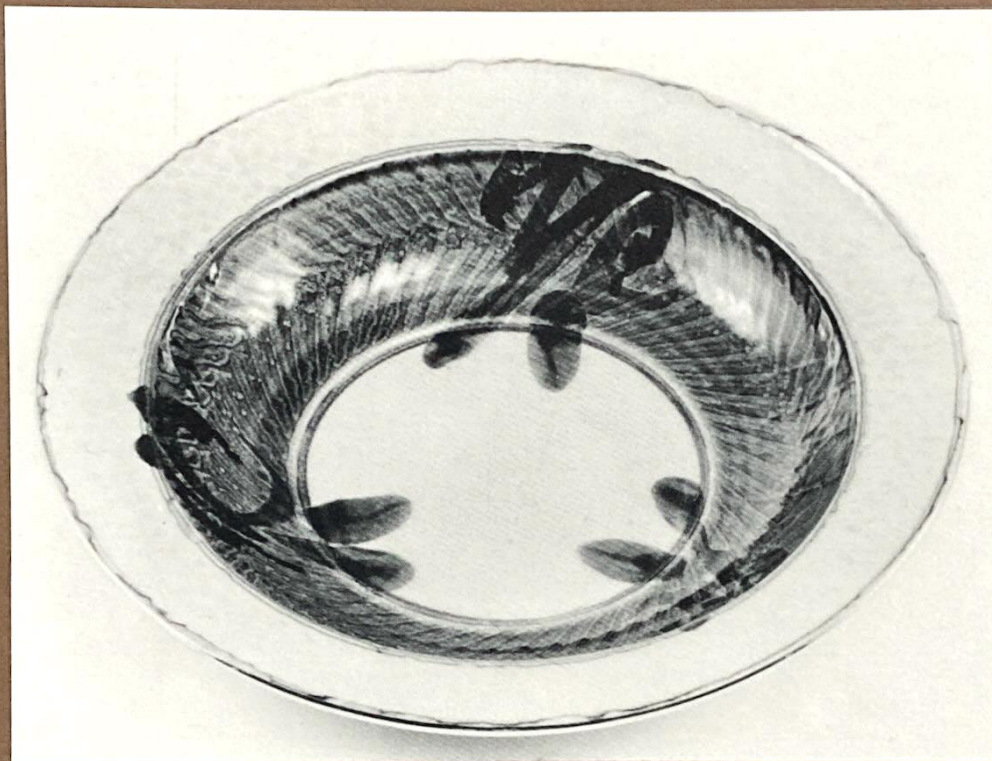


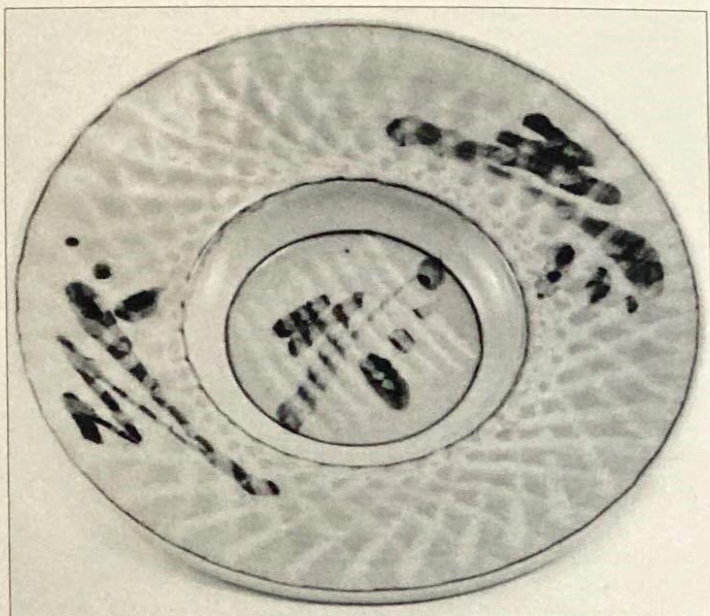
the craft factor

Volume 12, Number 4
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The Quarterly Publication of the Saskatchewan Craft Council





MEL BOLEN *Small Dishes* Porcelain, brush decoration
Photo credit: A.K. Photos

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front cover:

MEL BOLEN **Large Dish** Porcelain, brush decoration 3x16 in. dia.

back cover:

KAIJA SANELMA HARRIS **Heritage Blanket** Kelim Wool warp mostly handspun weft
(by Kate Shook) 128x185cm
Photo credit: AK Photos

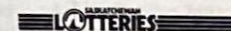
Saskatchewan Craft Council Board Members: Claudia Bergen, Chair; Ralph Reid, Vice-Chair, Education; Gale Steck, Ex-Officio Chair, Personnel; Kate Daley, Treasurer, CCC Rep; Annemarie Buchmann-Gerber, Exhibitions; Barbara Terfloth, Gallery; Elly Danica, Publications; Karen Leitch, Membership; Michael Martin, Executive Director.

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WHERE ARE WE GOING?

Gale Steck

I have been asked to summarize the future directions being taken by your 1986-87 Board of Directors of the Saskatchewan Craft Council. I will do this by reviewing the items on the past few agendas and minutes of the Board.

Board

The Board this year has become concerned with providing a better geographical distribution of committee chairpeople forming the board and the location of meetings. More board members were elected from southern Saskatchewan this term. Board meetings have been held in Moose Jaw, Regina, Swift Current, Prince Albert and Saskatoon. Although this is more costly it was believed to add a public relations dimension to the Board's duties. All meetings were open to the public and members.

Financial

The usual funding requests have been sought from Sask Trust and the Saskatchewan Arts Board. A Corporate funding package is being developed by the appropriate committee with the idea of requesting funding from Corporations to support specific projects i.e. gallery shows and colour issues of The Craft Factor.

Computers have been added to the office and an accounting package is being purchased for in-house accounting. A book-keeper has been hired for one day a week.

Marketing

Wintergreen Market in Regina will be held in the Centre of the Arts, Regina. This year's marketing chairperson has embarked on a more expensive professionally designed poster, tent cards, and handouts for the market, the aim being to attract more of the buying public to the market.

A major tourism project is underway in the form of a map of Saskatchewan which will indicate

studios, retail outlets and craft galleries. Distribution will be done in co-operation with the Department of Tourism. The Craft Council has advertised a "researcher position" to be filled shortly. This is the first step in getting the project underway. It is expected to be complete by tourist season 1988.

Exhibitions

Two travelling shows will be presented in the 1987 year, "Beyond the Object" curated by Brian Gladwell which opened in Prince Albert and "The Magic of Childhood" opening Dec 6 in Yorkton. Again there is an attempt to travel shows to many geographical points in Saskatchewan and hold openings outside Saskatoon.

The major exhibition "Dimensions" was given special attention with the purchase of carpet, screens and new lighting this year. The intention is to continue to improve the display materials at this exhibition in future years by further purchases as needed.

Artist fees have been paid for all gallery exhibitions.

Publications

The Bulletin and The Craft Factor are the major publications. The colour edition of The Craft Factor is felt to have enhanced the image of the Craft Council both locally and across Canada. Despite this, the board has resisted any increase in the editor's wages but are giving consideration to the purchase of a desktop publishing computer which would handle all types of published material generated by the Craft Council. This system does not duplicate the present quality of The Craft Factor which can only be obtained by traditional printing.

Membership

A "Think Tank" or "Futures Day" was held in Regina with the idea that the membership at a working session with a facilitator, Rilla Ed-

wards, could come up with a restatement of the aims and objectives of the Craft Council and a concrete plan for the future. A follow-up to the "Think Tank" is planned for January 1988. A five year plan would be drawn up at that time.

Jurying for marketing status continues and the number of marketers continues to grow. Monitoring juries remain active at all markets.

Education

The Craft Council Board has succeeded in getting a craftsperson-in-residence position at Outlook, Sask. A potter will fill this position which will be supervised by SCC during the year of employment. The council continues to co-sponsor many workshops during the year.

The Board is considering the production of a video tape on crafts and craftspeople to be used for schools and the media.

Gallery

The SCC gallery continues to present monthly gallery exhibitions. Recently, the slide library has been catalogued and a lending policy is being set up.

Corporate sponsorship will be sought for special invitations and openings.

Canadian Craft Council

Over the past year, an increased number of delegates have been sent to the CCC/WCC meeting in Vancouver (10 delegates) and the CCC meeting in Winnipeg, Sept. 19, 1987 (10 delegates). This has increased the cost to SCC but it was felt that the proximity of the meeting in Winnipeg allowed us to use this as a learning experience for members and the Board. This is being reconsidered.

The World Crafts Council meeting in Sidney, Australia, May 1988 will have one position for a Saskatchewan person to attend. Choice will be made by membership vote as has been done in the past.

THE FUTURE?

A summary of THE THINK TANK REPORT

Facilitator: Rilla Edwards

The Think Tank was held at the Neil Balkwill Centre, Regina on October 4, 1987. The facilitator was Rilla Edwards who, it was agreed by all participants, came well prepared and did an excellent job of directing and summarizing the Think Tank. The purpose of the Think Tank was to produce a 5 year plan for SCC. Given the amount of time available it was only possible to go through the process necessary to achieve this in the first session.

Initially it was understood that in order to keep the Think Tank to a workable size only invited past Board Members would attend, however the notice sent to the membership indicated that a limited number of places were available for those interested. Possibly due to the confusion the number of participants was small.

A second Think Tank is planned for Saturday January 9, 1988 at Room C, Cosmo Civic Centre, Laurier Dr., Saskatoon, 10 a.m. to 4 p.m. All SCC members are welcome. The full Think Tank report is available on request from SCC office.

Participants

Board Members:

Karen Leitch
Ralph Reid (Chair)
Kelly Brown
Barbara Terfloth
Elly Danica
Gale Steck
Claudia Bergen
A. Buchmann-Gerber
Michael Martin
(Exec. Dir.)

SCC Members:

Jean Kares
Barry Lipton
Glenda Ramadan
Helen Rogers
J.M. Sather
Joan Ferguson Flood
Charley Farrero
Catherine Macaulay
(Gallery Co-od.)

Rilla Edwards outlined steps to be followed in the Think Tank process:

- Who are we? (Purpose)
- Where are we going? (Goals)
- Analysis (Factors which help or hinder SCC in achieving its goals)
- Specific Objectives (Specific statements describing what is to be achieved in the future year)
- Action Plans (An outline of the activities and tasks to be undertaken to achieve each objective)

Who Are We?

Defining the purpose of SCC:

To begin defining the "purpose" of the SCC, the group went through a Good News, Bad News exercise. The results were analysed. The following conclusions were also drawn from replies to the Questionnaire:

Good News items identified successes in both the community education/public profile areas e.g. the Gallery and the SCC's publications and in marketing; also progress is identified in organizational issues - mem-

bership, north/south board representation, and management of projects. However many of these same items appear on the Bad News list as well!

In general Bad News items describe situations where members' expectations are not being met. There is considerable divergence among members' expectations. Those making a living as craftspersons, 154 marketing members, want more marketing programs. Active General members, 68 members, appear to have different needs and expectations; SCC keeps losing them apparently their needs not being met. SCC serves a very broad constituency and appears to have had a somewhat vague mandate at the start. In addition, concerns were frequently expressed about the heavy demands which SCC makes on its volunteers.

The fundamental question was raised: "Can (or should) SCC serve all crafts people?"

The general consensus at the Think Tank was that the organization should serve all.

In looking at the structure of any organization (the Organizational Pyramid) there are a variety of roles and responsibilities which must be filled. In smoothly operating organizations, these roles form a hierarchy, and all members of the organization understand who is responsible for doing the work at each level. In the Organizational pyramid, the upper three levels, where planning and policy decisions are made, are the responsibility of the organization's executive, i.e. the Board of Directors, with input from the organization's paid manager, the Executive Director. The lower three levels are the responsibility of the "workers", where specific projects are planned and undertaken, in SCC this is paid management and volunteers.

The common statement of purpose developed was, To encourage individual development of craftspeople and crafts excellence, and to promote awareness of crafts.

Where Are We Going?

Identifying goal areas

Rilla distributed a "Clues document" developed through a review of SCC current documentation such as the budget, bylaws, publications, providing concrete information on SCC's past and current priorities. Working in small groups, participants analysed this material, considered issues raised earlier and produced a list which outlined in order of priority, the five key activity areas for SCC in the future. Marketing and Exhibitions are the most important activities which the SCC undertakes. In second place, Communications and Education initiatives are equally important to SCC at the present time and should be given equal priority. Financial viability was not at present an urgent concern as SCC is relatively well funded; should the funding environment change, this goal would quickly become the top priority. Organizational/Administrative Effectiveness was not a 'program' area but was recognized as an ongoing concern, which could contribute to or undermine success in the other four program areas.

A statement of goals was drafted.

- To promote craftspeople and their work through exhibitions, marketing* and outreach** programs.
- To communicate among craftspeople, SCC members, the general public, provincial and national organizations and funding sources about SCC goals and activities and relevant issues.
- To promote the education of our members, the crafts community and the general public.
- To strive for the ongoing financial viability of SCC.
- To ensure effective organizational and administrative functioning of the SCC.

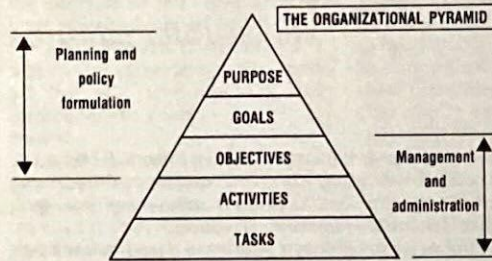
*"Marketing" in this context was understood by the Think Tank participants to mean a much broader range of "promotional" activities than simply the operation of Crafts sales.

**Participants were not fully comfortable with the word "outreach" but did not wish to spend more time trying to come up with a better word to encompass a variety of approaches which would increase informed awareness and participation in the crafts across Saskatchewan.

Analysis

Factors which help or hinder SCC in achieving its goals

Working individually and then in small groups participants identified those factors which are helping SCC to achieve goals (ie. driving forces) and the factors making it difficult for SCC to achieve each goal (ie. restraining forces). The forces were ranked or weighted according to how significant they were seen to be in helping or hindering SCC in achieving each of its goals.



Overlap occurs at the "objectives" level. Clear, concrete objectives provide the link between the long term plans of the organization and its day to day operations. Board members develop these objectives. The workers who are carrying on day to day operations must have input to these objectives to ensure they are practical. The role of the Executive Director is key. He or she provides the liaison between the two levels; makes sure the Board is informed of the realities of operating the organization; manages activities to ensure that annual objectives are achieved and that the activities undertaken do help to achieve the objectives, goals and purpose of the organization.

The Purpose of an Organization:

When groups have a wide constituency with somewhat divergent interests, as does SCC, it is especially important that the organization have a clear statement of purpose. This purpose must be one which all the membership can support and which can serve as a touch stone for the organization. It should help individuals decide if they wish to belong to the organization and help to keep the organization on track as only activities which clearly fit the stated purpose should be undertaken.

The closest thing to a statement of purpose is in the SCC brochure,

"The Saskatchewan Craft Council was founded . . . to promote and encourage the development of crafts and craftsmanship in Saskatchewan"

Think Tank participants were asked to consider earlier issues and develop an answer to the question: Why does the SCC exist and why should it continue to exist?

In order to move closer to a desired goal, the organization can either increase the driving forces or try to decrease the restraining forces. The recommended approach is the reduction of the restraining forces because increasing the positive driving forces requires expending more energy and resources while removal of a restraining force should not involve this. In addition, progress toward a goal achieved by increasing the driving forces will only last as long as the increased force continues to be applied. However removal or reduction

of a restraining force should lead to a permanent change.

An annual plan which will move the organization toward achievement of its long term goals can be developed from using force field analysis by identifying significant restraining forces blocking achievement of goals and determining what can be done in the year ahead to reduce each of those forces. This annual plan should be stated in terms of objectives which describe in concrete terms what is to be achieved in each area and by when.

CLUES DOCUMENT

CLUES TO THE "GOALS" AND CURRENT PRIORITIES OF THE SCC

1. *Aims and Objectives* (from the "Bylaws", May 1986)
 - to promote and encourage communication among craftspeople in Saskatchewan.
 - to promote and facilitate the growth of craft excellence in Saskatchewan.
 - to serve as an advisory body on matters of professional interest.
 - to encourage close co-operation among similar provincial and national associations.
 - to actively promote exhibition and marketing of craft members' products.
 - to inform and place before the public the services and objectives of the Council.
2. *Mandate:* (from discussions with Board Members & brochure)
 - to promote excellence in crafts (Brochure: "Technical competence and skill of craftsmanship in the product are encouraged." . . . "Whatever the media of the item, the aesthetic appeal, the level of technique involved - the design in terms of its function must be considered as part of the overall quality.")
 - to further creativity
3. *Membership:* (from the "Bylaws" and from the Brochure)

"Membership . . . is open to all Craftspeople working in any media (ie. wood, leather, glass, fibre, fabric, metal, lapidary, photography, printmaking, clay) whose work is primarily hand-produced, using hand controlled processes in the final product."
4. *From the Organization's Committee Structure:*

Exhibition	Finance and Membership
Budget	Executive
Resource Center	Nominating
Acquisitions	Education
Publications	Market Selection
Marketing	Membership Assistance
SCC Gallery	Program
	[Corporate Sponsorship]

SCC Budget

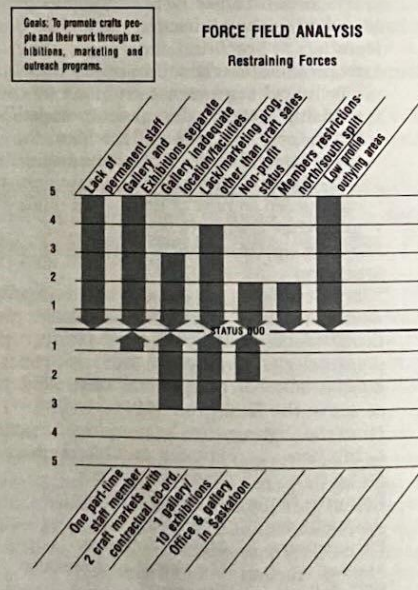
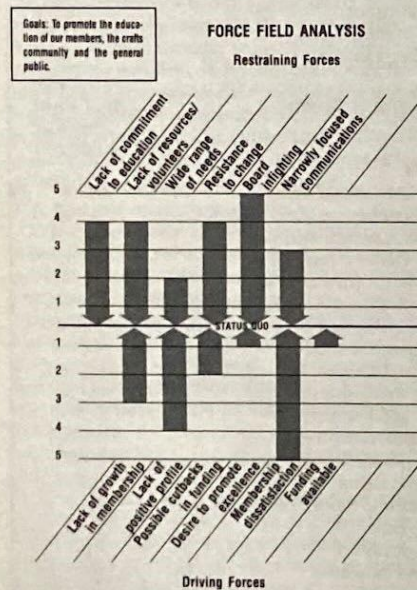
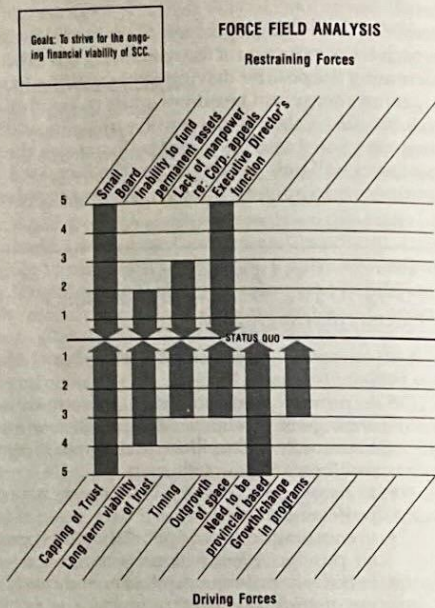
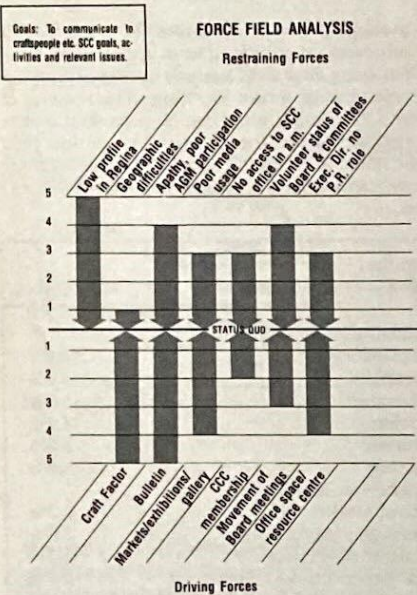
Categories of Expenditure

	% of Total (1987-88 Budget)
Administration/Resource Center/Gallery	32.7%
Publications	9.4%
Membership	1.5%
Education	18.7%
Exhibitions	8.6%
Marketing	3.0%
Saskatchewan Handcraft Festival Market	6.7%
Wintergreen Market	5.8%
Permanent Collection	0.2%
Capital Expenditures - Space	0.9%
Equipment Purchase	2.4%
Saskatchewan Craft Gallery Exhibitions	9.5%
Sales Commissions	0.3%
Member Funding	0.3%
	100%

Categories of Revenue

	% of Total Revenue (1987-88 Budget)
Grants:	
Saskatchewan Trust	38.5%
Saskatchewan Arts Board	9.6%
Sask. Culture and Rec. - Gallery Assistance	0.8%
Sask. Culture and Rec. - Resident Artists Program	7.5%
Sask. Tourism & Small Business	0.9%
Canada Council	0.8%
City of Regina	0.2%
City of Saskatoon	0.7%
Total Grants:	(58.8%)
Membership Fees	3.6%
Corporate Donations	9.4%
Advertising	0.3%
Sales and Sales Commissions	0.6%
Markets	18.6%
Education	8.4%
Miscellaneous	0.2%
	100%

(*Slight errors due to rounding)



Specific Objectives

Time did not permit the Think Tank group to begin writing specific objectives describing what needed to be done to "reduce the restraining forces" which are facing SCC in achieving each of its goals. However, the group did have time to work on the development of one objective, as a way to explore how the objective writing process would flow out of the force field analysis.

The example used came from the force field analysis of the top priority goal: "To promote craftspeople and their work through exhibitions, marketing and outreach programs."

One of the major restraining forces identified in the analysis was "Lack of permanent staff."

In discussion of this factor, the Think Tank group indicated that the heavy reliance on contractual staff was a problem for several reasons:

- It led to lack of continuity in SCC activities.
- It meant that new contractual employees were constantly learning the basics of their jobs (managing exhibitions or crafts sales, for example.) A contractual employee, because of the narrow and short-term nature of his/her job, did not develop the expertise or contacts which would then allow him/her to handle the basic activities routinely and leave time and energy for the new types of programming the SCC needs. (New, broader marketing activities and the incorporation of educational components into all exhibitions were examples of the kind of activities Think Tank participants thought might reasonably be expected from permanent and experienced staff.)

After this discussion the Think Tank group came up with this proposal for an objective to address this restraining force and help the SCC achieve its goal in the area of marketing and exhibitions:

To reassess contractual staffing practices by November 30th, and identify ways to provide long term human resources to the goals of marketing, exhibitions and outreach programs.

In wrapping up the Think Tank, the facilitator made some observations:

The Broad Constituency of the Saskatchewan Craft Council:

The people of the crafts community in Saskatchewan have a wide range of skill levels and interests. The participants at the Think Tank have indicated it is important that the SCC, as a provincial organization, represent the interests of *all* members in that community, not only in the SCC's programs and services but also in the way it interacts with funding agencies and national organizations.

Much of the conflict within the SCC appears to reflect the competing demands for the organization's limited resources by internal groups who have differing priorities. Hopefully, this Think Tank and the structured planning process which it initiates will be the first step in developing a broad and clearly de-

defined plan of action for the SCC which **all** members can support. Ideally this process should create a set of goals and establish priorities which allow **all** members to see how their particular interests, along with those of other members, are being addressed in a consistent, fair and appropriate manner.

Organizational Roles:

In discussions of the "organizational pyramid" the point was made that policy and planning activities, such as this Think Tank, are the appropriate role of the Board of Directors, who must look at the organization in terms of long time frames and broad perspectives. Implementing the specific plan, is the appropriate role of paid staff and volunteers. The link between the two levels is provided by the development of clear objectives each year and by effective communications and liaison by "management" - that is, the Executive Director.

From discussions at the Think Tank it has become obvious that Board members are deeply involved in the day to day operations of the SCC. This is potentially a problem for three reasons:

- First, it creates confusion and ambiguity for board members. If they are to fill their "directorship" roles effectively, they must be able to always keep the broad interests of the organization in mind, to see the whole picture. They can, if too deeply involved with specific operational problems, get to the point where they lose their perspective - they "can't see the forest for the trees."
- Second, it creates confusion for the general membership. Board members who have operational responsibilities may be perceived to be letting their personal operational concerns influence their Board decisions. Their credibility with the membership, in terms of their objectivity and commitment to working for the *overall* best interests of the crafts community, may be questioned.
- Finally, (and this point was raised frequently during the Think Tank) it creates an unrealistic work load for a volunteer board member. Burnout of Board Members was a major concern expressed at the Think Tank.

Future Action:

The completion of the planning process started at the Think Tank, and the development of an overall statement of goals and objectives in an annual plan which can be communicated to all members, is important. This involves:

- a more thorough analysis of the factors which impact on achievement of the SCC's goals (as defined at the Think Tank)
- the development of three or four objectives for the next year, in each goal area
- the communication of the broad plan to members and potential members in the Crafts community.

Mel Bolen Ceramist

Sandra Flood



Photo courtesy Mel Bolen

North Star Pottery

Studio



Photo courtesy Mel Bolen

Most visitors to craft markets in this province will know the work of North Star Pottery, Mel Bolen's distinctly decorated, finely crafted thrown porcelain ware, mugs, plates, tureens, lidded jars, often with lusters and gilded rims. They may also be familiar with his stoneware, large bowls and platters such as *Steve's Fav* one of the exhibits in Dimensions '87, or the even larger vessels which function as handbasins, fonts or planters. Mel's studio and living accommodation are as distinctive as his work. Turning south at the Carmel signpost just 16 km west of Humboldt, the top of a church spire appears on the horizon. Standing on a hill, the converted church sprouts windows and balconies in unexpected places; the views over the surrounding country are superb.

Winter sunlight slants through the tall narrow windows of the nave which forms a large, airy studio. Last summer Mel insulated and gyproced the walls and tiled the floor — "it's easier to keep clean". Trays of production ware, less familiar in creamy, matt coats of glaze, wait to be fired. We stand at the end of a long table gazing at a dozen or so pieces Mel has reached out of a drawer, "I am hanging on to these for the moment, my children are usually adopted as soon as I produce them." Shallow dishes, a deep bellied bowl, a cylindrical vase, all with flaring rims form the group. The same three earth oxides which Mel uses on his production ware gives them a rich variety of colours from smoky blues to purple, from cafe-au-lait to chestnut to mossy greens; turquoise stain gives unvarying colour, appearing to float in small pale opaque diamonds in a highly shiny glaze; spots of crisp white break to pinkish-orange and dimple the glaze enriching the visual delight with a tactile quality; tiny sgraffito crosses reveal white porcelain through blue underglaze. Bands of pattern tend to define the parts of the vessel; the broad rim, the side of the bowl and its flat bottom, each providing an area to be treated differently.

But the pleasures of the piece are not finished with the presentation of the most obvious surfaces — lift the dish and its clean silhouette subtly redefines the interior shape, the undersurfaces are also enhanced by bands of decoration if not as lavish as on the main surfaces. The practised brushwork decoration, ranging through formal repetitive motifs to flowing calligraphy, rides the thin line, of control and vitality, between preciousness and carelessness. Everything from the precisely finished foot upwards reflects Mel Bolen's thorough and experienced craftsmanship.

Mel is excited and pleased by these results from his two latest firings. "Everything has to be right; the atmosphere was right, the temperature was right." He ruminates on what the additional success factor might be. The turquoise stain is the beginning of a series of experiments with stains which having already been fired and ground give consistent and predictable colour. Mel is excited by their potential to extend his colour palette.

"Play is a real luxury" he says, "but now is the time to do some playing. The early years were first survival; then it was a matter of making a living, carving out a lifestyle; now it is time to really enjoy it". Even before he heard that he had been awarded a Saskatchewan Arts Board B grant last September, Mel had decided to take a sabbatical to make more personal, non-functional pieces. The SAB award meant that he could do it without getting a bank loan. He sees the award as a vote of confidence.

As well as buying time, the award also buys a pug mill and a slab roller, tools to speed up basic, time-consuming tasks, tools which relate directly to areas of work Mel intends to pursue during his sabbatical. Going back to a first love, sculpture, Mel wants to spend more time handbuilding undecorated clay pieces, including big forms and using local clays. Mel has a clay mixer and mixes his own clays sometimes including local clays, the pug mill will speed up the process of getting the clay into working condition. "With the slab roller I can make a great pile of slabs and go for it — I am binge worker".

"I know how to make the good looking stuff," he says "I want to make something a little more gutsy, more emotional. I need to push my personal limits. I need another clay hobby." Yet the same sensitivity and control are apparent in his handbuilt vessels where the clay as material and surface is central and more demanding of the viewer. Mel acknowledges the influence of Japanese ceramics. The visit to Japan in 1979 as one of six delegates (mainly potters) from Saskatchewan to the World Craft Council conference at Kyoto was a "good blip on the graph". Preconceptions were replaced by first hand experience of the negative and positive aspects of Japan's long history and tradition of ceramics, which curtails innovation and spontaneity but focusses on a deep awareness of materials, technical mastery and exquisite attention to detail.



Photo credit: A. K. Photos

MEL BOLEN

Vase Porcelain, brush decoration 6½×9in. dia.

Bowl Porcelain, brush decoration 3¼×10in. dia.

Dish Porcelain, brush decoration 2¼×12in. dia.

gallery schedule

Mel stresses that materials have to be learnt, basic techniques have to be practised repeatedly to hone skills but in Canada the balance is struck by our freedom from a restricting tradition.

How did this craftsman, who still approaches his craft after nearly 20 years with such excitement and energy, first encounter ceramics. Mel talks about it with all the enviable delight of a convert. He grew up in Regina, Roman Catholic, middle class, a jock who got bounced out of the Engineering department at the University of Regina for not working, he had taken, as a Fine Arts elective, pottery and was hooked. Changing to Fine Arts he took classes that interested him rather than pursuing a formal qualification. Living in an art school environment in the seething intellectual milieu of the late '60s was exciting, "I don't think I started thinking until then". Amongst his teachers Jack Sures was the biggest influence, not least in his advocacy of a good work ethic. Rick Gomez as sculpture professor was also important.

Having spent a year in B.C., by 1971 Mel was back in Regina teaching and at 25 years old was Head of the University of Regina Extension Department Pottery Studio — not a high credit, high salary position he says. "But the Extension Department was incredible, plenty of space, excellent facilities, a good supply of materials, big budgets and open 24 hours a day. Under Lloyd Persons you got a positive response to any legitimate request. It had to be the best community studio in Canada."

In the summer of 1973 Mel started a systematic search of the province for buildings and land. Referred to a dis-

used church, he sought out the priest in charge, who had also helped build it and was willing to sell it — "the right person in the right place". For the first few years Mel came up to the church during the summer, repaired the building and fantasized. Then in spring 1976 he moved in with Charley Farrero, Robert Oeuvrard and Anita Rocamora, ceramists all. The objective was to get a building which had no wiring, no heating, and no plumbing ready for the first winter. The next spring, with Arts Board funding to run a kiln building workshop and with the help of participants, both local and out of province, a 45 cu ft downdraft propane kiln was built. The kiln book records a first firing on June 2, 1977; a second on June 9 and a third on June 15 — of pieces for a show at Shoestring Gallery. This frenetic level of activity seems to characterise the early days of North Star Pottery as the four strongly individualistic artists experimented, criticized, showed work in exhibitions across the country and lived with their partners in living quarters built into the vaulted ceiling of the church above the studio.

By 1981 the group at North Star Pottery had left to go their own ways. Other priorities and responsibilities had emerged and for Mel the focus swung from the heady ferment of largely experimental, one-of-kind work for exhibition to largely production work and marketing in the search for a better than breadline income. Long hours, high quality work and an established reputation have secured that. The wheel has come full circle and on January 1 Mel starts his sabbatical, a time to experiment and explore, a time to "play".

Sundance Teaching

Opening: January 9, 1988 (2 - 4 p.m.)

December 30, 1987 to February 4, 1988

Lee Brady's series of glass pieces are inspired by the beliefs and myths of the Plains Indians. The designs permit experimentation with various treatments: etching, multiple layering, fusing and wire overlays.

The Magic Of Childhood

Opening: February 5, 1988

February 6 to March 3, 1988

This multi-media exhibition features work by several members of the Saskatchewan Craft Council, and captures the world of the child through imagination, whimsy, fantasy and fun.

Hansen-Ross Ceramics

Opening: March 4, 1988

March 5 to 31, 1988

Organized by the Dunlop Art Gallery, this exhibition demonstrates the many influences of the Hansen-Ross studio upon Saskatchewan ceramists.

Now For Something Completely Different

Opening: April 8, 1988

April 2 to May 5, 1988

An exhibition of three-dimensional objects by weaver Pat Adams.

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.

showcase



Photo courtesy the artist

KAREN LEITCH *The Gardener's Cats* Woven tapestry
Cotton warp; wool, silk, cotton, linen weft
48x33in.

The Gardener's Cats will be included in **Fiberarts Design Book 3**. It was also shown in **Tapestry Canada**, a juried exhibition sponsored by the Exhibition Committee of Convergence '86 and the Hart House Committee, University of Toronto (July 17 - Aug. 16, 1986).

International Tapestry Symposium.

May 19-24, 1988. Melbourne. Australia.

Tapestry Today — is a programme of exhibitions, key note speakers and group discussions, celebrating Australia's bicentenary year. The focus will be on "The tapestry weaver as artist". Ann Newdigate Mills is invited to be a keynote speaker.

A touring exhibition is being organized by the Victorian Tapestry Workshop and the American Tapestry Alliance. Marcel Marois and Ann Newdigate Mills are invited exhibitors. The exhibition, **World Tapestry Today**, will be of flat woven tapestries in traditional techniques. The exhibition goes to Chicago, Convergence 88.

When the Commonwealth Heads of government met for discussions at the Vancouver Trade and Convention Centre from October 13 to 17, the work of over three dozen western Canadian artists was on display in the foyers, corridors and lounges of the conference suite and in the executive offices of Brian Mulroney and Joe Clark. Among the works were bowls by **Michael Hosaluk**, a tapestry by **Kaija Harris**, folk-art farm sculptures by **Fred Moulding** and computer-inspired hangings by **Martha Cole**.

Sam Carter of Emily Carr College of Art and Design reviewed existing files and art catalogues of western craftspeople before visiting craft council members early in the year to choose work. The collection of works was shown at Cartwright Gallery, Vancouver from October 30 to November 15.

ANN NEWDIGATE MILLS *Some Nomads never stopped yearning for a bed of roses*

Gobelin style tapestry
Wool and mixed fibres 41½x62 in.
1987



Photo: A.K. Photos

CAN YOU GET THERE FROM HERE?

Denis Nokony

Over the last ten years as an arts consultant with the government of Saskatchewan, I have watched dozens of provincial cultural organizations emerge and grow. The networks of volunteers and professionals vary a lot amongst these bodies and the Saskatchewan Craft Council remains unique in its structure but any discussion of an organization is incomplete without an analysis of why the group exists and why the specific organizational structure was chosen. All too often, the members of non-profit corporations lose sight of those days when the pioneers hewed the organization from their collective needs and individual imaginations.

Organizational structure and policy and fiscal objectives, with administrative support, exist to serve the membership and in turn the public.

Since the right of free assembly is synonymous with our practise of democracy, we are actually engaged in a fundamental political act when we convene and formally represent ourselves in a legal entity that is

publicly accountable, registered and self-renewing. The effectiveness of democracy is measured by quality of leadership and decisions. The likelihood of this occurring consistently is a direct relationship between structure and mandate and both of these, organizational structure and policy and fiscal objectives, with administrative support, exist to serve the membership and in turn the public. In practise this original "social contract" can often be forgotten, and then some questions occur.

Does the executive and membership of SCC have a clear and current understanding of their rights and responsibilities? Is there a structural mechanism to promote regular meaningful dialogue on program or policy? Is there an annual review of structure, policy and performance of programs, personal and public relations? Has member and audience response to the workings of the organization been requested, analysed and applied in an annual planning cycle? What are the significant gains and growth in the practices of this group in the last 5 years? Is there a realistic long range plan and member recruitment campaign?

The questions are all basic and necessary in evaluating effectiveness and efficiency. Welcoming more stimulating and imaginative input is the goal. The organizational structures must serve the mandate and objectives of the organization in response to the members expressed wishes even though broad based provincial cultural organizations have to deal with the challenge of a

distanced and diverse membership.

Associations set standards of excellence, establish professional ethics, promote awareness and education and assist with production and marketing. This presupposes that the membership is comprehensive, extensive and representative. Are all levels of development represented and do the programs and services respond to the "market" needs as well as the artisans' needs? As a service agency, do the leadership roles defined on the board and the working committees represent key support areas such as professional development, marketing/sales, education awareness, standards and research? Ultimately creating any

Problems are possible to overcome if the leadership attitude is one of securing and enacting the broadest common interest first.

cultural product is an individual act but making it accessible, exchanging it and preserving it is a group activity where agents, educators, sponsors, advocates and business people play a vital role. Therefore

the constituency represented in the council ought to include representatives from tourism and trade to suppliers and educators. This brings a balance to the educators, gallery operators and media professionals who currently augment the producers role. So too the support base for the financial, human, physical and legal resources can be expanded in direct relationship to the size of the membership and patrons list. Fortunately aspects of all these components have been evident in some fashion in the council's base activity.

Responsible management also implies that dependency on a single significant funding source is dangerous. Diversity in resource acquisition again highlights a need for structural flexibility. Long range goals such as foundations, trusts and development funds should emerge in the planning process. Public subsidy could be relegated to the senior functions of research and development, pilot projects, archival

resource management and standards maintenance. Market research in particular and major event management can be rationalized against revenues generated from low-overhead, high-return activities.

The health and success of the group is a direct reflection of the input and productivity of the individual members.

Over the years, the planning processes of the SCC have been reviewed while the board structure has remained relatively static. Younger members are not large in number and the council has focussed on producer interests primarily. Structures that become confusing,

alienating or outdated are hard to supplant. This is partly because of "limited access" to decision making, reduced spontaneity caused by infrequent progressive change, and factionalism fostered by vested interests or personality clashes. These problems are possible to overcome if the leadership attitude is one of securing and enacting the broadest common interest first.

So rigor in the planning and communication processes, reliable and serious evaluation and review procedures, comprehensive statistics gathering and interpretation, and flexible structures become useful tools to staff and contractors, who along with volunteer professionals and amateurs produce the programs. While this may be stating the obvious, the health and success of the group is a direct reflection of the input and productivity of the individual members.

Denis Nokony has been an arts consultant and administrator with the Saskatchewan government, is now Arts Consultant to the City of Saskatoon and is an artist in his own right.

January 8 1988 Meeting Room Floor 7
Bessborough Hotel Saskatoon 10 a.m.
SCC BOARD MEETING

January 9, 1988 Meeting Room C, Cosmo Civic Centre,
3130 Laurier Dr. (behind Confederation Plaza),
Saskatoon 10 a.m.-4 p.m.
THINK TANK II

January 10, 1988 Meeting Room C, Cosmo Civic Centre,
3130 Laurier Dr. (behind Confederation Plaza),
Saskatoon 1-4 p.m.
EXTRAORDINARY GENERAL
MEETING

Elevator Dreams

JEAN KARES SCC GALLERY OCTOBER 1987

Sandra Flood

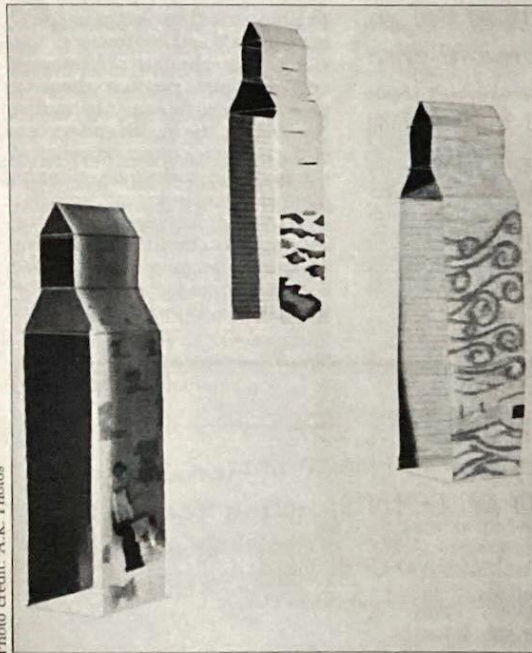


Photo credit: A.K. Photos

- JEAN KARES *Elevator Dreams: Dreams of Spring*
Tapestry 5x6x25in.
Elevator Dreams: Dust and Despair
Tapestry 6x6x26in.
Elevator Dreams: Patterns of Harvest
Tapestry 7x7x30in.

Jean Kares' exhibition consists of two bodies of work. Both use the image of the grain elevator but in totally different ways, technically and psychologically.

The first group of smaller works are six free hanging, three-dimensional pieces, varying between 2 and 3 feet high and (very) approximately 6 inches square. A wire frame forms a simple elevator shape and is covered by a length of tapestry or of painted warp, woven fabric. The design changes along the length of the weaving so that as the structure swings gently in the air currents the imagery changes. This charming group, four gaily coloured and figurative, two abstract and richly dark in silk, reflect themes that have personal meanings for the artist: spring thaw, dust storms, pioneer women, grain elevators, aurora borealis and grasshoppers.

The second group of works consists of eight wall hangings, ranging in size between 12x26 and 32x94 inches. Photographic images of elevators are screen printed in various repeat patterns along or over the fabric. The single colour screen prints are crisply and cleanly executed. Despite earth reds, a rich mid-yellow, purples, blues and spinach green, the overall effect is rather sombre and strangely unevocative of prairie colour especially when compared with the first group. The addition of colour in the form of appliqued net, coloured and textured cords, spangles and glitz does little to lighten the atmosphere - which may well be a reflection of the grain farmer's current attitude to his local elevator.

In her artist's statement Jean Kares says: "I have taken quite a different approach to the screen printed works. I believe that one of the strongest uses of screenprint can be made in employing its propensity for repetition, and through repetition abstract an image. This group of works utilizes photographic images of elevators manipulated by repetition, colour, and other means so that the overall composition becomes more important than the individual image of a grain elevator".

For me, in the same way that the image of the elevator is dominant on the prairies so it is dominant in this second group of works. This may be brought about by a number of factors. First the works deal with consistently recognizable elements - photographically produced images of elevators, which are not drawn into, are not developed, are not broken down in any way.

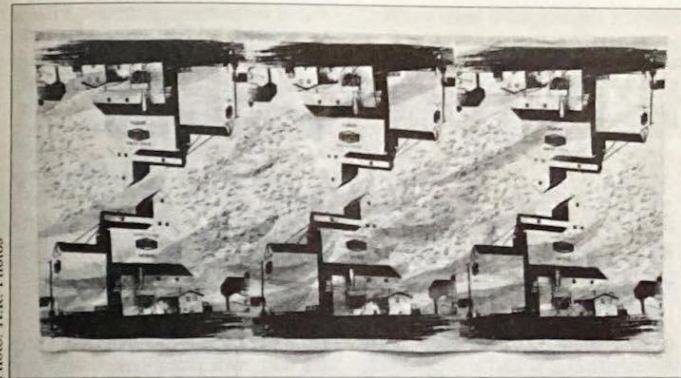


Photo: A.K. Photos

JEAN KARES *Fiery Dreams*
Screenprint on linen with nylon
net and attachments
35x71in.

Also only three different images of elevators are used and although these vary in scale and orientation from work to work they are quickly learnt. In four works, *Stark Reality* (on the invitation), *Shattered Dreams*, *Elevator Dreams* and *Fiery Dreams*, the very small number of prints (one or six), the relatively large scale of the prints and the simple orientation forces the elevator to be dominant. In only three pieces, *Elevator Energy*, *Pool Party* and *Horizon Lines*, did the sheer numbers of repeats begin to make a pattern strong enough to counterbalance the image of the elevator.

The further craft work moves away from the utilitarian object the more it deals with many of the concerns of the visual arts (rather than crafts) and the more the kind of questions asked of art works are going to be asked of it, particularly by those occasional visitors from the fine arts world - jurors. This is doubly true when a work hangs on a wall and functions as a 'picture' attempting to communicate intellectual content rather than as a decorative element like a tile or drapes with minimal intellectual content. It is not a case of whether one is better than the other, it is matter of being clear about objectives and the requirements involved. It was this area that provoked the deepest thought when viewing Jean's statement and her exhibition. The questions I posed are ones which artists working in this no-man's land must constantly pose: Is an image strong enough, interesting enough, to provoke repeated visual scrutiny or is it 'background' material? Do the craft materials and technique contribute anything to the work which cannot be achieved in another way ie. by traditional fine arts techniques?

- JEAN KARES *Springtime on the Prairies*
Screenprint on cotton canvas, some hand
painting, two separate prints cut and
woven together 30x30in.

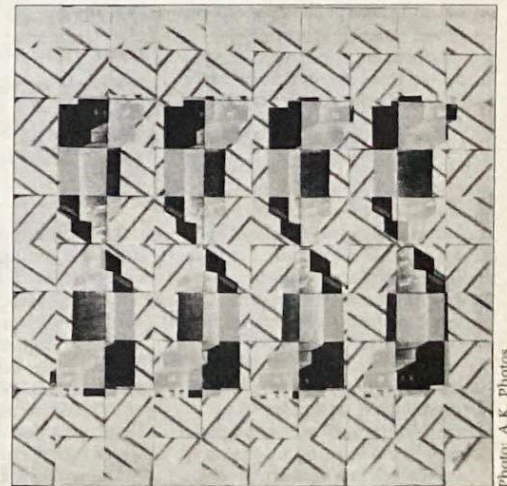


Photo: A.K. Photos

Disappointingly, I felt the wall hangings for the most part fell between the two categories, too complex for yardage (although *Elevator Energy* would look wonderfully rich draped) and not quite complex enough to carry meaning and emotion. The very neutral colour and texture of the fabrics and the mechanical, rather impersonal photographic screen print technique contributed to a lack of excitement. Only in *Shattered Dreams* did the soft sheen and visual 'feel' of the crumpled silk under the broken image really exploit the possibilities of fabric in contrast to printed image.

Despite, or perhaps because of, the problems it poses, Jean Kares' fabric works form a distinctive exhibition which is highly professional in technique and presentation.

METAMORPHOSIS

George Fry

A chrysalis in its drab carapace lies rigid and immobile, a tiny mummy, lifeless in comparison to the highly coloured undulations of the caterpillar that it once was. It is static, out of time, anonymous. Pick it up and it twitches violently. Life is in there, impatiently "waiting to be wonderful". It is dormant not moribund, and it is actively changing. The Chrysalis in Capek's "Insect Play" knows that something momentous is going to happen, but it has no idea what this is going to be. In some ways the world of Canadian Craft is in an analogous state of uncertainty.

We all know the potential. With increasing regularity — this year in Winnipeg, last year in Vancouver — we are being told by those outside our profession that at very least we are wonderful, at middle we are essential and at the peak of panegyric, we could save the world.

Subconsciously we have always suspected this latter but have rarely had the timerity either to take on the full responsibility or to brag about it. But it is highly probable that this belief in the power for good in what we do is a major motivator for doing it. It is also possible that the humanistic sensibleness of artistic statement is reluctantly being accepted as germane to existence in a technocratic society. It is interesting to note how frequently researchers into computer designing are told by the non-artistic experts that, "computers assist good designers, they do not make good designers."

Hung on the wall of the Spaghetti Factory like a hunting trophy, is an Edwardian knife polisher. Many people think it is a coffee grinder. This knife polisher, whose active life

was below stairs with the tweenies, has now been elevated to the status of an art object. The beauties of its wooden and cast-metal structure, combined with the pressed brass embellishments and the porcelain nameplate, have suddenly become attractive and desirable as soul food, appealing to emotion and not to practicality. It comes from those days when machines were enriched and beautified — before the Bauhaus got at them. We are concerned here with a change of purpose leading to a re-evaluation of form.

A coffee pot no longer needs to balance, to pour or be easy to clean. It just has to be, while the electric coffee machine gets on with the job. . . .

A couple of years ago when jurying, I was confronted with a terrible object. It was a coffee pot of heterogeneous and unsuitable forms, sprayed with a matte green slip. While I gazed at it in confusion, it was voted-in enthusiastically by my fellow jurors. What they could see, and I could not, was that this was the herald of a new era, in which functional functionalism must be forgotten. A coffee pot no longer needs to balance, to pour or be easy to clean. It just has to be, while the electric

coffee machine gets on with the job or the microwave reheats! We are dealing with a reverie, a yearning for the romantic days of padded shoulders and movie palaces when tea was made from loose leaves and coffee was served in tall, elegant pots. Joe Sherman, editor of Arts Atlantic, said recently in a lecture, "I might prefer to discover that a beautiful, unique teapot with dramatic spout and handle, still pours like a dream, but I am also prepared to accept it as sculpture if it does not."

Is the Craft Boom over? It has to be faced that objects derived from crafts but rarely hand-made are being mass produced, sold cheaply and are tied into the nostalgia kick. Like any other commodity, the hand-made stuff continues to be bought, but not obsessively as it was in the sixties and seventies. It was then a statement of a value system. Certainly in eastern Canada, craft sales have never been better, but craft is now appealing to a different audience. The customers look for the certain values as they would when buying groceries. Crafts are dependable; crafts are generally well made and are reasonably unique. Crafts carry the caché of not being available in the chain stores, and have that extra value of implying that the buyer has original taste.

Are Crafts meeting the new audience? To a certain extent they are. Interestingly one can see the difference in merchandising approaches. Not too many years ago, most craftspeople would have turned away from a workshop on business practice. Now when one is offered, it tends to be over subscribed. Nowadays craftspeople usually have well designed business cards and bro-

chures, seeming much more aware of the promotional importance of their businesses. A dramatic change has taken place in the craftsman's attitude to the recording of his work. Too frequently in the past, applications and juryings were marred by the appalling quality of slides and photographs that were submitted. Thankfully, objects dangerously perched on tree limbs or the inevitable barn board have given way to well-lit pieces against neutral backgrounds in clean focus.

Outlets now fall into distinct categories, where once there were craft shops pure and simple. One still encounters those oldtime emporiums with their abundance of caribou hair flowers, hooked coasters and tired stoneware. Occasionally this somewhat depressing array is enlivened by an object which explodes its craft into a new dimension of concept and technique, tearing tradition apart while still retaining the integrity of the form. Such objects because of their skill and originality take themselves away from the somewhat safe aura of the traditional craft shop and more properly into a new type of outlet which approximates more to a gallery than a store.

What then is happening to craft makers? They too are changing with the social pattern. Frequently they are moving towards the gallery type store or towards design instead of the monotony of production. For too many years craftspeople have been caught by the ridiculous craft/art dichotomy. Now with the significance of the Bronfman award; recognition of craftspeople by the Canadian Academy; craft makers being honoured by the Order of Canada, and major public commissions being fulfilled by craftsmen, craftspeople no longer are tempted to think of themselves as second class citizens.

Do we have a butterfly emerging? We surely do, but its shape, form and colour are not clearly defined. However it is certainly different from the original nineteen sixties caterpillar. The question is asked whether craftsmen are a dying breed, citing that currently the average craftsman is middle aged and the apparent lack of young people filling the gaps. If one is looking for the past plethora of potters and weavers this is possibly true, and is certainly reflected in studio choices and priorities in Canadian craft training schools. Contemporary stu-

dents, if they are not concentrating on commercially oriented techniques in central Canadian schools, are far more likely to be considering fashion related to weaving or surfacing, or sculptural form related to clay, metal or fibre.

The emerging group are demanding a life style which contains a higher and assured standard of living in equality with their customers, and/or the satisfaction of struggling with personal discovery, development and statement. To achieve this new image the old perception of the craftsman making a living sitting behind his wares at a market is fast fading. The new image is of the businessman, order book in hand, walking across his display area at a trade show or gallery.

For many this is a bleak view and is seen as a sell-out to yuppie values. To others it is a realistic approach to keeping creativity alive, well and to a standard. The crafts are still there, but like the knife polisher they are changing their purpose and form.

George Fry is Director of New Brunswick Craft School/Ecole d'Artisan du N-B.

Saskatchewan Handcraft Festival Juried Exhibition

July 15, 16, 17, 1988

Jurying dates: May 6, 7, 1988

Work submitted for jurying must have been completed after January 1, 1987, 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 '88

Images and Imaginings

DIANE YOUNG/NANCY FORTIER

SCC GALLERY

NOVEMBER 1987

Annabelle Taylor
Sandra Ledingham

This exhibition was viewed in two locations – in Prince Albert at the Little Gallery and in Saskatoon at the Saskatchewan Craft Council Gallery.

On the surface, which this exhibition is very much about, the public responded with such words as fun, lighthearted, whimsical, playful and humorous. The immediate reaction to the festive air of tinsel, glitter, pattern and decoration was a subconscious one, evoked by memories of decorated environments and of decorating – dance halls, party rooms, parade floats, parcels, our homes and ourselves. Decorating with a freedom that we dare only to use for special occasions and with good reason. As we looked longer, studied the titles, considered the symbolism and the derivation of these works, we found that there was much that lay beneath the surface.

The two collaborative works, which we saw only in Prince Albert, were particularly strong and conceptually effective. The content was challenging, the messages potentially controversial. One of the works, *Fashion and Accessories*, was a mannequin dressed in a zany garment of handmoulded paper with ceramic accessories and a sign which read "What Sets a Woman Apart Is the Way She Puts Herself Together". Placed in close proximity we saw *Radical Cheek*, a stylized garment-like piece of red tulle with glossy black zippers and safety pins. Other allusions to fancy dress included *Black Tie Optional* and *Belle of the Ball*. These works raised the issue of the fashion industry's role as image-maker of women. *Love Boat*, the second collaborative piece, was a handmoulded paper canoe, collaged with magazine clippings which speak about love. Pat phrases, clichéd ideas that the advertising industry uses to define love to us.

Young's decorative ceramic pieces, although highly contemporary, come from a long tradition in clay. Earthenware (or low fire clay) was used throughout the ages by indigenous people in a simple, direct and economical manner to produce ritual icons and vessels for everyday use. In later centuries in Italy and France, tin glazes were developed and majolica and faience came into being – this was Western Europe's attempt to mimic the white, high-fire porcelains of the East. Today, with



Photo: A. K. Photos

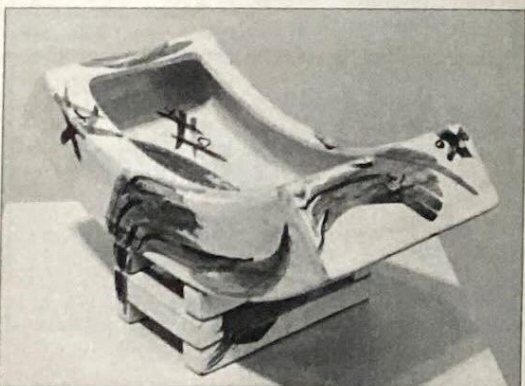


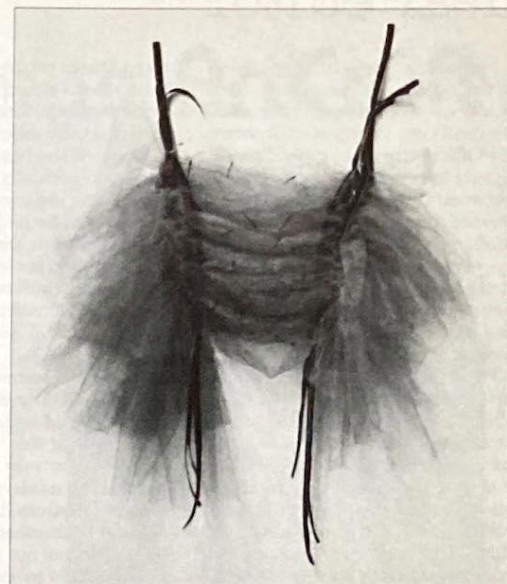
Photo: A. K. Photos

top: DIANE YOUNG **The Mad Hatter's Tea Party**
Earthenware 4½ x 16½ in. dia.

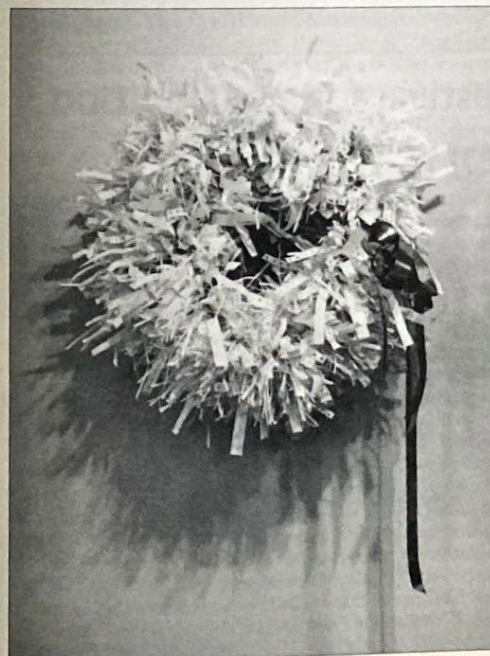
bottom: DIANE YOUNG **Raised Arch** Earthenware
7 x 5½ x 14½

economic times what they are, a new trend in clay has emerged – a low-fire tradition which considers less complicated production methods as well as styles derivative from folk art and the art deco era. Fortier's work, on the other hand, has very little connection to her background in traditional weaving.

First impressions in both galleries were that the works of these two artists harmonized well, the common feature being colourful decoration. On closer examination, more contrasts than similarities were perceived. There was contrast between the simple, hard-edged, geometric clay pieces and the soft, airy fibre works. The bold strength of the clay forms counterpointed the fragility and delicacy of the fibre. Decorative works rivalled narrative works. Fortier's work conjured up personal images while Young's work was more cerebral. The latter demanded more of the viewer – to see the clay pieces within the context of an historical and contemporary framework. Fortier's work draws more from what has come to be known as the Feminine Aesthetic, a contemporary school of thought which suggests that the imagery of women is quite different from that of men.



top: NANCY FORTIER **Radical Cheek**
Netting, zippers, pins
52 x 12 x 36 in.



left: NANCY FORTIER **White Wreath #1**
Paper, cotton, mylar
8 x 24 in. dia.

The weakest point in the exhibition (which was more problematic in Prince Albert) was the inclusion of too great a diversity of elements. Fortier's wreath forms seem understated compared to some of her other work. Young's later work, seen in Saskatoon, *Man-O-Kin*, *Slotted Arch* and *Arched Bottle*, exhibited the best technical resolution of the opaque underglazes. The installation potential of Fortier's netted pieces such as *Anastasia* was of special interest to the reviewers.

Any concerns with the exhibitions were offset by the many virtues seen in the work of these two artists. It was a bold departure for both. The kind of exploration seen in *Images and Imaginings* is a vital process both for the artist and the viewer.

Sandra Ledingham is a ceramist and is currently Head of the Applied Arts Department at the Northern Institute of Technology.

Annabel Taylor is a weaver and currently the Weaving Instructor at the Northern Institute of Technology.

dear editor

I write this letter after a great deal of thought, some anger, some despair. Over the past year, I have sat on the Craft Council as past chairperson [Ex-Officio Chair] — a position designed to provide some continuity between the old and new boards. During this year I have watched, initially with disbelief and later with apoplexy, as increasing numbers of decisions were being made which violate what I consider to be some of the fundamental values of the Saskatchewan Craft Council.

First of all, this Craft Council has up till now, been well known for its ability to keep its own house in order financially. Not so anymore. Let me give you an example. No official audit was presented by the treasurer and board at the year end annual meeting. At a special meeting in July, a corrected audit was requested of the board by the members. By the September meeting of the board

no audit was yet available, although it had been demanded in a letter from the Chairman to the treasurer. In fact, at the following October 3 meeting of the board, at which no audit was presented, the board voted to thank the treasurer for all the hard work she had done on financial matters. The elected board, with one exception chose to overlook the predicament and continue on their merry way. Needless to say I was left sputtering, still hot about it days later.

This board seems bent on changing the Craft Council into something not connected to its past — there is a feeling that this “granola group” with its roots in self-sufficiency needs to be modernized and made more sophisticated. I have nothing against sophistication but do we have to throw out our basic values and symbols to get there? In our frenzy to become sophisticated, do

we need to:

- i. allow board member expenses to skyrocket with big claims for hotels, board travel, meals, etc. Why does our voluntary board rack up \$2000.00 a month in expenses?
- ii. tender out design work for posters, brochures, letterhead to professionals at great expense in order to have a new, consistent image to present to the public. My own thinking is that craftspeople themselves have always been the best advertisement for crafts.
- iii. eliminate craftspeople from being considered for positions like coordinators, designers and attempt to squeeze out those who still hang on by offering too little money and/or too little praise for jobs well done. These are a few examples of areas in which I see this board pedalling fast in the wrong direction. A few headstrong members have taken the lead and are not easily turned from their present directions. Talk to a board member that you know — find out for yourself what is going on in your Craft Council. Do it now!

Gale Steck

Saskatchewan Handcraft Festival Juried Exhibition dimensions '88

Interested photographers are invited to submit a quotation for photographing Dimensions '88 exhibits.

Photographs of the prize winning exhibits and others will be published with the summer issue of the SCC magazine *The Craft Factor*.

Jurying for Dimensions '88 takes place on May 6, 7; photography will take place on May 8, 9, 1987 in Saskatoon. 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 4x5" colour transparencies of the prize winning exhibits (approx. 12, max. 20 exhibits) for reproduction
- ii) black and white photographs of the prize winning exhibits for publicity and publication.
- iii) 4 colour slides (one view) of each exhibit for archival purposes and possible publication (30 - 60 pieces).

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

- i) a range in scale, including furniture, quilts, hangings, garments, ceramics, jewelry, and miniatures.
- 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 in white or off-white and one large black for colour photography
- ii) support for displays of hangings, quilts, garments, dishes, etc.
- iii) lights
- iv) an assistant
- v) and any other props or equipment as necessary

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 29, 1988. All enquiries to the Editor — 652-8527.

Flint Flakes to ArtCraft

Cathryn Miller

Art. Craft. Folk Art. What do they mean (at least some of the time), where are the dividing lines (at least some of the time), and who put the lines where they are today? A short history of Western civilization is probably a good place to start.

In the beginning there were no art critics or gallery curators or museum directors or wealthy consumers with more money than taste. There were only simple people who discovered that life would be just a bit easier if they had a few things, so they made some. Humans have been makers of objects since that earliest stage of development. The first things produced were simple tools, stones with flaked edges. Examples of these have been found in archeological excavations in the Olduvai Valley Gorge in Tanzania, and are estimated to be one and three-quarter million years old.

Gradually, tools became more refined as the makers learned which materials were best, and how to work them more expertly. Other materials such as horn, antler and bone were also used, and by the Late Paleolithic not only were tools made for specific purposes, they were ornamented as well.

The skills of leatherwork and basketry were next to develop. It is presumed by archeologists that both pottery and weaving were offshoots of earlier skill in basketry: pottery from clay lined baskets used for carrying and heating liquids, and weaving from the textile processes involved in the actual making of baskets.

The first known potter's wheel is approximately five thousand years old and had to be turned by an assistant, but there is evidence that the exclusively hand-built ware made before this could already be divided into two categories: quite rough work made purely for function, and fine ware which shows an aesthetic merit which goes beyond mere use. This implies the existence of the specialist — someone who makes pots and trades them for food grown or killed by other members of the community. The increased speed of production offered by the wheel would serve to further entrench this division of labour.



WOMEN'S WORK

(foreground) Irish lace christening cap (19th C.)
(background) crocheted shawl (20th C.)

Photo: David Miller



Photo: David Miller

FOLK ART OR CRAFT?

(left to right) carved, painted rooster (Japanese, 20th C.); Ukrainian Easter egg (Canadian, 20th C.); ceramic rooster (Portuguese, 20th C.)

Other crafts, such as weaving, metalsmithing, and wood work show parallel development. As techniques become more developed, more time is required to learn them, and more division of labour occurs. This specialization is most rapid within urban centres. The rural individual must be more of a generalist, a situation that has remained true until recently in the Western world, and is still true in many parts of the Third World.

By the time of the rise of the Greeks as dominating force in the Western world, the multiple person, labour-divided workshop already existed in the cities. A prosperous pottery in the Athens of fifth century B.C. might employ sixty or more men, many of whom would be slaves. Because slaves and freemen earned the same wages (an early form of equal pay for work of equal value?), the free craftsman tended to be looked

down upon. There was beginning to be a social distinction between the man who painted pictures on pots and the man who painted pictures on walls, with the latter having higher status. Workers in the crafts also suffered from competition with domestic production: if a rich man's wife and other female relatives produce their own cloth, he is hardly going to consider a professional weaver his equal.

The Romans appear to have acquired most of these prejudices along with the rest of Greek culture. Furthermore, in an attempt to offset labour shortages, legal measures were instituted which made it difficult if not impossible for a workman to change jobs or locations. Metalworkers were the most stringently controlled because of the society's dependency on them for a supply of arms.

In the Middle Ages, the spread of Christianity and the increasing power of the church brought a much greater respect for manual labour (after all, Christ was a carpenter) and handwork achieved a new dignity. By the late middle ages the loose alliances of workers in a common craft, and the tendency for all of them to live in the same area of a city was further formalized through the development of the Medieval Guild system. Under this system, stages of training in various skills became more standardized and the right of individuals to practice their craft became more rigidly controlled. Craftspeople in rural areas continued to be generalists, and to rely on traditional methods.

It was the Renaissance, however, that really hardened the division between art and craft. Not only was the intellectual climate now ripe for recognition of individualism, but some of the wealthier Italian families were able and willing to spend large sums of money on monuments to themselves and their social position. Most of these expenditures involved commissioning buildings, paintings, and sculpture, thus increasing the status of these things as not only separate from other types of handwork, but also "better".

The concept of artist learning from artist also begins in this period - not just the skills of an occupation, but an intellectual attitude of exploration and discovery.

The seventeenth and eighteenth centuries established the patterns that are still recognizable in modern crafts. Most modern craft skills can be traced to this period, as can most of the social attitudes towards craft that are held today. Large urban workshops produced luxury goods that were available to any individual who could pay for them and these goods were produced in an assembly fashion that already resembles the modern factory. Crafts such as weaving were becoming mechanized in the seventeenth century, earlier than the usual dating for the industrial revolution, and most goods were the product of many hands. Even rural artisans worked in shops of three or four with some degree of specialization.

THIRD WORLD TEXTILES (CONTEMPORARY CRAFT)

(Left to right) cotton, indigo dyed tritik (West Africa); silk brocade sari border (India); cotton inlay brocade (Guatemala); cotton and silk kente cloth (Ghana); cotton batik (Indonesia)

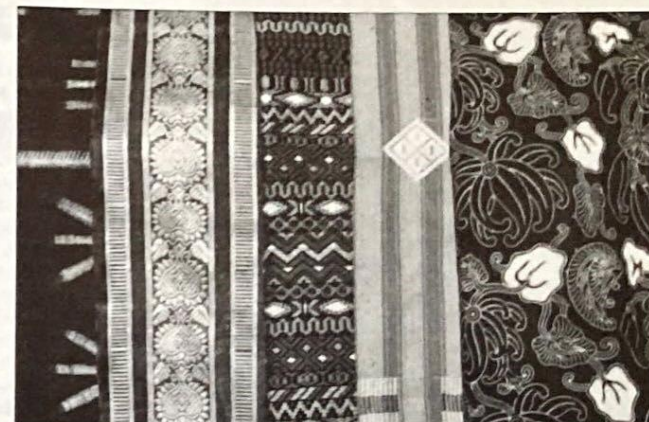


Photo: David Miller

It is also during this period that craft as an amateur occupation starts to become more widespread. Men as well as women might now take up a manual skill as a leisure activity, although this behaviour was considered a bit odd for men, and was still largely restricted to the upper classes.

The Industrial Revolution was not only a mechanization of craft processes, it was a further change in intellectual attitude: the less visible the hand of the maker in the finished product the better. This aim for an idealized mechanical finish was to carry on into modern times with few exceptions, although it is not until the twentieth century that the machine not only dictates the finish but the form of an object.

During the early nineteenth century, while Europeans were adapting more and more to a mechanical age, the craft spirit survived in North America with the pioneers, but by the late nineteenth century, North American industry was catching up with a vengeance.

It was during the middle of this period that the Arts and Crafts Movement began in England, inspired by the writings of John Ruskin and fueled by the energy of William Morris and his followers. Ironically, the movement was based on an idealized and mythical Medieval society, and in fact only resulted in the establishment of smaller scale workshops which still maintained strong division of labour in the production of goods. The Aesthetic Movement of the late nineteenth century led by Arthur Mackmurdo and Charles Ashbee was to have a much more profound and lasting impact on society. It was this generation who, in striving to restore traditional craft occupations to an equal status with painting and sculpture, set the pattern for the modern artist-craftperson that exists today.

Through the late nineteenth and early twentieth centuries craft production survived, partly as a rejection of

industrialization, but was generally considered old-fashioned. The beginnings of a middle class market were there however, among people who chose to buy handmade objects as a rejection of what they felt was the tasteless and vulgar nature of much contemporary industrially produced work.

The austerity of the war years also gave another chance to the crafts: with most industrial production turned over to the war effort, many kinds of goods had to be made in older, less machine controlled ways. In recent years the decreasing interest in technical skills in painting and sculpture has given a further push to the crafts, satisfying a hunger for virtuosity in the handling of materials for both the maker and the consumer.

The types of craft which have come least affected through the entire history of humanity are the ones that cater to the luxury market such as goldsmithing, and the traditional textile crafts of women such as knitting and embroidery. This is true not only of the Western world, but is evidenced in the production of Third world crafts as well. The best quality of traditional goods in many parts of the world are produced for either the local wealthy population or for export to Western markets where the consumers are relatively more affluent. However, the second half of the twentieth century has seen a burgeoning of the "country" crafts: pottery, textiles, woodwork and so on, of good quality and moderate price. It has seen enormous increases in the numbers of amateur makers, whether they rely on the designs of others, ethnic traditions, or create work from their own imagination. It has also seen the rise of the artist-craftsman, the individual who uses a craft medium but is producing work that is significant in a way that is often associated with art.



Photo: David Miller

TRADITIONAL CRAFT FOR THE MODERN LUXURY MARKET Handmade, hand-tooled Western saddle with engraved silver conchas

And so to definitions. "Art" is anything that two or more critics or curators say it is. Since the Renaissance, the "fine arts" have included drawing, painting, and sculpture, but new media such as printmaking, collage, photography, and video have been added over the years. The works in this category do not usually have a function the way that a teapot or a bicycle does, and are sometimes made in "craft" media.

Folk art used to be the decorative work, both functional and non-functional, of any ethnically or geographically grouped population, the traditional arts of "folk" in the anthropological sense. It included such things as African carving, Ukrainian embroidery, colonial quilts and traditional German tole painting. Depending on the origin of the work it was also called "primitive art" or "traditional decorative art". By the mid-twentieth century in North America, "folk art" meant the handwork of mostly rural individuals produced for personal or domestic enjoyment, and drawing on elements of colonial tradition. By the early part of this decade

curators and critics had come to use the term to refer almost exclusively to the painting and sculpture of mature individuals with no art or design training.

"Craft" includes everything else that is part or all hand made. It is an enormous category which includes the best and worst of just about everything: technically superb Third World textiles and mass produced tourist goods, one-of-a-kind clay pieces and hand-painted "collector" plates based on Norman Rockwell pictures, hand-knotted Middle Eastern rugs and rug kits with sentimentalized designs of kittens and puppies. The work made in sweat shops in the Third World, the recreational output of amateurs (both skilled and unskilled), the goods made by production potters and weavers, and the luxury goods such as custom-built cars, designer clothing and expensive jewellery are all referred to as "craft". The contemporary craftsman's work competes not only with the inexpensive products of industry, but also with the work of amateurs, and with cheap imported goods from the Third World.

Edward Lucie-Smith, in his book *The Story of Craft*, concludes with the following statement:

It more and more seems that the craftsman of the future must be not only . . . the amateur, employing for his own satisfaction great stretches of spare time which only technology can provide, but also the ambiguously labelled artist-craftsman. The role of such a craftsman must be that of a maker of symbols, and his own existence is also symbolic. He takes his place in industrial society as a necessary antonym, a visible reminder of where industry has come from. His products speak of individual fantasy, of the primacy of instinct, of direct relationships to materials. The fine artist . . . has a comparatively short history - far shorter certainly than the immense history of craft. Craft seems once again to be taking over a role which not the development of industry but the intellectual categorizations of the Renaissance forced it to abdicate. What industry itself has taken, handcraft will never get back, for industry too is craft, in the word's largest sense.

In recent years both artists and craftspeople have extended the range of their work in both materials and processes. In many cases it is no longer possible to categorize a work on the basis of medium alone. The line which has separated "art" from "craft" is once again becoming blurred. In an increasingly technological society, both art and craft are of enormous importance in reaffirming human and humane values, and in providing people with new perceptions of the world around them. Perhaps at some point in the not too distant future, the division will disappear altogether.

CANADIAN CRAFTS COUNCIL A.G.M.

WINNIPEG, MANITOBA
September 22 - 26, 1987

This year ten people, seven Board members including Michael Martin, and Basil and Glenda Ramadan and Chery Kotyk from the membership, attended the CCC AGM. This was as a result of a decision taken in August to encourage a wider participation in the CCC and to provide that window on national crafts which is important for craftspeople. The weaving workshops, the galleries, studios and craftshops and the chance to meet craftspeople from across the country proved to be a stimulating experience for all participants.

The CCC meetings were preceded by a 'Futures Day'. This was the follow-up to a similar 'Day' in March. Delegates were asked to examine the ideas which had come out of that previous exercise and to identify the crucial issues which the Board should address over the next year. Many of the issues were those with which the SCC and other craft councils are currently faced:

- the need for stable funding
- the need for a higher profile
- the need for more and better internal and external communications
- the need to educate in the broadest sense
- the need to define the roles of many internal groups to ensure their full participation

Discussion was animated and brought forward a variety of resolutions for the AGM. The major issues which the Board will deal with are the completion of the CCVAIN/CIRCUIT project, (a computer link-up between all provincial and territorial craft councils); the shop-gallery project at the new Museum of Civilization, Ottawa; the re-establishment of Committees in Finance, Education and Communication and a special

advisory group to the Board will look at the role of Provincial Directors. It was also felt that the value of these discussions was important enough to include a similar day before all Board meetings.

Committee reports:
CIRCUIT - An application had been made for further funding of the Network and it was hoped that the tests would be complete by March 1988. The name is now CIRCUIT - in both French and English. (At the CCVAIN meeting it was obvious that our technological level is about on a par with that of most other craft councils. Some have already entered the realm of desk-top publishing*, while others are grateful for push-button phone! Since the meetings CCC has received a further \$100,000 to continue an up-dated first phase of the project.)

The Bronfman award for this year was won by Carole Sabiston of Victoria. She gave a slide presentation of her work at the final dinner and was presented with her award by the Manitoba Minister of Culture, Hon. Judy Wasylycia-Leis.

The World Crafts Council still did not have a firm number for people to go as delegates to Australia. Some spaces for a half conference may be available as the whole conference is closed. (The SCC has set aside funding to assist in sending someone to Australia). The new chairperson also asked for donations from organizations and individuals to defray the cost of membership for the CCC in the WCC. (SCC voted \$200. to this end in October).

Health Hazards - the CCC is anxious to hear from anyone using hydro-floric acid as the product may be removed from the market as it is so dangerous. This product is used as a

flux in glass etching and enamelling and there is no easy substitute for it.

The SCC brought two issues to the CCC, first requesting clarification and discussion concerning the ownership of articles on which insurance had been paid. This arose out of several concerns both through our own shows and those of our members in other galleries. The CCC found that this would be covered by the new Copyright legislation which would give a residual copyright to the craftsman, and therefore give that person the final control over the sale, showing or disposal of a damaged article even when the piece had been paid for through insurance or other means.

The second issue was that of Artists Fees. This had come up because several of our members were asked to contribute work for display at the Commonwealth Conference in Vancouver. The show was funded by External Affairs but no artists fees were provided. The CCC re-affirmed that all exhibitions adhere to CARFAC fees. The Special Projects Committee was asked to examine the whole question of fees once more. The SCC asked its fellow craft councils to support its concern by writing to the Ministers of External Affairs and Communications.

The AGM wrapped up with a dinner at the Faculty Club of the University of Manitoba. Audrey and Gordon Davies, Peggy McLernon of British Columbia and Mae Wareham of Newfoundland received their Honorary Memberships.

The speakers at the dinner were the Manitoba Minister of Culture and Mr. Harry Hillman Chartrand, Head of Research and Evaluation for the Canada Council. Harry Chartrand is nationally known for his research work in the economics of culture and brought to the attention of the delegates the importance of the arts in all forms to the economy of the country.

**Kate Daley
CCC Representative**

* Of the 3 magazines published by Canadian craft councils, only one, Imprint (Nova Scotia Designer Crafts Council) is produced through desktop publishing. - Editor

MELFORT CRAFTS SOCIETY

The Melfort Craft Society is a non-profit organization whose goal is to promote and encourage arts and crafts in Melfort and surrounding area. We started with a core group of potters who needed to share studio space, glazes etc. We have branched into other art/craft areas and now own looms and run a variety of classes for adults and children. We are located in the Wet Craft Room of the Melfort Leisure Centre (this is where wheels, kiln, glazes etc. are located) and we have tables and chairs for meetings and other art/craft work.

One of the ways we promote the arts and crafts is to sponsor a sale of good quality art and crafts. We had our 9th Handmade Heritage sale this November 7 (the first Saturday in November is our usual date). We had our show in the gymnasium of the N.E. Leisure Center. We had 35 sellers this year. We supply tables, pegboard dividers etc. and encourage people to use their own booth designs and to demonstrate their craft at their table.

Our attendance has increased every year and this year over 1,400 people came. Sales totalled over \$10,000. The Crafts Society charges a \$10 table fee plus 10% commission at the end of the day. The quality of craft and art work has improved over the years also. This year more people were looking for quality work, such as pottery by Gil-mour/Reavie from Carrot River and wood sculptures by Freres Gareau from Bellevue. We do not jury work before it is entered but do not allow poor quality or bazaar-type knick-knacks. We ran a Juried Craft Show plus a OSAC Art competition and an Edible Art competition in adjoining rooms. We were very pleased with the sale and had many favourable comments.

Gerri Knudsen
President

★ ★ ★ ★ ★ ★

SWIFT CURRENT CRAFT SALE

There were 65 tables representing a wide variety of good quality crafts at the Swift Current Annual Arts and Crafts Sale held on Saturday, October 24th. The sale attracted 42 crafts-

people from Swift Current and a number of communities in the surrounding area as well as 23 craftspeople from as far away as Tisdale, Yorkton, Regina, Saskatoon and Moose Jaw, and Lethbridge (Alberta).

The sale, jointly sponsored by the Swift Current Allied Arts Council and the National Exhibition Centre (Art Gallery), has grown considerably over the past eight years with the quality and variety of crafts improving and the number of craftspeople increasing each year. This year wood was a popular medium, with 10 woodworkers attending the sale. No two were alike. Another popular craft this year were beautiful handpainted silk scarves, earrings, and wall hangings. There were only two potters present and both used stoneware to create functional pieces. Other crafts included petit-point jewellery, hand spun wool, weavings, Christmas decorations, kites, stained glass, brass jewellery.

The sale is held at the Recreation Centre (the old armouries) and the tables are limited to 65 due to a lack of space. (There was a waiting list of people wishing to attend the sale). Attendance was down slightly from last year, with almost 1500 people attending. One of the problems encountered was that the sale was held on the same weekend as the grand opening of the new mall in town. (Just our luck!) From conversations with attending craftspeople it seems that sales varied. Comments from participants indicated that they were very well taken care of by the organizers and that everything ran smoothly.

Kathy Wasiak

★ ★ ★ ★ ★ ★

ARTISAN

The eighth annual Artisan Craft Market took place at Saskatoon Field House on November 13, 14, and 15. This was the first year the market was a three day event. Attendance was very good all three days. Total sales increased by 35% over 1986 total sales.

Pat Adams
Co-ordinator

★ ★ ★ ★ ★ ★

LONGSHADOWS, HUMBOLDT

Longshadows was originally started in 1979 by Bob Pitzel, Urban Lukan and Wayne Schidlosky, all part-time painters in Humboldt. In 1983 Bob and I became partners and gradually expanded the show to include clay and photography and eventually wood, fibre, jewellery and clothing.

Advertising by mail drops, posters, handouts, radio, TV, and newspaper has increased every year. We concentrate on towns within a 30 mile radius and try to bring in new exhibitors every year to keep public interest high. We also try to include as many local artists as possible. Two years ago funds and equipment were available to produce a 2 hour video of that year's Longshadows participants. Rob Meunch and Darren Dhikoksy interviewed the artists in their studios, shot footage of them at work and discussed their work. As part of our publicity the tape is played periodically on the public service channels.

Every year the show has been held at the Bella Vista Inn, Humboldt, using their pool area in addition to the banquet room when we have more than 20 exhibitors. We always have coffee and donuts for the crowds, no admission charge and a number of demonstrations to educate and interest the visitors. Over the past 8 years we have had many well known artists from the province including Anita Rocamora, Mike Hosaluk, Megan Bronner, Charley Farrero, Doug Frey, Doug Theil, Pat Adams, John Elder, Bill Epp, Wendy Parsons and Zach Deitrich.

Mel Bolen

★ ★ ★ ★ ★ ★

EVERGREEN

On November 14, 1987 the Prince Albert Council for the Arts once again sponsored the juried Evergreen craft sale which was held at the Elk's Hall. The sale was a success both from the artisans perspective and from the fund raising perspective of the Council for the Arts.

Roughly 1600 paying customers spent over \$25,000.00 during the sale's 8 hours of operation. These sales no doubt reflected the high quality and variety of crafts offered for sale.

Customers had a greater choice this year with 30 booths to peruse, an increase of 7 over the last year. Hand made items offered to the public included pottery, weaving, stained glass, woodwork, jewellery, knitting, fabric art, candles, windchimes, wheat weaving, leather crafts, lingerie, painting and Christmas decorations and toys. Four exhibitors were new to the show having been juried before the sale.

This year the activities supporting the Evergreen craft market such as the cafeteria and coat check were operated by the Council for the Arts as fund raising activities. Proceeds from these activities as well as monies generated from the rental of exhibit booths, door admissions and the sale of raffle tickets are to be donated to the Prince Albert Arts Center for the installation of a wheel chair lift. Volunteers helped to generate a profit from all of these activities which resulted in a healthy donation for the charity.

Jackie Carter
Co-ordinator

★ ★ ★ ★ ★ ★

WINTERGREEN '87 SCC SPONSORED MARKET

Wintergreen '87 will be remembered for the warm temperatures that greeted marketers and the quality of crafts that brought close to 6000 people to Regina's Centre of the Arts on November 27, 28, and 29. Close to 80 craftspeople from across Saskatchewan displayed, sold and took orders on everything from titanium earrings to knotty pine dumptrucks.

Throughout the weekend marketers and the public commented that the quality and variety of crafts available was at its highest level ever and the new floor plan was a big improvement. Organizers opened up the centre of Hanbidge Hall for use as a walkway which allowed easier movement and encouraged people to visit both sales areas repeatedly during their stay. The new plan also provided for more booths especially in Jubilee Theatre. More booths meant more new craft marketers selling such things as kites, "Damascus" steel knives and incredibly detailed ornaments and Christmas decorations. [The central positioning of the SCC booth also attracted an interested pub-

lic looking for information about the craft council.]

Regina's acting Mayor, Counsellor Gay Helmsing got into the spirit of Wintergreen early and eagerly. Counsellor Helmsing admitted she jumped at the chance to "cut the ribbon" on behalf of the city because it allowed her to make some pre-show purchases. A pleasant surprise that weekend was the number of families attending. As children under 12 with an adult were admitted free, many moms and dads took the opportunity to bring everyone along. Entertainment from Regina's Wheatland Theatre and some very fine "hand crafted" food from the Centre complemented a wide range of crafts.

Glenn Gordon
Co-ordinator

★ ★ ★ ★ ★ ★

WINTERGREEN MARKETER'S MEETING

Approximately sixty craftspeople took time out from their Wintergreen weekend for a feedback session with those responsible for organizing and managing this year's sale.

Of primary and immediate concern was the drop in attendance this year. Although there was a move to explain this away as an effect of the unusually pleasant weather, it was clear that participants in the discussion wanted attention paid to the advertisement and promotion of the event. Glenn Gordon, co-ordinator of this year's event, provided specifics of his promotional campaign which had been approved by SCC Executive Board "back in September". "Basically," he said, "this year's campaign was kept the same as last year but this year we added a new emphasis on design"; a reference to the new poster by "professional design artist" Brian Woods. This provoked a two-pronged discussion. Charley Farrero, criticizing the design, suggested it "lacked intent" and was more appropriate as an advertisement for a Day Care. Others found fault with bringing in "professionals" to do design work for an organization of artists. Those who have a longer history with the craft council reminded the gathering that, although outside design specialists have been used before, many designs for publicity and logos have been

provided by members who submitted their ideas for competition.

An issue which was never debated directly but which surfaced overtly and covertly in several forms was that of communication and continuity. Examples were last year's suggestion to increase the scope and budget for advertising and the concern over the parking fee levied on marketers and customers at times when there is a performance in the auditorium (this unfortunate charge was made again this year). To these and other concerns the organizers responded that as last year's co-ordinator had left the province there were gaps in information and a break in continuity. But the communication issue was made evident when relocation of Wintergreen was raised by Claudia Bergen, Chairman of the Saskatchewan Craft Council. Cathryn Miller pointedly reminded the gathering that last year's meeting gave clear directions that, no matter how tempting the offer made by the new convention center, their choice had been and remained the Centre of the Arts.

Feedback from the group was not all negative. Everyone appreciated the new booth layout (which allowed a freer flow of visitors) and the opportunity to 'set-up' on the Thursday before sales began on Friday.

Additional issues discussed included the suggestion and rejection of extended Saturday hours, the problems faced by participants when no eating, drinking or smoking is allowed in either of the two halls used for sales. This was resolved by proposing that the rules be 'bent' next year for participants and that 'booth sitting' be provided to give a break for those who need to feed themselves or their bad habits. No mention was made of the other most obvious biological need for a short time away from sales area.

The freeflowing discussion trickled through these and other issues and returned to where it began two hours before — the flaws in promotion and advertising.

Claire O'Connor Watrall

Claire is a former craftsperson and member of SCC, at present working towards a Masters degree in Educational Psychology at the University of Regina.

ARTIST POTTER-IN-RESIDENCE, OUTLOOK

Michael Holroyd has been chosen as Potter-in-Residence at Outlook, starting on January 1, 1988. Michael was chosen from four candidates. Now in his mid-twenties, he grew up in Calgary. He completed a 2 year course in marketing at SAIT. After taking Art History for 2 years at the University of Calgary he transferred to Visual Arts where he completed his degree in Ceramics. He has attended a number of workshops and symposia, including the American National Council for Education in Ceramics (NCECA) Syracuse symposium on "Art and/or Craft?" and the last two Incites (he was particularly interested in Lillian Elliott and Pat Hickmans' large 'baskets').

Discussions between the organizing committee in Outlook and SCC at present indicate three main community components to the position: organizing an umbrella committee to serve the various local arts and crafts groups; teaching pottery in local schools, to community classes and to a mentally handicapped group; and being a resource for individual critiques and help with technical problems. During December, discussions leading to a precise job description were still in progress.

The focus of Michael's personal work will be in further developing his ceramic sculptures although he expects to throw some functional pieces too. He is looking forward to starting his job which he sees as offering many challenges.

THE HAND WAVE GALLERY, MEACHAM

Sweaters and vessels were the features of the October and November exhibitions at the Hand Wave Gallery. Karen Leitch a weaver from Regina exhibited hand-dyed and handwoven sweaters. Karen's skills are evident in the technical excellence of the weaving and the sensitivity to colour of the hand-dyed yarns. Her choice of a classic style of sweater woven in a spider weave gives each of the eight sweaters a sense of simplicity yet the intricacies of the dyed yarns add uniqueness and complexity.

An exhibition of lathe-turned, wooden vessels by Michael Hosaluk of Saskatoon was the November feature. The natural vibrant red of Manitoba maple burl, the subtleties of white maple and the exuberance of Macintosh apple are enhanced by Michael's lathe experience and his sensitivity to the limits of the media. Each of the vessels in the exhibition is definitely one of a kind.

December at the gallery was a Christmas exhibition and many of the craftspeople represented in the shop participated. 1988 will present new challenges and excitement — The Craft Factor will carry a schedule of exhibitions in a future issue.

June Jacobs

SASKATOON SPINNERS AND WEAVERS GUILD EXHIBITION



Friendship Quilt co-ordinated by Alice Silver-sides Off-white and reed green wool Woven, joined by woven strips of the same colours approx 48x72in.

"White is a Beginning" was the motto of an exhibition by the Saskatoon Spinners and Weavers Guild at the Gallery of the Francis Morrison Library in Saskatoon last November.

Twenty-five works were displayed and the overall impression was festive and light. There were blouses made fascinating by their texture and material. Combining different natural fibres, not necessarily in the traditional way, creates beautiful effects. Today's fashion lends itself very well to making texture the eye-catcher of the garment, underlined by the simplicity of the sewn shape. Careful, but confident use of pastel colours, hand-dyed in subtle shades, enhances the innovative texture patterns. Somewhat bolder, hugging and protective, are the beautiful knitted sweaters emphasized by strong patterns or exciting shades of hand dyed yarn. Blue or magenta dyed silk scarves provided colourful highlights, while the shawls were tastefully subdued. *Friendship quilts* in overshot weave demonstrated an excellent way to revive this traditional weaving technique. Joining the squares in different ways, and variety in the second colour makes each one a special piece.

The exhibition showed well what these artisans have in common: excellent craftsmanship, an understanding of the materials they are working with, a fine sense of colour, the spirit of innovation and the courage to be unique.

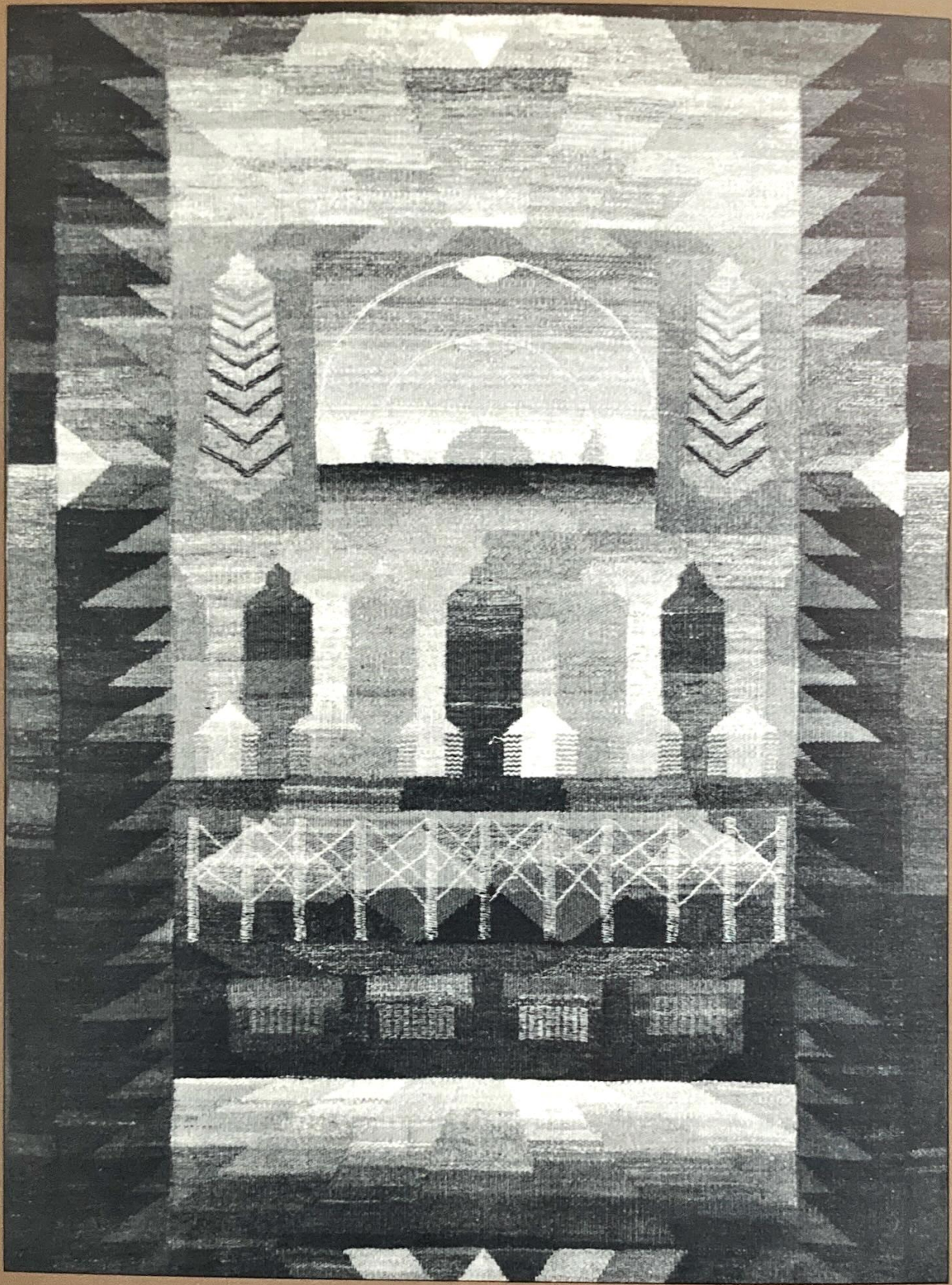
Waltraude Stehwien

Waltraude Stehwien is a Saskatoon free lance artist and designer.



Photo: A.K. Photos

BYRON HANSEN *Rocking Hopper* Red oak, walnut 70x210x40cm 1987
The Magic of Childhood Exhibition



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