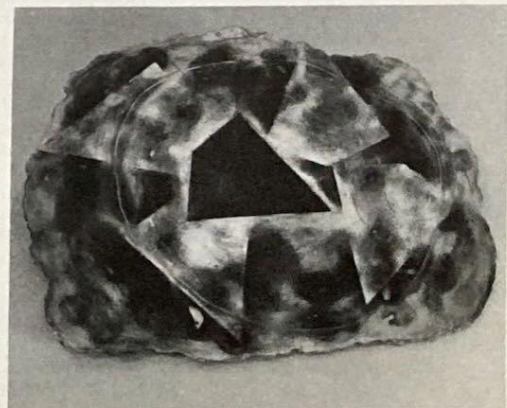
Joel Robson, by way of comparison, exhibits a fine sense of proportion, colour and design in his lamp series. Like streamlined kites, *Lamp '87* and *North Heavy Deep Water*, are suspended from the wall so that the light itself becomes part of the design. In both pieces Robson displays a keen sensitivity in his use of dyes and pencil colouring to enhance, unlike Peteran, rather than disguise the natural qualities and luminosity of wood.

Glass craftsman Francois Houde is another unfortunate who succumbs to the 'dialogue concept'. His concept, however, is sound. It is his craftsmanship which is questionable. Houde's otherwise elegant glass horse from the Ming series, is bolted together with little or no sensitivity to the piece as a whole. By using discarded window frames, which he coarsely breaks into the shape of a standing horse, Houde challenges the viewer to consider the concept of fragility, the preciousness of the antique and the potential of man's refuse. The strange inclusion of finely etched horses on the animal's rump, however, reads like an apologetic and unnecessary display of skill. This distracts from the exquisite and accidental beauty of the broken glass edge,

which reads like a lyrical line of light dancing through space. Louis Tortrell plays with similar ideas when he creates a colourful neckpiece from beer cans. He cuts these into strips and wraps them around a mandrel, twisting and binding three separate strands with golden silk thread. His work is accessible and inspirational, and, so I am told, totally wearable without suffering lacerations of the neck.

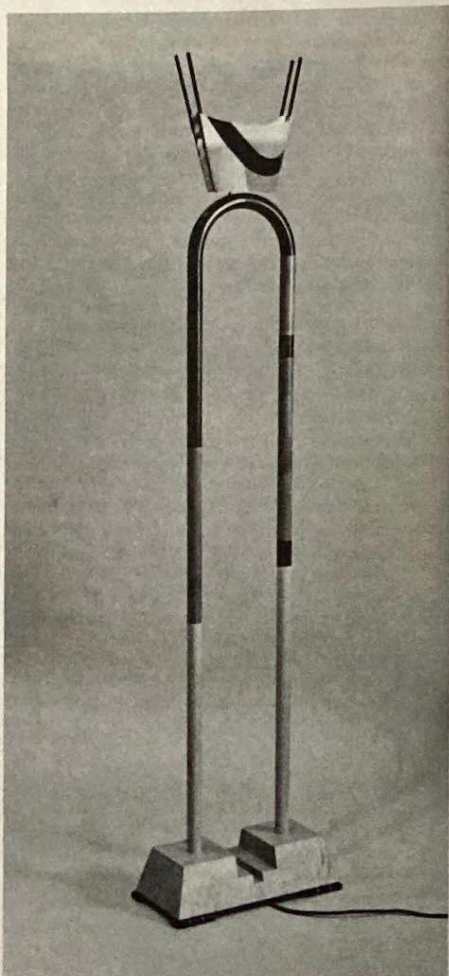
Ceramicist Paul Mathieu, has the opposite problem to Houde. His superbly crafted oversize place setting unsuccessfully tries to bridge the gap between two dimensions and three dimensions; between functional and non-functional scale; between the circle and the square; and between two very different surface treatments. While the artist's skill in handling his materials is beyond dispute, as is his capacity for intellectual thought, his ability to embody the two into a resonant work of art falls short of the mark.

Vita Plūme's work is gutsy by comparison. Plūme works in wool and cotton. She uses a dyed warp and a traditional Latvian, pick-up technique. Plūme conveys a mood of brooding mystery and sadness which arises from her strong political motivations. Whether or not the viewer is aware of Plūme's preoccupation with the survival struggle of Latvian cultural identity, her work still manages to convey a sense of power, anger and loss. Using a simple device of knotting a series of woven sashes and suspending them in a group on the wall, Plūme creates a *Second Generation*, an image of huddled dark figures in mourning, heads bowed, long robes



STEVE HEINEMANN *Untitled* Earthenware 13x19x9in 1985

Grant Kernan - A.K. Photos



Grant Kerman - A.K. Photos

JOEL ROBSON *Diva* Curly maple, dyes on maple, ebony, paper 69.5x16.5x7.75in 1984

trailing. Rich and colourful traditional patterns descend into a blackness, which, save the odd struggling line or diamond motif, gradually engulfs them. The result is a piece which grabs your attention and holds it from the minute you enter the room. *We Stand* and *Latvian Flag* are equally powerful and evocative.

In contrast to Plüme's seriousness, Kai Chan's irreverent *Peaks* not only amuses, but also challenges us to reconsider our attitudes to body adornment and to our personal body perceptions.

Still in an anthropomorphic vein, Laura Donefor's glass pots singlehandedly embody qualities of magic, colour and playfulness. In all three *Witch pots*, Donefor's concept is integral to the inherent qualities of her medium, the true molten and organic nature of glass. The vessels' edges are both fluid and brittle, transparent and opaque, smooth and jagged. She is at ease with her medium without dictating to it, and her concept allows her to work intuitively rather than intellectually. The pots are superbly spiritual works which embody for the artist a celebration and love of the female spirit and mother earth. What is most appealing, however, is that one need not be aware of the artist's personal motivations to appreciate her sensitivity to things organic.

Sarah Quinton also manages to stir within us a sense of mystery and curiosity with her evocative suspended *Untitled*'s. Associations of ancient and primitive civilizations, breast plates, sarcophagi, cocoons, coffins, chrysalids and creatures, cycles of birth and death, images of war, of weakness and strength, all crowd my mind as I look at these. Quinton weaves together two essentially incompatible materials, ribbons and wood. One is stiff, the other yielding. Together they create forms which are essentially ambiguous yet strong and beautiful. My favourite, *Untitled #6*, is at once an exquisite piece of body adornment and, to my delight, a hairy beetle scaling the gallery wall.

In conclusion it seems that some pieces in this exhibition make the mistake of aspiring to what is, I believe, a popular misconception of 'art'. Some, but not all display a strength which is able to transcend the object, generating thought and inspiring new ideas. It is these pieces which contribute to the verbal dialogue sought by the curator. However, this exhibition is inspirational on many aesthetic levels, the least of which is verbal. Even the less successful pieces have some redeeming qualities and for that the curator is to be congratulated. I am not so sure about his geographic preference for the east.

Cartwright Gallery
Vancouver, B.C.
August 20 - Sept. 27, 1987

Rosemont Art Gallery
Regina, Sask.
October 7 - 31, 1987

Craftspace Gallery
Winnipeg, Manitoba
January, 1988

INCITE '87 INNOVATIONS

Dates: **August 7, 8, 9, 10, 1987**
Place: **Saskatchewan School of the Arts
Echo Valley Centre
Fort San, Saskatchewan**

Workshop Resource People:

Fibre	Lillian Elliot — Berkeley, California
	Pat Hickman — Berkeley, California
Wood	Gord Peteran — Toronto, Ontario
Clay	Steve Heinemann — Gormley, Ontario
Glass	Brian Baxter — Vancouver, British Columbia
Writer/Critic	Susan Eckenwalder — Toronto, Ontario

The Saskatchewan Arts Board in co-operation with the Saskatchewan Craft Council presents Incite '87. Incite '87 will explore the concept of "innovation" in relationship to the crafts. The three day program will include presentations by "deans of contemporary craft" whose work in the applied arts and whose pre-eminence is based on a successful pursuit of excellence as well as innovation. In addition to large group presentations, opportunities will be provided for small group discussion and informal exchange. Participants will be able to show slides of their work to the resource people and other participants. Participants will learn as much from each other as they will from the resource people. The media workshops will deal with technical issues or any questions participants have of resource people who work in the media of their interest.

On Sunday the main workshop will be "Visual Thinking". In this workshop we will analyze and develop our concepts through a collaborative exercise. The resource people will discuss beforehand the benefits of collaboration.

Another component of the workshop will be a presentation by Susan Eckenwalder, the editor of Ontario Craft, on the "North American Craft Perspective on Craft."

Incite '87 has a very different flavour from the last two years. Our main target group for the workshop is the professional and part-time craft community in Saskatchewan. The public component has been taken out of the program. The site has been changed to the School of the Arts at the Echo Valley Centre, Fort San. Accommodation which includes meals is available at the Centre. Camping is also available near the School of the Arts. Tuition fee is \$75 and accommodation fee \$75 also.

Incite '87 is a great opportunity for craftspeople in Saskatchewan to gather in a scenic, informal setting and have a stimulating, informative, educational, fun workshop with some of the top craftspeople in North America. The Saskatchewan Craft Council would like the support of it's members for Incite '87. It is a rare occasion that a group of resource people like these are together in one place. We should not take it for granted.

I HOPE TO SEE EVERYONE AT INCITE '87.

Anne McLellan Incite '87 Co-ordinator

Spinning & Weaving on the Prairies A History of Saskatchewan

Deborah Behm and Karen Leitch

People sometimes think that because of Saskatchewan's relatively short history, spinning and weaving hold little place in the memories of settlers here, unlike in Eastern Canada where the traditions of spinning and weaving are centuries old.

Our study of these crafts began late in 1981. We had been weaving and spinning for some years and our work had become a passion for both of us. We had given several demonstrations at various craft fairs, gallery openings and exhibitions in Regina. It was during these demonstrations that we began to notice a curious thing. There was a consensus among craftspeople and historians that Saskatchewan was too young to have a tradition of weaving and spinning. Since the province was largely populated through the coming of the railways, at a time when manufactured yarns and yard goods were relatively cheap and readily available through mail order catalogues, people far more knowledgeable than ourselves believed that the cumbersome equipment of these crafts was abandoned in Eastern Canada or in Europe and the considerable time involved in weaving and spinning was applied to carving out a life on the prairies. Yet, whenever we gave our demonstrations, people would tell us that they or their relatives used to spin or weave or both. Who were these people? Why did they choose to weave and spin? Why was there no record of their memories?

We knew that little effort had been made to collect these memories. In 1976, the Dunlop Art Gallery in Regina had a small showing of traditional Saskatchewan weaving, co-ordinated by Pamela Perry. Elly Danica, a weaver from Marquis, had, from 1975-1979, recorded interviews with six Saskatchewan weavers for the Saskatchewan Archives. Most of the study of weaving and spinning in this province had come from Dorothy Burnham, a renowned and respected textile historian, then associated with the Royal Ontario Museum. Her work concentrated on ethnic weavers, notably the Doukhobors. As far as we could determine, there was little else systematically recorded. This was unfortunate, for the province is rapidly approaching the point where all pioneer memory will be gone. We decided that someone should record the stories of prairie spinners and weavers. Since no one else appeared to be doing this, since we loved spinning and weaving, we decided that the "someone" should be us. In 1982, we applied for funding to the Canada Council under its Explorations programme and to the Saskatchewan Archives. Both organizations were generous in their support and in the summer of 1982, off we went, writing letters to the people we had been told about, advertising our project in country journals and newspapers, visiting museums all over the province and, most importantly, talking to the

spinners and weavers themselves. Over a period of two years, we recorded reels and reels of audio tape which translated into hundreds of pages of transcript.

We confined our studies to what we call the "craft worker", beginning with those who settled here in the late 1890's, and moving through the 1940's, 1950's to the late 1960's. "Craft workers", as opposed to artists, practise their work out of the public eye, away from public interest. They weave or spin for their homes, their families and friends, more concerned with the utility of their crafts than with the beauty inherent in them. These people were often ashamed of their skills, believing that we and others find them "old-fashioned" or "clumsy". Many spoke to us reluctantly of what was for most a great pleasure, needing first to be convinced of the sincerity of our interest.

The history of weaving and spinning in Saskatchewan begins with the settlers who came from Ireland, Scotland, the Ukraine, Russia, the Scandinavian countries and other parts of Europe. These settlers would frequently bring their spinning wheels with them. Looms, however, because of their weight and size, would be left behind, often to be built later from memory.

Although Saskatchewan's early spinners and weavers usually worked in isolation, this was not always the case. Spinning bees were held in the Prince Albert area between 1912 and 1920. The bee would last



photo credit: the authors

MARY HENDERSON *Homespun socks*

all day, with the women in the area bringing their wheels and spinning for the hostess.

In the early 1930's, when the Depression hit Saskatchewan, spinning was taken up in earnest to provide yarn for warm clothing. For some, spinning provided a meagre income through the sale of homespun socks and mitts. Fleece could be purchased for 8¢ a pound and a pair of homespun socks sold for 50¢.

Interest in weaving was particularly high in the 1940's when the Searle Grain Company of Winnipeg decided to organize the Searle Grain Company Home Weaving Program for the wives of farmers who patronized the company. The Company even went so far as to plant experimental plots of fibre flax in northeast Saskatchewan, with seed imported from Ireland. Searle concluded that the prairie climate lacked the moisture needed to produce a satisfactory crop.

The weaving program began in Melfort, Saskatchewan in 1942 and ended in Two Hills, Alberta, when gas rationing was introduced in 1944. The Searle program was in-

fluenced by a similar movement in Quebec, under the direction of Oscar Beriau, Quebec Agriculture Minister. The English translation of his book, *Home Weaving*, became the mainstay for prairie weavers. The six week course was free of charge, the only condition being that those who took the course agree to teach others who might wish to learn.

The company may have intended to start a cottage industry in the West, but such an industry never materialized. Most who took the course hoped to produce for their own use household goods and materials not otherwise available to them during the war years. Yarns were readily available from the Searle mail order department in Winnipeg, which was in operation until 1964.

In one Saskatchewan community, the parish priest bought a loom to be shared among the twelve women who took the class. Each woman would have the loom for one month, then it would be taken down and moved to the next house. Another community, after the Searle class, held dances to raise money to buy a loom to be shared among the women of the community.

Following on the heels of the Searle program, L'Enseignement Postcolaire was organized by Mon. Baudoux of Prud'Homme. He obtained partial funding from the Saskatchewan Wheat Pool to set up week long weaving classes across the province. Between April 1944 and December 1945 over three hundred people were taught to weave. With the end of the war and the increase in available store goods, interest in weaving declined. However, there were those who continued the traditions in the province.

In 1949 the Saskatchewan Arts Board held its first Provincial Handicraft Conference in Regina. The following year a questionnaire was distributed throughout the province to gauge interest in the various crafts. Weaving topped the list, both



photo credit: the authors

MRS. ANNE KING *Kamsack*

in numbers of people wanting to learn, and in numbers of people willing to teach a craft. Accordingly, through the 1950's, the Arts Board sponsored several short weaving classes in co-operation with interested communities. The Saskatchewan Weavers Guild (1952-1957) started with fourteen members to share experiences and teach beginners.

In the late 1960's, again with the assistance of the Saskatchewan Arts Board, classes in spinning and weaving were held at the Summer School of the Arts in Fort San. Navajo and tapestry techniques were introduced by Anton Skirbinc of Castlegar, B.C. These were followed by more classes at Fort San in tapestry, spinning and dyeing and floor loom weaving. Interest was once again on the increase.

Today, the reasons for weaving may have changed, but the tradition continues. Saskatchewan has an estimated two hundred weavers, many belonging to various guilds throughout the province. The weaving of traditional, functional articles continues, along with the development of weaving as an art form.

Marigold Cribb

Virginia Ebbels

Virginia Ebbels is a Curatorial Assistant with the Dunlop Art Gallery, Regina Public Library.

Glen Elm Branch Gallery — March 14 - April 21, 1987

Sherwood Village Branch — April 23 - May 31, 1987

Central Gallery — June 27 - August 2, 1987

Marigold Cribb's handwoven baskets, shown at Dunlop Art Gallery's Sherwood Village and Glen Elm branches, combine traditional and contemporary aspects of basketry. Scottish born Cribb comes from a formal art background having studied fine arts at England's Leek School of Art in the late 1950s. She worked in a variety of media for over twenty years before taking a course in rush and straw weaving at Cambridge in 1975. She has been weaving and independently studying basketry ever since.

Cribb lives in close proximity to her materials, finding what she needs for her work on her acreage outside Saskatoon. She harvests willow, poplar, sedge, bulrush, saskatoon and birch bark seasonally, storing them until needed. Some materials, like willow, are found in a variety of colours from yellow through red depending on the time of year. In some works, a tall, cylindrical fishing basket for example, natural colour is a surprisingly rich and striking element. The basket is woven in sections of diverse kinds and colours of materials, changing textures give added emphasis to the contrasting hues of each section. At other times, Cribb dyes her materials, most noticeably in some baskets that are unabashedly pink. Unexpected use of colour is also found in works like *Greenline Walkabout* where dabs of bright blue paint are scattered across the surface of the willow augmenting its natural colour and highlighting line and shape.

As illustrated, Cribb's forms, while functional, are generally asymmetrical and somewhat unorthodox. They are a balance between her own structural decisions and the natural twists and turns of the materials. As a result, details like handles curve gracefully and overall forms are quite organic. Cribb may further emphasize her materials by leaving bulrush, willow or birch bark strands exposed rather than cleanly tucking them back into the weave. In one work, a small, traditionally woven bulrush basket, the upper edge is



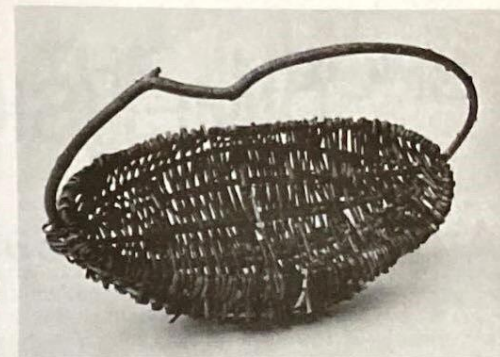
MARIGOLD CRIBB *Untitled* Willow, dogwood
11.5x35x34.7cm 1984 collection of Marlo Kearley

Virginia Ebbels

capped by a delicate tatter of birch bark. Because the bark has been loosely attached, attention is drawn to its fragility.

The most recent baskets in the show relate closely to Cribb's trip to Australia, New Zealand and Fiji in 1985/86, where she studied aboriginal basketry. These decorative pieces have been approached with a different sensibility, one that is focused on a looser, more playful exercise of line and construction. One work begins as a circular, typical woven basket of small willow twigs. A short distance up from the base, however, the weaving stops abruptly leaving the twigs to extend upward unsupported. This basket is characteristic of the more recent works in that the design lends itself to various interpretations. Although abstract, these forms are still carefully constructed and remain inextricably connected to the natural flow of their materials. They are a logical outcome of Cribb's earlier concerns.

Cribb's obvious sensitivity to her materials means that she can recognize what natural elements will complement her own designs and techniques. This coupled with her knowledge of both traditional and contemporary trends in basketry, allows for considerable flexibility in her work. In the end, her baskets are as much an exploration of handweaving possibilities as they are a celebration of nature.



MARIGOLD CRIBB *Untitled* Willow, dogwood
29.2x19.8x38cm 1982 collection of the artist

Virginia Ebbels

TEN YEARS IN THE MAKING

MAY 1-3, 1987

Plans for a celebration of the Saskatoon Spinners and Weavers Guild's tenth anniversary were started about 2 years before our final 'event'. The intensive organization started six months later. The celebration eventually included a fashion show of members' work on Friday May 1, a workshop on Saturday, lunch and a keynote speech on Sunday followed by the opening of a display of clothes from the fashion show. The proceedings were held at the Diefenbaker Centre on the University of Saskatchewan campus, a building with good facilities for the craftsperson.

The fashion show, after minor last minute panics, was a great success. The show included about 40 garments, the work of 17 spinners, knitters and weavers, and lasted approximately 40 minutes. Afterwards we were able to talk to our guests, who were from other provincial guilds as well as friends from the city.

The workshop on Saturday was given by Catherine Mick from Victoria. She showed participants how to make baskets by wrapping rags around an unusual core yarn, binder twine. The baskets made by this method are interesting and unusual objects. Catherine Mick also gave the keynote speech on Sunday in which she described her long association with rag weaving.

She has developed a method of combining rags and fibres to produce a fabric which is soft, drapable and as far removed from rag rugs as you can get. It was an interesting and inspiring lecture. The chance to examine her wide 'rag wardrobe' gave many weavers the opportunity to plan their own creations from rags.

The display of clothing in the Diefenbaker Centre was open from May 3-31. Guild members demonstrated the skills of spinning and weaving on weekends and during the week when school tours were planned for the Diefenbaker Centre.

This venture was a novel one for the SSWG and has been a successful one too. Working at a craft can be a very solitary occupation and it is enjoyable to meet with fellow craftspeople to share ideas and gain stimulation. Demonstrating to the public allows us to increase their awareness of our crafts. For students especially it helps them realize the time and care that go into producing, in this case, the clothes that they wear. Guild members consolidated their common strengths and skills to commemorate ten very good years of growth in spinning and weaving.

Alison Philips

DIMENSIONS '87

An Exhibition of Saskatchewan Crafts

The Saskatchewan Handcraft Festival Juried Exhibition Dimensions '87 opened at the 14th annual Festival in the Town of Battleford on July 17, 18 and 19, 1987. The exhibition will also be on display at the Mackenzie Gallery in Regina during August 1987 and at the Saskatchewan Craft Gallery in Saskatoon during September 1987.

Dimensions '87 is intended to display some of the outstanding craft items produced by Saskatchewan craftspeople during the past year. The exhibition was selected from 181 entries submitted by 91 craftspeople. The Saskatchewan Craft Council would like to thank the craftspeople of Saskatchewan for both the high number of entries and the high standard of those entries.

Dimensions '87 is sponsored by the Saskatchewan Craft Council with support from the Town of Battleford, the Saskatchewan Arts Board, and Sask Trust for Sport, Culture and Recreation.

Saskatchewan Craft Council (SCC) Chairpersons: **Gale Steck, Ralph Reid**

Saskatchewan Craft Council Exhibitions Chairperson:

Annemarie Buchmann-Gerber

Saskatchewan Handcraft Festival Co-ordinator: **Pat Adams**

INTRODUCING THE JURORS

KAREN CANTINE metalsmith

I was born in Massachusetts to well-chosen parents; an architect/professor and an Art History major. From the time we were small children we were aware of the aesthetics of our surroundings. I began studying metalwork and jewellery when I was in Grade 6 at de Cordova museum, a small local art museum. By the time I was in High School I knew that I wanted metalsmithing to be my lifework. My parents, being good academics frowned upon my going to Art School. So I went to the University of Iowa because of its exceptional Fine Arts Department which also offered classes in metalwork. This was indeed the right choice for me, I am glad that I have the broader based education. It was a marvellous learning environment. I received my BA in 1963 and my MA in 1965. I married husband David in 1963 and we moved to Edmonton in 1965 where we have worked and taught ever since. We have 3 children. I have served 3 years on the Board of Directors of the Alberta Craft Council.

I had early infatuations for Tiffany's and George Jensen's Art Nouveau pieces and John Paul Miller's revival of granulation techniques but find that with the fine craft explosion of the 60's and 70's there are many doing good work, exploring new materials and using new technologies. I feel many of the current trends are tied to the fashion industry and will continue to develop in that direction. I am waiting to see the refinement of these new techniques and materials.

As for my own work I am for simplicity and appropriateness of form with appropriate attention to detail. I still produce primarily functional pieces which I hope are as beautiful to look at as they are pleasing to use.

MATTHEW TEITELBAUM curator

I have been the curator at the Mendel Art Gallery in Saskatoon since January of 1986. Previously, I was curator of contemporary art at the London Regional Art Gallery. It was a position I had held since the fall of 1983, following my graduation from a MPhil degree program at the Courtauld Institute of Art in London, England.

My training has been in what might be referred to as the traditional fine arts — that is painting, sculpture, film and video works positioned clearly in a Western tradition.

In the short time I've been in Saskatchewan one central assumption about art making activity has been repeatedly questioned: the authority of high art. This has been challenged by the large representation of folk and naive art in the collections of provincial public institutions, as well as through the inventive work realized by our craftspeople.

I look more carefully at craftwork than I ever have before, in large part because, in Saskatchewan, its connection to a grassroots desire to decorate domestic environments is made clearly. This may simply be a fancy way of saying that craft traditions in a rural economy have touched me directly and that craft traditions in the big city often seem wrapped in an overly conscious style.

When I look at a work of art by a craftsperson I am looking for any one of a number of things. I respond to work which questions the presumptions we have about materials: a tensile strength where we don't expect it or hard material used to create a sense of lightness and preciousness. I think that craft is rooted directly in an understanding of the properties of materials. I look for a sense of that understanding in the work.

I think that craft has to come out of where we are. At its best it comes from the experience of the maker — an experience which is cultural, ethnographic, and geographic. Like any work of art, craft objects are not mere icons of beauty or good taste. They are signifiers of personal experience.

JAMES THORNSBURY
ceramist

Jim Thornsby will be well known to many people, not least through his ceramic wall murals in Community Health Clinic, Saskatoon and in the Departments of Education and Music, University of Saskatchewan. Jim who was educated in Washington State, taught ceramics at the University of Saskatchewan from 1970 to 1979. He now lives, teaches and continues his own explorations in ceramics in Vancouver.

He writes "Crafts; objects manipulated by human hands, blessed with a creative power, backed by a high level of technical sophistication and the unlimited potential of human love.

It has been said that art is a clear reflection of society and its time. If this is so, then crafts are the reflection of man's spirit, his soul. If there is a key difference between art and craft, it may lie in that craft is less about the contemplative intellect and more about the simplicity of our feelings. For me, the great work of craft reduces me to the quietness of myself — a state of joy which is complete."

JURORS' STATEMENT

In making our selection for this exhibition we have tried to respond to each piece on the terms it presented to us. We tried not to apply set ideas about media, function or aesthetic value to our judgement of each object.

We thought about, among other things, how each artist worked through the problem of "appropriate craftsmanship". Was a work finely realized when it had to be? Was an object "casually finished" when it was appropriate to the form?

We looked at objects and wanted to see more than an interest in the processes of production. We wanted to see an idea or an expression of personality.

We wanted to see evidence of conscious decision making — a stitch here, or a surface embellishment there which gave meaning to the form or structure.

Objects which pointed to an authentic integration of various cultural traditions interested us. They inevitably expressed an affectionate connection to the object which sits at the core of the craft tradition.

These issues are evidence of the hand of the maker. We would like to think that the exhibition as a whole functions as a collection of objects which communicate personal points of view. For example, we rejected work that used technological methods of production unquestioningly.

If there is a common sensibility we shared as we considered the 181 submitted works, it was an attraction to the simple and the quietly eloquent. A clear understanding of materials usually meant a clear message. We think these works express something about basic human value and character. They are honest and simple and full of wonder.

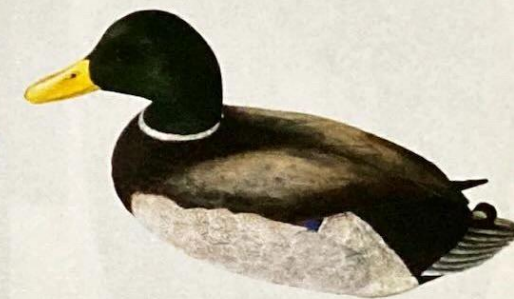
JURORS: **KAREN CANTINE**
MATTHEW TEITELBAUM
JIM THORNSBURY



1. MARG RUDY *Man's Long Scarf* Premier's Award



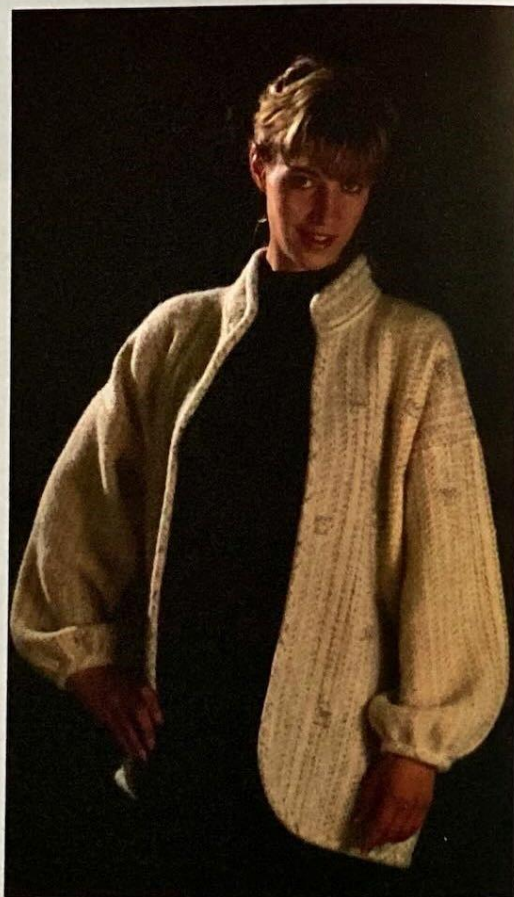
2. CECILE BOUVIER *Moccasins* Merit Award



3. JOHN LEACH *Centennial Mallard Duck*
Best in Wood Award
Battlefords Allied Arts Council Purchase Award



4. DOUG FREY *Brooch* Merit Award



5. CATHRYN MILLER *Dream Jacket#2: Winter Dreaming Spring* Merit Award



6. KAJA SANELMA HARRIS *Mirage Three* Handweavers' Guild of America Award, Best Weaving in Show



7.
8.

7. CATHRYN MILLER *Land Shell* Item best representing the theme of International Peace

8. ARDIN HOWARD *Covered jar* Best in Clay Award



10.



9. PAT KADA, LAURIE KITSCH *Together We'll Stand*
Merit Award

10. CHARLEY FARRERO *Le Vase Rose*
Town of Battleford Purchase Award

11. LEON LECOURSIERE *Box*
Battlefords Allied Arts Council
Purchase Award



9.

11.



12. OPHRA PERSCHKE *Star Burst* Best Traditional Piece Award



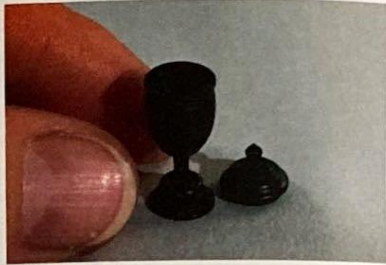
13. MIRIAM CAPLAN *Table cover* Award to an SCC Active Member



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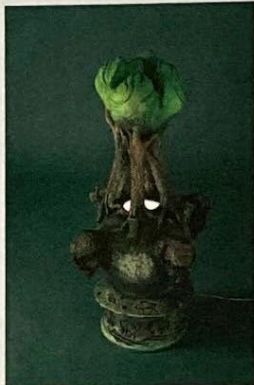
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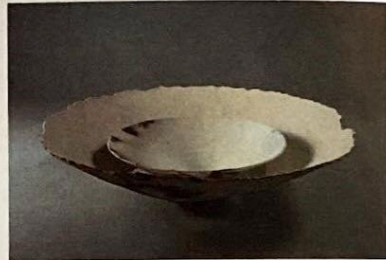
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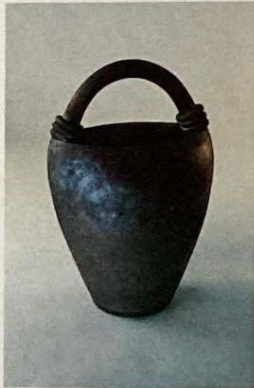
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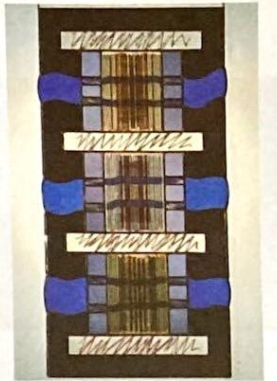
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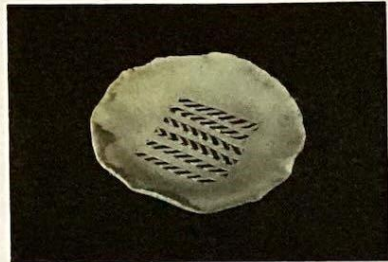
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53.



48.



51.



54.

LIST OF EXHIBITS

All measurements in inches: height precedes width precedes depth/diameter

MARG RUDY

82 Churchill Drive, Saskatoon

1. Man's Long Scarf Handspun, handwoven, qiviut
9×88 \$200

Premier's Award

CECILE BOUVIER

Box 129, Beauval

2. Moccasins Leather, fabric, beaded, floral pattern
Mens size:10 \$45

Merit Award (\$300)

JOHN LEACH

1738 Prince of Wales Avenue, Saskatoon

3. Centennial Mallard Duck Basswood, acrylic
and oil paint 4×3½×9½ \$300 NFS

Best in Wood Award

Battlefords Allied Arts Council Purchase Award

DOUG FREY

1012 Aird Street, Saskatoon

4. Brooch Sterling silver, niobium, 14K gold
54×27mm. \$350

Merit Award (\$400)

16. Brooch Sterling silver, niobium, 14K gold
67×50mm. \$300

(shown on inside front cover)

CATHRYN MILLER

Box 51, R.R.#5, Saskatoon

5. Dream Jacket #2: Winter Dreaming Spring
Jacket with inlay pattern and rolled edge, handwoven
and sewn Size: medium \$275 NFS

Merit Award (\$400)

7. Land Shell Fibre, basketry and stitchery,
2¾×3½×1¼ \$75

**Item best representing theme of International
Peace**

KAIJA SANELMA HARRIS

814 14th Street East, Saskatoon

6. Mirage Three Tapestry, handwoven, double
weave 78¾×48¾×1 \$3,200

**Handweavers' Guild of America Award, Best
Weaving in Show**

**37. Keep Them Warm One Night, His and
Hers** 2 blankets, handwoven, 6 harness combination
warp face and weft face twill 51×63 \$400 pair

ARDIN HOWARD

123 Sunset Drive, Regina

8. Covered jar Porcelain, high fired, blue mottled
glaze 9¼×5¼ \$70

Best in Clay Award

PAT KADA

Laurie Kitsch

Atwater and Regina

9. Together We'll Stand Bridal gown Size:14
\$10,000 NFS

Merit Award (\$200)

CHARLEY FARRERO

Box 145, Meacham

10. Le Vase Rose Platter, handbuilt, earthenware
2¼×17¼ \$150 NFS

Town of Battleford Purchase Award

LEON LACOURSIERE

Box 40, Delmas

11. Box Ivory, African black wood 3×1¼ \$140 NFS

Battlefords Allied Arts Council Purchase Award

52. Vase Pink alabaster (stone) 2¼×2¼ \$120

OPHRA PERSCHKE

Box 193, Goodsoil

12. Star Burst Quilt, handquilted, cotton and
polyester 96×108 \$1,200

Best Traditional Piece Award

MIRIAM CAPLAN

706 University Drive, Saskatoon

13. Table Cover Handwoven, 8-harness double twill
weave, cottolin 38×70 \$150 NFS

Award to a SCC Active Member

LEE BRADY

Box 9136, Saskatoon

14. ZigZag Plate and bowl, fused and slumped glass
Plate 15×14 Bowl 8×7½ \$350

Best in Glass Award

(shown on front cover)

43. Thin Ice Fused glass panels leaded with stained
glass 36×19 \$700

DEBORAH BEHM

2815 Quinn Drive, Regina

15. Dragon Dance 2 Sweater Handknit, wool and silk 30x44 \$800 NFS

Merit Award (\$200)
(shown on back cover)

36. Basket Fibre, handwoven and knotted 1x1x1 \$30 NFS

MYRNA HARRIS

Landis

17. Nocturne Hooded jacket Handdyed, handspun, handwoven, crocheted, wool Size:medium \$225
(shown on inside front cover)

22. Early Sage Sweater Handwoven and crocheted Size:medium \$160
(shown on inside back cover)

PAT ADAMS

313 8th Street East, Saskatoon

18. Rug Handwoven, linen and handdyed wool 33½x53½ \$440
(shown on inside front cover)

25. Basket Local willow 7½x17½ \$60 NFS

DOROTHY LYNNE BOWLAND

1002 Melrose Avenue, Saskatoon

19. Endless Ends Dress Handknit, cotton and viscose Size:X-small \$280 NFS
(shown on inside front cover)

LOIS KENNEDY-PAINE

915 University Drive, Saskatoon

20. Variations Choli and skirt Loom shaped garment, twill variations, cotton Size:medium \$215
(shown on inside back cover)

21. Kimono Shirt Oversize shirt with crocheted neck, handwoven, cotton and linen Size: medium/large \$150
(shown on inside back cover)

LORRAINE ZIOLA

DEBI WIGELSWORTH

Saskatoon

23. Seeds of Silk Sweater Handspun, hand knit, angora and silk Size:12 \$585
(shown on inside back cover)

LORRAINE ZIOLA

555 Sturgeon Drive, Saskatoon

53. Apartheid 1987: A Study in White Control Kanga, handwoven, silk 18x87½ \$175

GLENDAM RAMADAN

128 Chisholm Road, Regina

24. Clowning Around Dish fused glass 8½x9¼x3 \$140 NFS

DON KONDRA

RR2, Site 1, Box 73, Saskatoon

26. Box East Indian Rosewood 1½x3¼ \$75

JANELL STORLE

#506 - 1855 Scarth Street, Regina

27. Prairie Stompers Dance slippers Commercially tanned buffalo hide and Indian smoke tanned elk hide, linen thread Size: Mens IOD \$120 NFS

DENISE MARTIN

2901 Regina Avenue, Regina

28. Piece of Earth Jar Clay, pit fired, burnished 7½x6½ \$75 NFS

ROBERT BILLYARD

720 8th Avenue North, Saskatoon

29. Shaman Pot Carved clay with ceramic stains 28½x16½ \$1,200

SANDY DUMBA

19 Princess Place, Regina

30. Basket Clay, raku fired 8x6½x11½ \$65

WILMER SENFT

Box 1, Hodgeville

31. Friendship Cup with Lid African blackwood 7½h \$16

LINDSAY ANDERSON

1525 Victoria Avenue, Regina

32. Raku Vessel Raku vessel with a fumed hanging rim 6x2 \$285

DONOVAN CHESTER

2025 Elphinstone Street, Regina

33. Bowl, Blue-grey with copper line, raku fired, clay 13x5¼ \$100

MEL BOLEN

Box 2052, Humboldt

34. Steve's Fav. Stoneware bowl, black with brown and gold brushwork 4x20¼ \$200

THERESE MARTIN GAUDET

266 14th Street West, Prince Albert

35. Cosy Lap Robe Handwoven throw, mohair, wool, nylon, acrylic 39x64 \$175

DAVID FREEMAN

Box 51, Tugaska

38. Flattop Bass Guitar Spruce top, cocobola back and side, fretless, pearl inlay 17x45¼x5 \$1,800

39. Steel-string Guitar Spruce top, koa back and side, ebony fingerboard 15x40x3 \$1,500

MARGE JESSOP

1447 Sioux Crescent, Moose Jaw

40. Prairie Elements Tapestry, handwoven modified Gobelin technique; handspun, handdyed and commercial wools, cotton warp 27½x35¼ \$400

41. Prairie Fences Tapestry, handwoven, modified Gobelin technique; handspun, handdyed and commercial wools, cotton warp 33½x42 \$600

VACLAV SLADEK

17 - 3625 Chaben Place, Saskatoon

42. Marionettes Ten marionettes Wire, fabric, plaster of paris 11¼x4 \$70

MICHAEL HOSALUK

R.R. #2, Saskatoon

44. Vitre Plus Series: Black Knockdown table, glass and metal 23½x19 \$1,500

45. Vitre Plus Series: Blue Knockdown table, glass and metal 23½x19 \$1,500

LOUISE ROY MARK

425 Avenue E South, Saskatoon

46. Plate Porcelain, unglazed black and white 8 dia \$200 NFS

BETTY ALBRITTON

305 Garrison Crescent, Saskatoon

47. Bowl Porcelain 2½x6½ \$25 NFS

CHRIS FRAZER

791 Rink Avenue, Regina

48. Iris Bowl Porcelain 3x12¼ \$85

CORIN FLOOD

Box B2, RR #2, Saskatoon

49. Collage #1: City Cabinet wood, steel, aluminum, marble, copper 20x20x92 \$10,000 NFS

ANNEMARIE BUCHMANN-GERBER

47 Lindsay Drive, Saskatoon

50. Stitchery Sampler for the 21st Century: 1987 Wall hanging, textile, stitchery with acrylic paint 32½x22¼ \$1,365

THE QUILT PATCH GROUP

Maurie Foster

Betty Dalzeil

Peggy Kerr

Darla Ethier

Louise McKeller

Monica Tremblay

Dorothy Howland

Pat Kissell

Norah Sanderson

Sherry Trofimuik

Donna Folk

Molly Flanagan

685 21st Street West, Prince Albert

51. Pink Tulips Quilt Applique and handquilting, cotton and polyester 84x100 \$700 NFS

JOHN ELDER

Box 1135, Humboldt

54. Tray Clay 12x13½ \$90

AWARD DONORS

Premier's Award \$2,000

Courtesy: Government of Saskatchewan

Merit Awards 5 totalling \$1,500

Courtesy: Saskatchewan Craft Council

Best in Clay Award \$100 worth of clay

Courtesy: Tree, Saskatoon

Battlefords Peace Award \$100

Courtesy: Battlefords Association for Nuclear Disarmament

Handweavers' Guild of America Award 1 year membership in the Handweavers' Guild of America

Courtesy: Handweavers' Guild of America

Best Traditional Piece in Show \$100

Courtesy: Gulf Canada Resources, Battleford

Award to Active SCC Member \$200

Courtesy: Saskatchewan Craft Council

Elizabeth Swift Award for Best in Glass \$150

Courtesy: Kate Daley of Daley & Associates, Regina

Town of Battleford Purchase Award

Courtesy: Town of Battleford

Battlefords Allied Arts Board Purchase Award

Courtesy: Battlefords Allied Arts Council

People's Choice Award

Announced Sunday, July 29, at 5:00 p.m.
Courtesy: Beaver Brook Lodge Motel, North Battleford;
Battleford Quilters

All colour photographs: Grant Kernan - AK Photos
Special Thanks to the Town of Battleford for hosting the Official Opening and providing facilities for Saskatchewan Handcraft Festival.

INTRODUCING SOME OF THE AWARD WINNING CRAFTSPEOPLE

MARG RUDY
weaver

Marg Rudy learned her skills through University design classes and workshops in weaving. She has been practising her craft for ten to twelve years now and says she has the best of both worlds, a paid job in nursing which alternates week and week with weaving. Marg makes one-of-a-kind pieces, of handwoven fabric made into garments. Occasionally she sells yardages and, of course, scarves and stoles. She sells her work through Handmade House, Saskatoon and through an Edmonton outlet. She also shares a booth with Myrna Gent at the various provincial craft markets.

Usually Marg plans a piece especially for an exhibition — and hopes that she has left herself sufficient time to make it. She says that the *Man's Long Scarf (1)* is not a typical piece as it is the first time she has used qiviut, the super soft underwool of the muskox. In fact she bought the B-grade qiviut to make a sculpture for the Muskox Exhibition but because the B-grade was rather good quality and not rough and shaggy enough to fit her concept, the sculpture was not made. Instead she picked out the best of the fleece and spun it into the yarn used in this scarf.

The jurors were not the only people to admire the scarf. Marg's cat also loved it. The scarf was taken from the loom, washed, blocked and left to dry. Returning, Marg found an ecstatic cat kneading a crumpled heap, the scarf. Marg's husband says the cat has good taste, Marg is more disparaging about the cat.

DOUG FREY
goldsmith

Doug Frey is largely self-taught, he learned basic techniques at beginners classes, attended more advanced weekend workshops run by experts such as Orlan Larson and read widely. He started working at his craft full time in 1979. Most of his original, hand-fabricated, wearable jewellery is sold through stores or by private commission. Craft show sales bring in less than 20% of his income. He also exhibits nationally.

The two pieces in this exhibition (**4, 16**) were made with three exhibitions in view, Dimensions '87, a one man exhibition at Handwave, Meacham this July, and at the Cartwright Gallery, Vancouver. They are the most complex of a series of 8 pieces; the others are undecorated, priced at under \$200 and thus more typical of Doug's production pieces.

A group of slab construction ceramic pots started the train of ideas which resulted in this series of brooches. Doug sketched out his ideas for the first three. For the rest of the series, he cut a group of shapes which he manipulated until they resulted in interesting design relationships. The sculptural element is very important.

As well as the traditional metals, gold and silver, Doug has used niobium in these brooches. Niobium can be anodized to produce a surface oxide layer which refracts, as oil refracts, light, giving a range of colours to the metal. The thickness of the oxide layer determines the colour. Masking various areas on the design, Doug runs the highest voltage through the anodizer getting an oxide layer on the niobium which gives the deep greenish-blue. Lower voltages give a rich pink and a pale blue.

Doug has been working with this space age metal since last October. A \$100 award from a previous year bought the components for the anodizer. He is excited by the graphic possibilities of this technique and by the colour which has become a focal point in these pieces.

Ardin Howard started making pottery at the University Extension studio in Regina in 1965. Like many women, her time and energy were absorbed by family commitments so although she spent another 6 semesters at the Extension studio starting in 1980, took art classes from Wynona Mulcaster at Teacher's College and spent two summers at Emma Lake Artists' Workshop painting and drawing, she dates working at her craft from the Fall of 1984. Even now she considers it a leisure activity, having a daytime job with evenings reserved for throwing on the wheel in her studio. She still fires her pieces at the Extension Studio.

ARDIN HOWARD
ceramist

Ardin tends to work in series, usually about ten pieces, alternating porcelain and raku. She enjoys making containers; bottles, jars and the most complex, teapots. Sketching out her ideas for a pot first, she aims for a satisfying shape. She likes to have a clear idea of the vessel in her mind before starting to throw.

For her award winning pot (**8**) she first decided on a particular glaze and then a specific shape. It is a shape she particularly likes and she is continually experimenting with different lids to top it off. Having made ten jars, she selected the best. Ardin's art is very personal and in this piece both shape, glaze and colour contribute to the quiet, relaxed feeling she seeks, "You can feel if it's right, you just know . . . not a feeling you get often."

Kajja Sanelma Harris trained as a textiles teacher in her native Finland. After graduating in 1964, she spent 3 years in Iceland working with an Icelandic textile designer. Marriage and frequent moves from the States, to Sweden, and back means that Kajja had no loom more complex than a tapestry loom until she settled in Saskatoon in 1973.

**KAJJA SANELMA
HARRIS**
weaver

A three week workshop at Banff in Architectural Tapestry and a commission from Agriculture Canada in 1977 introduced Kajja to the bold design and greater weight of large weavings made to hang in buildings. In 1985 she completed a major commission for the new Toronto-Dominion Centre, Toronto. Kajja exhibits in Europe and North America and has twice won the Premier's Award at Dimensions.

Mirage Three (6) is one of a series reflecting Kajja's interest not only in architectural hangings but also in buildings themselves. Both design and texture are used to explore the buildings form. Kajja tends to think of the possibilities of technique in terms of the design. The varying widths and heights of the ridges of the tapestry, a technique she loves and was looking for an excuse to use again, suggested the stacked boards of prairie elevators. She is happy with this tapestry. Her accurate calculation of the tension on the loom has resulted in a hanging of satisfying proportions. The colours work very successfully, particularly the subtle fading of one colour into another.

Keep Them Warm One Night, His and Hers (37) are typical of Kajja's production work. An exhibition of her afghans using a variety of interesting and lesser known techniques will open at the SCC gallery in December.

Ophra Perschke has sewn, by hand and by machine, through the years, mostly clothing for her children and wool quilts. Family and farm left little opportunity to do the fine patchwork and quilting she loves. She learned these skills mainly on her own from books. Books and magazines are also a fertile source of ideas about designs.

OPHRA PERSCHKE
quiltmaker

Ophra Perschke starts with a picture of the quilt in her head. Her designs are original variations on a traditional theme. Getting suitable and attractive fabrics was a problem until last year when a store in Lloydminster opened offering a wide enough range of patterns and colours. It is still a 150 mile trip to buy fabrics for her quilts, however.

Last year, the first time Ophra Perschke had entered a juried show, her quilt, *The Dahlia* took the Best Traditional Piece Award. That quilt was made over the year, sandwiched between the summer yardwork and looking after her ailing husband. *Star Burst (12)* was made in two months, working 12 hours a day. Ms. Perschke says that is rushing a quilt, a bit too fast for enjoyment.

CATHRYN MILLER
weaver

Cathryn Miller originally trained as a commercial artist. Weaving was self-taught from books, not necessarily a method she recommends. "It is slow, you make a lot of mistakes but you can do it. Sometimes you develop unorthodox ways of doing things which isn't always bad." Cathryn has been weaving for 13 years, 10 of them professionally. Her production clothing is sold through craft markets and shops in Regina, Saskatoon and Meacham. Commissions provide about 15% of her income.

Cathryn expects to show work in exhibitions two or three times a year. Exhibition pieces may be production pieces that have turned out more successfully than expected or they may be specially designed. Cathryn considers it an opportunity to take a chance on ideas which no one has cared to commission. **Dream Jacket #2; Winter Dreaming Spring (5)** is typical of Cathryn's production work in fabric structure and jacket style but the concept is carried further by the stitched inlays.

This jacket pleases Cathryn in three ways. Despite the inlays being of different yarn, the fabric shrank evenly when it was washed; the fabric with its asymmetrical pattern enhances the jacket shape and it looks well on a wider range of people than anticipated.

Land Shell (7) comes from a long line of baskets Cathryn has made. Making use of natural materials, they are mostly functional and mostly stitched rather than woven. **Land Shell** reflects her interest in sculpture and in making flat material three dimensional. Cathryn finds it interesting that the jurors chose two such diverse pieces, one functional, one playful.

DEBORAH BEHM
knitter

Deborah Behm is another weaver who is largely self-taught. Having been weaving since 1976, three or four years ago Deborah launched into knitting, again teaching herself from books. Now at home with a young child, Deborah's goal has always been to make just enough money from her craft to cover the cost of materials and craft books.

This is the first time Deborah has entered work for Dimensions. She started **Dragon Dance II** (shown on the back cover) at the beginning of the year and as it progressed she became more pleased with it. The idea for the design came from her fascination with dragons and may be a little influenced by her collection of books on Chinese art. Deborah points out that this is a seamless sweater. She is pleased with the combination of colours, colour being particularly important to her.

Deborah also has a basket in the exhibition (36). Several years ago she made three or four baskets in silk for an exhibition but this little piece, was conceived as a small weaving. The next step, to make this tiny scrap of flat fabric into a three dimensional object, was just a whim she says. The challenge of physically handling something so small meant four days of fiddling around before it went together satisfactorily and once it had gone together she could not take it apart.

PAT KADA
LAURIE KITSCH
costume designer/
makers

Pat and Laurie are sisters who together and separately do custom sewing in fabric and leather under the name Leather and Lace. Pat designs and makes clothing for country and western singers.

Pat recalls how, as an 11 year old, she cried for a month after a sewing machine salesman had demonstrated his wares. After much discussion between her parents, the coveted machine was bought. Pat learned her sewing skills through practise and through Home Economics at school and then taught younger sister Laurie. Pattern making for clothes she learned by trial and error; she admits mistakes were more common than successes at first. About seven years ago she started working in leather as well as fabric. Although she is a full-time housewife Pat reckons that she works an additional 40 hours a week at her craft. She sells work through shops in Regina, Yorkton and Estevan.

Together we'll stand (9) was designed for Laurie's wedding. Laurie wanted something unique, a Cinderella ball gown with lots of beadwork, a skirt which stood out and in a modern colour. There was a year in which to design and make the dress. Pat made sketches first. She says she designs and works out how to make her contemporary western style clothing while she relaxes in bed.

Over 6 months of working together the dress was completed. Pat is pleased with the way fringe, fur and beads work together, the fur makes it a novel combination. For Laurie the finished gown was exactly what she wanted.

LEE BRADY
glass artist

Having finished a BFA degree in pottery and sculpture at the University of Saskatchewan in 1977, Lee Brady apprenticed with Diane Patterson at Glassworks, Saskatoon executing and designing stained glass pieces. In 1979 he opened his rural studio The Glass Eye where he works full time. He has completed several major commissions for stained glass windows in Saskatchewan churches, in restaurants and shops. He exhibits regularly and will exhibit at SCC Gallery in January 1988.

Alongside his commissioned work, Lee works on a series of free-hanging pieces. These, based on on-going ideas, are much more experimental. For example, his panel **Thin Ice (43)** provides a formal setting for the three central panels where fine fused glass rods form three different and contrasting colour ranges.

Lee's interest in manipulating glass is also reflected in his award winning piece, **ZigZag**, (shown on the front cover). In 1982, Diane Patterson organized a three day workshop in slumped glass lead by Tim O'Neil. Lee has been experimenting on his own ever since. He considers it a side line, something between pottery and glass.

Three techniques are used in **ZigZag**. Lampwork, where thin rods of glass are warmed and shaped to make the zigzag lines decorating the plate. Fusing, in which compatible glasses are layered in a pattern and heated in a kiln to 1550°C. Then the heat is reduced very slowly, a process called annealing. More colours can be added and the process of heating and annealing repeated. Slumping is the final process, the flat pieces of fused glass are placed on pottery moulds and the kiln temperature is raised very slowly to 1350°C, as the temperature rises the glass relaxes to take up the form of the mould. Again the temperature is reduced slowly.

For Lee the excitement in the two pieces which form **ZigZag** is the successful use of negative space — the areas of clear glass reflecting very little colour balancing large colour areas pushing out from the form; the loosely graphic lampwork zigzag detail in relation to the formal patterning of the plate and the way in which plate and bowl work together as a whole.

Time on his hands and Leroy Royer's example started John Leach carving birds nine years ago. Since then he has attended weekend courses by Cam Merckell and by Robert Taylor, a wood carver and outdoor photographer specializing in birds and mammals. He also reads all he can find about bird carving.

JOHN LEACH
wood carver

John works for the Department of Renewable Resources so bird carving is a hobby. He has a list of potential customers eager to buy pieces as they are finished. James Art Studio has carried his work and he exhibits regularly. Members of his family are the lucky recipients of some of his latest pieces, songbirds which are too delicate to exhibit and travel.

Centennial Mallard Duck (3) is fairly typical of John's work. A "traditional decoy type of a bread and butter duck", the mallard is named to celebrate the centenary of the opening of Canada's first wildlife park at Last Mountain Lake, Saskatchewan, a haunt of the duck most sought by hunters. Seventy per cent of the mallard population breeds in Canada which makes John's research a little easier. Studying the bird in its habitat, looking at and measuring skins for accuracy, books and photographs; all contribute to the knowledge needed. John says that maybe it is surprising but the more accurate, the closer to the real bird, the more beautiful the resulting carving.

After drawing various views of the bird, John carves the shape and burns in the feathers, the barbs, with a special wood burning pen. He then builds up layers of carefully applied paint to complete the illusion. He experiments continually with different paints and techniques.

John points out that **Centennial Mallard Duck** is a mature bird as befits its title, head turned and tipped, wings asymmetrical, the feathers are messed up and split. Made less than lifesize, John wanted people to envision picking it up in one hand to feel the finely textured finish.

The Editor

omingmak

a multimedia celebration of the muskox through the eyes of prairie artists

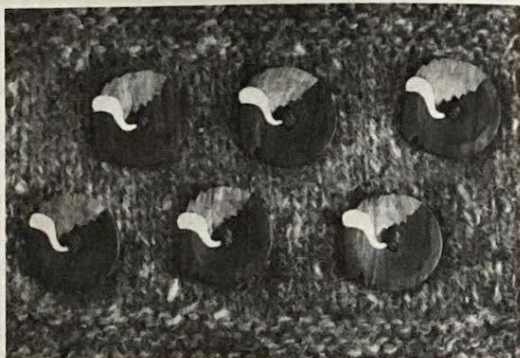
Helen Cooke

My initial reaction to this show was one of disappointment. I concluded that part of the problem was the setting and in some cases the presentation of the work, therefore I went back for a second look. Since the quality of any show depends on what you have to choose from, perhaps not enough pieces were submitted. The show is not consistent in quality and with a few exceptions, the strongest pieces are the three dimensional and fibre pieces.

The sculptural representations of the muskox are not only expressive of aspects of the character of muskoxen but also of the potential of the materials used. It is exciting to see the varied treatment of the subject from the fluid movement and texture of David Riom's wood and antler muskox to the many textures of the clay pieces; the contrast of cast bronze or abstract wood and metal, to the wearable woolly mask, and finally, the perfect blend of form and function in elegantly designed inlaid wooden buttons. There is also a group of whimsical soft sculptures some of whose details are difficult to appreciate without squatting down.

I particularly like Robert Billyard's *Leward Bull*. It presents a strong statement with the reverse movement of the windblown fur, the turn of the body and the firmly planted feet. It is also displayed in such a way that one can see and enjoy the image from all sides. Not all the pieces in this show can bear this kind of scrutiny.

Judy Wood's glass pieces are beautifully conceived and executed, particularly in the play of light, reflection and movement, and the changing hollow eyes of *Muskox Dance*. However the cast glass horns by Bonny Houston Van-Duzee bewildered me. From all angles they seemed more like a statement about the fluid spring of frog's legs than the solid strength of horn. Then I saw the photograph in the catalogue and the image made sense. With a minimal sculpture like this glass casting, the presentation is almost as important to the total statement as the components of the piece itself. This kind of error in setting up a show is careless and unfair to the artist and as artists, we have the responsibility to make sure that our work should be accompanied by adequate instructions regarding displays.



HIRONOBU YONEDA *Muskox buttons* Barwood, Imbuva, African ebony 2.5cm each

Gary von Kuster



JUDY WOOD *Northern lights: Muskox Dance* stained glass

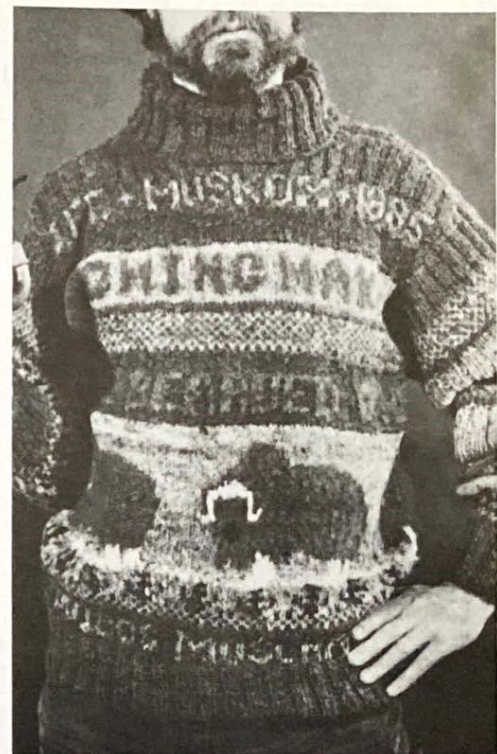
Gary von Kuster

The fibre artists have an unfair advantage in this show. Most of them chose to work with qiviut which is the undercoat of muskox fur. This extraordinary fibre has a subtle, warm, earthy colour combined with a softer-than-down feel. Even when there is a definite visual texture to the work there is almost no tactile texture. Only beautiful things could be created from this sensuous delight and in this show good craftsmanship has enhanced its natural beauty, as demonstrated in Joan Flood's sweater, which combines qiviut, wool, images and its many names into a total muskox statement.

Two artists played with the idea of the muskox circle surrounding the wearer. In Cathryn Miller's jacket the stitched lines describing the muskox images are an integrated part of a beautifully crafted fabric and garment. In contrast, I opened the front of a muskox bordered cape—being a compulsive toucher—and found that the lining does not lie flat where it is stitched to the front facing. This may seem nit-picking but attention to this detail of tailoring is as important as the carefully crafted outside.

So how does the prairie artist see the muskox? It appears as a powerful beast of primeval tenacity and endurance, possessing a strange, sometimes whimsical beauty, and perhaps preoccupied with defence. Last, but by no means least, qiviut is undoubtedly the ultimate in warm fuzzies. These qualities can be expressed with variety and imagination by people, most of whom have never set eyes on the muskox in its natural habitat nor lived in its environment. Omingmak is after all an experience to enjoy.

Yorkton Western Development Museum,
May 11 - September 13, 1987
University of Saskatchewan, Saskatoon,
Gordon Snelgrove Gallery
September 28 - October 3 (in conjunction with the International Muskox Symposium
Norman Mackenzie Gallery, Regina,
October 23 - November 15



JOAN FERGUSON FLOOD *Omingmak* Wool, qiviut, silk

Gary von Kuster

North Battleford Western Development Museum
November 17 - January 10, 1988

SPRING FEVER

The second Spring Fever sale was held May 2 and 3, 1987 in the Forest Room of the Elk's Hall, Saskatoon and was attended by approximately 1,200 adults. The sale, featuring 29 marketers, received many compliments from the public on the excellent quality of the items for sale and the great variety offered.

The official opening on Saturday featured Mayor Cliff Wright and MLA Ray Meiklejohn. Demonstrations during the sale were done by John Elder, Ralph Reid, Myrna Gent

and Marg Rudy. A food concession was operated by the Elks'; Blossom Boutique supplied potted flowers; and each craftsperson provided a door prize. The Promotions Package was in charge of publicity and generally assisted in the organization of the sale.

The Forest Room has been booked again for 1988 but the dates will be in mid-April. Serious consideration is being given to finding a better known location for subsequent

years. Much will depend upon what happens in 1988. Data was gathered this year on how those attending learned of the sale and this information will be used in determining how next year's promotion budget is spent.

Responses indicate that Spring Fever is establishing a presence in the public mind. This indicates that there is indeed room in Saskatoon for a spring sale.

Ralph Reid

Other Times, Other Faces

JUDY WOOD SCC GALLERY MAY 1987

Sandra Flood

Stained glass is an enormously attractive medium, richly coloured, constantly alive as the varying light of day and night changes the relationship between different areas of glass, transparent or translucent, allowing the scene beyond to become a part of the image. The very attributes which make stained glass so appealing can also provide a trap for the designer/maker.

A combination of stained glass and historical portraiture form the dimensions of the problem Judy Wood has set herself in **Other Times, Other Faces**, eight portraits of late nineteenth century notables. The portrayal of historical figures requires an instantly recognizable image, either using a familiar likeness or including symbols which provide clues for the viewer. In addition, the viewer looks for a reflection of the artist's engagement with the character.

Ms. Wood's fluency in drawing and glass cutting successfully achieves the difficult job of breaking up the faces into meaningful forms. The copperfoil structure underlines the planes of the faces, garments and limbs. Ms. Wood makes good use of machine-made glass in a low tonal range of clear and opaque beiges, browns, greys and whites. Contrasted with her generally sensitive handling of colour however, Ms. Wood's choice of crudely coloured nodules of glass representing gem stones comes as a surprise. In *Sarah Bernhardt*, the 'ring stones' provide a jangling note in an otherwise sophisticated colour scheme. In *Victoria Regina*, against the sensitive lamination of glu-chip and textured grey glass 'brocade' and the rich juxtaposition of slats of streaked black and clear glass in the fan, the colours of the jewellery look pointlessly garish.

Henri de Toulouse-Lautrec is a subtle essay in tones of smokey grey happily complimented by the light blue walls of the gallery. An instantly recognizable icon, this piece is unique in being the only full length portrait and in being the only wall piece, a piece depending on the light reflecting off the glass rather than transmitting and reflecting. *Anna Pavlova and Jack*, the ballerina entwined with a favourite swan, is another delicately coloured piece in whites and off-whites. However, hanging in a window, the transparent glass of face, limbs and background allows the busy, untidy scene of traffic and buildings outside to intrude. Lighting, natural and artificial, and back-



Grant Kernan - A.K. Photos

above:
Sarah Bernhardt Stained glass, copperfoil construction
27x19in

top right:
Henry de Toulouse-Lautrec Stained glass, copperfoil construction
30x15in

bottom right:
Gustav Mahler Stained glass, copperfoil construction
30x25in

ground over which the glass artist has little control are still considerations in the design of a piece. Fortunately, Anna is the only piece swamped by the background, the two other works hanging in the north windows of the gallery contain larger areas of dark or opaque glass which cut interference.

For me, the outstanding piece in the exhibition is *Sarah Bernhardt*. The rich colour of auburn hair and dark iridescent dress fabric, the peachy opaque glass of the face with its brilliant red gash of a mouth and staring blues eyes make a compelling portrait. The swirling, ridged glass of the background echoing the tilting, rising movement of the figure cropped by the picture edge projects the actress forward and emphasizes a dramatic personality who would command attention in any crowd.

Bernhardt's neighbour *Gustav Mahler* is successful in a totally different way. Understated in a range of warm, streaky browns, the vertical half length figure stands partially turned against the horizontal stripes of the background. Irrespective of the subject, the work radiates affection, warmth and character.

Despite the same facility of delineation, the portraits of *Sitting Bull* and *Oscar Wilde* remain unconvincing. The dark laminated glass of *Sitting Bull*'s face seem anonymous and unbalanced against the pale blues and greens of a background which contributes nothing to the interpretation. There is no sense that this is a



Grant Kernan - A.K. Photos



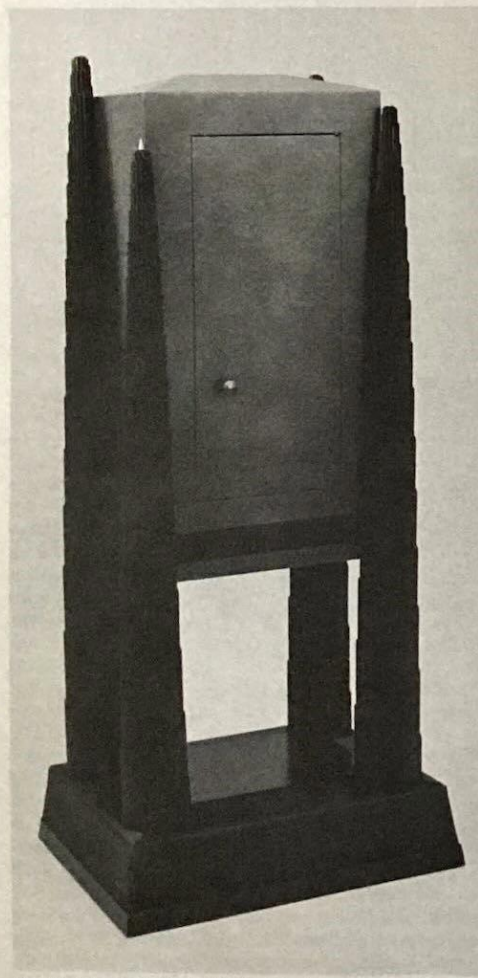
Grant Kernan - A.K. Photos

particular person with a unique history and personality. So with *Oscar Wilde*, the bland youthful face reveals nothing of the witty sensuous playwright whose 'Salome' was illustrated by his contemporary Aubrey Beardsley; the man who, after imprisonment for homosexual activities, died in exile, disgraced, aging and rejected. Not knowing the chronology of these works, I am unable to tell whether the more exciting design and portrayal of Bernhardt and Mahler are an indication of the artist's increasing confidence in her handling of portraits or a measure of Ms. Wood's interest in the subject.

Technically, the soldering is uneven and lumpy, distracting from the important graphic quality of the lines. Considering the scale of some of the works, a more successful result in maintaining a good line could be achieved with lead came instead of copperfoil. The zinc framing is not matched to meet properly at the corners nor are the frame and solder polished to an even patina. This lack of attention to an integral part of stained glass technique by an artist with Ms. Wood's years of practise leads me to question whether she views her work seriously enough to bring to it the totally professional attitude it undoubtedly deserves. The sloppy handling of the copperfoil construction contrasts strangely with the experienced handling of glass, design and colour.

cindy chwelos/brian gladwell

DUNLOP GALLERY REGINA MAY 16 - JUNE 21 1987



BRIAN GLADWELL Cabinet Wood, cardboard, dowel, lacquer, hinges 168x74.5x53cm private collection

Virginia Ebbels

Virginia Ebbels is a Curatorial Assistant with the Dunlop Art Gallery Regina Public Library

The Chwelos/Gladwell exhibition at Regina's Dunlop Art Gallery is a riot of shape and colour. Chwelos' playful, handbuilt platters and bowls in the front half of the room are nicely balanced by Gladwell's elegant, relatively austere furniture in the back.

Gladwell, who presently teaches woodworking at the Neil Balkwill Centre in Regina, gained his initial experience refinishing furniture in Fort Qu'Appelle. Because of this work, his knowledge of furniture construction is extensive and he is able to effectively reinterpret traditional design.

His unusual approach is particularly evident in the desks and cabinets that twist gracefully around the natural curves of the pieces of wood from which they were created. A small cabinet featuring a stark, black top and shocking pink legs also indicates Gladwell's early interest in the decorative potential of colour. Striking colour combinations continue to appear in later works.

In 1985, Gladwell radically departed from convention when he began making tables, desks and shelves from corrugated cardboard. Laminated sheets of cardboard with open sides revealing the internal construction form the tops of these pieces, while inverted corrugated spirals act as legs. The corrugated columns often extend above the works or end at different levels thereby usurping the balance of the otherwise symmetrical forms. Decoration like that seen in the cabinet illustrated, becomes an integral component of these later works. Corrugated strips of cardboard inserted into the front panel of the cabinet and its custom-made stand complement the legs. In attending to all aspects of design and construction, Gladwell has created surprisingly sturdy and graceful furniture from a very non-traditional material.



CINDY CHWELOS Platter Majolica glaze on earthenware 4x37x40.5cm collection of Regina Public Library

Chwelos' work incorporates many diverse influences. She developed an interest in functional ware during her Bachelor of Fine Arts program at the University of Saskatchewan. This was refined with further studies in ceramics at the Banff School of Fine Arts, 1980-82. After tours to southern Europe, Mexico and Great Britain, Chwelos acquired her current preference for majolica glazes, folk-like bird and animal motifs and fanciful design.

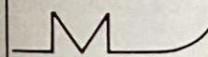
Although highly functional, Chwelos' vessels repeatedly subvert qualities traditionally associated with dinnerware. In form, the platters are recognizable but a number of shallow dishes set atop hollow columns defy labelling. The pieces are solidly made, displaying some rough edges and uneven surfaces characteristic of their press molded construction. Slabs are augmented by curved handles, scalloped edges, crazy spirals and decorative wedges that extend assertively from the bas-

ic forms. The platter shown here is characteristic of Chwelos' current work.

Chwelos revels in exuberant decoration. She uses refreshing combinations of bright colours and sharp patterns in surface treatment that ranges from raised webbing to cloud-like glaze application. Certain added elements, like the shards of commercial ceramics imbedded in some of the borders act as a referential connection to traditional ware. Chwelos also comments wryly on her commercial sources by lushly overglazing commercial prefabricated tiles and manufactured ware.

While both Chwelos and Gladwell are well aware of historic domestic craft, they are also concerned with seeking contemporary alternatives to traditional forms. They succeed admirably by both re-inforcing and subverting conventional design. It will be intriguing to see where the explorations of these artists lead in future.

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calendar

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Yorkton Arts Centre
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Yorkton, Sask.
S3N 0H4
(Sept. 12, 1987 - Parkland Agriplex
Curling Rink) Phone: 783-8722

SASK HARVEST

Building Owners & Managers Assoc.
Ron Birrell
c/o Dover Elevator
2415 - 7th Avenue
Regina, Sask.
S4P 0R7
(3rd week in Sept. - Via Rail Station) Phone: 352-8608

October

**SWIFT CURRENT ANNUAL ARTS
& CRAFT SALE**
(Open to all Saskatchewan Residents)
S.C. National Exhibition Centre
c/o Kathy Wasiak
Box 1387
Swift Current, Sask.
S9H 3X5
(October 24, 1987) Phone: 778-2447

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

November

SNOWFLOWER
Yorkton Arts Council
49 Smith Street East
Yorkton, Sask.
S3N 0H4
(November 1 - 30, 1987) Phone: 783-8722

HANDMADE HERITAGE ART & CRAFT SHOW

Melfort Craft Society
G. Knudson
Box 3091
Melfort, Sask. S0E 1A0
(November 7, 1987 -
N.E. Leisure Centre)

ARTISAN (Invitational)

c/o Winston Quan
413 - 9th Street East
S7N 0A7
(November 13, 14, 15, 1987)

SNOWFLAKE (Members Sale)

Mrs. Eva Scott
1521 Mackenzie King Crescent
North Battleford, Sask.
S9A 3C5
(November 12, 13, & 14, 1987) 445-8562

EVERGREEN (Juried)

Prince Albert Arts Council
R. Haner, Little Gallery Committee
1010 Central Avenue
Prince Albert, Sask.
S6V 4V5
(November 21, 1987) Phone: 922-9608

SUNDOG HANDCRAFT FAIRE

(Juried)
Sundog Arts Society
P.O. Box 7183
Saskatoon, Sask.
S7K 4J1
(November 21, 22, 1987 -
Field House, Saskatoon)

WINTERGREEN (SCC Juried)

Saskatchewan Craft Council
Box 7408
Saskatoon, Sask.
S7K 4J3
(November 27, 28, & 29, 1987 -
Centre of the Arts, Regina) Phone: 653-3616

December

LONGSHADOWS (Invitational)
c/o Mel Bolen
Box 2052
Humboldt, Sask.
S0K 2A0
(December 7, 1987 - Tentative) Phone 682-3223

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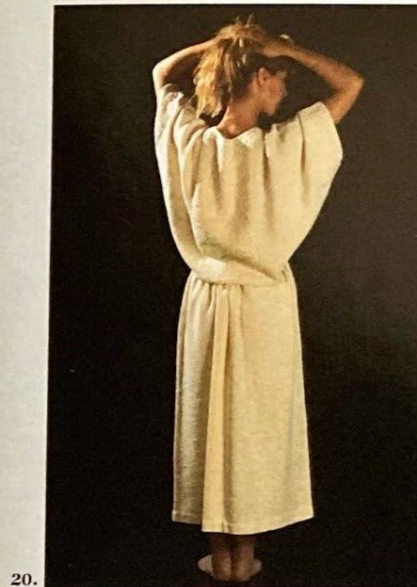
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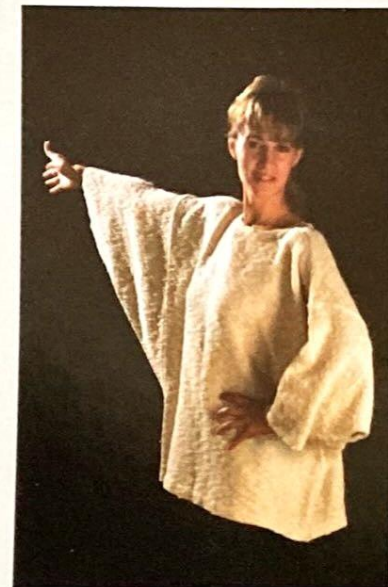
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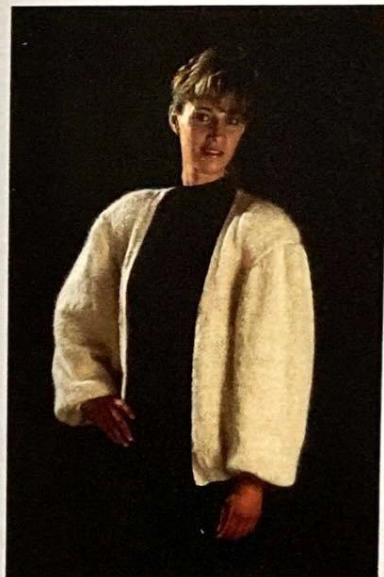
- Active Marketing Member (\$50)
 Associate Member (\$50)



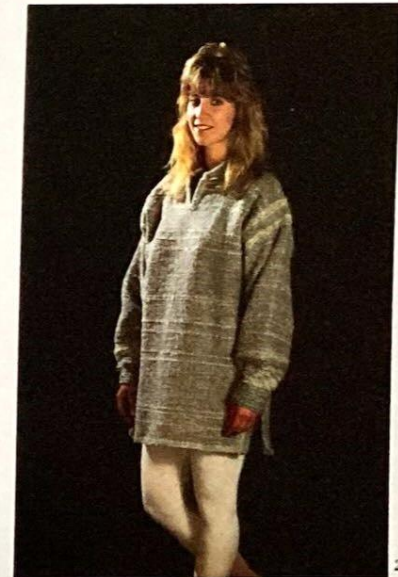
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21.



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22.

Clockwise:
LOIS KENNEDY-PAINE *Variations*
LOIS KENNEDY-PAINE *Kimono Shirt*
MYRNA HARRIS *Early Sage*
LORRAINE ZIOLA, DEBI WIGGLESWORTH *Seeds of Silk*



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