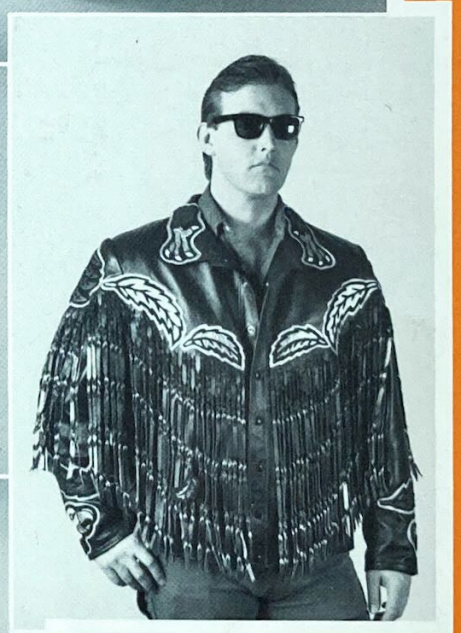
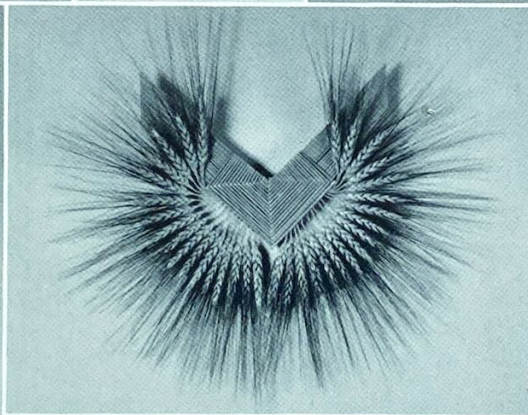
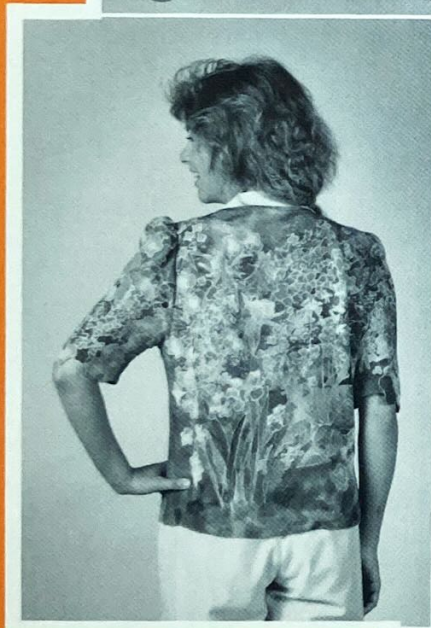
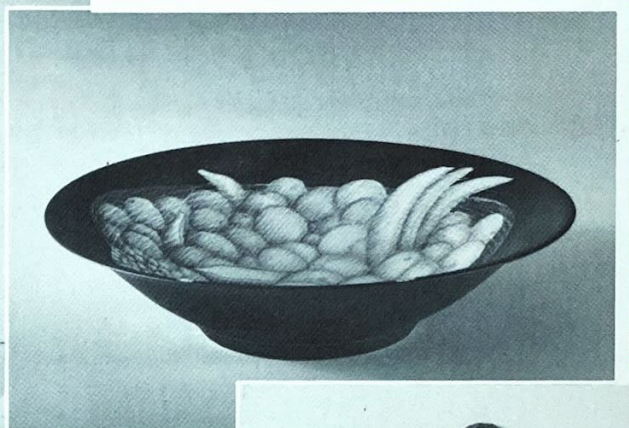
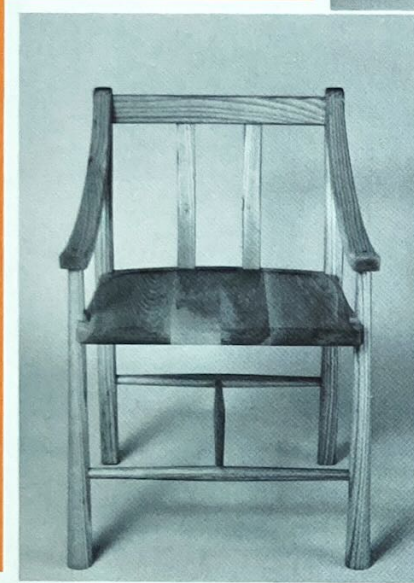


# the craft factor

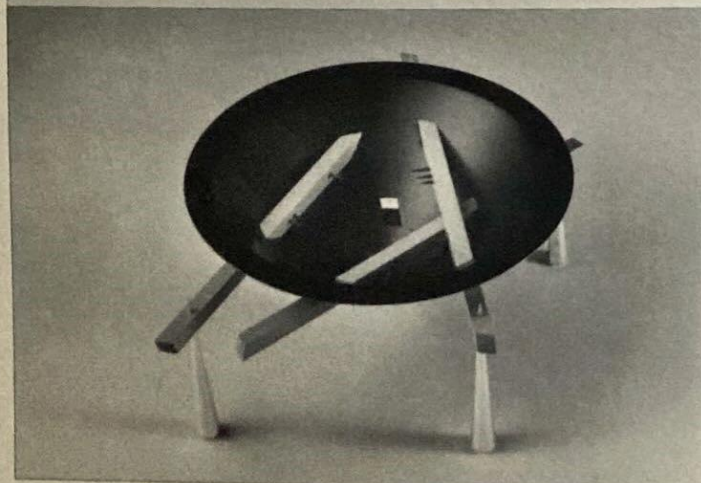
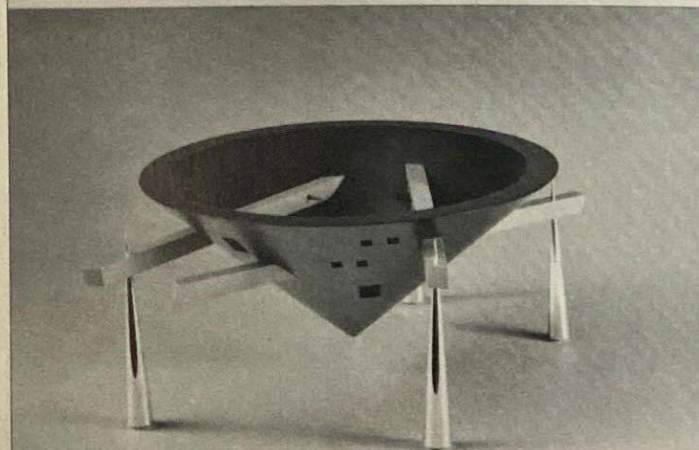
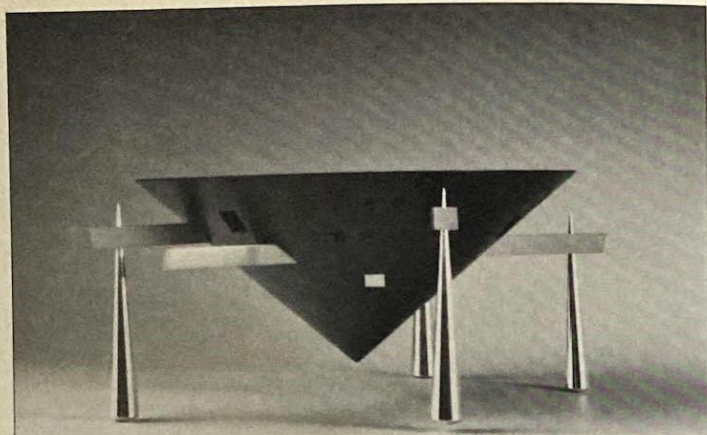
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Summer 1988  
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The Quarterly Publication of the Saskatchewan Craft Council







## Dimensions '88 Catalogue

our third colour catalogue — view the works and meet the award-winning craftspeople at Saskatchewan's annual juried crafts exhibition

**A Cultural Diversity** Joan Ferguson Flood 4  
the first of four reports by globetrotting Saskatchewan craftspeople — impressions of crafts in Israel

**Another World** Bonny Houston-Van Duzee 8  
combining two great interests, a glass artist spends a year as an apprentice in the studio of a Japanese glass master

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our representative goes to the World Craft Conference in Sydney, Australia, and discovers friendly Aussies, good craftsmanship and paradise

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front cover:

A selection of works from dimensions '88

inside front cover:

MICHAEL HOSALUK **Structures I** Lacquered MDF, lacquered cherry, aluminum, enamelled maple 5x10½" 1988 Collection Saskatchewan Arts Board

back cover:

BONNY HOUSTON-VAN DUZEE **Crystal Bowl** Crystal with bubbles 6.5x12cm 1978, **Crystal Rain Vase** crystal with bubbles 18x7.5cm 1987, **Kasumi** Smoked glass, silver foil 15x14cm 1988

photo credit A.K. Photos

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LOTTERIES

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# INCITE '88

An Exploration of Colour

**Dates:** August 11, 12, 13, 14 1988

**Place:** Saskatchewan School of the Arts  
Echo Valley Centre, Fort Qu'Appelle

<b>Resource People:</b>	<b>Jana Vander Lee</b>	<b>Houston, Texas</b>	<b>Fibre</b>
	<b>Gisele Amantea</b>	<b>Regina, Saskatchewan</b>	<b>Clay/Mixed Media</b>
	<b>Laura Donefer</b>	<b>Toronto, Ontario</b>	<b>Glass/Mixed Media</b>
	<b>Susan Warner Keene</b>	<b>Toronto, Ontario</b>	<b>Fibre/Paper/Felt</b>
	<b>Mary Mahon Jones</b>	<b>Regina, Saskatchewan</b>	<b>Art Education</b>

The Saskatchewan Arts Board in co-operation with the Saskatchewan Craft Council presents Incite '88, "An Exploration of Colour". Incite '88 will explore the practical applications of colour, the aesthetics of colour, the interpretative value of colour and the breaking of colour rules, and will stimulate new ideas about the use of colour in all craft media. The four day program will begin on Thursday, August 11, with an optional half-day workshop, an introduction to the fundamentals of colour, presented by Mary Mahon Jones, Coordinator of Education at the Mackenzie Gallery, Regina. On Friday, August 12, resource people will present slides and discuss how they use colour in their own work. Participants will have the opportunity to show slides of their work to the group. On Saturday and Sunday each of the resource people will give a 2-3 hour presentation on one or more aspects of colour. Some hands-on activities will be included.

Presentations are scheduled so that participants will be able to attend all sessions. There will be time for participants to discuss their own work on a one-to-one basis with resource people. An area with slide projectors will be available for informal discussion, group or individual critiques.

Tuition costs for Incite '88 will be \$75.00. The Fundamentals of Colour workshop has been included at no additional cost to participants. Accommodation at the School of the Arts will be \$27.00 per day or \$81.00 for the entire weekend.

## Resource People

**JANA VANDER LEE's** ten years of curatorial experience comprises a long list of exhibitions in a variety of media including **American Fiber Art: A New Definition** in 1980, for which she wrote the catalogue and a major bibliography. She organized and chaired a national symposium on **Fiber in the 80's** at the Museum of Fine Arts in Houston and has written feature articles and reviews for **FIBERARTS** and **ARTSPACE**. Her own work has been exhibited widely across the U.S.A. and is included in several public, corporate and private collections.

Jana Vander Lee's work includes flat tapestry, 'Theo Moorman' tapestries and raw fibre/glass collage. One series of tapestries incorporates geometric forms and vibrant primary colours. In a second series combining large geometric forms with pastels and earth tones, she uses colour to create the illusion of space reversal, and straight lines appear to undulate. Colours in the 'Theo Moorman' tapestries (named after the British weaver

who developed the weave structure) take on a luminous quality as the technique allows a dimensional, interwoven build-up of colour. Opaque or transparent designs inlaid over the ground structure add intricate levels of colour.

The fibre/glass collages make use of fibre value gradations by varying the amount of yarn twist. Lighter values are provided by chunks of fleece and carded raw fibre, darker values by the denser accumulation of fibre in handspun yarn. The collages are framed under glass to hold them in place. Some pieces incorporate broken and shattered glass, suggesting a breakthrough or an opening out to a wider perspective.

Vander Lee's colour concepts apply to all media and she welcomes Incite's multi-media participation as a way of extending a craftspersons frame of reference. Jana's presentation will discuss the psychology of colour, how artists create colour, and cross-cultural colour symbolism, and will include a hands-on exercise on simultaneous colour contrast.

**LAURA DONEFER** has taught at Sheridan College, Ontario, at Pilchuck Glass School, Washington, and at Centre des Metiers du Verre du Quebec. Since 1985 she has been resident artist and instructor in the glass studio at Harbourfront Craft Studio, Toronto. She is currently president of the Glass Art Association of Canada. Her work has been included in over 40 exhibitions across Canada and the U.S.

Three of Donefer's *Witch Pots* were exhibited in **Beyond the Object** (reviewed in TCF, Summer '87). Now Donefer is making shields. "A shield is what we use to separate and protect ourselves from something undesirable — only mine are reversed. They represent what is locked up inside the core we keep separate from others, because we have been taught not to show or accept all the sides and layers of ourselves." One of the shields *Kali-Black Mother Time* measures 5'x4½' and incorporates blown glass, dried seaweed, bones, sticks, painted and gouged board, and dried raffia.

At Incite '88 Donefer will deal with colour and vessels, how individuals respond to colour and how they interpret that in their crafted works. Donefer says of colour in her own work, "Playing with colour makes me feel alive. My eyes fill up and I laugh . . . the bright colours, the forms, the patterns created — it's the way I dance with glass and that makes me happy!"

**SUSAN WARNER KEENE's** work in paper and felt has been widely exhibited since 1979 when she graduated from the Ontario College of Art. Her work recently appeared in **Restless Legacies: Contemporary Craft Practices in Canada** — a national invitational juried show, part of the Olympics Art Festival in Calgary. Warner Keene's work is included in public, corporate and private collections. She has been visiting artist/lecturer at several colleges and universities including Banff School of Fine Arts and throughout Ontario. Susan Warner Keene is Senior Assistant Editor of **ONTARIO CRAFT** magazine.

"My work arises from an interest in the nature of textiles as objects that reveal aspects of human behaviour. Although the pieces are wall works, they reflect a consciousness of the historical role cloth has played in human environments as ritual floor coverings, as garments, as architecture . . . Many of the forms suggest ambiguous architecture, fictitious creatures of the kind of social pattern-making that occurs as we attempt to define our place — as individuals and as collectives — in the wider world."

At Incite '88 Susan will discuss the expressive use of colour in a variety of media in an historical context. She will also deal with the optical mixing of colour.

Incite '88 promises to be stimulating, enjoyable and informative — a unique learning opportunity for Saskatchewan craftspeople. Plan to be there!

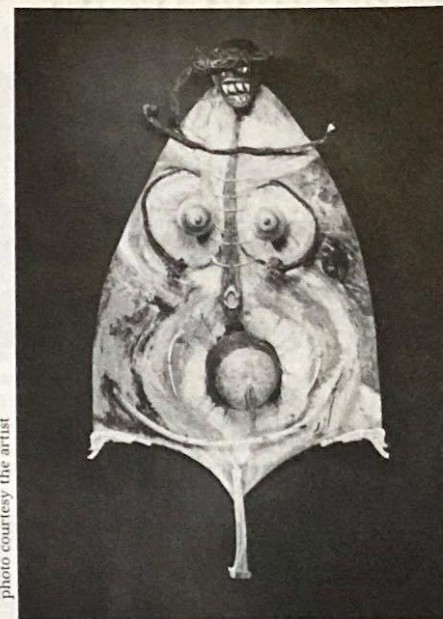


photo courtesy the artist

**LAURA DONEFER** *Shield Series, Kali-Black Mother Time* Blown glass, dried seaweed, bones, sticks, painted and gouged board, dyed raffia 5x4½'

**GISELE AMANTEA** teaches art foundations and sculpture at the University of Regina. She has exhibited work extensively in Western Canada and the U.S.A. She has received several awards for her work which is included in Canada Council Art Bank, the Glenbow Museum and the Saskatchewan Arts Board collections.

Gisele was one of the jurors for **Dimensions '88** and was introduced to SCC members in the spring issue of TCF. At Incite Gisele will give a slide presentation dealing with unorthodox approaches to the use of colour in the work of a variety of artists. "Specifically, work will be discussed in terms of the artist's choice and range of materials, their utilization of specific technologies and their method or system of application. Discussions will hinge upon the idea of the unorthodox, where the expectations of the viewer that colours will 'match' or materials will 'go together' are undermined by the artist and, as a result, the experience of the work of art differs from what might normally be anticipated. A workshop based on this approach and attitude will follow the slide presentation."

*Karen Leitch Incite '88 Co-ordinator*



# A CULTURAL DIVERSITY CRAFTS IN ISRAEL

Joan Ferguson Flood

After only three weeks in a country I cannot pretend to have more than a tentative knowledge of its crafts, so this is a sharing of my own experiences and impressions.

Israel is a young nation built on ancient roots, like the young citrus trees I saw grafted onto older root systems. The crafts are like this too, with many fragile shoots growing from centuries-old traditions. Israelis are energetic, creative people and the arts are important to them as can be immediately observed by the amount of sculpture around the country. I am not going to draw tight distinctions between art and craft here but I must make the distinction between *Israeli* and *Jewish* since *Israeli* is more inclusive. Indeed I would find it hard to write more than a few paragraphs about Jewish craft since so much of what I saw and enjoyed was Bedouin, Palestinian, Armenian, Polish, Druze and so on. Jewish roots stretch out around the world as Jews from the Diaspora return to the land of their forefathers and about one-sixth of Israel's population is Arab who have their own set of traditions. Thus the artistic influences are as disparate as the experiences of the people, and the result is a cosmopolitanism that is almost unparalleled.



photo credit Joan Ferguson Flood

Once-fired Arab pots glimpsed in a Druze village.

Fortunately, since my Hebrew extends to about ten words, most Israelis speak very good English. It was also fortunate that my two main sources of information were people involved in the arts, and that one lived in the north and the other quite far south. I was therefore able to get a wider view than might otherwise have been possible.

My hosts in Nahariyya, Oded and Ofra Markusfeld helped me to begin my search for crafts in The Galilee.

Ofra herself is a textile artist. The first visit was to Dalia Ben-Mayor, who is a potter living in Ein Hod, an artists' village south of Mount Carmel where 120 artists and their families live and work. Dalia's pots are beautiful classic shapes in warm desert colours, mostly free of decoration and of a timeless quality. I sat in her sunny garden under the olive tree and pondered the contradiction of living in a village full of peace in a country that is under constant threat of war. Ein Hod is fairly well-known and gets a lot of visitors so they have a gallery of their own. This is a business concern, run by a manager, who sells work from about 70 of the artists. Four jurors decide who will sell there, and although the system is not without its flaws, the gallery manager takes some of the pressure off studio visits which leaves the artists free to get on with their work.

The visit was sandwiched between a visit to a Druze village, Dalyat el Karmel, and watching the sun set over Cesarea. In Dalyat I saw complex, colourful weaving that although now done by machine, probably computerized, is still very nice. I cannot imagine how many hours it took to produce a length of this cloth before mechanization. Here also I first saw glass that is machine produced, in Tel Aviv, and sold all over the country in Arab shops and stalls. At first I dismissed it because it was mass produced and I did not like it *en masse*, but when I took a piece away from the rest I saw that, like the weaving, it had an individuality that gave it life. I think this was achieved by random (perhaps sprayed) decoration and I found it touching that such individuality should be sought and achieved by machine. I did see handblown undecorated glass that I liked much better but I mention this mechanization because as my visit progressed I saw many more instances of Israeli determination to streamline production and if something could be done more efficiently by machine they would invent one where none existed already. The creativity was sometimes expressed in the machine rather than the end-product, but it was there and it gave the product heart and guts, if not a soul.

Reluctantly I left the north to be driven south through Haifa, past Cesarea and Tel Aviv, and into the hills of Judea, the land of Joshua, David and Bathsheba. I went to stay with more friends at Ruhama, not far north of the Negev Desert. There I was able to share in the life of a kibbutz for a week and to see the remarkable results of years of work that has turned near desert into fertile land. I was so impressed, not only by this achievement and by the industry and hospitality of the community, but by the way the arts are integrated to enrich the lives of the kibbutznik.

## OVERVIEW



photo credit Peter Flood

DANIEL NACHOUM Pottery relief  
Ruhama Kibbutz, Israel

One building is decorated with Daniel Nachoum's pottery pictures of stories from the Old Testament that tell of the perils and pleasures of wine, another with clay pictures made by his father. Daniel's work is on many of the community buildings, its content appropriate to the use of the building be it the childrens' nurseries or the washrooms. All around were trees and flowers, with mimosa and sandalwood in bloom, and sunbirds and hoopoes flying around. On the dining room wall there was an old photograph of the kibbutz when the first well was sunk into the bank of a barren wadi, a daily reminder of the astonishing achievement of the kibbutz over less than half a century.

My friend Deborah Manor, who first went to Ruhama as a volunteer and later returned to marry, and her friend, Ulla Hadar, run a drop-in centre where people can go in the evenings after work and get help with their craft activities. I saw doll's houses being made, and sewing, knitting, embroidery and applique going on. While I was there we all worked on a multimedia "peace quilt" that was later sent to the Knesset as part of a campaign to persuade the government to achieve a peaceful settlement for the Palestinian population of Israel. In the new dining room is a mosaic designed by Deborah and made by members of the kibbutz, depicting some of the birds that live around them, another example of the art that is integrated with everyday life and therefore more meaningful.

Deborah took me to the Arab market at Be'er Sheva which was one of the highlights of my time in the south. There I saw wonderful Bedouin embroidery, so colourful and intricate, and so enduring that it outlasts the garment it adorns and is removed to be re-used or sold. The camel and donkey bags were both functional and very decorative with bands of weaving, braids and tassels to adorn them. These treasures are no longer cheap since the Arabs have rightly learned the value of their skills, and many of them are sold to museums and collectors. I saw more of these at the Bedouin Museum at Lahav where I learned details about the weaving methods and traditional patterns. The Bedouin textile tradition is a very strong one, extending to tents of woven goat hair. I went into one of these at the museum.

I visited some shepherds with their flock of sheep and goats and was able to see why the tent was black — the goats are dark and silky and the fibre is long and good for spinning.

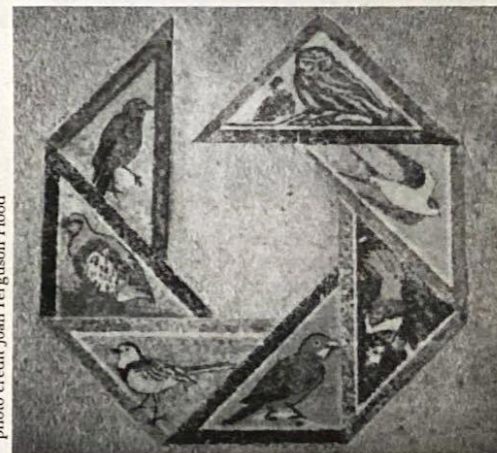


photo credit Joan Ferguson Flood

DEBORAH MANOR/RUHAMA KIBBUTZNIK Mosaic  
Ruhama Kibbutz, Israel

In the Arab market in the old city of Jerusalem I found all kinds of craft, some of it quickly produced for tourists but much of it very good. There was wood-carving, beadwork, filigree, glass, pottery, rugs and embroidery. I especially loved the Palestinian embroidery which was thick and crunchy with metallic, silk and cotton threads. Yemenite embroidery is also very good but I saw none outside museums and I was told that few people want to do such time consuming crafts these days. The Bedouin still do some but I noticed that quite a lot of their embroidery is now done with vari-coloured thread and on polyester cloth. Both seem sad signs of the times and I hope the traditions continue in their purest form somewhere.



Arab Market Be'er Sheva, Israel



photo credit Peter Flood

I went to the four quarters of old Jerusalem and so was able to see Armenian pottery with its folk art decoration, depicting views of Jerusalem as well as their traditional patterns. The craft in the Christian and Jewish Quarters was mainly religious in character and included woodcarving and embroidery but it was the market that drew me back again and again. My favourite place there was called The Bedouin Museum and although most of the work they had was for sale, there was none of the usual bartering and bothering that went on elsewhere and I could browse over exquisite, unaffordable embroidery. It was not an easy time to be in Jerusalem as there is so much tension about and I felt the sadness of the two men in the stall very deeply as they shared a little of their love of the culture and traditions of their people.

Outside the old city, close to the Jaffa Gate is Hutzot Hayotzer, a short pedestrian street of shops and studios built by the government and rented to artists at very reasonable rates. One of the artists is a goldsmith called Uri Ramot who uses old glass shards, probably Roman, as the starting point for his designs. The brightness of the gold and silver against the dull sheen of the glass was a delight to me, and although Uri's work was the most developed of this genre, I saw quite a lot of jewellery along these lines around the city, mostly little shards simply wrapped with silver around the edges and suspended on a chain. The lustrous old glass needed little intervention to be very interesting visually.

Also in this lane I saw a studio of tapestry design, some blown glass, rya rugs, enamels, rock jewellery, mosaic and felt appliqué as well as painting. The artist I sought and got to know a little was Stella Saper, who was born in Poland but lived in Australia for many years where she learnt to spin, weave, knit and dye. I had not seen many fibre artists in Israel and was a bit puzzled about this since there are lots of sheep around but Stella explained that the wool of the fat-tailed sheep is very coarse and good only for rug weaving. When she immigrated to Israel in 1979 Stella started to import Merino and Border Leicester fleece, and to teach fibre arts. Since then the movement has grown sufficiently that there is now a guild of fibre artists. Stella has explored the local Israeli natural dyes but now uses chemical dyes for the most part. She sells her handspun yarn but also weaves cloth and sews it into clothing, and weaves wall hangings that recreate her own paintings.

The "Jerusalem Post" Handicrafts Fair with more than 65 booths filled with work from all over the country would probably have given me a really good overview of Israeli crafts but sadly I missed it by just a few days. However, it delights me that it happens at all as I feel certain that the arts are instrumental in uniting people. Threads of pure tradition are important to the identity of any group but art can cross cultures and boundaries in a way that is unifying and enlightening. Just as Folkfest teaches us to appreciate our cultural differences here in Saskatoon, the arts can bring understanding to a divided world.

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# Hansen-Ross Pottery

FOLMER HANSEN & DAVID ROSS SCC GALLERY MARCH 4-31

## Mel Bolen

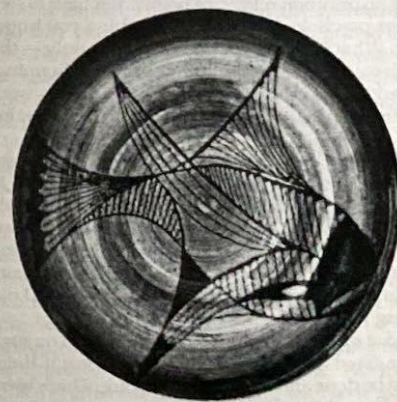
"Functional production pottery" is how Peter White describes the work of Hansen-Ross in the foreword of the catalogue accompanying this exhibition. This is what I had to keep in mind while viewing the 60 pieces at the SCC gallery.

The show strongly reflects the fact that both Fulmer Hansen and David Ross were educated, trained and did their apprenticeships in the late 1940's and early 1950's and have maintained a traditional, functional approach to their work. Wandering through the gallery I had difficulty getting the real feeling and character of a Hansen-Ross piece. There are certain identifying characteristics like Ross's wax resist mandala techniques and geometric line drawings. On some pieces Hansen's Danish trained sense of form is obvious, but no strong theme ties it all together and makes it distinctive.

Perhaps another reason for this lack of personality is that nearly every piece in the show is a collaborative work between Hansen and one of four or five other potters. The Hansen-Ross studio in Fort Qu'appelle was extremely generous and instructive to many aspiring potters and only good can be said of that. Unfortunately their work loses some degree of coherence because of it.



HANSEN-ROSS Plate Hi-fire stoneware, cone 10 glazes  
 photo credit A.K. Photos



HANSEN-ROSS Plate Hi-fire stoneware, cone 10 glazes 2.8x28.1 1973 Collection Folmer Hansen  
 photo credit A.K. Photos

I try to balance and understand the relationship of these impressions to the work and lifestyles of other well known potters. It is unfair to compare them to ceramicists in university positions supplied with studios, facilities, unlimited materials, monthly salaries, U.I.C., pension plans, security et al.. I remember when I was in that position my work was definitely closer to the edge. How many commercial functional potters are there in the province and what compromises and sacrifices do they make in order to survive and work with clay on a daily basis?

My viewpoint is from a succeeding generation educated in the radical 60's and smoky 70's when function and tradition were dirty words never to be spoken, especially in Art School. Consequently I still believe that function is only a part of the whole; the rest being form, colour, decoration and, most important of all, that ethereal sensuous element, and all have to come together in the right proportions.



# ANOTHER WORLD

Bonny Houston-Van Duzee

I first went to Japan seven years ago. It was clear to me then that there were many obstacles to appreciating the country. Most of them are self-created and with an open mind can be overcome. There are some real barriers to be confronted, language being a big one but because so few people even attempt it, anyone that does will be richly rewarded. While travelling in Japan in 1985 I met a glass blower, Takamitsu Toshinobu, and I said, "This may sound funny to you but I'm interested in glass and I'm also interested in Japanese." He said, "Come." Well, God hates a coward, so I quit my job with the University of Saskatchewan and returned to Japan in February 1987 to live and apprentice.

The events that led me to Kumamoto had started many years before in a very simple practical way. I wanted to put a window in the door of my house. I found that glass was an extremely beautiful material. My introduction to hot glass began later at Sheridan College studying glassforming from Francois Houdé, and



photo credit Kumamichi Shinbun

later, glassblowing from Daniel Crichton. I found spontaneity and beauty in hot glass but it demands concentration and a maximum of physical stamina. In addition, you must be very gentle with the glass, you can't force it. You have to watch it, listen to it, talk to it. You have to develop your language with the glass.

The offer to work at Open Studio in Kumamoto was an opportunity to test my love of glass. Kumamoto is located in the centre of Japan's south-western island of Kyushu. It is 1000 kilometers from Tokyo. Kumamoto is an old castle town dating from the middle of the 17th century. Metropolitan Kumamoto has a population of over 700,000 making it the

16th largest city in Japan. Surrounded by mountains, its climate is sub-tropical with *tsuyu* (the rainy season) in June. The temperature can go to about 39°C in July and stay like that for three months. This makes it around 45°C in front of the furnace. With this heat and the humidity you sweat — you sweat so much as you work that your skin hurts.

Visiting a country and living in it are two different things. Eleanor Harz Jorden, author of my language test *Beginning Japanese* said, "Don't be surprised by the differences; be surprised that there are similarities." There are no common reference points. You have to step out of your psychological orbit. Everything you know is wrong. What is western is on the surface only — the centre is Japanese. Simple things like grocery shopping, reading addresses on houses, going to the bank were very difficult initially, and everything was very expensive.

Intangible things such as Japanese tradition, its insular past, and the proper way to do things are hard to come to terms with. The relationship between the *deshi* (apprentice) and the *sensei* (teacher) in Japan is an example. You could find yourself, as an apprentice, doing menial and repetitive work, quite conceivably sweeping the floor for years. Because my time was short I did everything possible to speed up this process.

I started at 8 o'clock in the morning. There is no such thing as a fixed quitting time, one can't leave if there is work to be done and others are working. There were five members of Open Studio including myself. Every day you work as hard as you can doing the very best that you can do and an incredible bond develops within the group. There are frames you have to work within in a production situation. Teamwork is never spoken



photo credit A.K. Photos

BONNY HOUSTON-VAN DUZEE **Nagasaki** Glass with coloured glass fibre, rods, powder, chips 1×10.5cm 1988, **Ajisai** Glass with colour chips 7×5.5cm 1988 **Tsuyu** Glass with colour chips 15.5×7.5cm 1988

about, it just happens. My time was spent assisting, doing lamp work, making coloured glass beads for earrings, necklaces, and bracelets, making designs of fine glass rods to be incorporated into paperweights and perfume bottles, grinding and polishing. I had three times a day when I could do my own blown work.

By Japanese tradition art and handcraft are not separated, the criteria is in the quality of the work. However, my teacher, Takamitsu, had very sharp lines drawn between craft and art. He told me I must decide whether I was going to be a production craftsman or an artist and I must choose. I have chosen not to choose: I believe that I must explore the material and myself freely, insisting on the value of individual creativity. To work with glass you must start with the heart. First you must conceptualize the form, then you choose the colour, if the form is no good, the colour doesn't matter. If the heart is no good, you can't make the form.

I was fortunate to attend the opening of the Japan Glass Art Association Fourth Triennial Exhibition **Glass '87 in Japan** held in Odakyu in Tokyo and in Iwataya in Fukuoka. The international participation of 70 foreign exhibitors provided an interesting atmosphere in which to see Japanese glass. I was able to meet Fujita Kyohei, Iwata Itoko, Funakoshi Saburo, Funaki Shizuho and, from the Corning Museum of Glass, Susanne K. Frantz.

I made every effort while in Japan to visit as many glass studios as possible, to talk to the glass blowers and photograph them working. The equipment that they used and the work that they produced varied and it is important to have a record of those differences. I not only visited studios on the island of Kyushu, but also on Honshu and Hokkaido.

In September I was awarded the **Kumamoto-Shi Sho** (city prize) for a series of vases entitled *ichi Nichi* (*One Day*). This was very exciting as I was the first foreigner to win this prize. In February, five of my works were selected for the 26th Kyushu Craft Design Competition, also an amazing experience.

In October, I attended the Swedish Centre Foundation glass workshop in Hokkaido which was initiated and co-ordinated by Ito Makoto, glass master of Tama Art University. Four major Scandinavian glass masters including Oiva Toikka of Finland, and nine Japanese glass masters, including my teacher Takamitsu, gave a full week of demonstrations and slide lectures and it was wonderful. It was held in conjunction with the exhibition, **Scandinavia Today**.

I studied at the Tokyo Glass Art Institute where I had the opportunity to work with crystal. Working with crystal is different from working with soda glass; crystal is softer and has a longer working time. I also felt my first earthquake. I had just finished a piece and had put it in the annealer when the earth started moving—two new experiences!

What I accomplished was not entirely from my own

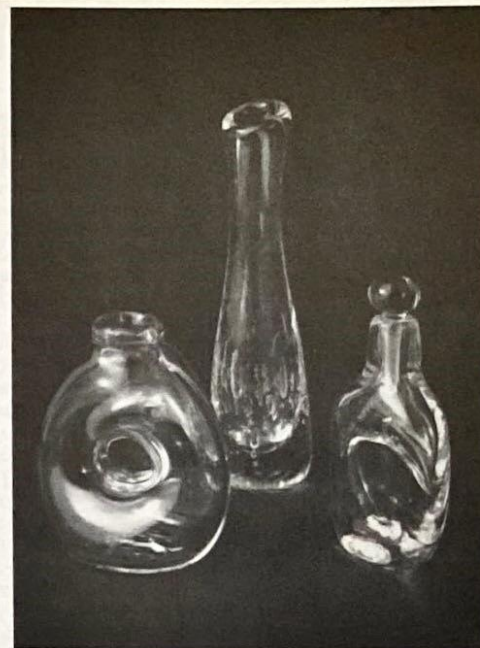


photo credit A.K. Photos

BONNY HOUSTON-VAN DUZEE **Tokkuri** Soda glass 11×9.5cm 1988, **Hitotoki** Crystal glass 19×5cm 1987, **Crystal scent bottle** crystal glass 13×8cm 1987

effort. I received great support from other glass blowers in Japan and from friends. I was able to obtain a *koten* (one man show) at the Gallery Oju in Kumamoto. It was titled **Mugen (Dream Phantasms)** and consisted of 150 pieces. The works in the show were much influenced by nature. Being in a different environment and culture, I turned to nature for solace. I would search out quiet places to watch the sea, mountains, trees and flowers. By expressing nature in my glass work I was able to become more in tune with the surroundings. One morning after working very hard on a piece I took a break outside. The sky was like nothing I had ever experienced. It was blue, and pink, and apricot, and the air was unusually hot. It was followed by an extremely high wind. I was so moved that that afternoon I made a vessel called *Haru ichi ban* (the wind that comes at the beginning of spring). Also in the show were some free standing sculptures of glass blowers made in collaboration with Ueno Yuji.

In Japan there is a saying, *owari yokereba subete yoshi*, (if the end is good the whole is good). Standing in the airport surrounded by all my friends I knew that coming to Japan had been good, that the fourteen months were like the notches on the bamboo which show growth. It had not been without pain or difficulty but it had strengthened me and given me confidence. More important than the place were the people that had helped me. I can honestly say I left part of my heart there.



# A personal point of view

HELEN COOKE SCC GALLERY MAY 9 - JUNE 3

Miranda Jones



photo credit A.K. Photos

above:  
HELEN COOKE *Learning to be #1* Clay, silk, French dyes 51x29x5cm 1988

top right:  
HELEN COOKE *Ghost of a Buffalo* Stoneware, stain, wool, mixed media 74x56x10cm 1988

bottom right:  
HELEN COOKE *Alice's Mirror* Clay, stain, China paints, acrylic, watercolour on rice paper 41x39x28cm 1988

Helen Cooke's exhibition, *A Personal Point of View*, represents an ambitious undertaking in mixed media and clay by an artist best known for her functional pottery. The work, wallpieces and free standing sculptures, is ambitious in scope because it explores expressive modes beyond the confines of plates and bowls. It is ambitious also in the sense that both stylistically and thematically Cooke has bitten off more than one would normally expect to chew in a single exhibition. As a result of this unfettered exploration it is not clear whether the artist has set out primarily to examine the nature of her materials, through juxtaposition; to explore humanitarian themes; or to find ways of integrating the two. As a result many pieces attain a confused limbo where content and execution are out of harmony with one another. For all its shortcomings, however, the work is marked by an unmistakable enthusiasm and a heartfelt concern for humanity.

The exhibition contains a number of thematic works in which, shrunken clay masks, cast from a friend's face and painted or dyed, are surrounded by silk or felt borders. These pieces are marred by an inherent incompatibility of materials, which Cooke fails to address, but occasionally pulls off with some success. One such piece is *Learning to be #1*. Clay figures resembling the Madonna and Child nuzzle together while a third figure of a young girl looks out at the viewer with a dispassionate gaze. Her emotional detachment is at odds with the compelling intimacy of mother and baby. Cooke successfully integrates silk and clay by treating both with a similar colour and texture. A stretched silk diaphragm softly enfolds all three figures in a graceful miniature altarpiece.

Although occasionally overburdened with detail, *Recycling* and *Approaching Spring* show a similar integration. Figure and ground merge and shift inviting closer inspection. In each of these Cooke has used painted silk, stitched and turned to a neat finish, as a delicate border which licks at the edges of the faces. In *Recycling* a peaches and cream complexion hides behind delicate pink and white blossoms of clay. The most successful aspect of these is the playful way in which Cook disguises the quality of her materials and it is disappointing that Cooke did not develop this approach more fully.

My suspicion that Cooke herself may have been unfocused in her intentions are reinforced when confronted with the combination of felt and clay. *Birth of an Earthling*, *Metamorphosis* and *Sunset* for example, appear garish and clichéd. Vague, muddy coloured

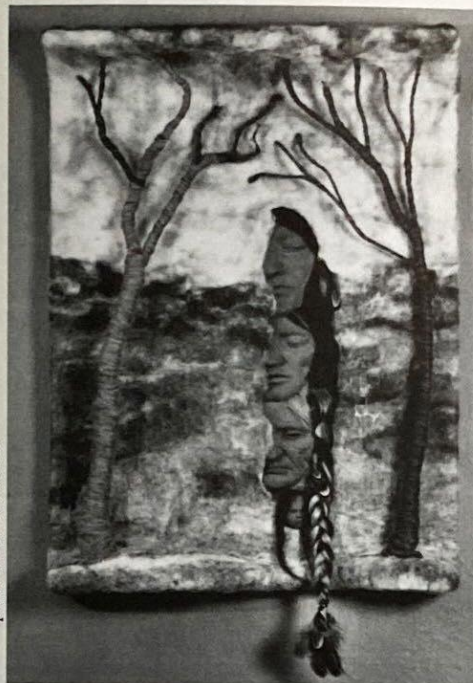


photo credit A.K. Photos

landscapes provide a backdrop to tediously central clay figures of a baby, a group of women and an elderly couple respectively. In the latter the blackened faces of two old people are pressed together as the hot orange sunset squeezes in on them. In *Ghost of a Buffalo* three female American Indian faces share a common woolen braid which becomes progressively grey as the faces become older. In this piece a felt flap obscures half of each face and two wool-wrapped, free standing trees stand left and right in defiant symmetry. In all these pieces the felt is cleverly intended as a symbolic element yet texturally it is at odds with the hard smoothness of clay and the insistent centrality of the faces tends to diminish its role to that of a frame or border. And while many of Cooke's faces are competently modelled it is not always clear what their relationship is to this border or to each other. Their deathly quality is sometimes compelling, sometimes calming, but this alone is insufficient to carry the work.

In a third grouping of works the artist uses painted clay to deal with issues ranging from the passing of time, ageing, and the holocaust to storytale illusion and saccharine sentimentalism. Cooke has set herself a difficult task in attempting to present political and human issues with compassion yet without sermonizing.

The sheer number and diversity of themes has the unfortunate effect of trivialising the more serious issues raised in these pieces. There is simply too much here to digest at once and the viewer is never given the opportunity to develop a response to any one issue before being flung in an entirely new direction. Had she perhaps singled out one or two themes, Cooke may have been better able to deal with this problem.

Three freestanding pieces representing variations on the theme of windows dominate the room. These are *Trading Places*, *Arche de Triomphe* and *Alice's Mirror*, and it is these which hold the most potential for further development. At once a play on the words in the title and a visual game of hide and seek these pieces involve and invite the viewer to enter into strange new spaces. Their strangeness derives in part from an awkwardness of scale which may or may not be intentional. What we see or what we choose to see depends on our point of view. One-way mirror glass reveals a dark forest in *Alice's Mirror* while a real drinking glass on the flip side represents human scale. Despite their symbolic wit all three pieces suffer from a certain ungainliness which detracts from their somewhat varied messages.

Although lacking in technical spit'n polish, which makes the exhibition lean in the direction of kitsch, this show has a great deal to offer. It is thought provoking and energetic in its diversity. This same energy may have been even more fruitful if the thematic focus were narrowed down. It will be exciting to see where Cooke's future work leads her for she is obviously unafraid of taking on new challenges.

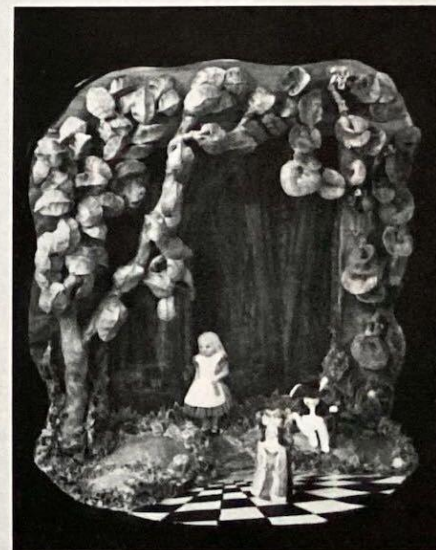


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review



George Fry

# ARTICIPACTION

The sixty year old Swede with his enviable flat belly and persistent stamina did the trick. Myth he may have been, but like all good myths, he inspired and gave meaning. There is hardly a Canadian in 1988 who does not participate. Few smoke, many only drink two per cent, we "work-out," and we spend a fortune on sneakers specially designed for every conceivable action.

Not too long ago someone said at a gathering of craftspeople, "What we need is Articipation." What if a mythical Italian or Greek were created who owed it all to involvement with the Arts. Suddenly it would become wholly acceptable, desirable and necessary to be immersed in cultural activity because it makes us "better", and longer lived, as well as increasing our income and ensuring that we are sexually more effective.

This impossible dream is made particularly poignant by two recent and unrelated incidents.

In May, as a welcome celebration to herald spring, the cathedral in Fredericton sponsors an event known as "The Cathedral Festival of the Arts". For one glorious weekend each year a wonderful and elevating time is had by all in the enjoyment of art shows, open air theatre, fine music and singing, and excellent speakers. As part of the event it has been a tradition to hold a medieval-type fair, if the weather permits, populated by some of the best craftspeople in the province. This year the weather did permit and many tables were set up around the cathedral walls. But this year a change had taken place. Perhaps three tables were occupied by genuine, creative craftspeople and craft works. The rest, thirty or more, plied mostly the re-assembled products of kits from the United States, tricked up as genuine fake nostalgia items. It was extremely depressing after a magnificent choral concert to go from booth to booth, meeting the same stuffed gingham goose at each stall.

What was so frightening about

this tasteless event was the realization that this could well predicate our future. Are we to encourage Canadians to produce objects from American kits, paid for in American dollars, and reproducing American romantic cultural concepts, which Canadians will then attempt to sell back to American tourists at Canadian dollar value. Free Trade brings no threat to our Canadian cultural heritage they tell us—unless we value our culture so lowly that it deserves to go under anyway.

The second event to bang home yet another nail was a national conference concerned with advanced education. The theme of this largely excellent event was the re-evaluation of humanity and human values in education, in view of the exponential growth of technocracy. Many excellent speakers argued the case for blood being pumped back into veins instead of machine oil or electronic impulses. However, the one lecture which was concerned with the training of the creative student, modest in scope though it was, was made more modest by an audience of two. The conference was attended by twelve hundred or more people.

At present, we have to acknowledge the fact that many of our cultural training centres, particularly in the crafts, are facing very hard times partly, one is convinced, because of the lack of prestige placed on the cultural pursuits as careers in Canada. It is not without significance that recently a director of a creative training centre received a letter from a student, male, caucasian, mature, twenty-six, thanking him for a scholarship. The importance was not the six hundred dollar bursary but that the winning might "convince my family that I am not wasting my life and that someone thinks I'm worthy."

Hence the need for the virile but essentially cultured Latin or Greek who will convince Canadians of the importance of emulating Frank Augustyn, Timothy Findlay, Lois Betteridge, Christopher Plummer,

Leona Boyd and the rest of the gang.

While the last thing one asks for in our creative training institutions is a narrow parochialism, it appears to be an inherent charge laid upon them to explore and extend the knowledge of our values. As has been said before it is not a matter of performing Canadian works, or referring in content to Canada or creative activities within Canada, it is much more an exploration of those quintessential elements which make us unique. But first we have got to accept that we are unique, and that is is valuable to be so.

It is particularly important in those areas designated as crafts. We are currently in a period when much that made crafts intriguing and attractive is a bit passe. This does not make crafts less important, but it does suggest that crafts must move on. The making of cotton geese to clutter up a kitchen seems a very pointless activity, a pastime in the true sense of that word; sew a goose while waiting for Godot. It is not the creating of a cotton goose that is a bad act, it is the act of making a non-creative fabric object which does nothing for our culture, much less our collective soul.

If the charge is laid on the creative training centres, be it university, college or school of art, to explore the Canadian identity, it is as important that they reinforce the identity by making sure that it is accessible beyond the walls of the institution. It is pointless for such centres to bleat that they are withering on the vine for lack of nourishment, if they don't get out to make sure that people know that there is a vine in existence, and that its product is enjoyable, attractive, important to their well being and because it is their own, much better for them than gingham geese.

Maybe be we do not need a sexy Roman to inspire us, if we could only make a pitch that a cultured Canadian is something to be proud of.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

# saskatchewan craft council

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catalogue



# Saskatchewan Handcraft Festival

Battleford

The Saskatchewan Handcraft Festival Juried Exhibition

## dimensions '88

is intended to display some of the outstanding craft items produced by Saskatchewan craftspeople during the past year.

The exhibition is selected by a group of three jurors from the works submitted by craftspeople. Any resident of the province may submit up to three craft items for consideration for selection by the jury. This year 99 craftspeople submitted a total of 204 items. The jury spent two days carefully examining each work. The result is an exhibition containing 45 craft items produced by 34 craftspeople. After selecting the exhibition the jurors then decide which pieces are to receive the various awards that are available for this exhibition. The exhibition is previewed by representatives of the Town of Battleford, the Battleford Allied Arts Council and the Saskatchewan Arts Board so that they may purchase exhibition items for their permanent public collections. These acquisitions are recognized as purchase awards.

dimensions '88 is first exhibited as part of the 15th Annual **Saskatchewan Handcraft Festival** in Battleford on July 15, 16 and 17, 1988. The exhibition will be at the Rosemont Art Gallery in the Neil Balkwill Civic Arts Centre, Regina, from August 3 to 28, 1988. This showing of the exhibition is sponsored by the City of Regina Community Services and Parks Department. From September 3 to 29 dimensions '88 will be displayed at the Saskatchewan Craft Council Gallery in Saskatoon.

dimensions '88 is sponsored and organized by the Saskatchewan Craft Council with support from the Town of Battleford, the Saskatchewan Arts Board, Sask Trust for Sport, Culture and Recreation and the donors of exhibition awards.

Saskatchewan Craft Council Chairpersons: **RALPH REID, CHARLEY FARRERO**

Exhibitions Chairpersons: **ANNEMARIE BUCHMANN-GERBER, JAMIE RUSSELL**

Dimensions '88 Co-ordinator: **PAT ADAMS**

All photographs: Grant Kernan — A.K. Photos

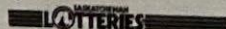
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**Legal Advisor:** Barry Singer

**Editor:** Sandra Flood, 823 Ave. 1 South, Saskatoon, S7M 1Z5 652-8527

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THE CRAFT FACTOR SUMMER 1988

dimensions '88

## JURORS' STATEMENT

The three of us came to the jurying with the intention of selecting the best pieces for the dimensions '88 exhibition. To the best of our abilities, we approached the selection process without preconceived notions about the kinds of work we would encounter. We were pleased by the high overall quality and diversity of the entries, which ranged in methods and materials from traditional forms like wheat weaving, to more unusual, contemporary approaches using plastic tubing and mylar.

While evaluating the work, we found that our individually varied crafts backgrounds were quite complementary. Even when we did not see eye-to-eye on the qualities of a particular piece, we encouraged each other to reach beyond the limits of individual knowledge and personal bias. Hence, we did not pass over a single piece without extensively discussing its relative merits and problems — even pieces that we were not personally attracted to.

The pieces we chose for the exhibition are both well made and have a lasting appeal — work which evokes an immediate interest when seen from a distance, and displays an attention to detail that holds up under close scrutiny. These pieces demonstrate that the craftsman was able to sort out the technical and aesthetic problems involved in realizing their design in a way that harmonizes with the nature and characteristics of the materials used. The work we chose displays the best synthesis of form, technique, materials, and function, while clearly expressing the spirit of the craftsman.

**ELIZABETH KIRBY weaver, Ottawa**

**SANDOR NAGYSZALAN CZY assistant editor Fine Woodworking magazine, USA**

**GISELE AMANTEA visual artist, Regina**



## THE PREMIER'S PRIZE WINNER



PAT KADA  
Premier's Prize

Pat Kada, in addition to being a full-time housewife, works an additional 40 hour week designing, and making contemporary western-style clothing in fabric and leather. Many of her original designs are for country and western singers.

As an eleven year old, Pat hankered after a sewing machine. She learned her sewing skills through Home Economics classes at school, and practice. Pattern making she learnt through trial and error. About eight years ago she started working in leather as well as fabric.

Pat's work is well known to the dimensions audience, in 1985 she won a Merit award for *Arctic Rose*, a fringed, white leather ensemble of skirt, vest and jacket, decorated with a rose motif. In 1987, Pat and sister, Laurie Kitsch, won a Merit award for *Together We'll Stand*, a shimmering bridal gown in a cream suede fabric decorated with beadwork, fringes and fur.

This years **Premier's prize** winning jacket was made at the request of, and for, Pat's brother-in-law. His request that the jacket should be decorated with a large eagle with outspread wings challenged Pat's drawing and technical skills, and her imagination. A Grand Eagle symbolizing strength and nobility but in reality a plundering predator seemed to her a metaphor for contemporary society in which the individual is often the prey.

With some lack of confidence in her graphic skills, Pat and her twelve year old son drew a 'fair sized' eagle and transferred the motif onto a heavy-weight plastic template. Proceeding to piece onto the leather the separate parts which made up the motif, to her dismay, Pat found that the eagle's wing tips extended out into the top of the sleeves so that she was unable to follow her usual course of completing the motif and then cutting out and sewing the jacket pieces together. The project had become the greatest challenge she had yet encountered. The completion of Grand Eagle motif and the construction of the jacket had to be done in conjunction, a much more complex procedure. That the design of motif and garment mesh so well is a tribute to Pat's skills.

The jacket is of polished cowhide leather with a lining of satin casha. The eagle is a combination of piccari pigsuedes in plain gold, silver and bronze metallics, piccari leopard-look designer suede in metallics, and a cream-tone lambskin in enamel-look finish. The fringes are finished with horizontal strips of metallics glued onto the backside of the black garment leather. The cut fringes are twisted by cutting a slot in the leather and drawing the end of a fringe through it — a technique Pat discovered for herself and often uses in her work.



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1. PAT KADA  
General Delivery Atwater SOA 0C0  
**Survival** Mens jacket, black leather Size 48 \$3,000 NFS  
Premier's Prize (\$2000)







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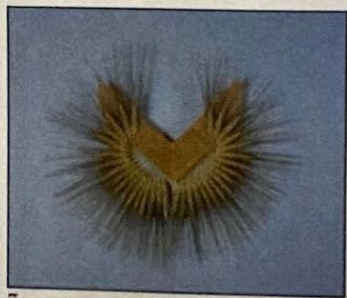
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all measurements are in centimetres: height precedes width precedes length/diameter

**2. DON KONDRÁ**  
RR#2 Site 1 Box 73, Saskatoon S7K 3J5  
*Lidded box* Turned, macassar ebony, maple burl 4.9x9 \$100

**3. JAMIE RUSSELL**  
Box 43 Ruddell S0M 2S0  
*Arm chair* Ash wood 81.5x56x56 \$350 NFS

**4. CYNDY CHWELOS**  
417 7th St. East, Saskatoon, S7H 0X4  
*Plate* Earthenware, majolica, commercial glazes, handbuilt 4.8x32.5 \$150

**5. KAJA SANELMA HARRIS**  
814 14 St. East, Saskatoon S7N 0P8  
*Spring Cloud* Quilt, handwoven, doubleweave, stuffed Wool, kid mohair, silk, mohair 135x160x1.5 \$575 NFS

**Merit Award (\$350)**  
**Handweavers' Guild of America Award, Best Weaving in Show**  
**Battlefords Allied Arts Council Purchase Award**

**6. JACK SURES**  
2237 Rae Street, Regina S4T 2G1  
*Self Portrait with Friends and House* Plate, porcelain clay, oxide glazes, underglaze 5.2x57 \$750

**7. JOYCE FENSKE**  
Box 101 Mossbank S0H 3G0  
*House Blessing* Wheat weaving, durum wheat, traditional design 40x45 \$69

**8. SANDRA LEDINGHAM**  
247 9th St. East, Prince Albert S6V 0X7  
*Antiquity* Clay vessel, slab built, multiple firings including smoking, terra signatta, acrylic 61.5x18.5x10.5 \$450

**9. MICHAEL HOSALUK**  
RR#2 Saskatoon S7K 3J5  
*Little Pink Bowl* Bowl, turned, carved, pink ivory wood 5.2x13.9 \$300

**10. SUSAN RANKIN**  
155 Hochelaga St. West, Moose Jaw S6H 2G2  
*Finned Bowl Series #7* Glass, blown, cut, fused, sandblasted 16.5x32 \$130 NFS

**Peace Prize**

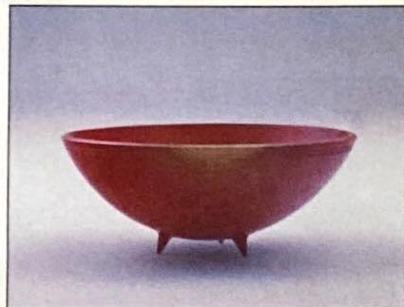
**11. URSULINA STEPAN**  
20 Newlands Street, Regina S4S 4S4  
*Yoho Trilobites* 3 panels, handmade paper, etching 82.4x201.6 \$1,500

**12. JUDY TRYON**  
1813 37th St. West, Saskatoon S7L 4E2  
*Raku Vessel* Clay, raku fired 17.2x20 \$75

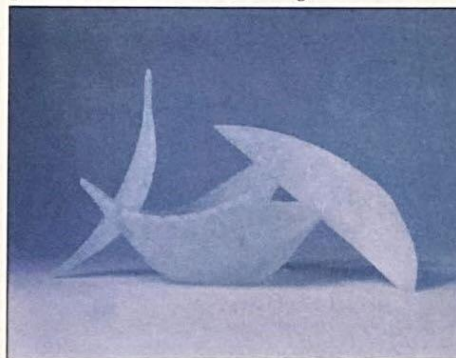
**13. CAROLE MCLEAN**  
Box 404 Avonlea S0H 0G0  
*Letters to a Friend* Porcelain clay 5 pieces 9.5x21.9, 12.3x22.8, 17.3x19.5, 9.9x15.4, 1x1.7x15 \$250



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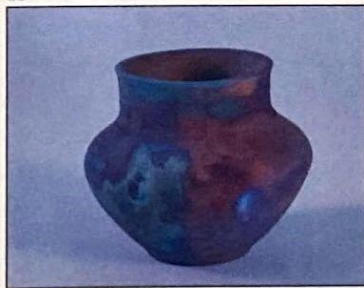
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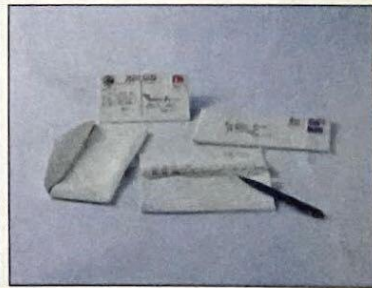
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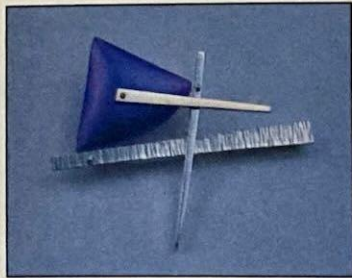


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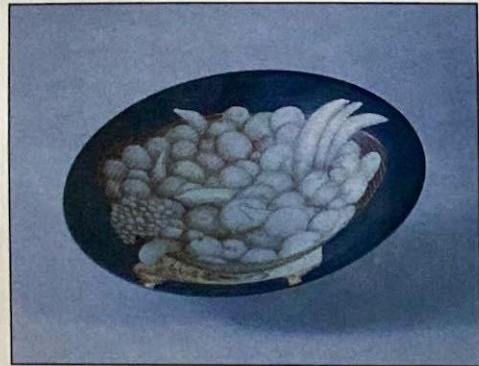




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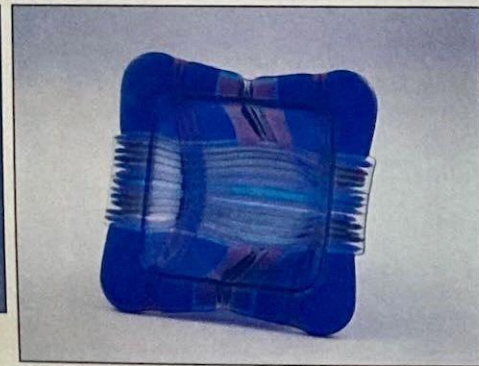
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**14. DOUG FREY**  
1012 Aird St. East, Saskatoon S7N 0T1  
*Brooch Sterling silver, niobium,  
14K gold 6x7.7 \$250*

**15. SANDRA LEDINGHAM**  
247 9th St. East, Prince Albert S6V 0X7  
*Morning Comes Again Clay vessel,  
slab built, multiple firings including  
smoking, terra signatta, acrylic  
53.5x18x13 \$450*

**16. JACK SURES**  
2237 Rae St., Regina S4T 2Z1  
*Fruit Bowl Bowl of Fruit Porcelain  
clay, underglaze pencil and oxide  
drawing 10.5x43.7 \$400*

**Best in Clay Award**

**17. WILMER SENFT**  
Box 1 Hodgeville S0H 2B0  
*Lidded Chalice Turned, bone,  
blackwood 3.8x0.9 \$45*

**18. LEE BRADY**  
Box 9136 Saskatoon S7K 7E8  
*Midnight Weave Bowl, fused,  
slumped glass 12.5x19.5 \$200 NFS*

**Elizabeth Swift Memorial Award  
for Glass (Best in Glass)**  
**Saskatchewan Arts Board  
Purchase Award**

**19. DOUG FREY**  
1012 Aird St. East, Saskatoon S7N 0T1  
*Brooch and earring set Sterling silver,  
niobium, 14K gold 5.8x2.4 \$640*

**20. JOHN LEACH**  
1738 Prince of Wales Ave., Saskatoon, S7K 3E5  
*Call of the Wild Common loon  
miniature carving, tupelo wood,  
acrylic paint 2.8x2.5x6.5 \$75*  
**Merit Award (\$300)**

**21. RUDY MIHALICZ**  
1263 N. Runciman Cres., Regina S4X 2Z3  
*Lamp Walnut, birch, stone  
174.5x75 \$15,000 NFS*

**22. PAT ADAMS**  
313 8th St. East, Saskatoon S7H 0P4  
*Sunset for J Wall hanging, hand-  
dyed, handwoven, wool, linen  
38x83.5 \$300*

**23. CAROLE MCLEAN**  
Box 404 Avonlea S0H 0C0  
*Merlin's Library Stoneware clay,  
handbuilt 15x26x32 \$375*

**24. ELMER BERG**  
5 Grey Place, Saskatoon S7L 1C6  
*Woods in Harmony Bowl, turned,  
nine woods 14.5x19.5 \$325*

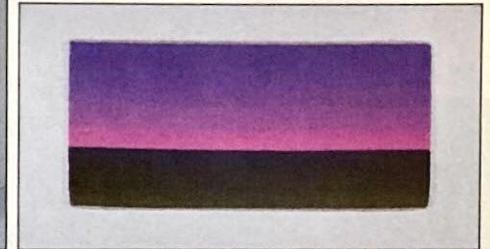
**25. WINSTON QUAN**  
413 9th St. East, Saskatoon  
*Ring 14K gold, faceted tourmaline  
stone 3x3x1.5 \$880*

**Merit Award (\$250)**

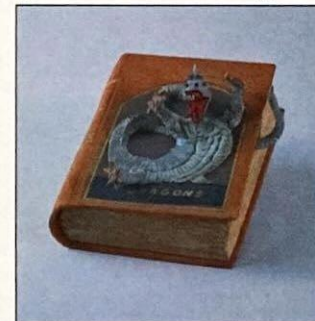
**26. TRUDY BERSCHIED**  
Box 173 Watson  
*Sweater Hand-dyed, handspun,  
handknit, 50% wool, 50% collie dog  
hair Medium size \$350 NFS*  
**Merit Award (\$350)**



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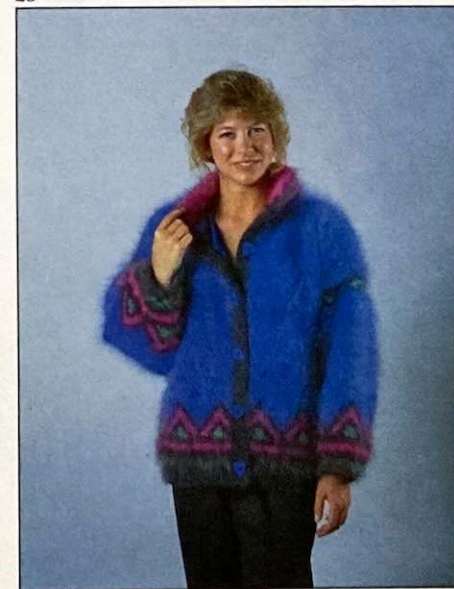
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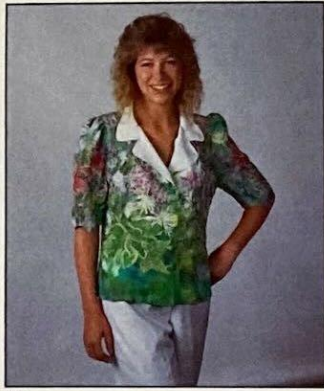


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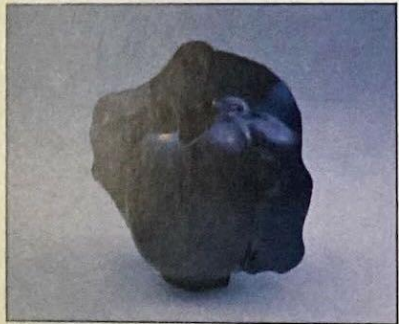
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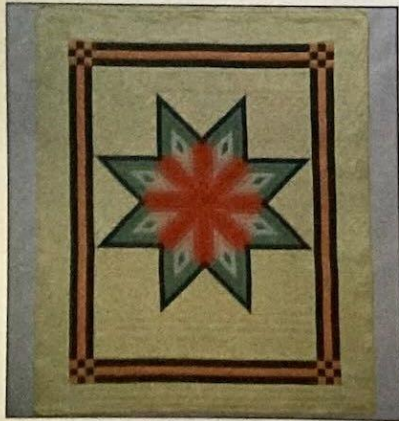
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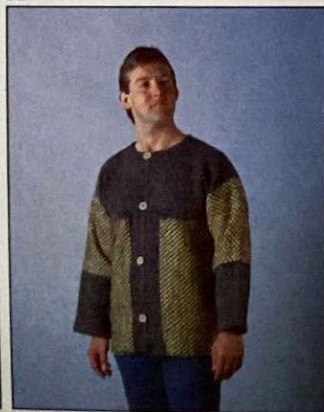
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31



33

**27. WILMER SENFT**  
Box 1 Hodgeville S0H 2B0  
*Trivet and lidded pot* Turned, black-wood, bloodwood 2x1.9 \$90

**28. SUSAN CLARK**  
812 5th St. East, Saskatoon S7H 1G9  
*Blouse* Silk, handpainted Size 10 \$325

**29. DON KONDRA**  
RR#2 Site 1 Box 73, Saskatoon S7K 3J5  
*Blanket chest* Walnut 68.5x101x46 \$2,000

**30. SUNDY DUMBA**  
19 Princess Place, Regina S4S 2K3  
*Sentinel* Vase, porcelain clay 24.3x21 \$125

**31. FIONA DIXON REDDING**  
539 15th St. West, Prince Albert  
*Rainy Day at China Beach* Blanket, handwoven 127x200 \$200

**32. MARGARET KNOKE**  
Mossbank S0H 3G0  
*Log Cabin Star* Quilt, polycotton 252x212.5 \$1,200 NFS

**33. LOIS KENNEDY PAINE**  
915 University Drive, Saskatoon  
*Saskatchewan Nostalgia* Sweater, handwoven, wool, leather Large size \$500 NFS

**34. JOYCE FENSKE**  
Box 101 Mossbank S0H 3G0  
*Country Folks* Wheat weaving, durum wheat Man 19h. woman 16.8h. \$43

**SCC Active Member Award**

**35. CINDY CHWELOS**  
417 7th St. East, Saskatoon S7H 0X4  
*Basket* Earthenware, majolica glaze, commercial glazes, handbuilt 21.5x23 \$150

**Merit Award (\$250)**

**36. ALICE AUBICHON**  
Box 32 Ile a la Crosse S0M 1C0  
*Moccasins* Leather, beadwork Size 9 \$100

**37. SANDY PARSONS**  
319 Dore Way, Saskatoon S7K 4Y1  
*How Eye Spent Summer Vacation* Beach blanket/wall hanging, quilted, cotton, polycotton 128x129.5 \$200

**38. GLENDA RAMADAN**  
128 Chisholm Road, Regina S4S 5P1  
*Breakout* Dish, fused glass 2.7x39.5 \$130 NFS

**Town of Battleford Purchase Award**

**39. ALICE AUBICHON**  
Box 32 Ile a la Crosse S0M 1C0  
*Gauntlet gloves* Leather, fur, beadwork Size 10 \$100



34



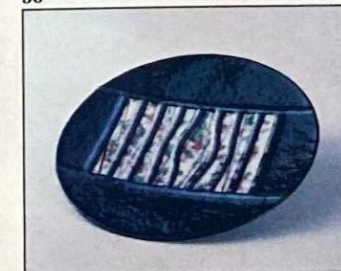
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37



38



39





40



41

**40. DAVE FREEMAN**  
Box 51 Tugaskie S0H 4B0  
*Six string guitar* Padauk back and sides, VICTORIA inlay 10.5×39×103 \$1,330



**41. MEL BOLEN**  
Box 2052 Humboldt S0K 2A0  
*Clear Sailing* Platter, porcelain clay 7.8×40.4 \$500 NFS

**42. ALICE AUBICHON**  
Box 32 Ile a la Crosse S0M 1C0  
*Mitts* Leather, beadwork, beaver fur Size 10 \$100

**Best Traditional Piece Award**

**43. GERALD JOHNSTON**  
Box 222 Pennant  
*Spacious Gems* Jewel box, wood 30.5×16 \$550 NFS

**44. ANITA ROCAMORA**  
Box 128 Meacham S0K 2V0  
*Mermaid Mishap* Porcelain clay, handbuilt 13.8×8 \$200 NFS

**45. MICHAEL HOSALUK**  
RR #2 Saskatoon S7K 3J5  
*Mother Earth (Ceremony Series)* Bowl, turned, carved, ash, rosewood, ivory, porcupine quills 20.5×19 \$1,600

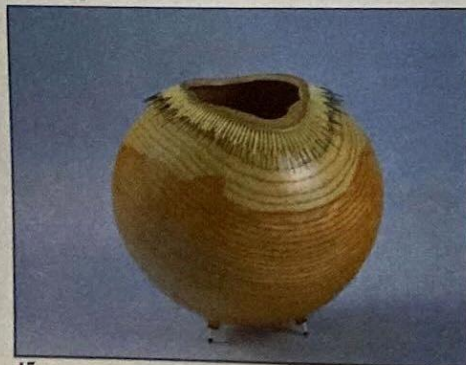
**Best in Wood Award**



43



44



45

## INTRODUCING THE AWARD WINNING CRAFTSPEOPLE

Kaija Sanelma Harris trained at Turku Textile Teachers Institute, Finland. She then worked in Iceland with a textile designer, and lived in the U.S.A. and Sweden before coming to Saskatoon in 1973. She is a major textile artist producing large tapestry wall hangings for exhibition and by commission, and functional textiles such as afghans. Her exhibition of afghans, **Northern Comfort**, is now touring the province. This is not only an exhibition of subtly coloured, sensuous weavings but a demonstration of a variety of techniques, structures, yarn combinations and finishes. **Spring Comfort** is one of a series of stuffed double weave quilts, the first of which was made for **Northern Comfort**. Kaija explains that both afghans and tapestries are actually the same fabric structure but different weights of fibre and development of the basic double weave construction give a distinct look to each.

Kaija has twice won the Premier's Prize and has won the Best in Weaving Award for the last three years.

**KAIIJA SANELMA HARRIS**  
**Merit Award**  
**Best in Weaving Award**  
5

Susan Rankin started as a fibre artist mainly involved in weaving, spinning and dyeing with natural dyes. About five years ago she became interested in glass, and trained as a stained glass artist with Kelly Brown of Moose Jaw. She also attended workshops at the Pilchuck Glass Studio, Seattle, studying fused and blown glass. With Kelly, she worked out of their Moose Jaw studio, designing and making original stained glass designs for residential and commercial buildings, and restoring and renovating old stained glass.

Recently as a result of her growing interest in the relationship of hot to cold glass, of achieving freer forms by slumping, fusing, cutting and manipulating or reconstructing blown or cast glass forms. Susan has been a full-time student in the hot glass department at Sheridan College of Applied Arts, Toronto.

**SUSAN RANKIN**  
**Peace Prize**  
10

Jack Sures has been a Professor of Art in the Department of Visual Arts, University of Regina since 1965 when he came to Regina to set up the pottery department. He lectures and exhibits internationally. He has also sold pots at Bazaart, Regina — he enjoys making inexpensive pots to be bought by people who appreciate them. His large ceramic mural adorns the west exterior wall of the Sturdy Stone building in Saskatoon. **Fruit Bowl**, **Bowl of Fruit** and **Self Portrait with Friends and House** demonstrate his skill, his wit, and in the latter, some of his recurring motifs.

**JACK SURES**  
**Best in Clay Award**  
16, 6



**LEE BRADY**  
Best in Glass Award  
18

Lee Brady trained as a potter and sculptor at the University of Saskatchewan and now designs and executes stained glass works at The Glass Eye, his rural studio. He has done numerous commissions for churches, restaurants and private houses. He exhibited a series of smaller stained glass pieces at the SCC gallery in January 1988.

Since attending a slumped glass workshop in 1982, Lee has been experimenting with fused and slumped glass, both to enhance his flat glass and in creating three dimensional works like *Midnight Weave*. *Midnight Weave* is one of a recent series. The tiny coloured glass rods which form the pattern are layered between flat pieces of blue glass and clear glass and are fused in a kiln. In the second stage of the process, the flat, fused glass 'sandwich' is laid over a ceramic collar held up on stilts and as the kiln temperature is slowly raised the glass relaxes through the collar until the bottom flattens against the floor of the kiln. As with all experimental work, there are successes, surprises and disasters. His slumped glass pieces can be seen at Artworks, Saskatoon.

**JOHN LEACH**  
Merit Award  
20

John Leach started bird carving about 10 years ago. As he works for the Department of Renewable Resources, bird carving is a hobby. However it is a hobby which John takes very seriously. Watching birds in their habitat, looking at and measuring skins, studying books and photographs precede the painstaking work of carving and painting. All contribute to accuracy, an accuracy which results in a more beautiful, more lively finished work, John says.

This is the third dimensions running in which John has had work accepted; his *Centennial Mallard* won the Best in Wood award last year.

**WINSTON QUAN**  
Merit Award  
25

Ten years ago Winston Quan abandoned a doctorate program in Physical Chemistry to become a goldsmith. He is completely self-taught. His science training gave him insight into the way metals would behave and the confidence that problems can be solved, the rest of the necessary information he gleaned from books. He does say that there are days when it is hard being self-taught and that there are some things he never tries because no-one showed him how to do it.

Winston Quan mainly produces rings with stones, precious or semi-precious. He makes money on the line of costume jewellery he produces, he says with a laugh. This prize-winning ring with its clean lines is typical of his work, its asymmetry is untypical. The faceting of the stone was done by the artist.

**TRUDY BERSCHIED**  
Merit Award  
26

Trudy Berscheid has been sewing, spinning and weaving for some years but dyeing and knitting are newly acquired skills. Her prize-winning jacket came into being through two fortuitous gifts — a bag of brushings from friends' pure-bred collies and a New Zealand fleece — and a willingness to tackle challenges. Trudy admits that the dog hair was difficult and messy to work with. It had to be carded at least twice before being spun as it was a mix of short and long hairs, and as it could not be washed first it was full of dirt and burrs. The collie hair was spun with the fleece, and then dyed. Fleece and hair took the dye differently but Trudy was very happy with the variation. After the colours were dyed separately, they were all overdyed with blue to pull them into the same colour range.

Having made the jacket, Trudy wore it for a while and then, dissatisfied with some details, took it apart and added some modifications including the dyed felt guitar pick buttons. The jacket has not been brushed, like mohair the collie hair fluffs up with use.

**JOYCE FENSKE**  
SCC Active Member  
Award  
34, 7

Twelve years ago some friends of Joyce Fenske acquired a wheat weaving made in Scandinavia. Joyce was intrigued. She grew up on a farm and, although she does not consider herself a 'handy' person, wanted "to make things from what grows in the backyard". Learning her craft was not simple and involved research through books and pamphlets, talking to older folk, copying examples when she could find them and, when her friends' Scandinavian wheat weaving eventually grew tired and battered, she took it apart.

Joyce travels to look for suitable wheat which, among other characteristics, must be long stalked and have a good colour. Wheat well grown under natural conditions, not irrigated or over-fertilized, is likely to produce suitable material. The straw is soaked in water to make it pliable before weaving. Tools are simple, scissors and linen thread. The wheat weavings are blocked while they dry so that they keep their desired shape. Joyce works from ancient traditional designs and makes original pieces, her 'country folk' are unique. Joyce sells at markets in and around Regina.

**CYNDY CHWELOS**  
Merit Award  
35, 4

Cindy Chwelos is a Saskatoon potter, who makes handbuilt earthenware platters, bowls and other 'functional' objects. Cindy attended workshops at the Banff Centre School of Fine Arts, and gained a degree in Fine Arts at the University of Saskatchewan, Saskatoon. Study tours of southern Europe, Britain and Mexico show their influence in her vivid, exuberant decoration.

To a basic vessel made by moulding thin sheets of earthenware over ceramic forms, Cindy adds handles, feet and other decorative extensions; rims are cut into shapes; sprig work in the form of thin rolls or coils of clay piped through an icing syringe is added; and so are matt underglazes. After a bisque firing, more decoration is added, often painted over a white majolica glaze.

**ALICE AUBICHON**  
Best Traditional Piece  
Award  
42, 36, 39

Alice Aubichon lives in Ile la Crosse and has been making mitts and moccasins since she left school at 15 years old. While she was growing up on a farm Mrs. Aubichon taught herself her craft by looking at what people wore and copying it. She buys the hides she uses from farmers in the Prince Albert area and sends them to Edmonton for tanning. Beaver fur she buys from local trappers and it goes to Winnipeg for tanning. She makes her own designs for the beadwork, drawing out the design with a pencil first.

**MICHAEL HOSALUK**  
Best in Wood Award  
45, 9

Michael Hosaluk is known primarily as a woodturner. He is largely self-taught, picking up information from technical magazines and exhibitions. He is also responsible for having woodturning masters such as Del Stubbs come here to give workshops. If you have a real desire to learn you will do something about it, he says.

*Mother Earth* is one of a series of six turned wood pieces incorporating porcupine quills which arise, in part, from Michael's interest in found materials. His turned burl bowls are found material in the sense that the artist seeks natural aberrations in the wood to explore and exploit. A dead porcupine sparked ideas from his study of native art and their ritual objects so Michael collected its claws and quills. A third strand was the interaction between a work and the viewer. The beautifully smooth surface and warm feel of wood invite touching, a collar of porcupine quills protects and repulses. Michael has some stories about unfortunates who mistakenly impaled themselves on his latest series of vessels.

Michael will be giving a series of woodturning workshops in Australia during July and is a guest speaker at the Queensland Society of Woodturners International Conference, Brisbane.

Sandra Flood



## AWARD DONORS

**PREMIER'S AWARD \$2,000**  
for the most outstanding item in the exhibition  
Courtesy: Government of Saskatchewan

**MERIT AWARDS 5 TOTALLING \$1,500**  
Courtesy: Saskatchewan Craft Council

**BEST IN CLAY AWARD \$100 WORTH OF CLAY**  
Courtesy: Tree, Saskatoon

**BATTLEFORDS PEACE AWARD \$100**  
for the article best representing the theme of international peace  
Courtesy: Battlefords Association for Nuclear Disarmament

**BEST IN WOOD AWARD \$250**  
Courtesy: Saskatchewan Woodworkers' Guild

**HANDWEAVERS' GUILD OF AMERICA AWARD**  
1 year membership in the Handweavers' Guild of America  
Courtesy: Handweavers' Guild of America

**ELIZABETH SWIFT AWARD FOR BEST IN GLASS \$150**  
Courtesy: Kate Daley of Daley & Associates, Regina

**BEST TRADITIONAL PIECE IN SHOW \$100**  
Courtesy: Gulf Canada Resources, Battleford

**AWARD TO SASKATCHEWAN CRAFT COUNCIL ACTIVE MEMBER \$200**  
Courtesy: Saskatchewan Craft Council

**TOWN OF BATTLEFORD PURCHASE AWARD**  
Courtesy: Town of Battleford

**BATTLEFORDS ALLIED ARTS BOARD PURCHASE AWARD**  
Courtesy: Battlefords Allied Arts Council

**SASKATCHEWAN ARTS BOARD PURCHASE AWARD**  
Courtesy: Saskatchewan Arts Board

**PEOPLE'S CHOICE AWARD**  
Announced Sunday, July 17, at 5:00 p.m.  
Courtesy: Beaver Brooke Lodge Motel, North Battleford; Battlefords Quilters

## JACK SURES PERSONAL IMAGERY 1967-1987

Linda Harvey-Rioux

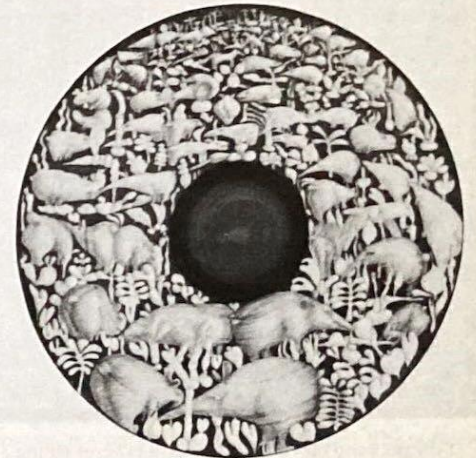
Walking into a Jack Sures exhibition is a little like stumbling upon an archaeological dig. The earthy clay, the colours it has been baked to, images of frozen faces, undecipherable markings: materials, colours, images and signs are all codes to Sures's own personal language. Titled **Personal Imagery of Jack Sures: 1967-1987**, the exhibition is a retrospective of Sures's drawings, sculpture and pottery over the last 20 years. The exhibition was organized by the Moose Jaw Art Museum and has travelled to Swift Current. From May 7 to June 14, it was on display, in an edited version containing wall and floor pieces and a few pots and bowls, at the Glen Elm branch of the Dunlop Art Gallery in Regina.

Entering through the door of the small gallery, you are immediately met with an interesting allusion. As if in mirror image to the entrance is a wall piece titled, *The Door*. It is shaped like a Roman triumphal arch. Underneath, a door stands ajar, opening into darkness. This foreboding darkness seems to invite you into the mysteries of Sures's imagery through the mysteries of his material . . . the ancient earth.

For Sures, all his work starts out with his relationship to the medium. First and foremost, his communication comes from the clay: its sensuousness, its intimate nature, and its response to being manipulated, carved, stretched, fired, scored and painted. His attitude of respect for life itself is echoed in the choice of his materials.

The wall pieces presented in the exhibition are the artist in conversation with himself. They seem to be of a more serious nature, exploring deep feelings and strong emotions. The pots, on the other hand, are expressions of his sense of humour, especially when it comes to his thoughts on sex.

As I sat talking to Sures recently in his studio, a table full of handsome casseroles were stretched out behind me. They were round and smooth and simple in their functional design. But on top of these pots sat quirky, ornate handles. Look a little closer and it appears that these handles are strange little elephant-pig people copulating. Their noses and tails are twined together in the shape of two hearts. This wry sense of humour is definitely a Sures trademark. For him, these quirky little handles add another dimension. "All pots have to have a handle," says Sures. "Why not make it funny!"



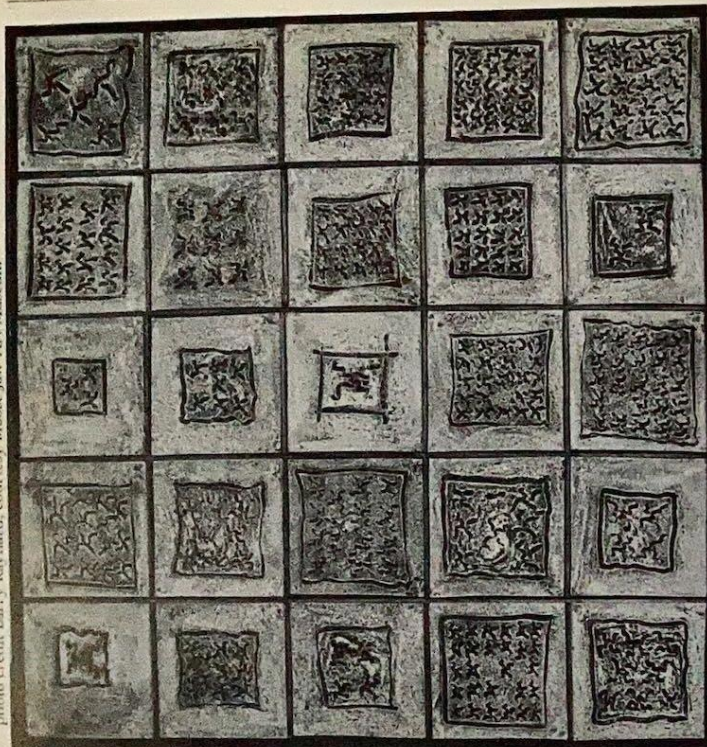
JACK SURES 'Untitled' bowl Porcelain, underglazed pencil, engobe 12.5x50cm 1987  
photo credit Larry Raynard, courtesy Moose Jaw Art Museum

This humour is also echoed in a pot in the show called *Loving and Learning*. It whimsically displaces its functional counterparts in the studio. Instead of being rigidly upright, it has been knocked off centre and tilts to one side. The outside is glazed in light gray with dark gray hearts loosely drawn all over the surface. Again this passionate little couple sit on the top. Although functionally it has all the prerequisite parts, container, lid, handle . . . it is transformed into an amusing parody of itself.

Sures's other functional ware is represented in the show by two bowls displayed in the window case. Sures plays with this decorative motif on these pieces too. In *Untitled Bowl*, Sures plays with perspective by treating the bowl surface like a drawing and giving it a front and back. He draws on the surface with an underglaze pencil making things larger in the front diminishing as they recede in illusory space to the far side of the bowl.

The strange little animal that roams the landscape of Sures's work also appears on the top of a floor piece called *Right Wing Monument to Eternal Affection*. This is a pot but on a larger scale, turning it into a missile shaped monument.



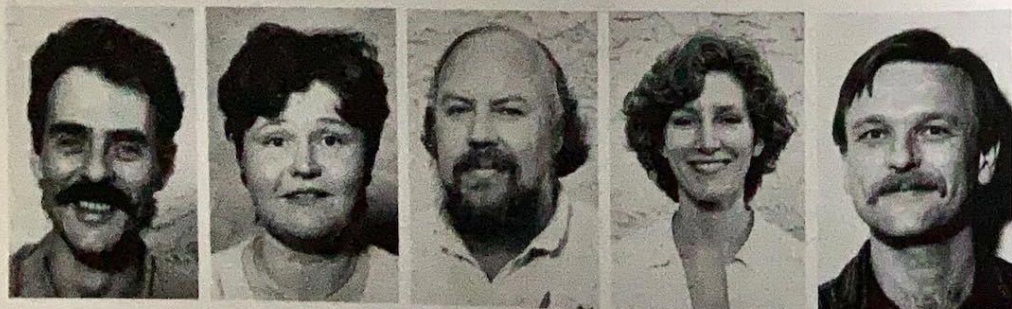


**JACK SURES** *Random X's*  
Porcelain, oxide, wood  
275x275cm 1984

If the pots and bowls are conducive to Sures telling a story or as modes to express his humour, the wall pieces are a medium for a more private side of the artist. The format is the first thing that is noticeably different. While the pots are round, the wall pieces are square. The nature of the material necessitates breaking it down to smaller units that can be assembled piece by piece. Hence works such as *Variations on a Theme*, *Prairie Gothic* and *Random X's* are all organized by a geometric matrix. The larger square is made up of smaller ones. Sures here exhibits his intrigue with the accidental and his joy of discovery.

In *Variations on a Theme* the sensual quality of the work is very different from the others. The surface has been worked in pink and blue acrylic paint, rather than projecting a heavy earthiness, this piece appears to be quite light in weight. The urge to touch the surface is almost impossible to resist.

For Sures, form doesn't follow function so much as it follows attitudes, emotions and feelings. For him, his work is a never-ending communication with his medium. The task for the viewer is to discover his language and thereby open the door to a world that is sometimes funny, sometimes serious and always interesting.



# AGM

Lee Brady

The Sunday May 29 meeting took place at the Cosmo Civic Centre in Saskatoon on a hot 31°C afternoon. Unfortunately the attendance was a cool 23 people—2 less than necessary for a quorum. Having received no challenge and was chaired by Linda McMurray.

Good news and challenges accompanied the directors' reports. First the good news. Joan Flood reported success in the SCC gallery with attendance up 17%. Lorraine Ziola presented the Publications Chairperson's report with additional praise for the dedication and work of Sandra Flood. Her editorial achievements bring us increasing national notice with *The Craft Factor* and the *Dimensions* catalogues. Ralph Reid added to the Education Chairperson's report a note of praise to those responsible for the success of the Artist-in-Residence program (potter Michael Holroyd), *Outlook*.

Karen Leitch announced *Incite '88*. Taking place again at the Saskatchewan School of the Arts in Fort Qu'Appelle, the August 11-14 program has "An Exploration of Colour" as its theme. As craftspeople in all media deal with colour on a daily basis, the workshops will be stimulating and exciting and attendance should be high. It is also fun to meet with artists of other disciplines in a sharing and social atmosphere, so you should apply early and plan on a great experience.

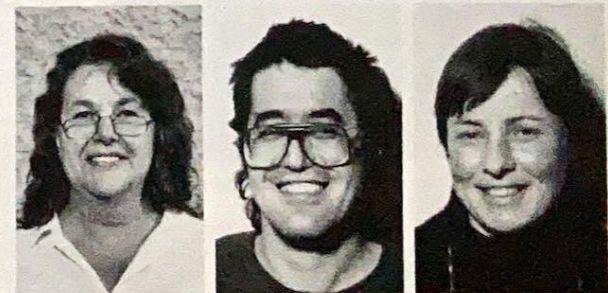
As to the challenges, Annemarie Buchmann-Gerber, with her report from the Exhibition Committee, issued a call for ideas for exhibitions in the future. All ideas will be considered. Charley Farrero expressed concern over the increasing numbers of Active Marketing Members and the corresponding pressure on space at the Saskatchewan Handcraft Festival. A discussion ensued raising ideas ranging from expanding to another building to sharing of booth space. As the situation becomes critical, battle lines between hobbyists and full-time craftspeople may be forming. As no one wants a civil war in the SCC, we ask the membership to think about ways to accommodate everyone and to contact Charley Farrero and the marketing committee. Discussions will resume at the meeting in Battleford in July. At that meeting Doug Frey will present for acceptance the auditor's report on the 1987-88 year. He will also report on his efforts to nail down an accountant who will keep to realistic deadlines. A motion was carried to extend the maximum time between the end of the fiscal year and the A.G.M. from 90 days to 180 days. This should help the auditors report problem. Otherwise, the bookkeeping is running smoothly.

A search committee has been struck and is seeking an Executive Director to replace Michael Martin. The position may be filled by the end of July. In the meantime the Executive Director's duties are being ably attended to on a part time basis by Catherine Macaulay, in conjunction with her job as Gallery Co-ordinator, and with the invaluable help of Terry Unser, Secretary.

The changing of the guard saw Ralph Reid step down as Board Chairman to an unanimous motion of thanks for his services in uneasy times in the SCC. Five new board members were elected by acclamation. They are Helen Cooke, Megan Broner, Gary Robins, Lorraine Ziola and Jamie Russell, who with continuing board members Annemarie Buchmann-Gerber, Doug Frey and Charley Farrero constitute our new board.

The A.G.M. meeting wrapped up with visions of white beaches, turquoise water and beautiful craftwork. Gale Steck was one of Canada's five representatives to the World Craft Conference in Sidney, Australia in May, 1988. She showed slides and talked of her experiences during her trip. It is nice to know artist/craftspeople are alive, well and visible around the world. It makes one feel a part of a larger effort to increase craft excellence.

left to right:  
Jamie Russell, Lorraine Ziola, Gary Robins,  
Megan Broner, Doug Frey, Helen Cooke,  
Charley Farrero, Annemarie Buchmann-Gerber





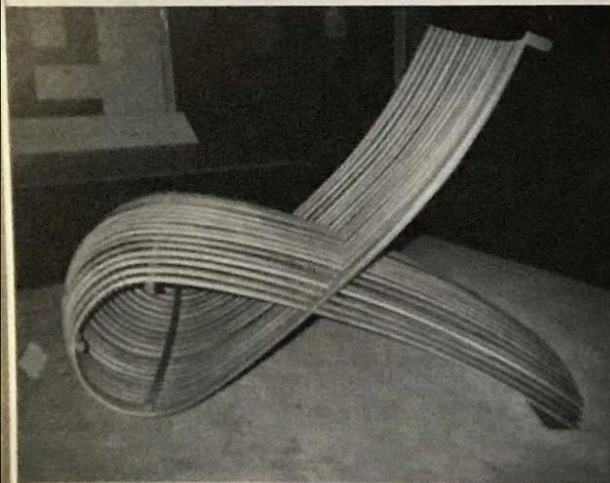
# ANTIPODEAN ADVENTURE

Gale Steck



**Australian Aboriginal Art** Commemoration Poles  
Handpainted hollow logs

photo credit Gale Steck



**Chair** Wood "The House of Fiction" exhibition,  
Craft Council of NSW

top right:  
**Sydney Opera House**

I had the great good fortune to be chosen by Saskatchewan Craft Council members to attend the World Craft Council meeting and the International Conference in Sydney, Australia. From May 8 to 13 we focused our minds and eyes (there were a great many slides) on *The Crafts — Theory and Practice in the Late Twentieth Century*. This sounds formidable but was often relieved by keynote speakers whose charm and sense of humour made their words memorable.

Robyn Williams, a science journalist and broadcaster in Australia began his address, "There is an old saying which I take seriously 'We all have a certain number of words to say and when we have said them we die' ". His discussion of the social context of crafts was carefully worded and brief. Edward Lucie-Smith, a poet, writer and art critic from the United Kingdom commented on the social context of craft through the ages and then tossed out some observations about craft in the Western world—crafts in modern times are linked to rebelliousness and eccentricity; craft activities took the place held by religion in earlier times.

Rejeev Sethi from India, a design and arts project consultant, spoke of his experience setting up a major Arts and Cultural Complex in New Dehli. In a later, more heated, group discussion on workshops assisted fully or partly by public funds, Rajeev summed up his thoughts "Governments should be used like a toilet — you go to them only when you need to".

Absorbing as this daytime stuff was, the milieu in which it all took place was just as fascinating. Sydney is a cosmopolitan city of 3 million people. Its Fall temperatures (daytime 25°C, evening 20°C) are perfect for touring the city. The delegation from Canada, Diane Codere, (Quebec), president of the Canadian Craft Council, Yvonne Pigott (Prince Edward Island), Les Manning (Alberta), Marilyn Stothers (Manitoba) and myself, tried to do it all.

A bush dance at Bondi Beach Pavillion was held to entertain the delegates. We expected to be entertained by Aboriginal dancers but instead found ourselves at a sort of round dance where simple steps with one partner led you immediately on to the next partner thus meeting everybody in quick succession while experiencing more exercise and sweatiness than provided by a regular twenty minute jog.

The next day the whole conference group jumped in taxis at lunch hour to go to an Aboriginal exhibition being set up at a waterfront gallery. The curator, an Aboriginal, had been slated to speak to the conference but could not attend due to a conflict with the show set-up schedule and was pleased to have the conference come to him. The exhibition was a series of handpainted hollowed logs, each one done by an Aboriginal family to commemorate those of their family that had lost their lives in wars, both civil and international.

photo credit Gale Steck

The following evening we were all on hand to celebrate the opening of an exhibition at the Craft Council of Australia headquarters situated in a historic building in The Rocks. The Rocks is an area of tastefully renovated waterfront buildings, shops, restaurants and classy galleries. The exhibition **Classics at the Craft Centre**, a dynamic survey exhibition showcasing Australia designers and makers, was filled with vibrant colour and bold new designs. Craft items were impeccably made.

The World Craft Council meetings are formal business meetings attended by official voting delegates from each country. At this meeting a reconsideration of the aims and objectives of the WCC were being made and a reorganization of funding for special projects was being sought.

Most of us had a day at liberty in which to try to see as many of the galleries as we could. **Ceramics 88** an international conference, the Australian Bicentennial and the World Expo 88 in Brisbane all prompted a great show of crafts in galleries all over Sydney — what a visual feast!



photo credit Gale Steck

Luckily the two weeks prior to this hectic conference week had been devoted to a more leisurely sampling of Australian life. My personal travels took me from Brisbane Expodays to turquoise seas and a paradise island at the southern tip of the Great Barrier reef — Heron Island, Queensland. This is a coral cay, a scuba divers paradise of white sand beaches, clear snorkelling water and brilliant sun.

From Heron Island I went to the tropics of the north eastern coast and a

small city named Cairns to us or 'Cahns' to the Aussies. This is a wonderful resort area, beautifully situated at the gateway to a thousand adventures. From Cairns you can get to the rainforests, the tablelands, the crocodile rivers, the river rafting rivers and the Australian outback all in less than a day. Four wheel drives with kangaroo-catchers (like cow-catchers on our railroad engines) are seen on the city streets. Catamarans will take you out to the barrier reef for deep sea fishing, scuba diving or coral viewing. The Australians want you to do it all and in their friendly laid back way will make it all happen as easily as they bid you "G'day".

## WORLD CRAFTS COUNCIL

WCC's indefatigable secretary General John Viedel-Rieper has issued a report on his whirlwind 14 stop tour of Latin America from November 21 to December 23, 1987. It was a circle tour from Bogota, Columbia to La Habana, Cuba, by way of Ecuador, Peru, Bolivia, Chile, Paraguay, Brazil, Venezuela, Trinidad and Mexico. The outline of his activities lists meetings with government officials and craft development groups, visits to galleries, museums and workshops, and talks with local artists and WCC representatives, not to mention the usual receptions, dinners and entertainments. Interest in involvement with WCC was expressed by officials from Peru, Bolivia, Chile and Cuba, and an extraordinary number of valuable contacts were made.

The new European Board of WCC held a fruitful "think tank" meeting to define the organization's goals, consider how these goals might be carried out within Europe, outline tasks and clarify WCC Europe's efforts in the Third World. It was concluded that traditional crafts are, sadly, almost dead in Europe and that efforts therefore should be concentrated on modern crafts. As to Third World development efforts, it was felt that given the shortage of money, WCC should concentrate its efforts on one or two countries, with projects selected that will allow European craftsmakers to contribute in a significant way. To this end, a proposal was made to establish a design and technical consultancy for small industries in the Third World.

At the meeting of the WCC Executive Board in Porto, Portugal September 18 and 19, 1987 Joy Rushfelt of the USA reported on her study tour of Africa after the Assembly in Liberia. She concluded by outlining two major needs for assistance in regional craft development—marketing assistance and traveling seminar programs. She felt that lack of communication and the need for a better infrastructure in the field of crafts were urgent needs to be dealt with by the regional secretariat, and expressed the belief that international funding would be available, given a focused development policy. Anders Clason, referring to the Jakarta Crafts Declaration, stressed that there must be fundraising for development of craft programs in Asia and Latin America as well as in Africa.

WCC, on a contract from Unesco, will organize a Design Development Seminar for at least 15 representatives of African crafts in Helsinki, August 1-12, 1988. The seminar will study craft and design development with particular reference to existing structures in Scandinavia.

Helen Giambruni



# DESIGN DOWN UNDER

Miranda Jones



JIMMY PIKE *Mangkaji* Drawing



JIMMY PIKE *Murungurrwarnti* Drawing

Waiting quietly in the welcome coolness of the downstairs gallery at the Australian Craft Centre in Sydney, I am about to interview entrepreneur Stephen Culley, representative for the Australian Aboriginal artist, Jimmy Pike. I am comfortably seated in a simple wood and canvas directors chair which is printed in dramatic black and white serpentine patterns. Surrounding me is an absolute riot of colour and design. Contrasting shimmering colours of red, green, blue and golden yellow boldly squirm and squiggle across floor rugs, silkscreen prints, posters, shorts, t-shirts, skirts, handbags, cards and wrapping paper. I get a sense that some of the brilliant Australian sunshine has followed me indoors.

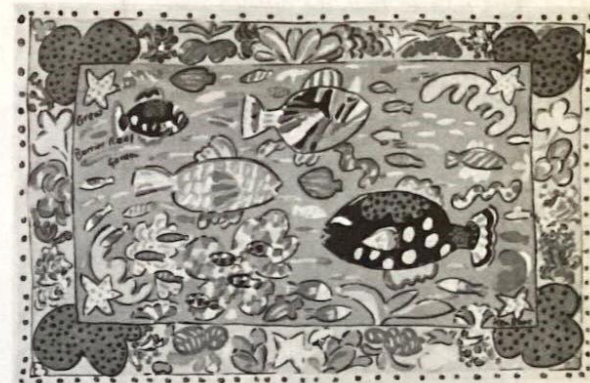
This work is adapted from the paintings of Jimmy Pike, man of the Walmajarri law, artist, stockman, desert dweller and convicted murderer. Jimmy Pike's home is in the Great Sandy Desert in the remote north of Western Australia. As a boy he lived in the traditional manner, hunting and collecting food and travelling from waterhole to waterhole according to the seasons. He did not begin painting until 1980 while serving a life sentence in prison. His teacher, Stephen Culley, recognised the market potential of Jimmy Pike's designs and, together with business partner David Wroth, he has succeeded in adapting those designs to highly successful clothing, furniture and accessories labels. The clothing is marketed under the label *Desert Designs* an appropriate description for Pike's work which captures the spirit of his people's ancient law, culture and environment. Each of his images tells a story as he interprets rocks, caves, sandhills and waterholes. These are depicted symbolically in intricate relationship to dream-time creation legends and journeys from long ago, as well as to the experience of Aboriginals living in twentieth century Australia. His style encompasses an odd mixture of traditional Aboriginal art and a highly personal vision occasionally reminiscent of Canadian Inuit art. Through Culley's initiative, Pike's work has also come to the attention of the Australian National Gallery, which currently recognises Pike as "one of the most exciting artists working in Australia today."

Pike's success story provides a positive and prominent profile for Aboriginal culture in 1988, a year in which Australians celebrate a politically controversial 200th anniversary which commemorates the arrival of the first convict fleet to Australia. Pike's story also represents a growing and timely recognition for Aboriginal art and culture on a much broader front. Broader, that is, than the cloisters of the Sydney University archaeology department.

I was amazed on this recent trip home, to see how much more integrated the bold colour contrasts, the rich earth hues and the exotic forms of Australian flora and fauna had become in the work of Australia's non-native artists and craftspeople. While these influences may have been kicking around for many years and foreign influences are still very much in evidence, there seems to be a more open and obvious visual acknowledgement of the aboriginal contribution. The Australian palette is increasingly inspired by the light and colour of her inland deserts, the tortuous patterns of eucalyptus bark, the squiggly lines of whitcherty grub trails and linear abstractions from her wierd and wonderful wildlife. Environmental influences have been digested and reinterpreted, resulting in a confident, sophisticated, yet distinctly Australian design.

In this regard three other young designers are also worthy of mention. These are Jenny Kee, Linda Jackson, and Ken Done. Both Kee and Jackson began as small time clothing designers. Their continued perseverance in combination with the brilliance and innovative quality of their work has gradually won them a reputation for uniqueness and playful sophistication, not to mention a devoted following. Colour is the key word for both designers, however environmental influences are more direct in Jackson's work. She titles her prints with names such as *Black Opal*, *Rainbow Gumleaf*, *Opal Rainbow* or *Waratah*. There is an organic quality to her surface design which is mirrored in the cut and drape of her garments. Kee's work is richer and more sumptuous by comparison. Like Jackson, her cuts are loose and comfortable and generously suited to Australia's warm climate. Rather than owing their inspirations to Europe or America, both Kee and Jackson have found sources much closer to home in the indigenous cultures of Australia, tribal Africa and traditional Asian garb.

Artist Ken Done has succeeded in a totally different manner to capture the Australian spirit in his work. His inspiration comes both from nature and the man-made environment. Designs may feature exotic tropical fish swimming in a sparkling sea of coral, or scattered sunbathers on endless golden beaches, or the colourful sails of windsurfers scooting under the impressive arch of the Sydney Harbour bridge. Regardless of subject matter his work is always colourful, lighthearted, simple and saleable. His designs have been adapted to clothing, umbrellas, accessories, kitchen knick-knacks, bed sheets, calendars and table ware. Through his considerable business acumen Done has a large sector of both the local and tourist markets sewn up (so to speak). As an artist Done has been accused by his peers of compromising his artistic integrity for the financial lure of the mass market. Sour grapes or not I can assure you the man is laughing all the way to the bank. Plus he has the advantage of being able to continue his 'more serious' work without worrying about paying the rent.



KEN DONE *Barrier Reef* Tablecloth



KEN DONE *Australian Wild Flowers* Coasters



The success of individuals such as those mentioned above is finally giving Australian manufacturers the confidence to take a risk on the 'locals'. This represents a significant breakthrough, for, surprising though it may seem, Australians have long suffered from the dreaded 'complexus culturalis inferioris', a severe psychological malady paralleled in this century by Canadians alone (hence the Free Trade Agreement). Ventures such as *Desert Designs*, are beginning to foster a wider cultural appreciation of Australia by Australians, while the success of the infamous *Crocodile Dundee* and other sophisticated cultural ambassadors is bringing antipodean culture to foreign shores.

Despite the wealth of available talent, the Ken Dones, Jimmy Pikes, and Jenny Kees are still few and far between. The geographic isolation which has given Australia her unique culture and wildlife also isolates her artists from international markets and recognition. Australia's population (approx. 14 million) provides a limited market, although in recent years the tourist industry seems to be growing in leaps and bounds, (which is what you have to do to get there if you can't afford the airfare). Costs of transportation are equally prohibitive for designers wishing to sell their product overseas. Despite the often superior quality of wool and cotton prints, weaves and knits, it is difficult for Australia to compete in overseas markets.

Australia is beginning to make inroads, however. Her craftsmen command high prices, commensurate with quality, and magazines such as *Australian Craft*, *Craft Arts* and *Belle Magazine*, are doing a great deal to raise the profile of Australian design. Anyone who is fortunate enough to be attending this year's World Craft Council Conference in Sydney, will be amply rewarded and refreshed by the wealth, colour and diversity of Australian design.

*Miranda Jones is an Australian born visual artist and fabric designer currently living in Saskatoon.*

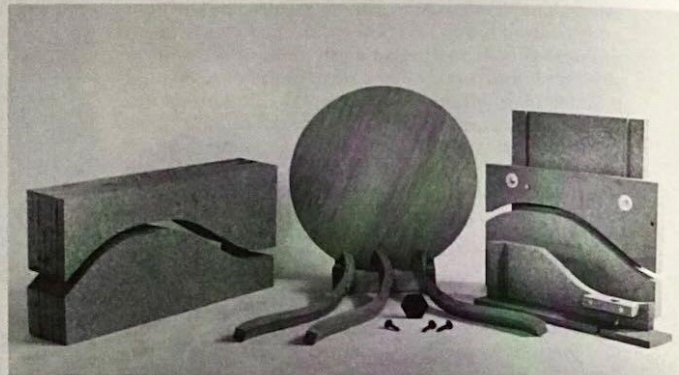


photo credit Jamie Russell

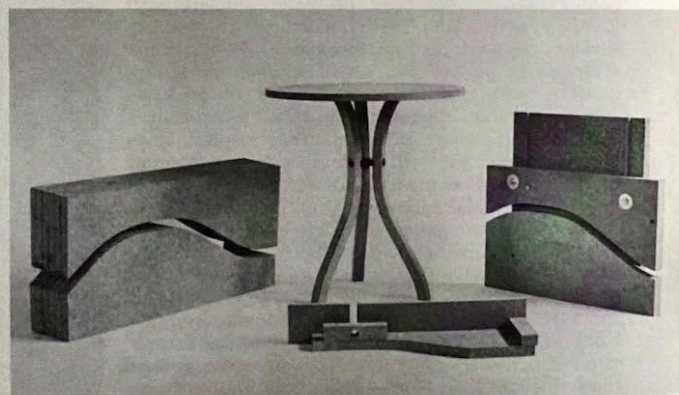


photo credit Jamie Russell

above:  
CHRIS ERPELDING *Workshop demonstration table and jigs*

top right:  
CHRIS ERPELDING *Table*

bottom right:  
CHRIS ERPELDING *Stacking Chairs*

## knockdown wood

Jamie Russell

In mid-March a dozen wood workers gathered at Don Kondra's workshop for a seminar featuring Seattle craftsman Curtis Erpelding. The organizers of the seminar thought it was time for some production oriented learning and Curtis came highly recommended in this field. We started on Friday evening with a slide show and lecture that gave us a glimpse of Curtis's techniques, work space and finished products, as well as work by some of his contemporaries on the American West Coast.

Most makers seem to get stuck on a particular facet of their craft and Curtis is fascinated by furniture that can come apart and go back together simply and rigidly. As well as being a desirable feature for the client, this allows the maker to fully finish the piece while it is in manageable components, and greatly simplifies crating and shipping.

In order to take us through his whole process Curtis designed a neat, three legged table for the seminar. The only part he made before coming was the plastic hexagon that ties the legs together. The legs of the table were used to show the method of making jigs for bent lamination. Curtis used  $\frac{1}{8}$ " veneer and yellow glue to make curved members and because he used fairly light weight members he could glue up a wide strip and rip it into three legs. He used the table top to demonstrate edge banding a round surface and vacuum veneering. The latter is a surprisingly low tech, low cost and effective technique. Curtis is well known for radial arm saw joinery and slipped in a demonstration on cutting dovetail tenons with this tool.

An advantage to holding the session in Don's relatively isolated shop was that there were no interruptions for meals. Don whipped up a big pot of wieners on Saturday and chili for Sunday and the shop talk flowed smoothly all day long. Everyone went home smiling, dreaming of dedicated jigs and making all our own production work faster and better.



photo credit the artist



photo credit the artist



# And now for something completely different

PAT ADAMS SCC GALLERY APRIL 2 - MAY 8

Joan Ferguson Flood

Pat Adams' exhibition is a celebration of colour, much of it bold and often in contrast to the fragile quality of felt sculpture. Some of the pieces are displayed at eye level on very simple pedestals so that as you enter the gallery you get a dramatic impression of soft bright shapes that almost float in space.

The exhibition consists of twenty-four works of felting and basketry. There are six baskets, two coiled linen pots, fourteen felt pieces and two in which the processes are combined to felt wool over an infrastructure of willow basketry. These two are delightful, and are quite different from each other. One is green, sombre and open with willows that reach upward; the other is an orange and yellow glowing sphere with willows that cross at the top to gracefully enfold the form from which they grow.

Pat Adams is better known for his weaving and while I appreciate and value the technical control and precision of his usual work, I enjoy the freedom of much of this show. There is a frivolous quality about the felt pieces which comes partly from the brightness of the colours but also from the lack of obvious function.

The spheres, nine of them, might have been repetitious but for the use of colour. Using dark colour over light, six of them are dip-dyed, each a vivid colour in a different colour range. Four of these vary mainly in colour but a fifth has a brushed surface to add depth to its blues, and a sixth has silk highlights that have taken up the dye differentially to add patches of contrasting lustre to the densely felted wool.

Two felt spheres in Pat's show are decorated with gentle landscape images achieved by both dipping and painting the colour onto the outside surface. The dye has a tendency to soak through the felt which gives the surface decoration a subtlety that again contrasts with Pat's woven landscape images which are strong and controlled in both colour and form.

The last of the felt spheres is called *Carnival* and is constructed of strands of pre-dyed silk felted into white wool. This technique is also used to create a sturdy square based pot of purple wool with multi-coloured highlights and a grey lining. This piece has a thick sculptured rim that adds great interest to a simple form and gives it a very pleasing asymmetry. The other square based felt form is rainbow dipped, with silk highlights and with a tapered rim that is echoed in the last of the felt forms, a short oval piece that looks like a hollowed blue gourd, and would make a wonderful nest for a dove.

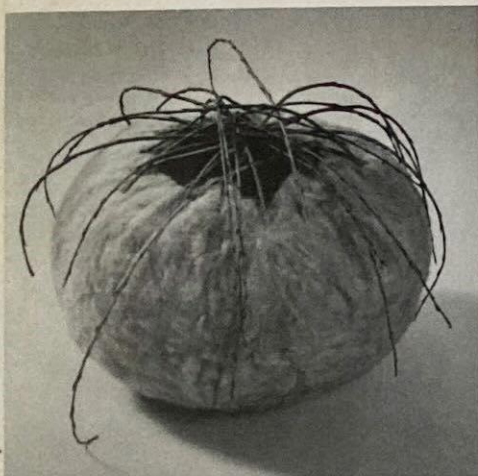


photo credit A.K. Photos



photo credit A.K. Photos

top:  
PAT ADAMS *Untitled* Basketry, felting Wool, local willow 11x15" dia 1988

bottom:  
PAT ADAMS *Untitled* Felting, wool 7x10½" dia 1988 Collection Ed. Schille

top right:  
PAT ADAMS *Untitled* Coiling, linen 6x9" dia 1988

## gallery schedule

The felt spheres were constructed around moulds of packed plastic shopping bags that could be pulled out one by one when the felting process was completed and the shape was securely formed. Felting is a curious process achieved by the abuse of fibre, usually wool. Pat's description of it is that you do everything to the wool that your mother taught you *not* to do when washing your sweaters. You give it a rough time as you simultaneously subject it to strong contrasts of hot and cold soapy water. This causes the fibres to interlock and mat to form a dense fabric. It is a fast and fairly crude way to achieve a cloth but, with skill and control, the result can either be soft and fragile, or sufficiently sturdy that in some cultures it is the method used to make nomad tents of goat hair and wool. Pat's adaptation of felting is experimental and the results are interesting and unusual.

In contrast to the felt pieces, the baskets and coiled linen pots are controlled, quietly understated and of a more enduring quality. Pat is relatively new to basketry but already his command of the medium is superb. He buys the linen thread but the willow and reeds are both local materials that he harvests himself.

For Pat, felting and basketry are connected by the lack of technology needed to produce them and by the low cost of the chosen materials. The most complex tools needed are a knife to harvest the willow and reed, and a needle for the linen pots. His hands are the real tools, and most of the cost of these works reflects the time it takes to produce them. Pat knows quite well that in



photo credit A.K. Photos

some cases he is producing what you could buy for a song in a department store, but his prices reflect only his production time at minimum wage, plus marketing costs. He does not include harvesting time or preparation of materials. Even so it adds up to some very costly baskets, but the exercise serves to teach us the real value of the work of countless underpaid craftspeople in poor countries who sell their skills for a pittance.

This is a joyful show, and it is apparent that the exploration of "something completely different" was a happy process for the artist.

### 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.

Opening: July 8, 1988

### Flora and Fauna

July 30 to August 28, 1988

Works selected from the permanent collections of the Saskatchewan Craft Council and the Saskatchewan Arts Board illustrate the ongoing fascination with our natural world.

Opening: August 5th, 1988

### Dimensions '88

September 3 to 29, 1988

This annual juried exhibition, which opens at the Saskatchewan Handcraft Festival in July, features the finest in contemporary Saskatchewan craft.

Opening: September 9, 1988

### Transforming Tradition

October 1 to 27, 1988

Four Vancouver textile artists each selected a traditional quilt block as a starting point for the contemporary designs used in creating an exciting exhibition of quilted works.

Opening: September 30, 1988

### Saskatchewan Craft Gallery

1231 Idylwyld Drive 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



# Editor at Large

Sandra Flood

As Editor, I am the person largely responsible for the content of our provincial magazine. Over the last year I became increasingly aware that I knew very little about what was happening in crafts in the rest of Canada. Indeed, I knew more about what was happening in Britain, Australia and the U.S.A. because they have excellent national craft magazines. But there is no magazine covering Canadian crafts, we infrequently see exhibitions of either contemporary or historical craft items, and we are a long way from major cultural centres. This lack of exposure to work and ideas from across our country could have, I felt, an adverse effect on the content of *The Craft Factor*, contributing to a limited and unbalanced perspective and reflecting inaccurately the achievement of provincial craftspeople.

So I applied for funding for travel and study from Saskatchewan Arts Board. My proposal was that I should take a month to travel east to look at contemporary crafts in galleries, studios and shops; that I would investigate how craft councils communicate with craftspeople outside major urban centres, especially about such things as media, design, basic training, professional development, and how they promote crafts and craftspeople; and I would find out what issues are of concern to craftspeople and craft councils. In other words I wanted an overview on what is happening in the big, wide world of crafts outside Saskatchewan.

On April 1st, I headed east in my eleven year old VW Rabbit. Five weeks and 10598 kilometers later I returned having visited Toronto, Ottawa, Fredericton, Hampton (NB), Halifax, Quebec City, Montreal, Elliot Lake and Winnipeg (and a great many places in between). I met craft council staff and/or board members from Ontario, New Brunswick,

Nova Scotia and Manitoba, and from the Canada Craft Council. In Ottawa and Fredericton I was lucky to meet craft council members from Prince Edward Island and Newfoundland. I met editorial staff from ONTARIO CRAFT and IMPRINT (N.S.). I toured the new Sheridan College Oakville campus, New Brunswick Craft School, Nova Scotia College of Art and Design and the new Ecole du Verre in Montreal (one of 5 new craft schools there that the three levels of government are setting up to retrain unemployed craftspeople). I visited many studios, galleries, shops, and markets. I saw a great range of craft materials and techniques, from leather fashion wear to pewter tankards, from pottery to handknits to paper, from student projects through hobby crafts to professional work, from production work to *nouveau craft*, at all levels from the plain awful to the exquisite. Over morning coffee, ideas about inter-provincial communications got thrashed out, and over dinner, the effects of critical reviews in and on a small community. I heard one view of craft council activity from a board member and another from a rural member. I spent a morning previewing plans for the display of the contemporary Canadian craft collections at the new Museum of Civilization in Ottawa, an afternoon watching glass blowing at Harbourfront Studio, Toronto, and an evening at Elliot Lake with sixty craftspeople from all over northern Ontario who had gathered for workshops, an exhibition and their AGM.

It was five weeks of intense listening, looking and talking which provided exactly what I was seeking — an overview on the diverse activity, production and creative imagination of Canadian craftspeople and their organizations. I did less than I proposed and also more than I could have imagined. I have a pile of notes,

information and catalogues to go through and most important, I have a lot of contacts to provide an ongoing dialogue.

It also enabled me to put provincial activity in perspective. Our craftspeople compare well with others, our best craftspeople rank with the best in Canada. Our craft council is one of the best funded in the country and this is reflected in the level of council generated activity—workshops by international status craftspeople, a gallery, 2 annual major exhibitions, a magazine second only to Ontario's and so on. As a result other craft councils look to us as an example and every aspect of our activities is scrutinized with friendly interest.

I hope that future issues of *The Craft Factor* will be enriched by articles by some of the people that I met, about some of the ideas and developments that I was exposed to. I would like to introduce you to some of the interesting crafts not practised here and to the history of some of the crafts that are practised here. To encourage the development of crafts and crafts excellence in this province we need to be aware of what is happening elsewhere.

It was also five weeks of renewing a love affair with Canada, with the geographical reality of the distances, the physical beauty, and with the diversity — each province distinct in architecture, landscape, ambience, crafts and people. Canadian culture, at least in the crafts, is alive, distinctive and something to be proud of.

I wish to thank the Saskatchewan Arts Board who made my journey financially possible, and SCC; my partner Michael Bantjes who did all the driving and kept the car and myself in running order; the friends whose hospitality made it possible for the trip to be so extensive and all those wonderful people who gave freely of their time, energy and ideas.



HELENE COOKE *Recycling* Silk, French dyes; clay, stain, acrylic  
56x36x7cm 1988





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