

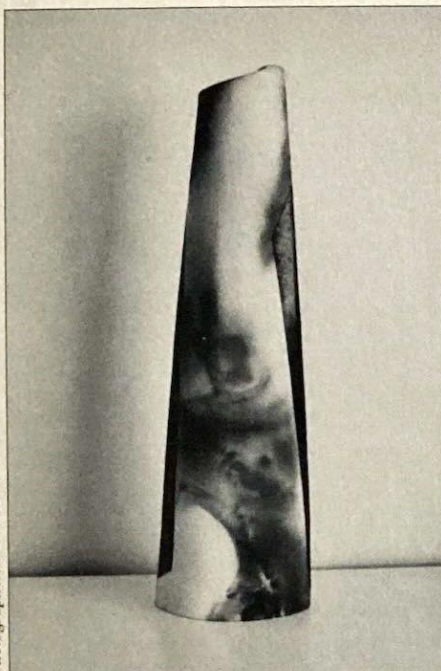
the craft factor

Volume 13 Number 1
Spring 1988
\$3.00



The Quarterly Publication of the Saskatchewan Craft Council





SANDRA LEDINGHAM *Vessel #1*
 Unglazed porcelain, acrylic Slab construction,
 smoke fired 55x13cm.

Shown in **GOING FOR GOLD** Harry Hays Building
 Atrium, Calgary Jan. 15 - March 30, 1988.

Doug Frey's work is exhibited in 6x6x6
 the third annual **NATIONAL EXHIBI-
 TION OF SMALL SCALE FINE CRAFTS**
 which opened at the Cartwright Gallery,
 Vancouver in September, is at present at
 Trail, B.C. and will be in Edmonton in June
 and Winnipeg in September. **Wilmer
 Senft** also has a group of pieces in this
 show, *Decanter set, Friendship Cup, and
 Cache Pot.*

DOUG FREY "X" Sterling silver, 14K gold,
 niobium 6.8x5.9cm.



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LEE BRADY *Peace Shield* Stained and fused glass 24x33 in. 1987 Photographer: A.K. Photos

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Primary Connection Fabric applique 24x24in. 1987
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Popol Voh Connection Fabric applique, gold studs 24x24in. 1987

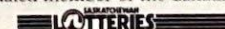
Saskatchewan Craft Council Board Members: Ralph Reid, Chairman, SCCO Rep.; Annemarie Buchmann-Gerber, Vice-Chair, Exhibitions, CCC Rep.; Doug Frey, Treasurer; Charley Farrero, Marketing; Jim Sather, Education, Building; Basil Ramadan, Membership, Alternate CCC Rep.; Lorraine Ziola, Publications, Personnel; Joan Ferguson Flood, Gallery, Personnel; Michael J. Martin, Ex. Director.

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AT YOUR SERVICE

The Saskatchewan Craft Council is a voluntary, non-profit organization. In addition to receiving a great deal of voluntary help, the council is aided in its activities by staff who perform the day to day work of the council.

Employees of the craft council fall into two groups. In the first are the permanent employees, full time and part-time. These employees are hired under contract, usually for one year. The Executive Director receives a yearly salary. All other employees work for wages calculated hourly. These employees include the Secretary, the Book-keeper, the Gallery Co-ordinator, the gallery attendants (2) and the cleaning staff (1).

In the second group are employees to whom the council contracts specific jobs to be carried out in a set period at a fixed price. The positions which fall into this category are the new Resident Artist position, the Editor of **The Craft Factor**, Market Co-ordinators (Wintergreen and Saskatchewan Handcraft Festival), Saskatchewan Handcraft Festival Exhibition (Dimensions) Co-ordinator, exhibition curators, and special project co-ordinators (eg. Incite).

All craft council positions are advertised in the Bulletin. Major positions and some contractual positions are advertised in provincial newspapers.

Gale Steck

MICHAEL J. MARTIN Executive Director

When I started with the SCC in September 1983, I had four years teaching experience, B.A. and B.Ed. degrees, and an avid interest and some expertise in arts and crafts.

The Executive Director's job is to facilitate actions decided by the Board of Directors to whom I am directly responsible. I oversee the office which is responsible for SCC provincial programming and any activities which affect the members. On a day-to-day basis, I deal with the public and members on a variety of issues and concerns. I serve as a "communication conduit", as part of this function I am responsible for the publication of the **Bulletin**.

Since coming to work for the SCC, I have developed skills in the areas of financial planning, budgeting and reporting; communication skills in dealing with government departments and related agencies; and experience in personnel supervision and interpersonal skills. In 1986 the SCC helped further my training by supporting my attendance at an Arts Administration course in Banff. With the installation of computers at the office, I have learned a great deal about how computers may be used to speed up administrative functions. SCC has been very supportive and is an organization which

works on a more personal level than most businesses.

As Executive Director for a member-driven organization, I work for a Board which changes regularly. I have had to learn to adapt to changes in direction and priorities which can come with each new director elected to the Board. This capability only comes through experience and has proven valuable.

Ongoing plans include reviewing and tightening of procedures and policies, reviewing job descriptions to determine responsibilities and the time required to fulfill duties. This will help assess the need for job expansion or consolidation and may indicate the need for more staff. There is regular discussion about improving or expanding the current SCC space (gallery and office), or moving.

TERRY UNSER Secretary

I graduated with Honours from the Saskatoon Business College in 1977 and started my employment with the Craft Council in November 1983. I am responsible to the Executive Director and through him, the Board of Directors. I started working half-time and over the past four years this has increased with the growth of the Council to four full days a week. I really enjoy my work and the atmosphere which changes every month with a new show in the gallery.

My responsibilities include all aspects of office duties, including typing correspondence and Board reports, computer data input, layout and typing of the **Bulletin**, phone reception, membership inquiries, filing, maintaining past and present records of all SCC activities and the updating of membership lists. With the addition of the computers to the office, many of the time-consuming duties have become much easier. For example, with the membership listing, we now have one main list of all members, but we can pull categories that are requested often, such as "clay craftspersons" or "woodworkers in Regina", in a matter of minutes. This is much more efficient than our old method of manually putting each member on the proper

lists under his/her media, location, etc.



Photographer: A. K. Photos



Photographer: A. K. Photos

interview

CATHERINE MACAULAY Gallery Co-ordinator

I have been employed as Gallery Co-ordinator since April, 1985, when the position was established. My qualifications included work experience at the Mendel Art Gallery, years of administrative and organizational experience as a public librarian, which included working with volunteer boards and committees, and last but not least, a long-standing interest in Saskatchewan craft, dating back to the first Handcraft Festival in Battleford in 1974.

Working as gallery co-ordinator has presented me with a lot of opportunities: experience in the day-to-day operations of a public gallery, working with the news media, knowledge about other galleries and craft organizations, and, most of all, the opportunity to work with excellent craftspeople and top quality craft objects, which has heightened my aesthetic awareness, and, to a lesser extend, my technical knowledge. I even have hopes of someday being able to knit!!

The job itself involves an interesting variety of responsibilities. Once the Gallery Committee has reviewed submissions and other exhibition possibilities, and has established a schedule to be approved by the Board, I look after all the administrative details surrounding each exhibition: communication with the exhibitors, contracts, condition reports, insurance lists, technical information about the craft activity involved, biographical information, etc. Then there are the more public and promotional aspects: preparation of exhibition announcements, press releases, opening receptions, media appearances. I also monitor expenditures to make sure the gallery operations do not exceed the budgeted figures. Other more general duties include liaison with the Saskatchewan Art Board, maintenance of the SCC resource centre, contact with other galleries and craft organizations.

Future developments include an expansion of the educational activities surrounding each exhibition, upgrading resource centre services and working more closely with such committees as Education, Publications and Membership to better integrate SCC operations. A long term goal of mine is to give more people in Saskatchewan the opportunity to view and experience high quality craft exhibitions, and to enhance their understanding of the technical expertise and aesthetic considerations that go into the creation of handcrafted objects.



SANDRA FLOOD Editor The Craft Factor

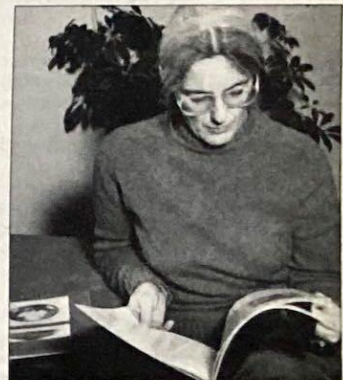
I came to the editor's job in January 1986 with nine years training in arts, crafts and education (including a B.F.A. from the University of Saskatchewan), and a Welsh love of language. I had been, for two years, Provincial Co-ordinator for P.A.T.H.S. which gave me invaluable experience working for and with boards and committees. My last minute decision to apply for the editorship was the result of wanting to be an active part of a lively craft community; of wanting to be involved in promoting provincial craftspeople, in exchanging and forwarding ideas, information and concerns.

I work most closely with the Publications Committee and Chairperson. I work at home and meet most of you via the phone or at SCC events.

The editor's job actually involves much more than the traditional editorial tasks of commissioning articles, copy editing and proofreading. Research, fact checking, design and layout, production management, budget design and management, regular meetings with the Publications Committee and keeping aware of current and projected provincial and craft council activities are all included where one person is responsible for the production of a magazine.

Since I became Editor I have learnt a great deal about the constantly changing high-tech world of printing. I have learnt that this active craft community generates enough material to fill the magazine twice over, that seasons are measured by deadlines and publication dates and that the one word which leaps out from 12000 others and starts my telephone ringing is a misspelled name!

We are constantly discussing ways in which the magazine and its service to you the reader can be improved. This year we hope to feature more of our farflung craftspeople and craft groups. Colour in every magazine is a target because it is not possible to reproduce in black and white a work which depends on colour for its effect. Colour reproduction is expensive so we are discussing a number of options, including corporate funding.



THE FUTURE?

a summary of the THINK TANK DAY II REPORT

The second Think Tank was held at Cosmo Civic Centre, Saskatoon on Saturday January 9, 1988. Rilla Edwards was again the facilitator. Twenty-one SCC members took part.

The work plan for the day was based on what had been achieved at Think Tank Day I and what remained to be done towards the development of a long term plan. As many of those present at Day II had not participated in Day I, Rilla explained the planning process and reviewed the planning done on Day I allowing those present to examine and validate the content of these planning statements, especially in the light of the changes which had occurred in the intervening three months (leading to the resignation of the Board). The Statement of Purpose was accepted as written and after discussion some small changes were made to the Goals.

PURPOSE: To encourage individual development of crafts people and crafts excellence and to promote awareness of crafts.

GOALS: Re: Marketing and Exhibitions

To promote craftspeople and their work through exhibitions, marketing and outreach programs.

Re: Communications

To communicate among craftspeople, SCC members, the general public, provincial and national organizations and funding sources about SCC goals and activities and relevant issues.

Re: Education

To promote the education of our members, the crafts community, and the general public, and to encourage development of new craftspeople in Saskatchewan.

Re: Membership

To encourage growth and continuity in all categories in SCC membership.

Re: Financial Viability

To strive for the ongoing financial viability of the SCC.

Re: Organizational/Administrative Effectiveness

To ensure effective organizational and administrative functioning of the SCC.

Rilla next reviewed 'force field theory' and participants divided into six small groups of three to five people to undertake analysis of each goal. Participants first individually identified 'driving forces' moving SCC toward achievement of a goal and 'restraining forces' preventing achievement of a goal (see *The Think Tank Report* or summary published in *The Craft Factor* Winter 1987). Then through shared information and discussion each group worked toward achieving a consensus within the group on the forces which were significant in determining whether or not SCC would achieve each of its goals. The analysis of each group was shared with the whole Think Tank and opportunity was given to raise questions for clarification or to express disagreement.

facilitator: Rilla Edwards

The next step of the "Think Tank" was to translate the analysis of SCC's environment into a plan of action which would guide the Council in achieving its goals over the next five years. Rilla advised the groups, wherever possible, to plan activities which would reduce the restraining forces affecting goal achievement rather than increase the driving forces. This is because reduction in a restraining force should achieve permanent progress toward the goal without requiring the ongoing application of additional human or financial resources.

Rilla then explained that organizational plans are usually structured and stated in terms of "Objectives" which the organization must achieve in each goal area. eg.

- Describe targets and results to be achieved. (Eg. Not "canvass the craft community for new members" [which is an *activity*] but rather, "increase the number of active general members" [which is a *target* or *result* of the activity].)
- Are specific. They describe the "target" or "result" in ways that are measurable or observable, so that everyone can tell whether or not what was planned has been achieved. (Eg. Not simply "increase the number of active general members by 50% over the current membership in this category by the beginning of the 1989-90 fiscal year.")
- Usually include a time frame for completion.
- Must be realistic.
- Must contribute to achievement of one of the organizations' goals if they are to have acceptance.

The participants then returned to their small groups to develop three or four objectives for the SCC in each of the six goal areas.

The objectives developed by each small group were as follows.

a) To assist SCC in achieving its goals in **Marketing and Exhibitions:**

1. Hire a full time marketing person for the 1988-89 fiscal year.
2. Establish a permanent, year round gallery and craft outlet in Regina within the next 2-3 years.
3. Move to downtown location in Saskatoon for gallery, craft outlet and office within next 4-5 years.

Short-term recommendations:

- SCC Logo should be more prominent on posters and advertisements for markets.
- Forms should be made for portfolio updates to be sent out to the membership yearly.

b) To assist SCC in achieving its goals in **Communications:**

4. There should be an SCC promotional package for all SCC markets, exhibitions and workshops — a display information package for all SCC sponsored events. Should include The Craft Factor and Bulletin and SCC information brochure and membership forms.
5. Need a staff person with major public relations function.
6. Rationalize publications in 1-2 years by placing The Craft Factor and Bulletin under one editor, responsible for:
 - seeking corporate sponsorship for expansion of The Craft Factor;
 - distribution of publications; and
 - providing advice on all SCC publications to increase economy and consistency.

Short-term and transitional recommendations:

- Immediately, prepare an orientation package for the new Board and hold an orientation session.
- Within the year, prepare orientation packages for staff, committee chairpersons and committees, including duties, job descriptions, reporting processes, and history of SCC.

c) To assist SCC in achieving its goal in **Education:**

7. Given that there are interested, passionate and (some) inactive craftspeople, the SCC could:
 - identify them through a questionnaire in the Bulletin (in 3 months);
 - encourage them to educate the public in their medium by, (in 6 months) compiling a guideline for organizing a workshop, informing them of financial and physical assistance available through the SCC office;
 - provide a list of locations and facilities;
 - provide a list of instructors, volunteers and paid professionals.
8. Since we feel there is a lack of higher education available to craftspeople within the province, the SCC could:
 - re-direct funds from money-losing projects such as Incite to individual grants to craftspeople for study, on the condition that the recipients teach a number of workshops/seminars. (12-15 months)
 - lobby educational facilities to keep open existing craft-oriented programmes and encourage expansion of these facilities and programmes — 200+ members could garner a large list of voters' signatures on petitions. (On-going)
9. To bring the SCC more into the public eye, the SCC could, (in 6 months):
 - identify public display possibilities (Libraries, Diefenbaker Centre, Western Development Museum) for promotion both of the SCC as an organization and of individual craftspeople.
 - use public television, Channel 10
 - get better promotion of Gallery shows and SCC

sponsored events with TV and radio; the responsibility of the exhibitor, with guidelines of what to do from the SCC.

d) To assist SCC in achieving its goal in **Membership:**

10. In order to improve on the poor image projection and lack of continuity in the SCC, re-define the role and terms of reference of all office staff, and determine if extra staff is needed. (Within 6 months.) The aim of this redefinition is to ensure that information is provided to the membership when needed.
 11. In order to correct for past failures to meet membership needs, causing loss of past members, within one year the SCC should:
 - Identify failed expectations of past members (by questionnaire?)
 - Develop "Honorary Memberships" for successful people who have been recognized elsewhere: Board to decide who and to present bylaw proposal.
 12. In order to correct for the lack of new members, within one year the SCC should:
 - Attract new members through mailing information to other organizations that teach crafts.
 - Reassess jurying process and provide feedback and education.
 - Expand opportunities provided by board meetings around the province.
 - Budget for education of the public — video presentation (?)
 - Improve incentives for new members.
 13. Establish a permanent outlet and a southern base (in combination?) in 3-5 years.
- ### e) To assist SCC in achieving its goal in **Financial Viability:**
14. The creation/opening of a second SCC permanent outlet in Regina which will function as retail, office & gallery space. (Functions listed in order of priority.)
Research (re: long-term financial viability of outlet, prime locations, staff requirements, other functions, etc) to be completed and presented to the AGM, 1989, with a specific timetable, for discussion and vote by the general membership — then acted on accordingly.
 15. The development of a "Financial/Organizational Orientation Program" for each new Board, which would be presented within the first few weeks after the election of the Board. Attendance of all Board members, (new and old) would be mandatory. The content of the program should familiarize all Board members with the decision-making structures of the Board, the financial procedures involved and the specific responsibilities of the various portfolios. This could and should include outside "experts" for the areas in question. The Board should determine the content outline of the program and a list of appropriate resource people by AGM 1988, so that it may initially be presented to the April 1, 1988 Board.

The actual assembling of resource people, support materials, etc. is the responsibility of the Executive Director. The date should be determined and distributed to potential Board members with nomination forms.

16. A careful articulation of services provided to the membership by the SCC to be developed and distributed to the membership, our funding sources (present and potential) and the general public within the next year (by AGM 1989).
Within the next 6 months, (by fall of 1988) a list of proposed improvements to those services to be developed and an implementation of those improvements started in anticipation of a proposed fee increase to be presented at the AGM, 1991.
- f) To assist SCC in achieving its goal in **Administrative/Organizational Effectiveness:**
 17. Assess existing volunteer and staff workloads with reference to the present needs of the SCC and its needs 5 years down the line. Develop job descriptions for volunteers and staff. Implement these job descriptions within 15 months.
 18. Send out finalized budget to active members in March.
 19. Publicize by mailout to membership all motions made at Board Meetings, after the minutes have been approved, and let members know that background discussion/information would be available through the office or Board members. (Immediately.)
 20. Develop a fall meeting at which time the active membership could have the opportunity for input in the budget process. (Fall, 1988)
In order to have this fall meeting a change in the submission date to the Trust would be helpful, for the Board to prepare the budget.

CONCLUSION: WHERE TO FROM HERE?

There was considerable variation in the approaches taken by the six small groups. Some developed objective statements; some were able to identify some "action steps" necessary to implement the objectives they outlined; some took a narrative approach to outlining their view of what the SCC should be doing in the next few years. However, the groups produced some concrete proposals, and the facilitator was able to identify some common themes and key concerns which recurred during the day. These were as follows:

- Although the issue was articulated only twice in the objective writing exercise, there was considerable discussion of the need to specify, clarify and re-define the roles and responsibilities of both staff members and volunteers. The issue of the need for job descriptions and role definition was raised as a factor impacting on the SCC's achievement of its goals in Communications, Membership and Organizational/Administrative Effectiveness. Discussions frequently identified that these roles should be defined with direct references to the SCC's goals for the future and to the members' needs. The relevance of these job descriptions to the purpose and goals of the SCC must be ensured to avoid falling into the trap of

writing job descriptions which simply reflect what has been done in the past or which assign responsibilities based purely on what activities past and present incumbents of the position have enjoyed and done well.

- Closely related to the need for definition of roles and responsibilities was the need to clarify, standardize, and strengthen communication and decision-making patterns within the SCC. Concern for strengthening communication with those outside the organization also arose, but the need for better communication and common understanding among the Board, the paid staff, the working volunteers and the membership, was a more common theme and a more serious issue.
- Another frequent theme during both days of the Think Tank was the need for more paid, full time staff to ease the workload carried by volunteers, and to provide greater continuity and consistency. The effectiveness of this approach will also depend on clear definition of the roles, responsibilities and accountability of these positions.
- Finally, there was a common feeling in the group that acquiring a permanent retail outlet and a southern base for the Craft Council were important initiatives which would assist in achieving the SCC's Marketing/Exhibitions, Membership and Financial Viability goals. While these are two separate issues, there seemed to be broad support for the idea that these could be addressed through creation of one facility in Regina.

Time did not permit the groups to consolidate their objectives and plans into an integrated whole. Therefore several similar objectives appear in the list above, developed simultaneously by different small groups. Also, the time lines proposed above may be unrealistic, as the groups did not have time to consult and establish priorities among the entire group of twenty objectives. Finally, there is still some detailed planning needed within each of the objectives as outlined. This planning would outline the steps to be taken to achieve each objective, and would identify the organizational structures, the human resources and financial commitments necessary to complete each objective.

As facilitator, Rilla suggested that this work could probably be most effectively done by a small group of decision makers, who could look at the whole picture at once — logically, this is the Board of Directors. The new Board, elected on January 10th, will need to review, validate and complete the planning work done by participants at the Think Tank.

However, the need for greater communication among all levels of the SCC continues to be important. Effective communication of the integrated 5-year Plan to all members, and its validation by the membership, will be very important, not only to the acceptability and success of the Plan, but also to the cohesiveness of the SCC and its credibility as a provincial association representing the interest of all craftspeople.

Copies of the Think Tank Reports, Day I and Day II, can be obtained on request from the SCC office. The Board will hold a planning session on April 10, the results will be presented to members for approval at the AGM.



Photographer: A.K. Photos

MICHAEL HOSALUK **Table** Colour core, aluminum, lacquered maple, plexiglass, glass 19h x 37in. dia.

MICHAEL HOSALUK **Black Vase** Ebonised ash, porcupine quills, ivory 11h x 4in. dia.



Photographer: A.K. Photos



Photographer: A.K. Photos

WILMER SENFT **Vase** African blackwood 3 x 1cm.
The Magic of Childhood Exhibition

These works will be part of the **INTERNATIONAL TURNED OBJECTS SHOW** (invitational section) opening September 19, 1988 at the Port of History Museum, Philadelphia and travelling to New York, Canada, Scotland, England, Australia and Japan amongst other venues. **Wilmer Senft** has three groups of miniature turned wood pieces in the juried section of this exhibition.

Michael Hosaluk will also be a guest speaker at an International Conference hosted by the Queensland Society of Woodturners Conference, Brisbane, Australia from July 1 - 5 this year. Until July 25 he will be doing woodturning workshops in various locations in Australia.

INTRODUCING THE JURORS

GISELE AMANTEA

I have always been interested in craft, particularly historic work as it pertains to the activities and lives of women. I see myself coming out of a craft tradition relating to my ethnic origin combined with the formal study of Western historical art.

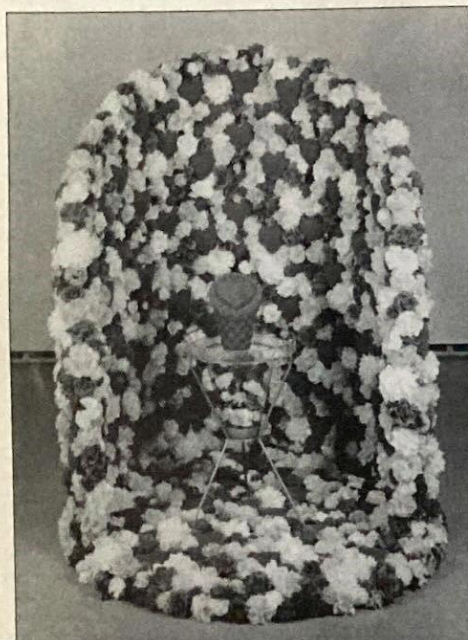
I was born into a relatively large extended Italian/Canadian family in Calgary, Alberta in 1953. I was always aware of and interested in the making of objects. Making things formed a large part of the daily activities of my mother, grandmother and aunt, and my sisters and I were encouraged to participate. My formal training in art and craft began in 1972 when I enrolled in the Fine Arts Program at the University of Calgary. My major was ceramics and my minor field of study drawing. I think this choice is typical of the range of my interests as I have always considered the making of the object and the surface decoration of equal interest and importance.

I studied for my MFA from 1977-79 at the University of Puget Sound in Tacoma, Washington. It was exciting to be in an environment where significant ceramic sculpture had and was being produced. In 1979 I returned to Canada to teach ceramics and art foundations at the University of Calgary. I continued there until 1982 when I left Calgary and moved for two years to the northeastern United States. During this time I was able to study much art and craft in the many museums and exhibitions in the area. Since the fall of 1984 I have lived in Regina.

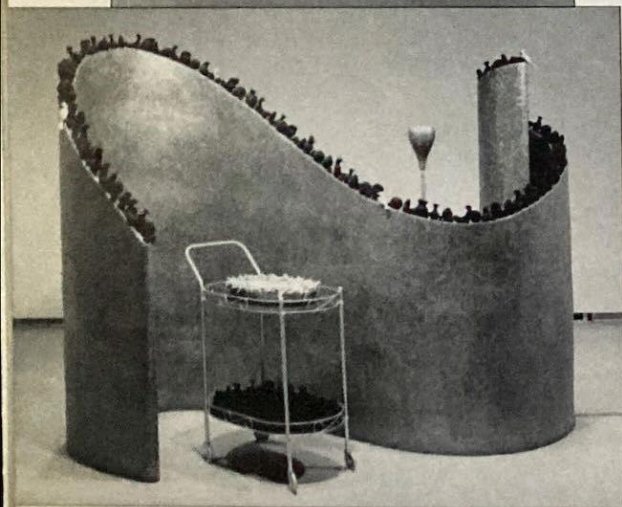
There are many artists/craftspeople who have influenced my work. One artist is Ree Morton (American 1936-1977), her attitude and imagination and the way she used common forms and shared ideas has been an inspiration to me. Another is Simon Rodia who spent twenty-seven years building towers out of concrete and iron in his backyard. He embellished these towers with broken pottery and shells which he had collected from around his home in Los Angeles.

When I consider what is important to me when viewing objects, I think about objects that have an intensity and a sense of clarity. Clarity not in terms of the form but, rather, the meaning of the work — as if this object had to exist and be seen or used. I think good objects have to do with some kind of integrity and self-awareness in the maker. Beyond that I don't believe there are any rules.

For some time I have been interested in making, finding, and using sentimental clichéd objects such as plates, vases and ornaments, and building environments or settings around them. My interest has been to determine the meaning of these objects in my everyday environment and culture.



Photographer: Brenda Pelkey



GISELE AMANTEA *Hearts and Flowers* Plaster on wood construction, paint, flock, ceramic, silk flowers, metal and glass table 64x52x53in. 1987
Collection of the artist

bottom:

GISELE AMANTEA *Black and Gold Folly* Plaster on wood construction, paint, mica, flock, ceramic, metal tea table, metal lamps with ceramic pieces 75.5x95x42.5in 1987
Collection of the artist
From 'Antidotes for Madness' Mendel Art Gallery, Saskatoon

dimensions '88

ELIZABETH (BETTY) KIRBY

I am a floor loom weaver, currently weaving functional items of natural fibres, in weave structures that I design or adapt for my 16 harness loom.

My interest in textiles began as a young child, when I spent summer holidays with my maternal grandmother in southwestern Ontario. She was highly skilled in the popular textile techniques of her era and frequently had me diligently working alongside her as an 'apprentice'. Although she used many traditional or commercially available patterns, she did keep a sketch book and some of the motifs, particularly for rugs, were of her own design.

I continued this involvement with textiles at home, and participated in crafts programs throughout school. I was also interested in science so chose to enter Home Economics at Macdonald Institute, Guelph, Ontario. My major in Textiles, Clothing and Design included several compulsory courses in Art History, Design and Weaving.

During these four years, it was my good fortune to be a student of Lois Etherington Betteridge, metalsmith, and Gordon Couling, artist. Gordon Couling introduced me to developments in contemporary art, and broadened my knowledge of all forms of visual art. Lois Etherington Betteridge exposed me to the exciting developments in contemporary crafts — particularly in Scandinavia and the United States. The opportunity to see her beautiful pieces, to watch her work, to experience her consummate professionalism, has had a lasting influence on me.

I took summer school courses for three years at Haystack School, Deer Isle, Maine, and the School for American Craftsmen, Rochester, New York then enrolled in Graduate School at the University of Wisconsin, Madison, graduating with a degree in Related Art.

I taught weaving, surface textile design and the studio portion of the Introductory Design course at the University of Guelph and, at the University of Alberta, Design courses for Home Economics students. In Edmonton, I married Bill Kirby, then Director of the Edmonton Art Gallery. In 1971, we moved to Vancouver to take Masters Degrees at the University of British Columbia. Upon graduation we moved to Winnipeg where, after one year teaching at the University of Manitoba, I resigned and opened a retail store, 'The Weaver's Place'. A varied teaching program was offered through the store, giving me the opportunity to teach floor loom courses at all levels.

In 1978-79 our family, which now included two children, moved to Ottawa. Since then I have been a 'weaver' with my studio in our home.

To attract my attention a craft piece must be beautiful in its formal aspects: form, colour, texture etc. On closer viewing, I look for appropriate detailing and quality of execution. My taste in the crafts is broad as I enjoy traditional, ethnic and contemporary forms of expression. I particularly like to see new approaches in the use of materials and techniques if they are not contrived.



Photographs courtesy of the artist

ELIZABETH KIRBY *Vest fabric (detail)*

ELIZABETH KIRBY/RICHARD ROBINSON *Evening garment designed and constructed by courturier Richard Robinson of Ottawa. Yardage designed and woven by Elizabeth Kirby. Silk and wool warp, silk weft. Dress plain weave; Vest 16 harness reverse twill in threading and lifting sequence.*

SANDOR NAGYSZALANCZY

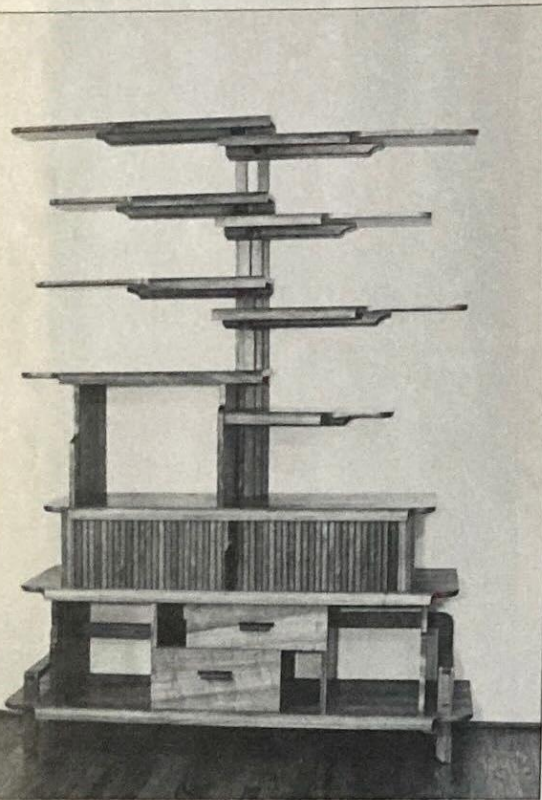
I've always thought of myself as a builder and creator. Part of this inclination comes from the pure joy of working with my head and hands to make material things. I love crafting works that become part of people's lives and bring pleasure to their everyday routines. The other part comes from what I think of as a primal human urge to control the quality and the outcome of life. I tailor the form and material nature of the object I concoct to fit the needs and style of my life. I'm also a craft technician who is as concerned with the design of the building process as with the object itself. I find great fulfillment in inventing methods that stretch the boundaries of the materials or in planning procedures that improve work efficiency.

I'm a first-generation American who came from my native Hungary after the revolution in 1956. I have the design sense of my father, who is an aerodynamic engineering consultant, and the dexterity of my mother, who is an excellent embroiderer and craftswoman in her own right. My earliest exposure to craft was undoubtedly at my mother's knee — gazing with wonder at the precision and deftness of her needlework as she would embroider Hungarian patterns, often designed by my father.

I signed up for a metalworking class in middle school. Blacksmithing techniques, torch cutting and welding allowed me to make figurative sculptures of animals, and plant-form lamps. By the time I was in my mid teens, I was selling my metalwork to my classmates and their parents. My academic interests led me to study environmental design at the University of California, Santa Cruz. During my studies, I became fascinated by the tightly-structured artistic heritage of the Northwest Coast Indians. I embraced their two and three-dimensional artworks and experimented with leather work, including leather constructions and painted wall hangings.

After finishing university, I started my own business as a furniture and cabinetmaker. As I had only dabbled with woodworking earlier, I took simple jobs at first and taught myself the craft by doing lots of reading, taking apart old furniture to see how it was built, and keeping an accurate daily journal of my observations and inventions. I maintained my furniture business for almost ten years, and tempered the more commercial work I had to do to pay the bills with furniture I built for exhibitions in San Francisco, Mendocino, and Carmel. I also displayed and sold my work through galleries in those cities. I got involved with various craft organizations.

I wrote feature articles for several years for various craft publications and after writing several pieces for *Fine Woodworking* magazine, I was offered the position of assistant editor and moved to Connecticut in 1986. Since then, I've had the opportunity to travel all over the country (and Germany) and meet some of the more



SANDOR NAGYSZALANCZY Flight Display
Etagere/stereo cabinet Hawaiian koa carcass and shelves, mahogany drawers, ebony handles, pegs and details, oil finish 78h. x 72w. x 24in.

Dowel joinery joins the basic carcass while mortise and tenon joints secure the cantilevered shelves. The two large drawers and two smaller ones inside tamboured compartment are finger joined together. The cabinet has a secret compartment

Photographer: Gary Clarke

important craftspersons working with wood today.

The most important artist who has influenced my work, not in a literal sense but in the way I view creative endeavor, is Leonardo da Vinci. I've always had this feeling that arts and sciences were indivisible: that to do the best craftwork, you had to combine the inquisitiveness and observational precision of the scientist with the interpretive spirit and playful soul of the artist. Da Vinci clearly demonstrated (and shared with the world through his notebooks) that these two sides of creativity can be totally complementary. The lesson to the craftsperson is: be a technician and cultivate scientific study, to better the understanding of your material craft, and cultivate that discipline in an environment of artistic expression and the visualization of beauty.

A person who has influenced my work in a more immediate way, is Marcel Breuer, a Hungarian, an architect, furniture designer and design instructor at the German Bauhaus, best known for designing the tubular steel, cantilevered dining chair, now commonly known as the "Breuer chair". I find a great strength and continuity in the way he approached a design challenge and mixed creative problem solving with artistic sensitivity. Breuer also integrated the furniture and architecture in some of his projects with a harmony I find inspiring.

The first thing I look for in a fine craft piece is whether a piece reflects the sincerity of the maker. If the person who made the object was more interested in manipulating my emotions or making a "statement" (often egotistical) I find the piece hard to enjoy or learn from. Then my attention usually shifts between two things: the technical execution of the piece and the form and expression that the material has been cast into. There must be a good relationship between these elements.

The only current craft work I'm engaged in is at the dreaming and drawing stage — the hectic life of an edi-



Photographer: Ann Parker

SANDOR NAGYSZALANCZY Antelope Espresso Table
Western curly maple legs and frame, handmade fused-glass top, ebony feet, lacquer finish. Blind dovetail frame joinery 15h. x 20w. x 32in.

tor keeps me out of the shop. I eventually plan to return to the ranks of the working craftsman, and when I do, I'll explore a couple of different areas of work. I'm interested in poking a bit at the boundaries that define the functions of furnishings. The way we live in modern times has changed drastically since the Renaissance, yet how many of the same types of furniture pieces do we still have in our homes? Certainly, appearances have changed — and even proportions in some cases. But there are so many things that are done in our world — new rituals and athletics — that our interiors and furnishings barely accommodate or allow. Also, I plan to develop a line of folding furniture that I designed several years ago after helping a friend of mine move in Manhattan . . . in a cab!

**Saskatchewan
Handcraft
Festival**

Battleford

JULY 15, 16, 17

- CRAFT MARKET •
- CRAFT EXHIBITION •
- CRAFT DEMONSTRATIONS •

Our Western Neighbours The Alberta Craft Council

Bobbi Hoffman Executive Director Alberta Craft Council

The Alberta Craft Council (ACC) is a unique organization in Alberta. The membership is comprised of individuals who feel, think and behave creatively, with many working in isolation. As an association they become a spiritual collective and a distinct entity. Affiliating with others (in and out of province), sharing experiences, gains and losses, the craft community can create the conditions in which to flourish now and in the future.

Next year will mark the Alberta Craft Council's 10th Anniversary. In the beginning, it was a small group of professional craftspeople. Their aim, although not stated in these words at that time, was "to foster and enhance a vital and supportive society in Alberta for craft through communication, education, and participation". These words became the ACC's Mission Statement as a result of a board and staff planning session last October. The mission of the council has not changed in ten years but the players have, and methods of accomplishing objectives are becoming clearer although more complex.

Like most non-profit groups dependent on a funding source, the ACC is in a Catch 22 position. There has never been enough money to pay decent salaries to the people who can provide the ongoing and uninterrupted services outlined in our objectives. It is always a challenge to know where to put our dollars — programs and services versus the staff to carry out the programs and services.

Until three years ago, ACC existed on a minimal grant from Alberta Culture, Visual Arts Branch. Everything accomplished during the first seven years was through the efforts of dedicated volunteers. Occasional job subsidy programs from the federal or provincial government helped decrease pressure on the volunteers and have given ACC the opportunity to do what the council wanted to do for the membership. The government programs, which we gratefully acknowledge, included PEP in the winter, STEP in the summer, SEED, ABCD and CJS. Just to keep on top of the acronyms is a job in itself. Constantly training and supervising new people is an effort which subjugates ongoing activities.

A turning point in the struggle to survive came in the form of a five year commitment from the Alberta Lottery fund. The ACC was the first visual arts organization to receive these dollars and it was a dream come true. During the first year of Alberta Lottery funding we hired a full-time permanent manager and mounted an exhibition, **Handspirits**. The exhibition toured eight venues in rural Alberta communities and major cities. It was a success. It increased awareness of the crafts community by reaching a large segment of Alberta society, and B.C. when the exhibit was on display at Expo.

On the heels of **Handspirits** came involvement with the Olympics as an official licensee. It was an opportunity to showcase Alberta crafts to the world, and a chance to start on the road to self-sufficiency for the organization and its membership. To go into detail on our involvement with the Calgary Olympics is at this point useless. Everyone involved with this monumental project worked to the burnout point — directors, staff and craftspeople put in countless hours and effort. ACC had in excess of \$1 million dollars worth of craft inventory — Olympic class inventory in every way. There were 100 volunteers running three venues and a fourth venue was a special undertaking for the 3M Corporation. The sales were not as good as anticipated. Many of you saw on TV the pin swapping mania which developed during the games. Tourists purchased mainly T-shirts and pins — craft was low priority.

Last Friday, the executive committee of our board met to go over the results. When the dust settles ACC intends to compile a comprehensive and detailed report of this venture and distribute it to all craft councils in Canada. Learning from our experience, the council hopes, will lend a positive aspect to the whole affair. The venue in the Performing Arts Center in Calgary will remain open until May 20 when the lease runs out, and the ABCD (Alberta Business and Community Development) program finishes. At that time ACC will assess the situation, and plot the next move.

The ACC currently has 520 individual members and 66 member associations which include schools, libraries, architects, interior designers, etc. The member base statistics indicate that approximately 50% are located in the two major cities of Calgary and Edmonton — the rest in some 80 plus small communities. The thousands of members of our member associations are also spread province wide. Communications, because of distance, are difficult at the best of times and ACC is constantly trying to think of ways to improve these. To date a bimonthly newsletter is the major vehicle. The council is budget conscious and phoning, although the easiest and most pleasant form of contact, is not always the most practical. Area representation is desirable, but this also involves a considerable expense for reps to attend meetings. Perhaps designing outreach programs will prove a more viable solution.

In Alberta, we are fortunate to have access to support services in many forms. Grant MacEwan Community College in Edmonton has a two year arts administration program and last year we were assigned two students for a four-month period to do their practicum training with us. This allowed ACC to do a joint project with the Alberta Ballet Company — a juried exhibition of dolls

for the ballet's production of *Coppelia*. The dolls were exhibited at the Jubilee Auditoriums in Calgary and Edmonton during the production. The Annual General Meeting was taken on as a project by the other student and a membership brochure was developed.

A third student was assigned to us in the fall of '87, and this student has developed a comprehensive outreach program which will go our board as a possible major project for the coming year. The project involves presenting our members' slide portfolios to some 200 galleries in outlying areas. At the same time, it will provide workshops for our members on the necessary business aspects of pricing, marketing techniques, and presenting themselves as competent, professional and organized people to the proprietors.

ACC has not been involved with the corporate market, service awards, gifting, and commissions, because of limited human resources. This year will see a concentration in this area utilizing a marketing and public relations student from Grant MacEwan College and, possibly, another Canada Job Strategy assistance program.

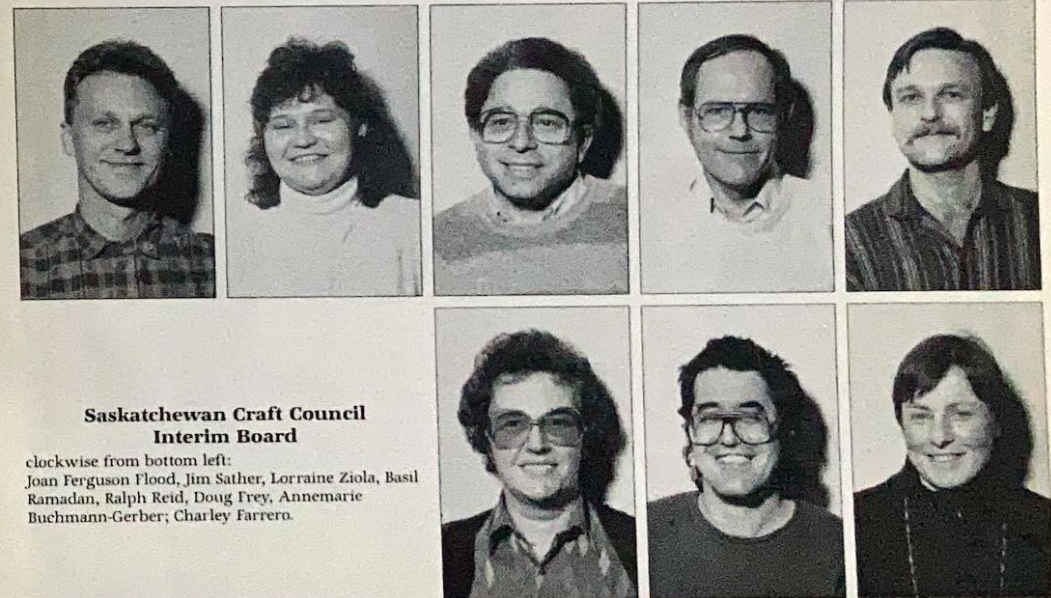
Last year with a Canada Job Strategy program the council hired a professional journalist as editor of Alberta Craft Magazine and she will be staying on a contract basis. A computer/membership person will also remain with ACC. A gallery coordinator whom ACC would like to keep and will, if the budget can stretch that far, was also hired under this program. Having a gallery coordinator allowed ACC to exhibit members' work at a small inhouse gallery as well as utilizing the Alberta Culture Beaver House gallery in Edmonton. Being able to host the Manitoba Craft Council exhibit **Hand Made Fait a la Main**, was a tremendous step for us and we are

committed to hosting the **6x6x6 Metal and Wood Exhibition** in June of this year and to increased member exhibitions.

By purchasing a computer and instituting desktop publishing for the production of Alberta Craft Magazine [an 8 page newspaper], ACC has cut the cost of production by half and by having a writer/editor is publishing on time with increased product quality. The converse is that salary, increasing paper and printing costs, phone and postage have to be taken into consideration as real costs in publishing. Advertising is the logical answer and this is another priority for the coming year.

Ten page ACC survey questionnaires were sent to members for CIRCUIIT purposes (and ACC's). We have had a 65% return. The statistics are invaluable. ACC discovered that 43% of the members work fulltime at their craft, and that 43% work at it part-time and supplement their income from other sources; 33% of members designate themselves as craftspeople and 11% as artist. Other information gathered includes income ranges and that some members are having difficulties purchasing supplies wholesale. Now the council can take collective action to assist members to obtain wholesale supplies. ACC now knows who can teach and at what level and can assist by becoming the liaison vehicle to obtain teaching positions for decent fees. ACC can see itself becoming a catalyst to meet the special needs of the membership.

Strength comes from numbers, and by constantly increasing membership, ACC will help to improve the quality of life for those who have chosen to make craft their way of life.



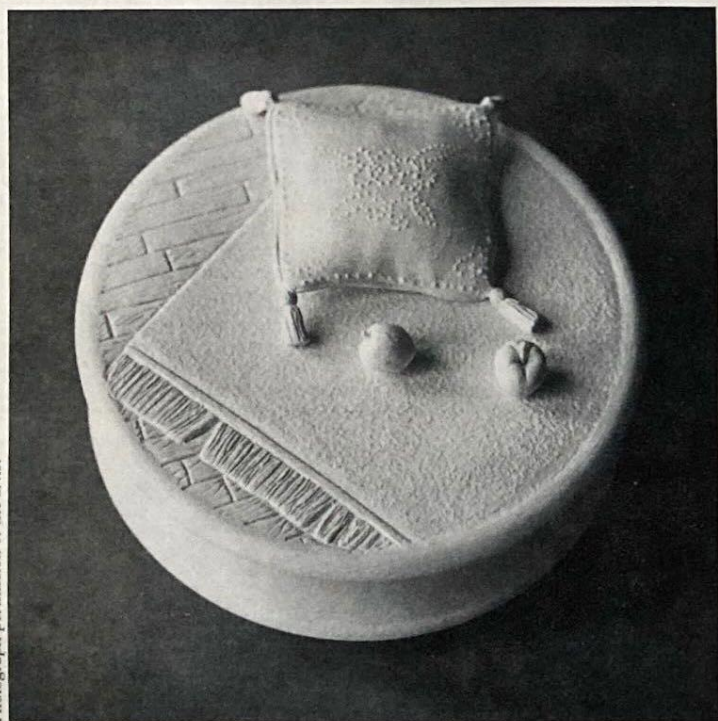
Saskatchewan Craft Council
Interim Board

clockwise from bottom left:
Joan Ferguson Flood, Jim Sather, Lorraine Ziola, Basil Ramadan, Ralph Reid, Doug Frey, Annemarie Buchmann-Gerber, Charley Farrero.

1988 SAIDYE BRONFMAN AWARD FOR EXCELLENCE IN THE CRAFTS

The Canadian Crafts Council is calling for nominations for the 12th annual \$20,000 Saidye Bronfman Award for Excellence in the Crafts. This award was created in 1977 by the Bronfman Family to honour their mother on her 80th birthday. The principle criterion is excellence, which covers all aspects of the work — aesthetics, creativity, innovation, technical mastery. The nominee also must have made a substantial contribution to the development of crafts in Canada over a significant period of time.

The Saskatchewan Craft Council's candidates are **Kaija Sanelma Harris** and **Anita Rocamora**.



Photograph permission of the artist

ANITA ROCAMORA *Boîte trésors* Porcelain 11.5cm.dia.

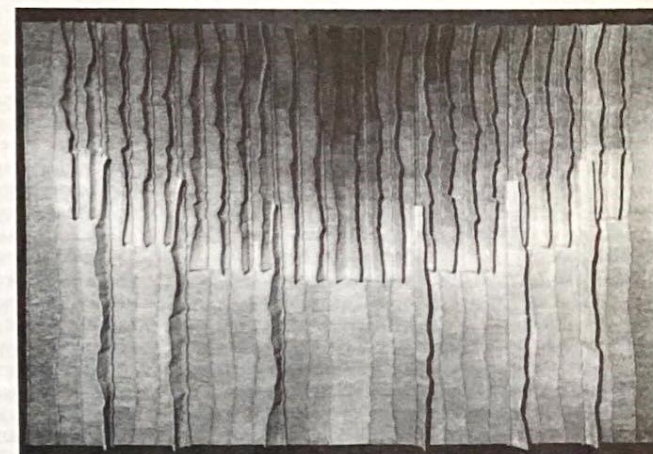
My involvement with clay began in 1975, when I moved to Saskatchewan and enrolled in a ceramics class at the University of Regina. Thanks to the encouragement of my teacher, Jack Sures, and other dedicated potters at the school, a casual interest turned into a serious commitment. In 1976, I was invited to join three friends and fellow potters in what became North Star Pottery, in Humboldt, a living and learning adventure that further nurtured my growth as a potter. I am now residing in this province again after living and working in Manitoba for four years.

My work reflects the dreamy, romantic side of my nature, my attraction to the odd and the mysterious. I find endless inspiration in people, in nature, the organic forms of plants and animals, which I combine in unusual contexts to create quiet, intimate pieces, or to give the viewer clues to a little story. I enjoy the versatility of clay, its permanence, and the lifelong apprenticeship it demands.

Sometimes I feel like a dinosaur, leaving prints in the mud. The person I am shapes the prints I make. I try to leave good prints.

Anita Rocamora

Kaija Sanelma Harris trained at Turku Textile Teachers Institute, Finland. After working for an Icelandic textile artist for 4 years, she came to North America. Her work includes large wall hangings — in 1985 she completed a commission for two large tapestries for the TD Bank Tower, Toronto — and functional textiles such as afghans. Her work has won many awards including twice winning the Premier's Prize at Saskatchewan Handcraft Festival. She exhibits widely and her work is in many prestigious collections.



Photographer: A. K. Photos

KAIJA SANELMA HARRIS *Counterpoint #7* Double woven tapestry 161x245x8cm 1987

Transition #3 Inlaid tapestry 135x178cm 1987



Photographer: A. K. Photos

Rituals and Ritual Objects

Martha Cole

Susan Eckenwalder, at Incite '87, asked us, "Does the world really need another pot?" The obvious answer to that question is, "No, of course not!!!" And so, as object makers, where does that leave us?

In the Neolithic Age, when pots and baskets and weavings were first made, it was done out of need and the objects often had a wonderful functional sense to them — in large part, I think, because they were so completely integrated into the lives of their makers. Today, there is not the same kind of straightforward need for our handmade objects. We are, in fact, in danger of being buried under a mountain of functional, mass-produced objects which, by and large, take care of our daily needs. These relegate handmade objects to the luxury category in which the beautiful plate is not used to hold food but is put on the coffee table. The quilt is not laid on the bed but is hung on the wall. This loosening of functional restraints has allowed for much technical exploration and added expertise. But the price has been the forfeiting of the object's ability to relate to our human senses. Handmade objects have suffered through this loss of functional context.

Is it possible for us to regain this functional context? Should we? Are there other aspects of our lives in which handmade objects can have a wider sense of relevance?

One meaningful use of our objects is the creation of the Special Occasion item. Craftspeople are the obvious creators of these objects because they possess the necessary skills, vision and talent to make that special bowl, special garment, or special tool for the special occasions in our lives — a wedding dress, a blanket to bring a newborn baby home from the hospital, a leather-bound family photo album, or a pair of goblets for a 10th Anniversary. These become the irreplaceable objects in our lives — objects that have been imbued with an emotional context and have been given significance because of their association with an important personal milestone. The significance of the event is also greatly enhanced through the incorporation of the special object. A woman can get married in blue jeans on her lunch hour but the event will probably take on a more significant aspect for her if she wears a third-generation wedding gown and celebrates the event with family and friends. The occasion and the object enhance each other.

We can choose to recognize a personal milestone in any number of ways and degrees. Society does offer certain "traditions" for events such as weddings, birthdays, graduations, baptisms, etc., but there is considerable latitude in the personal interpretation of these traditions. A birthday celebration can be a party with a birthday cake and, depending on one's age, a variety of cards alluding to your fast-advancing old age. It can also be a serious celebration of a birth date, a date on which

a single, unique individual came into being and has, consequently, enriched the lives of those around her or him. There are a number of other personal milestones for which there are no traditions — an adolescent leaving home for further schooling or a job, or the first time, in an exercise program, when you could do 25 push-ups!

Recognition of and a decision to add significance to a personal milestone has a number of beneficial functions. Psychologically, we slow down enough to notice significant events. This, in turn, usually leads to a certain amount of reflective thought and a general evaluation of our lives. The reflective quality usually continues through the actual creation of the object, affecting the final outcome of the work on a subconscious level. Often, this kind of slow, unpressured interaction can lead to some surprising revelations. Once finished, the object then reflects added emotional depths back onto the event. In the context of a personal milestone, then, the object, the object-maker and the event itself are all enhanced.

There are, however, a limited number of "milestones" in anyone's life and, although they provide a functional context for our work, it is a limited application. Is there a way to integrate the objects we make into the daily routine of our lives? To do this we must examine our day-to-day habits. We need to explore the meaningfulness of those activities and the ways in which we can enhance them.

A habit to which you have given significance is, by definition, a ritual. To me, the chief distinction between a habit or routine and a ritual is the degree to which the activity provides the participant (or participants) with a meaningful, self-nurturing sense. Today, we usually refer to rituals as being specifically related to religion or worship but, in fact, ritual is a term that refers to any consciously repetitive, meaningful and fulfilling activity.

We live in a society generally devoid of ritual and do very little to provide ourselves, either singly or collectively, with fulfilling and nurturing activities. To examine the role that ritual plays in our lives, we must ask the questions: "Where are the rituals in my life?" or "If I don't have any, should I?" and "If so, where?" Since repetition is a necessary component of a ritual another series of questions arise: "Are there cyclic aspects to my life?" and "How do they relate to my work?" and/or "Are there repetitive aspects to my work which could be made more meaningful?" It is our individual responsibility to identify whatever rituals (or ritual-like habits) we already have. If we think it worthwhile, we can enhance them or create completely new rituals that will provide us with adequate self-nurturance and generally improve the quality of our daily lives.

For example, what methods do you use to center your-

self so that you can bring to your work the concentration necessary to make a good product? Are there changes you could make to this routine to heighten the sense of concentration you bring to your work? Could you set up a special "mulling" area in which you study the previous day's work or review your current sources of inspiration. While waiting for your coffee you can sit there, focus your energies and plan a direction for the day's work. I have a specific chair which sits in the middle of the studio and in which I brood upon the various failures and successes on the wall in front of it. It is not only used at the beginning of each day but regularly throughout the whole time I am working. And when you finally get your coffee, it should be in a special, carefully chosen mug — not a "second" from the last firing! By making these kinds of conscious changes in our routines, we give added significance and respect to ourselves and our processes. We have, in fact, created for ourselves a personal ritual. The objects we choose, be it a specific chair or a special mug, have also taken on an added significance and are completely integrated into our lives on a daily basis.

As well as personal ritual, other more general explorations are possible. For example, the whole creative

process is not unlike the renewing cycle of the seasons in which an idea grows, blossoms and eventually bears fruit (in our case, a concrete object). There usually follows a dormant period and a mulling over of ideas before new ones begin to grow again. By recognizing the cyclic similarities between the seasons and our process we could all be a little more accepting and a little less self-castigating during our dormant periods. Perhaps we could look at ways to actually align our process with the seasons. Would it enhance it? I don't know, but I do think it is an idea worth considering, as is the possibility of incorporating specific rituals to help us notice the transition from one stage to the next.

By examining our processes and our work in the context of ritual we give significance and respect to ourselves, our activities, the results of our activities and to our lives generally. We are in touch with the Significant Events in our lives and are able to put them into a larger framework. Our work, established in a functional context, helps us articulate the rhythms and activities of our lives. A ritual can be a very private personal affirmation or it can be the collective recognition of a societal need. Ritual provides us with greater depth and with a well-spring of creative inspiration.

CALL FOR PARTICIPATION

RITUALS AND RITUAL OBJECTS

S.C.C. Travelling Exhibition 1989-1990

This exhibition proposes to explore the role of personal rituals in the lives of the participating craftspeople. It will look at the ways our objects can be integrated into the repetitive activities of our lives and the meaningfulness of those activities.

The exploration of personal ritual will be facilitated through a series of meetings/workshops to be held over the next 18 months. These will allow the participants to discuss aspects of their lives/work which they want to explore, to provide feedback on their ideas, and to allow each person adequate time to fully develop those ideas.

The meetings will consist of:

1. Initial Groundwork or "SO WHAT ARE WE DOING HERE, ANYWAY?"
An overnight meeting, May/June, 1988.
2. 3-Day Intensive or "WHERE DO WE GO FROM HERE?"
Date: Mid-August, 1988.
3. On-Going Dialogues or "WHERE ARE WE NOW?"
3-4 meetings through Fall, 1988 — Spring, 1989. The times and lengths of these meetings will be determined by the participants.

The results of these dialogues will form the final exhibition.

The exhibition is open to any woman who is a member of the S.C.C. and who is interested in working through this process in conjunction with other women. There will be no jurying or evaluation of the participants. Any aesthetic decisions or criteria will be determined by the consensus of those involved in the exhibition.

Deadline: April 30, 1988

For more information contact Martha Cole, Box 809, Lumsden, Sask., S0G 3C0. Telephone: 731-3298.

SUNDANCE

LEE BRADY SCC GALLERY
JANUARY 1988

Lee Brady's recent exhibition at the Saskatchewan Craft Council Gallery highlighted seven stained glass sculptures. Resplendent in colour and focused in subject, the sculptures symbolized the rituals of the Plains Indians. The exhibition was an exhibition of celebration, and an expression of Brady's belief in the abiding power of tradition. Brady's interest in a specifically cultural tradition was underlined in a statement which opened the exhibition. There Brady quoted Hyemeyohsts Storm, a contemporary Northern Cheyenne author, who declared in *Seven Arrows* (1972):

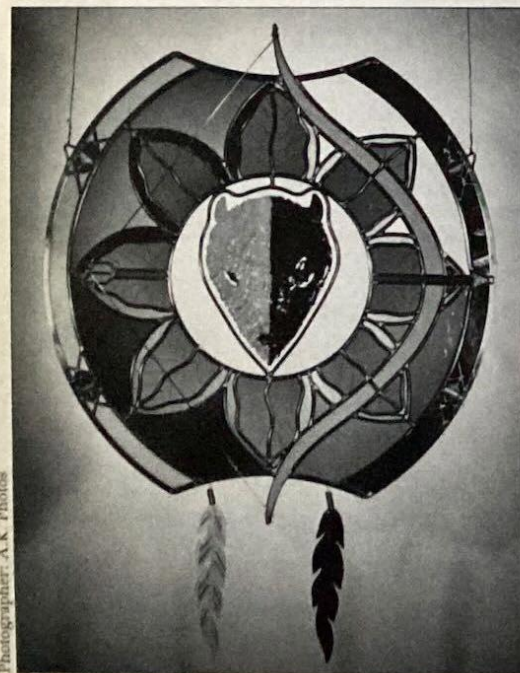
There are levels upon levels of perspectives we must consider when we try to understand our individual perceptions to those of our brothers and sisters . . . The perception of any object, either tangible or abstract, is ultimately made a thousand times more complicated whenever it is viewed within the circle of an entire People as a whole.

Sundance Teaching constituted Brady's own heart-felt desire to speak from within "the circle of an entire People". In the notes which accompanied individual works in the exhibition, Brady linked this circle to a sacred story telling tradition. Brady posited a Romantic view of native history, condensing it to uplifting mythological tales of "understanding and wisdom". It was the essential problem of this exhibition that the work read and felt very much as if it had been created from outside of Native tradition. Punctuated by moments of formal achievement, *Sundance Teaching* nonetheless retained the feel of an outsider's humanism, a fault line revealed both formally and conceptually in the work.

Formally, and in structure, the works revealed instances of power and sensitivity. Chief among them was the fracturing of certain sculptures so that individual sections of glass, formed in the image of a feather, were actually suspended from the main body of the sculpture. The presence of these feather-forms conjured up clear associations with hand-held, used objects, and gave individual works a certain power. In another instance, the painterliness of the glass surface in *Star Water Shield of Miaheyyun* evoked the light reflective surface of a beaded cape in ways that made it seem alive with world-ly experience.



Photographer: A. K. Photos



Photographer: A. K. Photos

Nonetheless, *Sundance Teaching* did not sustain these isolated strengths. The potential material richness of the translucent, coloured glass was muted by a consistency in the surface texture of individual pieces. Each piece of glass seemed to share the same weight and density. The sizes of individual pieces of glass, and their extreme stylization into repeated forms, gave the works a disappointing static quality. In a moment full of dramatic, symbolic potential Brady utilized taut strands of lead in *Thunder Bow Shield* to suggest the ever-ready bow. And yet, it was a moment abandoned: in other works leading was used solely, and traditionally, as a structural device.

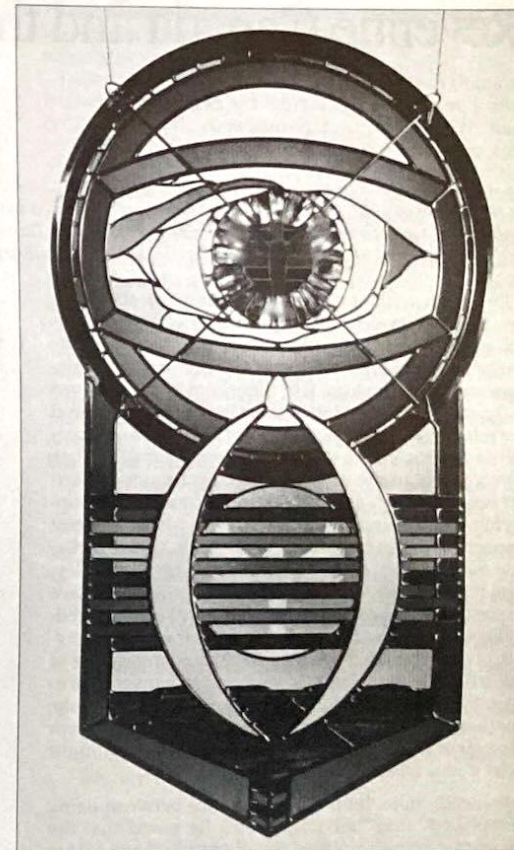
Brady's inanimate forms underlined the limitations of art created from outside both personal experience, and a lived understanding of the history and tradition of its subject. The works in *Sundance Teaching* seemed neutral both in what they advocate, and how they take their place in the world. My own feeling is that art which taps tradition for energy and meaning should articulate its own position in relation to a contemporary world. Such art should advocate change, or serve us a cautionary tale. It won't do to mythologize or romanticize the past, according to our present needs.

Matthew Teitelbaum is Curator at the Mendel Art Gallery, Saskatoon and was a juror of *Dimensions '87* exhibition.

top left:
LEE BRADY *Star Water Shield of Miaheyyun*
Stained, fused and etched glass 22x28in. 1987

bottom left:
LEE BRADY *Thunder Bow Shield* Stained, fused
and etched glass 22x32in. 1987

right:
LEE BRADY *A Tear for Two Moons* Stained and
etched glass 18x32in. 1987



Photographer: A. K. Photos

INCITE '88

AN EXPLORATION OF COLOUR

AUGUST 1988 SUMMER SCHOOL OF THE ARTS, FORT SAN, QU'APPELLE

A Stormy Relationship

Revenue Canada and the Artist/Craftsperson

Catherine Macaulay

In November of 1987, CAREAC Saskatchewan organized a workshop on **Financial Planning for Artists**. Les Wall and Lionel Joa, accountants with the firm of Horochek Cannam Joa, presented information and advice on many of the financial considerations involved with being a visual artist. The following is a summary of their presentation.

Joa began with some general comments about the "value" of the work that we, as visual artists, do. The value is cultural, aesthetic and, of course, economic; hence the need for visual artists to have a general understanding of the legal and monetary issues involved in the making of art. Most of these issues revolve around the relationship between the artist and Revenue Canada — a relationship that has been stormy for a number of years and came to a climax in 1983 when several artists became more vocal about how the tax man was applying the definition of "inventory", without any real understanding of the working situation of the artist. The most publicized protest was made by Toni Onley, who threatened to burn his inventory rather than have it taxed as Revenue Canada decreed. As a result the federal government's 1985 budget made a few administrative policy changes aimed at a better understanding of the artist's point of view. However, now that tax reform is on the front burner, it is an opportune time to take another look at the present status of the artist, through the eyes of Revenue Canada, and what the future might hold if and when changes are made.

Joa went on to define the difference between being "employed" and "self-employed". He noted that the benefits of being employed usually revolved around job security and benefits at least partially funded by the employer (UIC, Worker's Compensation, CPP, pension plans, health and dental plans, etc.), whereas the benefits of self-employment were tax-oriented (deduction of expenses to create losses, losses deducted against other sources of income.) The majority of visual artists have dual status; some income is derived from making art, some from working for an employer. The tax calculations are very different for each.

One of the first things that Revenue Canada wants to establish is whether your art making is a business or a hobby. And what may be a serious, creative activity in the eyes of the artist may still fall into the "hobby" category in the eyes of the tax man. This is a key concept, as expenses incurred while practising a hobby are considered personal or living expenses and are not deductible; whereas, expenses incurred when in business are deductible as they were incurred to earn an income.

Revenue Canada looks at two major themes: the intention to earn profit **plus** a reasonable expectation of doing so. The criteria used to establish whether an activity is a business include:

1. education and training
 2. amount of capital invested (relative to what is required)
 3. economic possibility of making a profit
 4. your approach to business; e.g., how much time is devoted to it? availability of necessary facilities such as a studio, how well are financial records maintained
 5. exhibition history, prizes, awards, and other examples of recognition by peers
 6. track record — how many years of losses or profits
- Another major area is the calculation of income, based on accrual accounting methods which include the following income components.

1. cash receipts and expenses
2. accounts payable
3. accounts receivable
4. inventory

Since revenue is recognized when earned, rather than received, and expenses are recognized when incurred, rather than when paid, we must calculate "accounts receivable" and "accounts payable".

Common types of expenses include:

1. materials
2. travel expenses incurred when making art away from one's home, and travel to exhibitions (use a log book to keep track of business mileage)
3. entertainment and promotion
4. books and subscriptions directly related to one's art activity
5. professional fees, and membership in professional organizations (such as CAREAC)
6. research costs
7. any wages paid to assistants
8. any CPP contributions
9. leasing or rental costs of depreciable property
10. percentage of personal residence used for business purposes (must be used solely for business). Expenses could include a portion of mortgage interest, heating and electricity, property tax, insurance, and repairs.

business

Financial records maintained should include:

1. receipts detailing the type of expense, to whom, date, and the name of the purchaser
2. details of sales revenue
3. inventory and the costing of inventory (the cost of producing the work)
4. details of accounts receivable and accounts payable
5. log books re: mileage

Other suggestions:

1. use a separate bank account for business activities
2. identify the source of your deposits
3. detail your entertainment expenses: who, why, where, what was discussed

All of these will increase your credibility in the eyes of Revenue Canada; not only will you be a serious artist, you will look like a serious artist.

Implement a system of inventory control. Inventory consists of all unsold work: in galleries or stores on consignment, on loan, in the homes or offices of potential purchasers while they "try them out", entries in competitions, etc. Since May 1985, an artist can elect to value his or her inventory at zero, and the costs of making the work are deductible when they are incurred. Inventory are those items that are there to be sold; if one wants to keep a particular piece, then it must be transferred out of inventory and into one's personal belongings. This issue gets even more complicated when artists swap works; if swapping inventory items, each artist is deemed to have made a sale at "fair market value".

Under the existing legislation and interpretation, non-capital or business losses only can be deducted against other income, such as income from employment, investment, pensions. However, this will change under tax reform; losses can only be used to reduce self-employed income to zero, and cannot be applied to other income.

This will certainly have a negative effect on visual artists, most of whom are already struggling to survive economically.

Other changes under tax reform will mean that artists will be able to deduct the cost of one studio only, and 80% of allowable entertainment expenses rather than 100%. Also, the creation of three broad tax brackets will mean that most individuals presently in the lower existing brackets (which includes the majority of artists in Canada) will pay more tax. (It is obvious that tax reform proposals have ignored all the work done by various federal investigations into the plight of the arts and the status of the artist over the past three years, and will make it even more difficult to survive economically.)

In conclusion, Joa and Wall briefly discussed some aspects of personal financial planning, including life insurance, cash management and the importance of drawing up realistic budgets and sticking to them, and planning for retirement, which might include taking advantage of the Saskatchewan Pension Plan.

For more information:

1. see recent editions of arts newsletters such as ART ACTION, the national CAREAC publication; the CCC Bulletin; the Alberta Craft newsletter.
2. the revised Saskatchewan VISUAL ARTS HANDBOOK has a chapter on the business of art. Copies are available free of charge from the SCC office or by contacting CAREAC Saskatchewan.
3. see TAXATION AND THE ARTS by Arthur B.C. Drache, published by the Canadian Conference of the Arts in 1987.
4. consult an accountant to help you wade through the existing tax rules, and to assist you in drawing up a sound financial plan. Remember — accountants' fees are tax deductible!!

saskatchewan craft council
annual general meeting
may 29 1988 saskatoon

*REMINDER: (Bylaw — Article 4.1) "Bylaws can be amended by means of special resolution passed by at least three quarters of votes cast at a general meeting of the Council of which **not less than 14 days notice specifying the intention to propose the resolution has been given.**" The SCC office will be mailing notice of all proposed Bylaw amendments to the membership in time for this deadline. If you have a resolution proposal, please deliver it to the SCC office by **May 1, 1988.**

The Magic of Childhood

CURATOR: CATHERINE MACAULAY SCC GALLERY FEBRUARY 1988

Judy Tryon

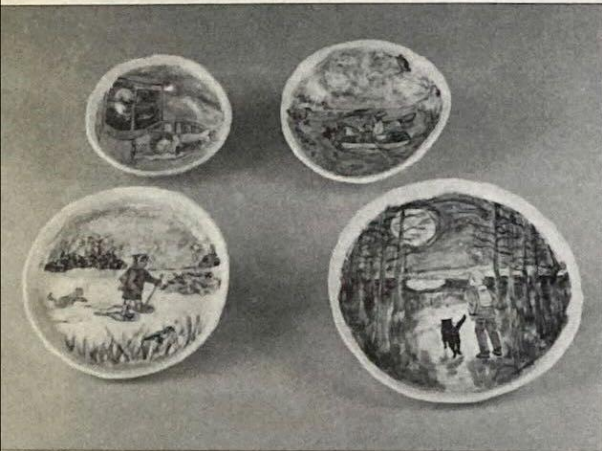
The Magic of Childhood was not quite what I expected and initially I was somewhat disappointed. I looked at the exhibition several times, from different viewpoints and again after reading the catalogue descriptions of pieces and the comments of the artists represented. Make no mistake, this show was not intended to be and is not a show for children. Instead it is an interpretation, by the thirteen craftspeople represented, of the meaning of childhood and its magic.

Martha Cole's two large ceiling-hung installations are quite eye-catching but I feel the impact was diminished by the similarity in their size, shape and basic construction. *Moonbeam Slide*, of Saran Wrap and fabric on a steel armature, looked like the kind of thing a child might imagine, both in its appearance and function. *Kundalini*, the snake, did not have the same appeal.

Deborah Pinard displayed *Pegasus*, a clay sculpture of that mythical beast, *Bookends from Narnia*, clay sculptures with marvellous beings clustered on their bases, and *Child's Place Setting*, handbuilt plates and bowls in porcelain with underglaze paintings of childhood adventures. All of these works suggest that memories of childhood fantasies, books, and activities are vivid for Deborah.

Byron Hansen's mahogany table and stools evoked memories of childhood lunches and Elizabeth Brinkhurst's *Bluebell Tea Set*, in blue glazed clay with slip trailed bluebells, invites young and old alike to enjoy a tea party. *Checker Game for Rug Rats* by Madelaine Walker asks you to sit down on the floor and play a game. Rugs, board and checkers are all unbreakable, soft and washable fibre.

The Family, mother, father, son and daughter in a variety of exotic woods, by Wilmer Senft, reminded me, because of their shapes, of the Fisher Price 'people' my own children played with. These wooden figures were delightful in their simplicity. I admit I touched — and their hats came off! Mr. Senft's other entries, miniature *Cache Pot* and two *Vases*, were of interest only because of their diminutive size. Were they included in this theme show for that reason?



DEBORAH PINARD *Child's Place Setting*
Porcelain, underglaze painting small bowl 3.5x13.5cm,
large bowl 3.5x15x16cm, small plate 2x17.5cm,
large plate 2x21cm 1987 Photographer: A.K. Photos

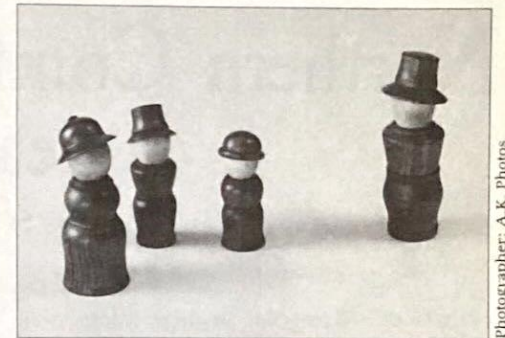


DEBORAH PINARD *Bookends from Narnia*
stoneware 19x14x12cm, 19x14x14cm 1987

My Blanket by Lorraine Ziola makes me wish I could be a child again, if only I could be assured of possessing a creation such as this. What a soft, delicious, cozy 'blankie' or 'cuddle' this would be! "Horrors!" say the grown-ups "It's white!" Can you guess what the kids would say? Mary Anne Baxter too has recreated a special world in *Morgan's Prairie Dreamer*, a child-size sleeping sack. Soft colours and fanciful images depict the four seasons, making this indeed a magic space for dreaming, whether it be in sleep or in imagination.

Marg Rudy's untitled work is thought and comment provoking to say the least. Black and white, male and female, angel and devil, good and evil are juxtaposed, separated and recreated in two large fibre figures seated on a suspended swing, tongues extended in the age-old way of children the world over.

Theme shows leave themselves wide open to interpretation by the artists involved. Each approach will be different. The theme Magic of Childhood suggested so much to me — fun, fantasy, mystique, magic and much, much more. I guess that is why I was a little disappointed. I feel this show could have been much more. Am I wrong? Or am I just interpreting and remembering the magic inaccurately?



Photographer: A.K. Photos

WILMER SENFT *The Family* American dark walnut, maple, paduck, African blackwood, purple heart, African bloodwood (eight pieces) father 9.5x3cm, mother 9x3cm, daughter 6x2cm, son 7x2cm 1987

And Now For Something Completely Different

April 2 to May 5, 1988

Saskatoon weaver Pat Adams experiments with fibre and the many processes that are possible, including dyeing, spinning, weaving, felting, knotting, coiling, basket making in this exhibition of three-dimensional work.

Opening: April 8, 1988

Works by Helen Cooke

May 7 to June 2, 1988

Cooke deals with human relationships — between people, with our environment and in particular situations, and incorporates clay with other media in this show.

Opening: May 6, 1988

Handmade/Fait A La Main

June 4 to 30, 1988

This exhibition of contemporary Manitoba craft was organized by the Manitoba Crafts Council, and features exciting and innovative work in all media.

Sites/Sights

July 2 to 28, 1988

In this mixed media exhibition, Marigold Cribb uses fibre techniques such as weaving, knotting and binding to produce a very personal interpretation of and response to specific geographic sites.

Saskatchewan Craft Gallery

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.

Open daily: 1:00 - 5:00

Northern Comfort — a weaving sampler

KAIJA SANELMA HARRIS SCC GALLERY DECEMBER 1987

Myrna Gent

Kaija Sanelma Harris' show **Northern Comfort** was at the Saskatchewan Craft Gallery from November 28 to December 28. Kaija felt that well designed functional textiles seldom get the attention they deserve and this exhibition was her attempt to give them a higher profile. In the past Kaija wove afghans using one technique and working with the same fibres. In this show, however, she broadened her scope considerably by using a variety of techniques, structures, and new yarn combinations.

Heritage Blanket was the first afghan that Kaija showed me when I visited her studio. It was inspired by the textiles recently shown at the Diefenbaker Centre and by her own collection of Kilim rugs. Other throws were inspired by the first spring flowers to appear in her native Finland and more recently the prairie landscape. *Heritage Blanket* is woven in tapestry (kilim) technique with a wool warp and a handspun and hand dyed wool weft which is not as packed in as is usual in tapestry technique, thus it is flexible enough to be a useable piece of art. The design is that of a rich prairie landscape with elevator shapes and sundogs dominating the scene.

A series of double woven afghans demonstrate the difference that wefts can make on the same warp. In *Red Berry*, where reds and oranges dominate, the weave appears relatively flat because the Finnish wool used did not 'full' (bulk up when it was washed) to any great extent. In the second, *Wine Dark Sea*, an array of teals, turquoises, and wines, the weft on one side is a Canadian wool which is well known for its fulling properties, while the opposite side of the blanket is the Finnish wool, this causes the columns to appear slightly stuffed, when in reality they are not. This blanket also displays an interesting use of both horizontal and vertical stripes which, thankfully, never become a plaid or a check. In the third of this series, *Klee's Coverlet*, Kaija actually stuffed the pockets with carded fleece while still on the loom. The colours on these three afghans are so different it must be hard for a non-weaver to believe they are from the same warp.

The afghans are woven on everything from four harnesses to nine harnesses. Some of the structures used are double weave *Silken Dream*, tapestry *Heritage Blanket*, overshot (with the pattern in the warp rather

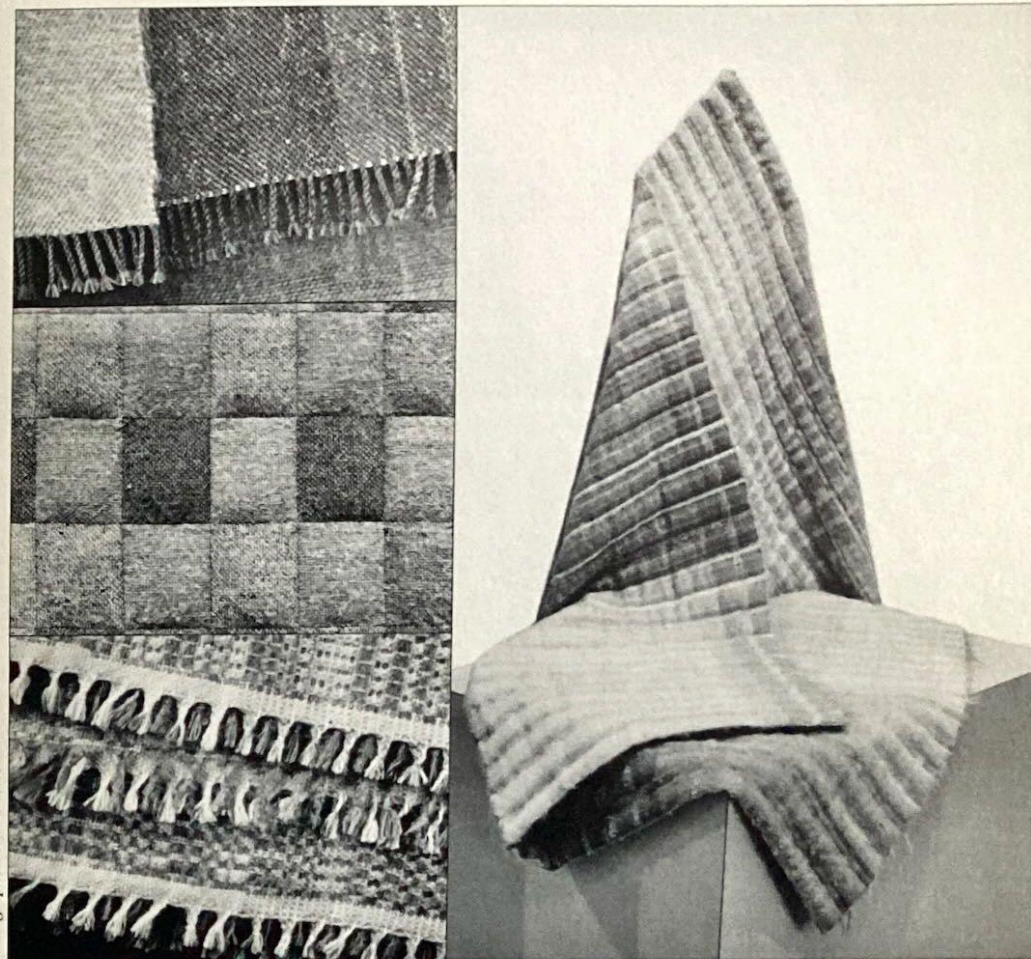
than the traditional weft, so the edges remain neat and the weave can be accomplished with one shuttle) *Grandmother's Sunlight*, false satin *Checkerboard Purple*, warp rep *Evening Tweed*, and point twill *Winter Light*.

Handwoven pieces are generally hand finished. Kaija chose to finish the afghans with diverse techniques; some ends are woven back in and thus disappear, some are twisted into a fringe, some are macramed, some are woven, some are braided in the familiar manner while some are oriental braided, and some are twisted in layers so the colours do not blend and gray but remain distinct.

The afghan that was still on the loom when I visited Kaija's studio, *Rainbow Shadow*, has a sensuous mohair weft which was inlaid by hand (instead of using a thrown shuttle). The colours in the diagonals vary subtly as they move across the warp. Kaija's warps are always multi-coloured, they gradually change toward the centre and then reverse. Mohair is used to create texture and interest. She chose to brush the mohair on some afghans on one side only, others have certain blocks brushed, while still others are brushed on the background while the pattern is left unbrushed. Both sides of the afghans need to be studied for frequently they are different. For example, *Storm Cloud*, has vertical stripes on one side while the reverse has horizontal stripes. The colours are different on each side too, as the warp colours dominate on one side while the weft colours dominate the other.

The non-weaving public will find the show worth seeing for the sheer beauty of the colours and textures, and to appreciate the warmth and comfort they afford to both the body and soul. Weavers will particularly enjoy seeing the wide variety of structures, finishes, the choice of materials, the way they are filled, and brushed. Undeniably this collection of afghans, blankets and throws will both inspire and inform.

This show will travel to the following communities during the next ten months: Chaplin April; Redvers April; Kipling May; Canora May; Whitehawk June; Assiniboia July; Maple Creek August; Shaunavon September; Rolling Hills October; Regina October 1988 to January 1989.



Photographer: A. K. Photos

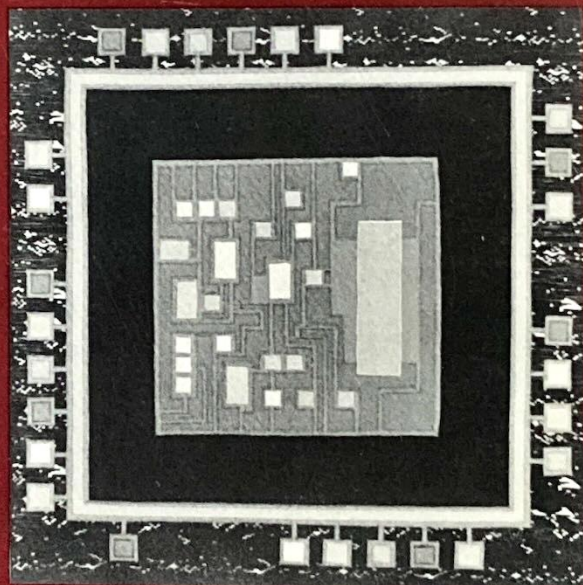
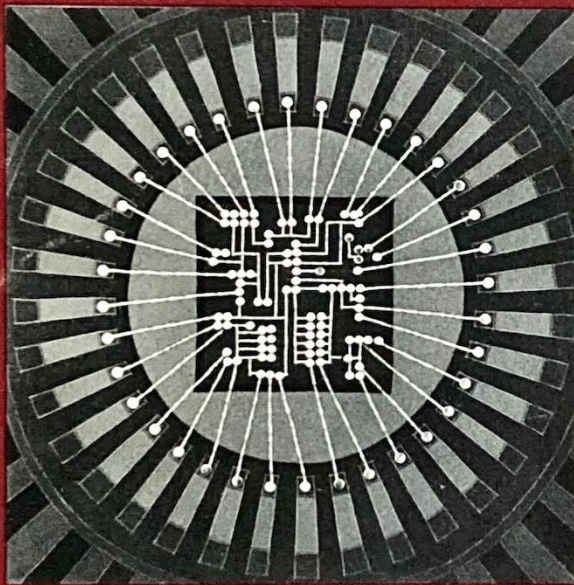
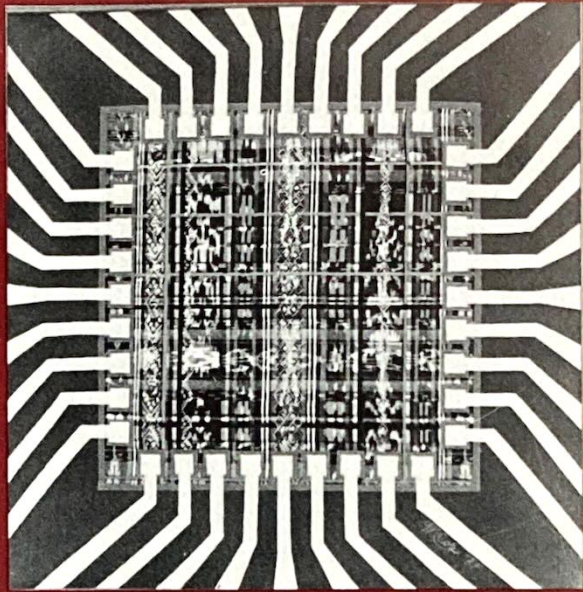
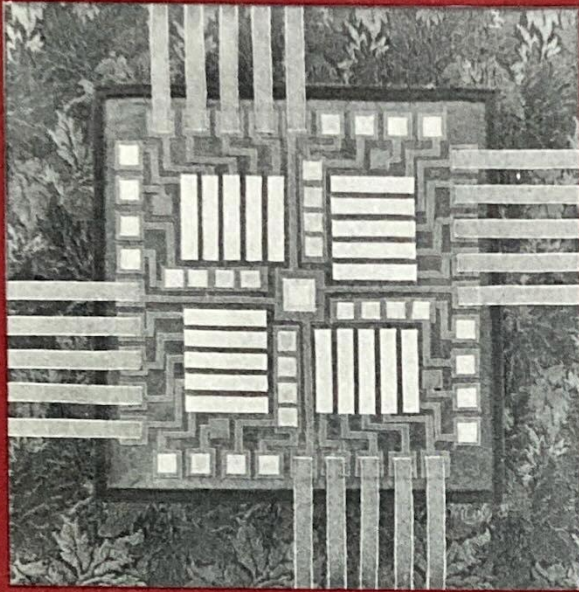
clockwise from bottom left:

KAIJA SANELMA HARRIS **Grandmother's Sunlight II** (detail) Wool, wool and mohair boucle warp, wool weft plain weave with warp floats (6 harness), braided fringe 118x174cm

KAIJA SANELMA HARRIS **Klee's Coverlet** (detail) Wool warp and weft, carded fleece 8 harness double weave 121x164cm

KAIJA SANELMA HARRIS **Storm Cloud** (detail) Wool warp, wool and mohair weft 4 harness twill, twisted fringe 123x168cm

KAIJA SANELMA HARRIS **Silken Dream** Wool and silk warp, wool, kid mohair and silk weft 4 harness double weave 133x163cm Collection Yoshimi Woolsey



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