

the

craft factor

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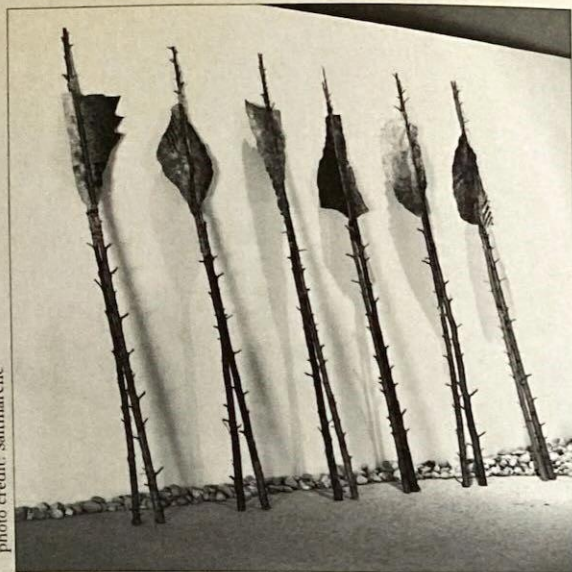


photo credit: Saltmarche



photo courtesy of artist

above:
SUSAN WARNER KEENE *Against Vertigo: Climbing the Air* Flax, cotton, dyes, acrylic medium 8'x11'x1' 1986

left:
LAURA DONEFER *Antler Witch Pot* Blown glass with copper, antlers, beads, sea urchins, duck skull, dyed fibre 20x24"

bottom:
JANA VANDER LEE *Sailing thru* Theo Moorman tapestry 3'x4'



photo courtesy of artist

Collaborations

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MICHAEL HOSALUK *Bowls* Australian woods
photo credit: Grant Kernan

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Legal Advisor: Barry Singer

Editor: Sandra Flood, 923 Ave. 1 South, Saskatoon, S7M 1Z5 (306) 652-8527

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CHAMPIONING THE CRAFTS

THE ROLE OF THE SASKATCHEWAN ARTS BOARD IN THE DEVELOPMENT OF CRAFTS — THE FIRST TEN YEARS

Jane Turnbull Evans — Visual Arts Programs Officer, Saskatchewan Arts Board

1948

The Saskatchewan Arts Board was established by Order-in-Council No.228, on February 1, 1948, with Dr. Stewart Basterfield, Dean of Regina College, as Chairman. Board membership was made up of six citizen members, four professional members representing music, the visual arts, literature and drama, and three educational institutions, namely the University and the Divisions of Adult Education and of Fitness and Recreation of the Department of Education.

In the Order-in-Council the terms of reference were stated as follows:

... that the Board shall be responsible for the formulation of policies designed to make available to citizens of the province greater opportunities to engage in creative activities in the fields of drama, visual arts, music, literature and handicrafts, with qualified guidance and leadership, and to establish and improve standards for such activities in the province.

The Act formally establishing the Board was passed by the Legislature in 1949 and was assented to on March 31. In both the Order-in-Council and the Arts Board Act it was clear that the Board was to make available to the people of Saskatchewan opportunities to engage in one or more of the arts and crafts.

At one of its first meetings, on September 11, 1948, following a discussion of the present state of the arts, the Board instructed its Chairman and Secretary "to set up a committee to investigate the art and handicraft needs in the province".

1949

In January, 1949, the Secretary to the Board, Norah McCullough, reported that she had interviewed a number of people and that various government services, such as the Adult Education Division and Physical Fitness Division of the Department of Education, and the Departments of Agriculture, Co-operatives, Health and Welfare and Natural Resources, had expressed their interest in handicraft development.

In her report she recommended that "a first class short course with the best instruction possible could serve many purposes . . . and show up the need for art school." There followed a discussion of costs and policy, and eventually, the Board decided that "a provincial handicraft conference should be held under its auspices to consider the whole question of handicraft development in the province".

Consequently, on March 4th and 5th, 1949, the first provincial handicraft conference was held at Regina College. Sixty delegates representing all major groups, agencies and a number of independent craftsmen from

widely scattered communities gathered together for two days of intensive consideration of handicraft problems. Mlle. Eveline LeBlanc of Montreal, long associated with the notable development of handicraft in Quebec was the guest speaker. Handicrafts were considered in relation to education, recreation, therapy, and home industries. Delegates discussed the establishment of standards of quality, and the value of co-operative purchase of supplies and marketing of goods. Consideration was also given to the preservation of the traditional crafts of ethnic groups, including native people.

Immediately following the conference, and as a result of its recommendations, the Saskatchewan Arts Board appointed a provincial Handicraft Committee. The committee was chaired by Mrs. A.S. (Vivian) Morton, who had been long associated with hand crafts in the province and its members represented various groups interested in crafts throughout Saskatchewan.

Invested with responsibility by the Board, the Committee met for the first time on April 29, 1949, and decided to put on a small display of carefully chosen handicrafts, "with emphasis on the traditional crafts of Saskatchewan's ethnic groups", at the June meeting of the Co-op Women's Guild in Regina. "The plan was to slowly develop exhibitions of this kind for circulation in order to stimulate interest, seek out the best workers, and establish standards by the type of work selected and displayed."

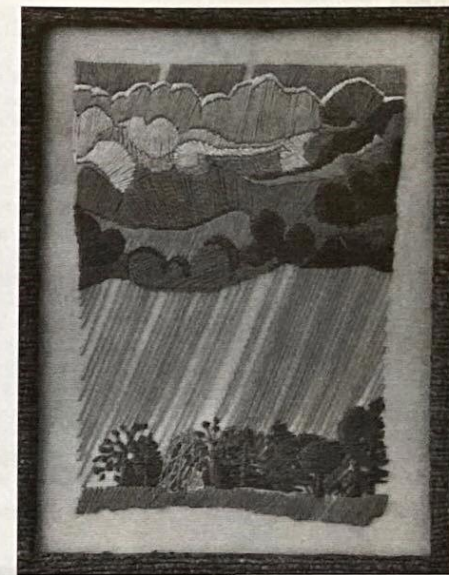
1950

In 1950 the Board conducted a survey "to discover how much genuine handicraft was being carried on, as distinct from busy work, how much assistance people needed in the way of encouragement and first class teaching, in order to maintain good standards". Of those replying to the questionnaire, 95 were potential students of handicrafts, and 75 people indicated that they were willing to teach their skills to others.

Experiencing some difficulty in organizing a touring handicraft exhibition, the Handicraft Committee considered the relative merits of planning handicraft festivals, or "local displays of crafts, with folk music and perhaps folk dance" as a means to accomplish the Board's objectives. Apart from the value such festivals might have in arousing public interest, they would provide the board with a means of contacting the handicraft workers of the province and surveying the nature and quality of handicraft in Saskatchewan.

Consequently, two handicraft festivals were held during the autumn, one at Wilkie, under the auspices of the I.O.D.E., and one at Codette, sponsored by the Homemakers of that area. At both the centres, "the handicraft festival was enthusiastically supported by the people".

overview



LINDA COOK *Storm* Embroidery on silk
9.5x7cm

photo credit: Grant Kernan

1951

The Board continued to plan festivals and involve local groups from each community in their organization. The Board's festival activity further clarified a number of problems for its consideration: the need for training of both students and teachers of handicraft, the problems of marketing craft products and controlling high standards, as well as the lack of appreciation for the value of original handicraft design.

As a result, the Board sponsored a competition for an original handicraft design with a Saskatchewan motif and proposed a new project: "to subsidize craft instructors on a short-term basis, possibly at the places where festivals had been held, or where keen interest was known to exist".

Subsequently, the Arts Board arranged for its first craft workshop late in that year. Martin and Elaine Joyce, who were instructors from the Banff School of Fine Arts, were contracted by the Board to teach a two-week course in pottery and leathercraft at Wilkie. "Thirty-five people of all ages enrolled in the course and worked afternoons and evenings for a fortnight with obvious enjoyment in their creative tasks".



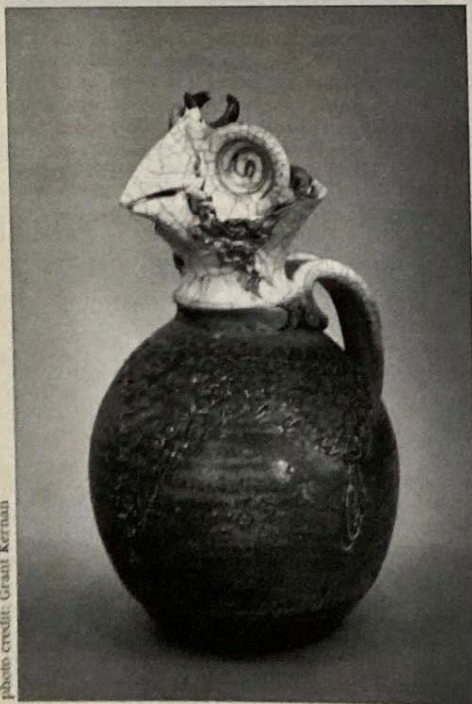
JOE FAFARD *Sheep*
Earthenware 6.2x30.5x31.7cm

the craft factor fall 1988

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1952

On October 7, 1952, the Handicraft Committee held a small conference, at which ten persons from seven centres in the province were present. The work of the committee was reviewed and there was much discussion as to future handicraft policy and programs of the Board. Among the recommendations made to the Board by this conference were the following: 1) that demonstrations and instruction should be stressed at each handicraft festival; and that exhibitions and films illustrating good design should be displayed in conjunction with them, 2) that a catalogue be prepared listing the kinds of handicraft products available and their prices, 3) that the Department of Indian Affairs be contacted regarding ways and means of promoting good Indian crafts, 4) that the Industrial Development Department and the Marketing Board be contacted in order to develop improved marketing opportunities for crafts, 5) that value of good handicraft instruction continue to be pressed with the Department of Education, 6) that a Standards Committee be set up, and 7) that the specific request from Eastend for instruction in pottery be seriously considered by the Board.



1953

Early in the year, the Saskatchewan Arts Board agreed to act as a "Creative Activities Sub-Committee" to the Golden Jubilee Committee of the Government of Saskatchewan. Subsequently, the Handicraft Committee began to plan for a provincial exhibition of handicraft as part of the Jubilee celebrations.

A Standards Committee was struck "to select the best work by the best handicraft workers for display, thereby establishing high standards". This committee proposed to be involved in publishing "a catalogue of approved workers who had been contacted through the festivals who wished to market articles". In this way, the Standards Committee intended "to act as an arbiter between producer and purchaser, if necessary, but to take no part in sales".

The Board hired Mrs. Jean Howard as its Director of Handicraft Festivals. "The policy of supporting communities in holding handicraft exhibitions of local work which were strictly non-competitive resulted in eight festivals that year." The Secretary to the Board, Miss Norah McCullough suggested that the Arts Board begin to purchase samples of handicraft for exhibition purposes.

The Eastend Project was organized by the Saskatchewan Arts Board in response to a request from a local community club which wanted to make use of their own native materials, Saskatchewan clay. During the three month winter workshop period, Miss Patricia Leigh, a graduate of the Winnipeg School of Art, taught pottery to both children and adults.

The project affected a great many people in the town. "The idea was that pottery making might evolve from a leisure time occupation to a full time occupation", and that markets might be established for both Eastend clay and products made from it. "As a result of this initial experience, the Eastend Group called a meeting to discuss the future of the project. Those who attended included leading citizens, a representative from Shaunavan, two Saskatchewan Arts Board representatives and a staff member from the Division of Industrial Development of the Provincial Government." And although the Industrial Development Division advised that as yet, there was insufficient development of industry to warrant support from the Division, it was agreed that the project should proceed. In the autumn, the Eastend Group purchased their own kiln, supplies, and, with some additional equipment on loan from the Saskatchewan Arts Board, the work was continued.

ROBERT BILLYARD *Deco Pitcher Stoneware*
16.5x24.1cm

In 1953, the Arts Board received a special grant from the government to bring two highly qualified craftsmen into the province to teach, and demonstrate the possibility of handicraft as a way of life. "The plan was that these craftsmen would be available to the Board for certain periods of time to conduct workshops and give demonstrations at centres throughout the province. This service would be counted against the loan, and in time they could work off their debt and own their own workshop."

1954

In 1954, a large house in Fort Qu'Appelle was purchased by the Arts Board. Subsequently, "The Saskatchewan Arts Board Craft Shop" was remodelled to meet the requirements of the project: to provide studio, storage and teaching accommodation for the Joyces who had been engaged by the Board as teachers, demonstrators and resident craftsmen.

During the summer months, Miss Hattie Tysoe opened a shop at Waskesiu for selling Saskatchewan handicraft. She was assisted by the Handicraft Committee who put her in touch with recommended workers so that she would be supplied with high quality articles. The shop handled approximately \$1,700 worth of articles, each bearing a label stating that it was by a Saskatchewan Arts Board recommended worker. Both the cost of the article and the commission charged were set in consultation with the Standards Committee, so the worker, Miss Tysoe and the purchaser were assured of fair practice.

The Handicraft Committee decided to expand the scope of its exhibitions, "as test runs" for similar activity that was planned for the Golden Jubilee.

"In August, the first of these occasions was held at the Ford Battleford National Historic Museum, a mile from the village. The demonstration exhibition was carried on for eight successive days with a daily registration of 250 visitors. The Indians from local reserves demonstrated their skills in tanning and beadwork and put on dances . . . which drew crowds totalling 1,300. The Board of Trade and the Mayor of Battleford requested our consideration for a similar occasion in 1955."

"The Moose Jaw demonstration festival in October was held for a shorter period and included demonstrations of weaving, spinning, Indian beadwork, lace-making, the traditional method of making Ukrainian Easter eggs and the hooking of rugs. Mr. and Mrs. Joyce were also there to show their skills in handling of fine woods and leather, and in pottery making. The registration showed the satisfactory attendance of some 2,000 people in four days."

1955

The Board sponsored a number of special projects in the arts which were part of the Golden Jubilee celebrations. The first of these was a design competition for handicraft workers. Prizes were awarded "for original design by artists for handicraft articles; for original designs by



EMMA RADFELDER *Prairie Crocus Low fire clay and glazes* 11x15.9cm

handicraft workers and for traditional Indian handmade articles".

The Golden Jubilee Committee assisted the Board by giving financial support to two special exhibitions of Saskatchewan handicraft in Saskatoon. The interest thus stimulated was such that the Saskatoon Art Centre asked for an exhibition of the work of Elaine and Martin Joyce for two weeks in early September.

1956

The Arts Board undertook two new handicraft projects in 1956. The first of these was curating and circulating a travelling exhibition of fine traditional Indian handicraft, chosen from both private collections and the Board's permanent collection. The second project emerged from a request made to the Board to provide an exhibition of Saskatchewan handicrafts and folk arts for the meeting of the International Council of Women in Montreal in June 1957.

In February, 1956, a second Provincial Handicraft Conference was held by the Arts Board at the new Provincial Museum in Regina. Miss Mary Black from Nova Scotia was conference leader and guest speaker. Discussion ranged from the function of handicrafts in the life of the community to the role of Arts Boards in their development. One of the outcomes of this conference was "a strong recommendation to the Department of Education and the Saskatchewan Teachers' Federation . . . that courses in creative handicrafts and folk arts be offered each summer for teachers and youth leaders interested in the field and that such courses be related to teacher certification".

1957

"Following the resignation of the Joyces in 1956, David Ross took up the work at the Fort Qu'Appelle Centre." Mr. Ross, the Saskatchewan Arts Board's first pottery teacher, held demonstrations and classes throughout the province. One of these was given to a group of fifteen at the Saskatoon Art Centre in October and November. Following the three week class, the group decided to carry on, and found working quarters for doing so under the wing of University Extension.

During July and August, selected works by Saskatchewan producers were presented for sale at the Craft Shop, Fort Qu'Appelle. Close to 1,000 people visited the Craft Shop during the summer season, including local folk and tourists from many parts of Canada and the United States.

A small ceramic exhibition, including examples of pottery made from Saskatchewan clay, was assembled for lending to interested groups. Four Saskatchewan craftsmen, who had worked with the Saskatchewan Arts Board, were represented in the First National Exhibition of Crafts held at the National Gallery in Ottawa.

Under Mrs. Howard's direction, preparation began for the Board's 40th Handicraft Festival.

Quotations in the article are taken from minutes and annual reports of the Saskatchewan Arts Board, from a report of the Handicraft Committee, from a report on the Battleford Handicrafts Demonstration-Exhibition 1954 and from *Cornerstone for Culture: A history of the Saskatchewan Arts Board from 1948 to 1978* by Dr. W.A. Riddell.

The works accompanying the article are taken from *Flora and Fauna* an exhibition selected from the permanent collections of the Saskatchewan Craft Council and the Saskatchewan Arts Board and shown at SCC Gallery during August 1988. The exhibition celebrated the Saskatchewan Arts Board's 40th anniversary.



ANNEMARIE BUCHMANN-GERBER *View into the Garden* Stitchery 37.3x40.6cm 1980

1958

Ten years ago, the Saskatchewan Arts Board had set out to accomplish four things in the field of handicrafts: 1) to survey the interest, skills and resources in the province, 2) to establish standards, 3) to encourage production, 4) to provide teaching services.

In under ten years, over 45,000 people had attended handicraft festivals featuring exhibitions of local crafts, demonstrations and entertainment in local communities. "No province in Canada had undertaken any comparable survey of handicraft resources." Artists-in-residence programs had been initiated and craft workshops and classes had been taught throughout the province. Craft shops and annual craft sales had been established and improved market opportunities had been developed. Standards had improved and the best examples of Saskatchewan handicrafts had been collected. Exhibitions of crafts toured the province and works by four Saskatchewan craftsmen had been exhibited at the National Gallery. During its first decade, under the leadership of Mrs. A.S. Morton, Chairman of the Handicraft Committee, and Mrs. Jean Howard, Director of the Handicraft Festivals, the Saskatchewan Arts Board had gone a long way to accomplishing its objectives.

showcase



photo credit: Gary Robins

URSULINA STEPAN *Hoodooos* Rag paper over styrofoam Wall panels 8'x6'x1", Free standing forms 8x2x3', 8x2x2.5', 7x2x2.5' 1987

These pieces were shown at *Fibreworks 2, A Juried Exhibition of Canadian Art* at The Library Gallery, Cambridge, Ontario from May 29 to June 21, 1988. The gallery has become home to the first Canadian public collection exclusively devoted to twentieth-century works in fibre. Cambridge has been a centre for industrial textiles for many years. The gallery's \$30,000 purchase of 8 pieces from 7 artists included Ursulina Stepan's *Hoodooos*.

Ursulina was also one of 125 juried craftsmen/designers at the ninth annual craft fair The Maker's Eye at The Craft Studio, Harbourfront, Toronto. The exhibition component **Paper Manipulations** included works in paper by Canadian artists, and papermaking workshops and demonstrations by Tootsie Pollard of North Bay and Ursulina.

Have you, too, had work accepted into a provincial, national or international exhibition? completed a commission for a private or public building? received a grant for a special project?

Why keep it secret?

This page is available to showcase your work, to celebrate the skills and achievements of Saskatchewan craftspeople.

— You never know, showing your work here may win you another commission, another invitation to exhibit.

HANDMADE/ FAIT A LA MAIN

MANITOBA CRAFT COUNCIL SCC GALLERY JUNE 1988

Sandra Flood

Returning tired from a 5 week trip to look at crafts and craftspeople in Eastern Canada, I was tempted to swing past Winnipeg and head for home. In fact my two day stay in Winnipeg was an exciting and fitting end to a wonderful trip. Winnipeg, from a craft perspective, is an energetic, diverse and distinctive city. With a population of 600,000, the majority of Manitoba craftspeople are based there.

Handmade/Fait a la Main originally consisted of 37 pieces by 32 craftspeople. Sadly two pieces had been withdrawn before arriving at the SCC Gallery, David Rice's *Neck Piece* in silver and lapis lazuli, and Sean Sykes' leaded art glass window. The works in the exhibition were quiet, restrained and subtle; no flamboyance, no uncontrolled risk taking, no sloppiness in the cause of Art. It showed, to quote the jurors' statement, "a firm commitment to and a longstanding relationship with materials and their respective disciplines. In these works, mastery of technique is combined with the power of a focused design . . . true spontaneity happens only on the other side of severe discipline". If in quoting the jurors' comments I make the show sound forbidding, even dull, it was not. It had all the real excitement of high quality craft.

One of the pleasures of my trip was the discovery of local distinctive design, media and techniques. By this I don't mean regional materials or ethnic influences, or work emerging as a result of a communities isolation but techniques and media not current in this province and the individual genius of craftspeople. **Handmade/Fait a la Main** was a good example of this, very different from our **Dimensions '87** or **'88** in content, detail and overall effect.

The Lt. Governors Award went to Anne Ayre's *Damask Table Linen* and *'Huck Lace Diamonds' Bedroom Linen*. These exemplified a classical facet of the exhibition, very fine, unassuming workmanship with attention to finish and detail. After a plethora of

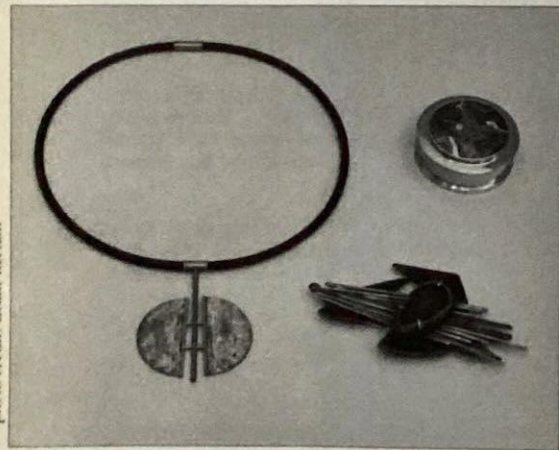
left:
PAUL LEATHERS *Neckpiece* 24K gold leaf,
patinated copper

top right:
LUDWIG NICKEL *Box* Sterling silver gilded
and enamel 2" dia

bottom right:
PETER MALYON *Pin with agate* Copper, brass,
silver, nickel 4.25x2.5"



RICHARD FINNEY *Clear-cut anialation* Patina
brass, bone 9.5x6.5x9.5"



PETER MALYON *Pin with agate* Copper, brass,
silver, nickel 4.25x2.5"



JUDITH EVERS-RYAN *Enigma* Porcelain puppet
34x6"

nubbly, tweedy, novelty yarn weavings from our own province, these smooth, white, crisp, damask table napkins, place mats and runner with their subtle weave pattern were amazing, austere. In this same category, I would include a celadon, shallow porcelain bowl by Robyn Rupp; a bowl by David Krindle, in stoneware glazed a moss green, which contained such a rich range of colour it was like some precious rock. And a stoneware casserole by Steve Jorgenson, a functional piece in subdued ochre yellow glazed greygreen inside, with impressed motif decoration and incised double line detailing. The attention to detail — the fine line around belly and lid, the flourish with which the handles were attached — raised this unpretentious piece out of the ordinary.

Another facet of the exhibition were pieces of an urbane, almost rococo richness, exemplars of the craftsmans art such as Judith Evers-Ryan's, President's Award winning puppet in porcelain and batik silk, aptly named *Enigma*. And Richard Finney's *Clearcut Annialation* [sic] a complex integrated work in which the hemispherical lid opened to reveal a landscape with trees, a landscape reflected in the carved bone inserts around the base. Duane Perkins' large porcelain plate *City Life*, Jurors' Award winner, was patterned with asymmetrical patches of colour and pattern, formal and

brushed, layered and overlapping. In Barbara Balfour's *Envelope Bowl* and *Winged Envelope* her attractive and characteristic lace pattern on the main face of the vessels was complemented by attention to detailing on the rear and inside.

The show contained two fine quilts, Diane Higgins' fairly traditional, sprigged fabric, pieced quilt in shades of plum, rose and blues, as darkly rich as a Persian rug, and Janet Regehr's *Clear Water*. Made of hand-dyed fabric in blues, greys, turquoises and greens, pieced in blocks of asymmetrical geometrical shapes, quilted in a non-traditional pattern radiating from each block, the whole was a satisfying, unique and sophisticated melding of colour, pattern and stitching. It was also a pleasure to see a small child's dress with pieced border and bodice.

An intriguing exhibit full of personality was *The Cymbal Player* by Georges Gamache and Micheline Larose, a papier maché figure surfaced with patterned papers and painted. Few craftspeople work in papier maché, yet it is a medium which seems to offer many possibilities.

Of course no show will be composed of perfect pieces. A furniture maker may be critical, in a music stand, of technical details overlooked by jurors or discounted in favour of overall design. (That at least reassures us that in our own craft we are experts, that no-one can have the same knowledge as the person who handles a material day in and day out.) This was an enriching and challenging exhibition, one of the very rare chances to see the work of craftspeople beyond our borders. I hope it will be one of an increasing flow of such exhibitions for seeing actual pieces conveys more at every level than pictures and type, and provokes a reassessment of our own ideas and work.

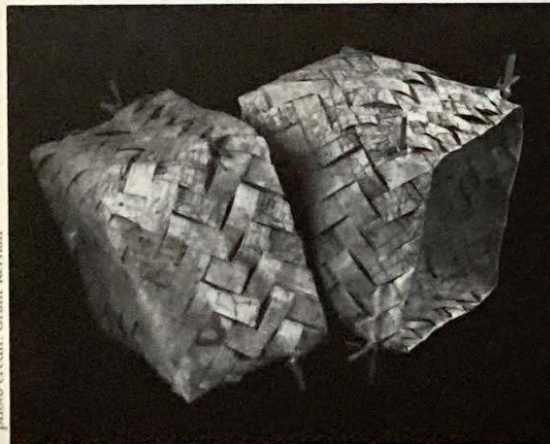
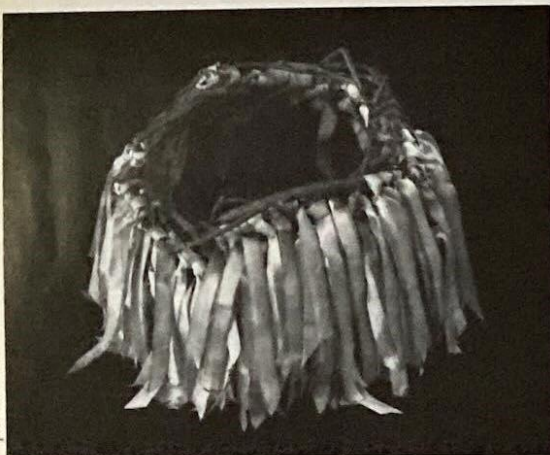


BARBARA BALFOUR *Winged Envelope*
Handbuilt clay 13x16x7"

SITES/SIGHTS

MARIGOLD CRIBB SCC GALLERY JULY 1988

Miranda Jones



top left:
MARIGOLD CRIBB *Rising Steam — Maori Country*
Knotted, random weave Dyed ribbon, Virginia Creeper
8x10" dia. 1988

bottom left:
MARIGOLD CRIBB *Saskatchewan Sections*
Weave-double Paper maps of Saskatchewan, rushes
7x8" sq.; 5.5x7.5" sq. 1988

right:
MARIGOLD CRIBB *Budawang Range Bushwalk*
Cast paper Handmade paper, acrylic, paper birch, glue
7x14" dia. 1988

For those of you who have been prairie bound all Summer, Marigold Cribb's exhibition, 'Sites/Sights' provided an opportunity to escape on an international jaunt about the globe. No standing in lines at airports, no reservations necessary, simply a 360 degree turn in the Saskatchewan Craft Gallery was all it took to experience the shores of Australia's Sydney Harbour, the hot sun of a Malaysian rice paddy, the steam and mists of New Zealand hot pools, the industrial smog of England and the gentle Scottish moors, not to mention the grid roads of Saskatchewan and the promise of gold in Alberta.

This was not, however, a tour for the laid back traveller. Quite the contrary. More than a little thought and observation was required to enjoy the complexities and hidden delights of each port of call. Small discoveries such as the metal filings trapped between layers of handmade paper in *Scotland's Neighbour to the South*, a non-functional platter painted in graphite smudged green with haunting silhouettes of smoke stacks which make oblique reference to a landscape blackened by industrial smog; or the fragments of old examination papers incorporated into a papier maché, *Castle Keep*, a sculptural ivory tower. In her accompanying artist's statement, Cribb elaborates on this piece as an example of the delight she experienced in using found materials and incorporating them into pieces as one would memories into a diary. The materials which Cribb used to build her objects are as diverse as her sites are far flung. These act as a metaphor not only for the artist's personal experience of a particular place but quite often at a more informative and general level. "I was educated in Scotland," says Cribb, "but my reason for including the papers is that education is so important to the average Scot and a really first class education has been given free there for generations."

This element of participation makes the exhibition enjoyable and it is the artist's thematic approach rather than any common visual similarity which links the 16 objects on display. Herein lies the strength and weakness of the show, for while many pieces invite our curiosity, they are not always successful on an aesthetic level. For example, *Just Passing Through* is a fairly ordinary looking basket woven from Toronto maps, film negatives, parcel tape, metallic automobile tape, photographs, willow and telephone wire. *Lichen in the Spring* also lacks interest because of its conventional shape and dusty appearance. It sat rather forlornly on a forgotten window sill of the gallery and was quite forgettable despite its lichen-like colours and textures.

Cribb's process was to develop a form or forms symbolising a particular place and then to select materials which best accommodated that form. Her materials thus evoke a site but are not necessarily from that place.

Hence the use of transparent plastic tubing wrapped with multicoloured telephone wire in *Sydney Shining City, the Bitter and the Sweet*. Concentric circles of tubing overlap and interconnect like waves moving out from a central disturbance. The plastic translucence reminds us of sparkling harbour waters; the curved forms of the Sydney Opera House and the coloured wire of vibrant semi-tropical birds and brilliant sunshine. As for the 'bitter', areas of black and purple wire represent the Sydney slums, the sad, dark and dangerous ghettos of a city best known for its beautiful harbour. This piece obviously represented display problems to the artist and seemed a little uncomfortable on the floor.

Llanellian, (front cover) an enchanting piece, is built of seaweed similar to that found on the beaches of Wales. A gently curved piece of driftwood forms the open mouth which supports a tangled pocket of dried seaweed with delicate pods. Inside we find a secret treasure of tiny sea shells and broken glass worn smooth by waves. This whole piece has the organic feeling of something which was swept from the sea in its completed form and is a reminder of aimless wanderings along windswept beaches in search of natural treasures. Indeed it is the more organic pieces which seem to work most successfully in this exhibition. *Rising Steam — Maori Country* made of knotted dyed ribbon and Virginia creeper is perhaps the most beautiful piece on display. Soft ribbon, the colour of steam, cascades down the sides of a form made from the contrasting angular rhythms of dried vines, at once like water gushing from an overflowing pot and the sumptuous grass skirts of native Maori women. *Budawang Range Bushwalk* consists of a brilliant burnt sienna inner basket of papier maché nestled into an exterior bowl of paper bark which is lined with eucalypt-green flecked paper. A dotted spiral reminiscent of Australian Aboriginal bark paintings decorates the inner basket and represents a trail or path. Feathered edges are in keeping with the natural qualities of the materials used and the whole has a feeling of earthy harmony.

A whole series of pieces have been cleverly constructed in whole or in part from maps. In them, maps become symbols of experience or of man's impact on the physical environment. *Saskatchewan Sections* is the most obvious example, consisting simply of two square baskets woven from Saskatchewan maps which have been cut into strips. Each has a delicate twig frame bound with wheat straw. Cribb intentionally uses a twill weave to symbolize the familiar 1x2 grid sections which epitomize the Saskatchewan farm. Similarly, in *New Beginning*, a paper bag form is constructed from maps of Alberta cut into strips and woven into that province's shape, complete with gold foil lining. The piece makes subtle reference to the early gold rush days or (at the risk of taking the metaphor too far) the more recent oil boom and bust which happened like the inflation and explosion of a paper bag.

A third map-piece takes on political overtones. *Home Planet Fragile Container* is a fragile-looking basket built of political maps interwoven with satellite views of the globe which spiral outwards into a feathered tail of blood red and icy blue. This tail becomes an important



construction device, for not only does it add extra spin to the spiral it also lends a physical clue to Cribb's construction technique. A second political piece *Just let us be what we are — Rabuti of Fiji*, sticks out literally like a sore thumb. This is due in part to its fleshy pink paper finish, but also to its unusual shape. It is a triangular teepee-like standing sculpture made of plaster, sticks, paper and fabric. Each facet represents one of the three cultural groups which make up the population of this tiny island, (Caucasians, Fijians and Indians). The artist sees this as a kind of trinity while her construction process relates to the way Fijians traditionally build their homes.

Cribb is successful in achieving her overriding aim, which is to evoke the spirit of a certain place. Many pieces went through a lengthy process of transition and many were rejected by the artist because they either lacked aesthetic appeal or did not sufficiently convey her message. In this sense Cribb is an intelligent, determined and adventurous artist. The only disappointing aspect of this exhibition is that some less interesting pieces were included while the most exciting pieces were not further pursued. Her unique approach, however, enabled her to come up with some unexpected and intriguing shapes which will, no doubt contain the seeds of further creative wanderings.

BETTER BOOTHS

Michael Bantjes

Michael Bantjes is a theatre set and museum display designer. His work can be seen at various branches of the Western Development Museum. He is also a sculptor.

Skilled and sensitive workmanship and excellence of design, these qualities alone should be enough to establish your reputation and ensure the sales that your work deserves. Unfortunately we can all think of examples where it doesn't work this way. A crumpled auto part on an elegant plinth, lit by spot lights in a prestigious gallery may be accepted as great art by many people. Or a piece of mass-produced junk attractively displayed in a store becomes a popular Christmas gift.

Effective display can't provide quality where there is none, nor can it hide defects from a discerning customer.

Effective display can't provide quality where there is none, nor can it hide defects from a discerning customer. What it does is attract attention and helps to focus it on the craftworks. This becomes very important in the setting of the craft fair or sale. The building is usually large and unaesthetic with lighting that is inappropriate for the viewing of crafts. There are many distractions, the main one being all the other craftspeople competing for attention. Looking carefully at display booths at craft fairs, I realize that some very good crafts and craftspeople are not getting the attention they deserve because of inadequacies in their displays. In many cases dramatic improvements could be made with a small investment of time and money.

The problem is not usually in the design of the display stands, shelves and other supports, or their arrangement in the booth. Most Saskatchewan craftspeople show a high degree of creativity, sensitivity and ingenuity in finding solutions appropriate to their craft. The physical requirements of the crafts are so various that there can be no hard and fast rules, though I will discuss some general guidelines later in the article.

The most common failing I have seen in what are otherwise good booth displays is inadequate lighting. Mood lighting in a controlled setting like a gallery can be quite dim and still be dramatic, but in the setting of the craft fair, the brighter the booth is, the more attention it attracts. The displays at Battleford this year that stood out as being well lit all used at least 600 watts of lights.

A good basic lighting kit for a craft fair would include a 100' lawnmower extension cord, several short extension cords or a power bar, and between 4 and 8 clip-on or clamp-on light sockets which can be adjusted to different angles. The most useful bulbs for display are 75 watt and 150 watt indoor floodlight bulbs. All of this will cost between \$50 and \$100, but I think it is the single most important investment you can make in your booth display.

The most common failing is inadequate lighting

Experimentation will show you how to use your lights most effectively for your particular craft.

In many cases dramatic improvements could be made with a small investment of time and money.

Remember the inverse square rule you learned in high school physics: if you move your light to half the distance from the object you are lighting, the object will appear four times brighter and vice versa. For example, one 75 watt bulb four feet from a pot makes it as bright as two 150 watt bulbs eight feet from the pot. The difference is that the two 150 watt bulbs will cover a wider area. You will soon notice the different effects created with an even wash of lights as opposed to a single close spot, the halo caused by back-lighting, the accentuation of texture when using a strong sidelight and the drama of light from below. Stained glass artists can create a diffused backlight using a sheet of white plexiglass or a sheet of drafting vellum paper. The floodlight is a basic lighting tool, but it is worth experimenting with ordinary bulbs, colored lights, light shades and concealed lights, Christmas lights and whatever else you might have.

Having attracted a visitor to look at your work, whether they buy anything or not, it is important that they know and remember who you are. Handouts such as business cards, postcards or brochures are excellent, but at the very least you need a good sign.

The sign must be easily visible and the information brief and to the point so that it is easy to remember. Usually your name and the name of your craft or studio is enough. Additional information should be provided separately from the main sign. The most visible location in a craft booth is invariably on the back wall at or just above eye level. Even if you have signs in other places, there should also be one on the back wall. A spotlight for the sign helps to improve its visibility, and its colour should stand out as well as being coordinated with the overall display design. Two feet by three feet is the smallest size that is still easily noticed and read, three feet by four feet is much better.

The sign must be well designed and well crafted. Most craftspeople have the ability if not the time. If you don't think you can do it yourself, get it done professionally, but you will still have to put some effort into ensuring that what you get is appropriate for your display. If you do it yourself you should be very careful about drawing and laying out the letters. If they are to be hand written, you should try many small versions until it looks perfect. Or if you want it in a typeface, buy a sheet of Letraset or get a printer to typeset it for you from one of the hundreds of typefaces available. Take the version you like to an enlarging photocopier and enlarge it, letter by letter when it gets big enough, until it is the size you need. Then you can trace the letters with carbon paper onto your sign.

Whether your sign is hand painted on a board, raised letters cut out of styrofoam, or created using your own craft technique, being precise and careful goes a long way to creating the right impression.

With a little care, you and your craft can get the attention you deserve.

Your budget will determine how much more you can do with your display. It is important to be clear about the purpose and uses of your booth display. Are you interested in maximum sales, or in increasing your profile through advertising your skills? Will you use your display in many future craft shows? Perhaps you don't want to spend more than a certain percent of your projected sales or a portion of your advertising budget. Most likely you have a certain amount of money available and consider the investment worth while in terms of future sales.

Being clear about your priorities and budget makes it easier to decide about booth, display stands and backdrops and how much and what type of work to show. Remember that you are trying to focus attention on your work. Hundreds of small

markets

gifts covering the table and walls of your booth can be very attractive to many buyers, while a furniture maker may want to feature one very special piece, spot lit against a simple backdrop. It is a good idea to try and eliminate distractions. You can cover up awful orange divider drapes with your own drapes, your work, shelves, supports and sign. The viewer's attention is often distracted by the high ceilings of the display hall, and a suggestion of a ceiling is often useful. Banners or flags, a grid or lattice, a valence or even balloons can be used effectively. A carpet on the floor can add the finishing touch, and invites the visitor to enter the booth.

You must consider the relationship of the booth attendant to the display and the viewer. What kind of interaction do you want to encourage? Should the visitor be able to come in to handle the crafts and talk to the attendant, or should they be kept outside to look and contemplate? The attendant should be dressed appropriately, have a place to sit and have somewhere to discretely stow their coat and snacks.

Whether your display has only four lights, a large sign and a table with an attractive cloth, or complicated stands with underlit shelves, a hand carved sign and ongoing demonstrations of technique; careful coordination of elements and colours, and attention to detail will pay off. With a little care, you and your craft can get the attention you deserve.

SUNDOG HANDCRAFT FAIRE

Saturday December 3 10 am - 10 pm
Sunday December 4 noon - 6 pm

Saskatoon Field House (Preston and College Ave.) Saskatoon

Contact: Ellen Richardson 664-3618 (evenings)

SUCCESS OR FAILURE? SHF MARKET REPORT

Sue Robertson

It was nine o'clock at night. The lights were out in the arena. The marketers had all gone, leaving behind the remnants of the sale, the only indication that they had been here at all. Barb Clelland, my assistant for the weekend, had gone into North Battleford to deliver a door prize to one of the winners. I sat in my office, lonely, tired and depressed. I had one more task to do before I could go home — total up the market sales.

It was a task that I did not want to do. All weekend, everyone was depressed. There weren't as many people as usual. They were looking, not buying. Even a three dollar purchase was being weighed, 'do I really need this?'. For myself, it would be the confirmation that I had not met another objective that I had set — to increase the total estimated market sales. Yet, when I added it all up, I had reached my goal. Total estimated sales were higher. Then why did I still feel so blah. Shouldn't I be excited?

Some time has passed and I have had a chance to review the 1988 Saskatchewan Handcraft Festival. I realize that what I was feeling on that Sunday night was just the emotional, mental and physical fatigue normally experienced after an event of this size. I can look at what happened a little more realistically now.

So what really did or did not happen? Well, paid attendance was down from last year. Total paid attendance, daily and 3 day passes, for SHF '88 was 7716, down from 8941 in 1987. This was not unexpected however. This year, the Marketing Committee decided to standardize the admittance prices for SHF and Wintergreen and a three day pass was introduced to SHF. We did not keep track of how many were sold or how many people returned. Also, there were many people who came on Thursday evening to the market preview who were not counted. Forty complimentary passes were issued, also not counted. Overall, our guesstimated attendance was 9200. This compares well with past years. While attendance was down, our overall income from door admissions was up \$19,290 from \$17,881 in 1987. This was due to an increase in the door admission fee. It was raised from \$2.00 to \$2.50.

Even though there were fewer people at this year's festival, they spent more than they did last year. The breakdown is as follows:

Total Reported Sales	\$128,058.75
Total Reported Orders	17,444.00
Total Sales & Orders	<u>\$145,502.72</u>
Average Sales	\$ 1,914.51
Number of replies received	76 out of
	a possible 89
Estimated Total Sales	\$145,502.75
	<u>24,888.63*</u>
	<u>\$170,391.38</u>

*(13 replies x average sale)

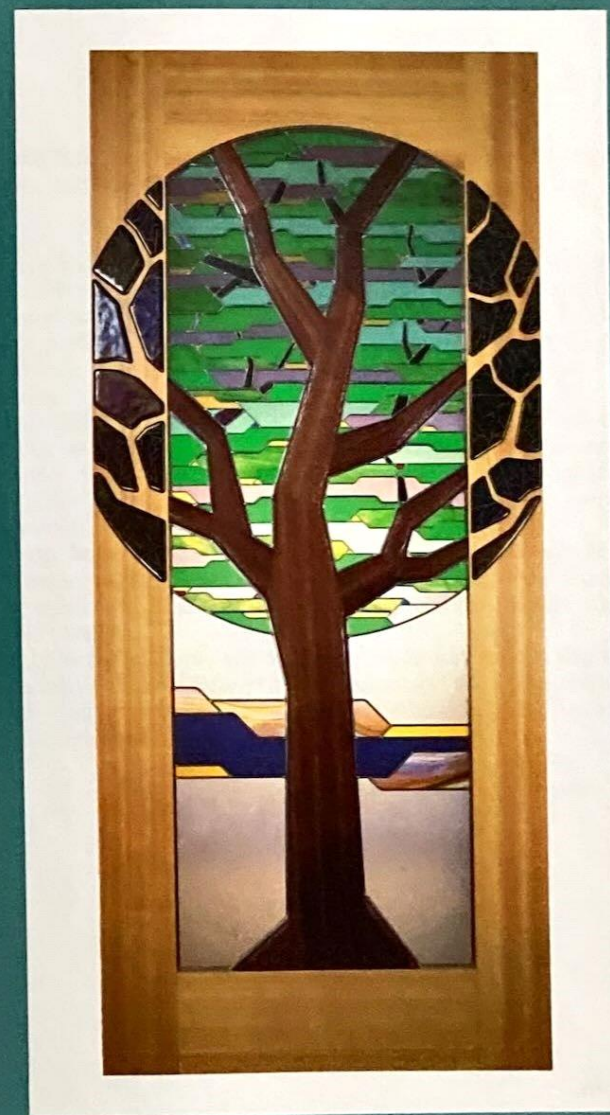
This year's estimated total sales \$170,391.38 was up from last year's \$155,292.56. The important figure above is the average sale. Even though the total estimated sales increased, the average sale decreased. This year, the SHF may have been bigger and better for the consumer, but it did little for some of our marketers. The lowest reported total sale was \$410.00, not even enough to cover costs! On the other hand the highest total sale was \$8,000!

Now lets have a look at how market sales break down by medium.

MEDIUM	REPORTED SALES	AVERAGE
clay	\$58,710	\$2,258.08
fibre	\$40,095	\$1,603.80
glass	\$ 8,600	\$1,720.00
jewellery	\$ 7,100	\$2,366.67
wood	\$12,957	\$1,851.04
leather	\$ 7,855	\$2,618.33
other	\$10,285	N/A

For some of you, it may be time to take a cold hard look at these figures and make a tough decision. Perhaps there are other alternatives out there for marketing your product. For others, it is time to rejoice. You did better than you thought.

I could go on and bore you with more details on the Festival but I think most of you now know what you wanted to know. A detailed report has been submitted to the Marketing Committee. Contact Gary Robins if you are interested in reading it. I would be happy to discuss its contents with you. For myself, it was a lot of hard work and a lot of sleepless nights. My family and loved ones were ignored, my pottery studio unused and my house a continual mess. All in all though, I had a good time. And yes, I even want to do it against next year!

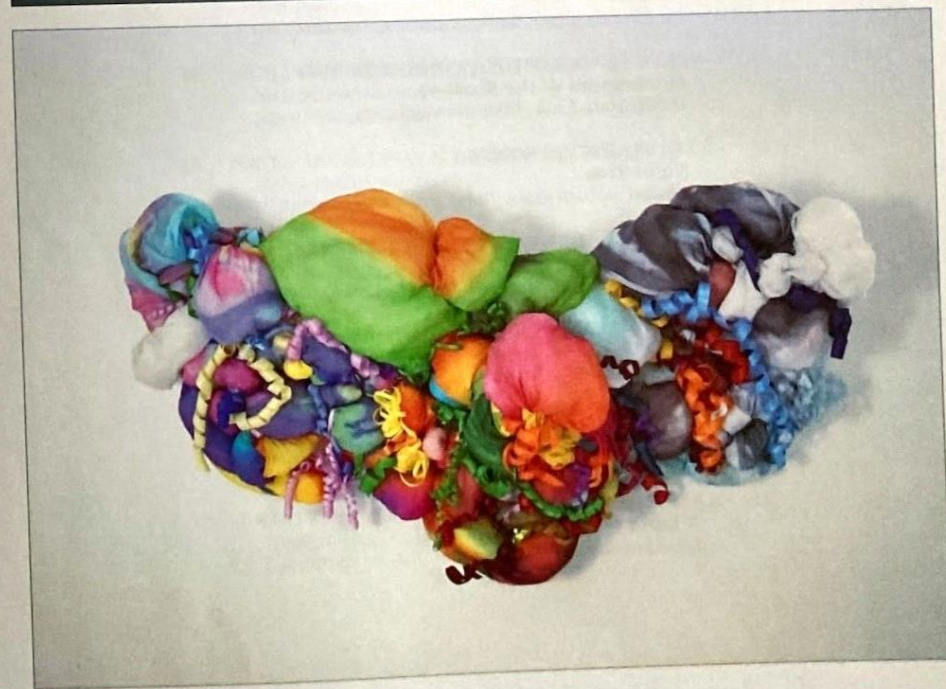




(above)
BASIL RAMADAN/GLENDA RAMADAN
Sounds of Silence
Fused glass

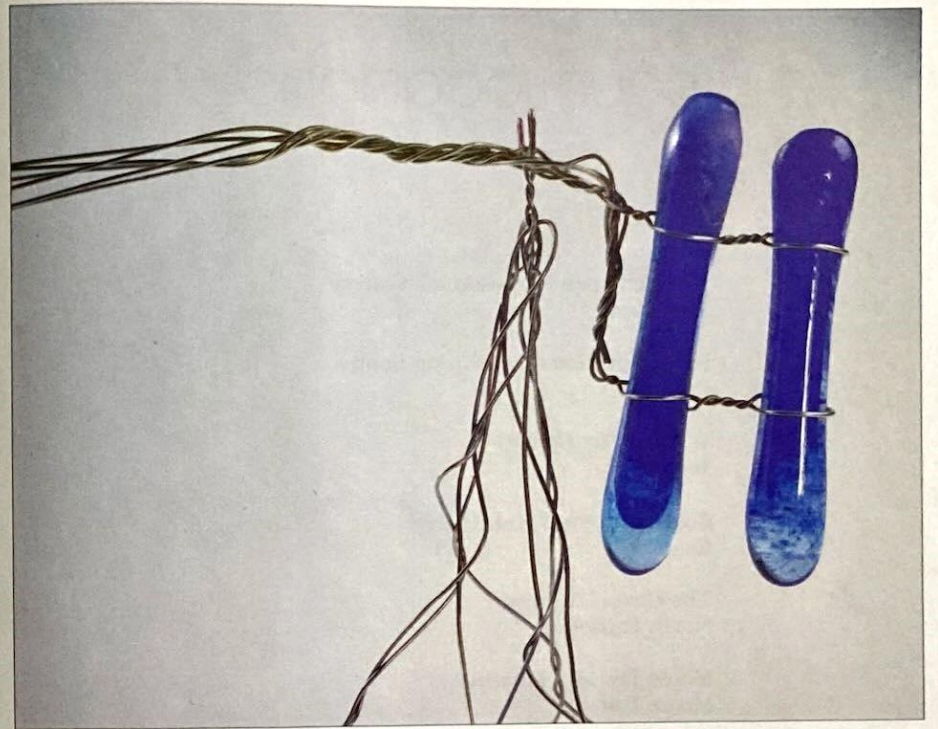
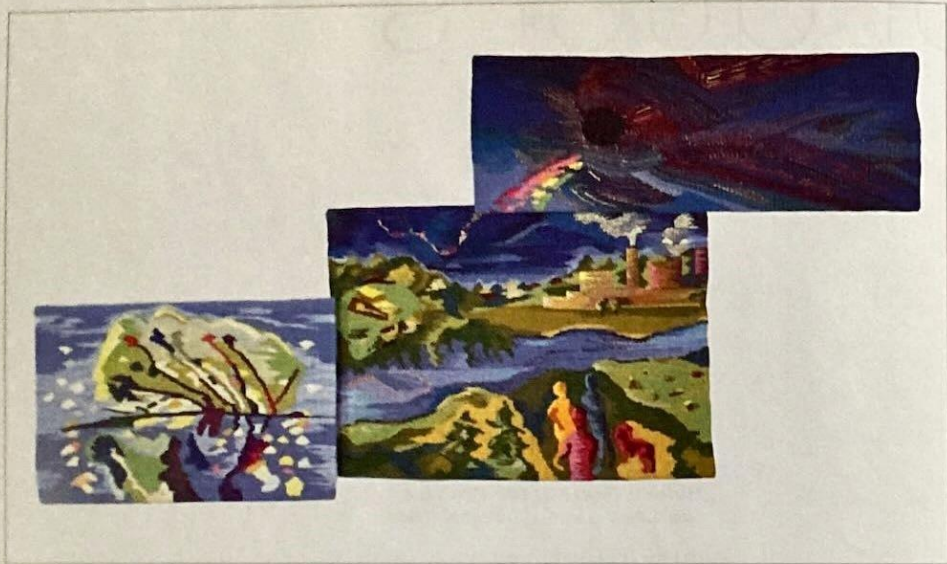
(top right)
SUSAN ANDREWS/JUDITH FRETZ
A Quilt for Two Katies
Quilted fabric construction

(bottom right)
WENDY BLACK-KOSTUK/YVONNE ROMANO
Celebration of the Seasons
Handpainted silk, fibre manipulation



the collaborators

1. FIONA ANDERSON/PATRICK KUTRYK
Untitled
Turned, pierced, and carved wood
2. SUSAN ANDREWS/JUDITH FRETZ
A Quilt for Two Katies
Quilted fabric construction
3. MARY ANNE BAXTER/HOLLY HILDEBRAND
Untitled
Silk-screened, dyed, stitched cotton
4. MARY ANNE BAXTER/JAMIE RUSSELL
Untitled
Ash, walnut, silk-screened fabric
5. DEBORAH BEHM/URSULINA STEPAN
Untitled
Handmade paper, linen, and cotton, stitched
6. WENDY BLACK-KOSTUK/YVONNE ROMANO
Celebration of the Seasons
Handpainted silk, fibre manipulation
7. LEE BRADY/DON KONDRÁ
Night Tree
Leaded stained glass, fused glass, ash, walnut
8. SHIRLEY BRODSKY/JOAN FERGUSON FLOOD
A Fibre Zoo
Mixed natural fibres, some handspun and hand-dyed
9. MEGAN BRONER/KAJJA SANELMA HARRIS
Untitled
Fine silver and other metals
10. MEGAN BRONER/ANITA ROCAMORA
Untitled
Porcelain and metal
11. MARIGOLD CRIBBE/JOHN PENNER
A Land to Choose
Mixed media
12. SANDY DUMBA/MARLENE JONES
Primrose
Hand decorated porcelain
13. NANCY FORTIER/DIANNE YOUNG
Surfacing
Moulded paper and sand
14. MYRNA GENT/MARG RUDY
Untitled
Injection dyed rayon
15. BILL GOTTSCHALL/BASIL RAMADAN
Hidden Gems of the Prairies
Sliced agate, leaded textured glass
16. SHELLEY HAMILTON/WINSTON QUAN
Untitled
Silk, cotton, and brass
17. MICHAEL HOLROYD/LORRAINE ZIOLA
Anthropomorphy
Wood, wire, and fibre
18. BONNY HOUSTON-VAN DUZEE/KOUJI YOSHII
Uchū/Universe
Hot glass and wire
19. MARGARET JESSOP/KAREN LEITCH/SHIRLEY SPIDLA
Northern Experience
Wool, metallic, and silk weft, cotton warp
20. MURDINE MCCREATH/BIRUTE ONA SPINK
Poem From The Mermaid Letters
Clay and text
21. BASIL RAMADAN/GLENDA RAMADAN
Sounds of Silence
Fused textured glass
22. JUDY TRYON/MAX TRYON
Untitled
Cyanotype on clay



(above)
BONNY HOUSTON-VAN DUZEE/KOUJI YOSHII
Uchū/Universe
Hot glass and wire

(top left)
MARGARET JESSOP/KAREN LEITCH/SHIRLEY SPIDLA
Northern Experience
Wool, metallic, and silk weft, cotton warp

(bottom left)
MYRNA GENT/MARG RUDY
Untitled (detail)
Injection dyed rayon

tour locations

Saskatchewan Craft Council Gallery
Saskatoon

Estevan National Exhibition Centre
Estevan

Yorkton Art Centre
Yorkton

Biggar Museum and Gallery
Biggar

The Chapel Gallery
North Battleford

Moose Jaw Art Museum
Moose Jaw

The Little Gallery
Prince Albert

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Legal Advisor: Barry Singer

Editor: Sandra Flood, 923 Ave. 1 South, Saskatoon, S7M 1Z5 652-8527

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MARIGOLD CRIBB/JOHN PENNER
A Land to Choose
Mixed media

Tapestry International

THE INTERNATIONAL TAPESTRY SYMPOSIUM
Melbourne, Australia, May, 1988

Ann Newdigate Mills

The International Tapestry Symposium organized by the Victoria Tapestry Workshop in Melbourne, Australia, was attended by 250 delegates. There were representatives from Poland, East Germany, Beijing, Indonesia and Japan, and from most western centres. The symposium, which lasted five days, had a keynote lecture or panel each morning in the auditorium of the School of Architecture at Melbourne University. This was followed by small group discussions and a variety of presentations were offered simultaneously in the afternoons at Ormonde College where most delegates were housed.

The opening address, "Public Art — Tapestry in Architecture" was given by Helena Hernmark who employs a number of people in her Connecticut studio. I gave the closing address, "The Studio Weaver Today: Private Art or Public Art", and dealt with tapestry from the point of view of independent artists who mainly work on their own for exhibitions rather than commissions. It was rewarding to discover that, far from being philosophically opposed, Helena Hernmark and I felt a great affinity with each others approach and intentions. She was most supportive of my unorthodox methods and also commented on how strange it was that she had had to go "down under" to find out about Canadians working in the tapestry medium.

The other Canadian keynote speaker was Marcel Marois from Quebec City who was on the introductory panel, "Tapestry Today: Contemporary Expression — Traditional Values", dealing with theoretical and philosophical aspects of tapestry making:

"The tapestry artist may often be too mindful of the limitations imposed by technique rather than discovering the full potential of the possible expressive, aesthetic directions of tapestry."

Also on this panel was Archie Brennan who now lives in Hawaii and who has had a major influence on the development of tapestry as a contemporary art form since he founded the Edinburgh College of Art's Tapestry Department. Archie applied his wide range of information and added a provocative element:

"The phrase "traditional values" is a rather meaningless generalisation in the history of tapestry. The values expressed in work from different places and different periods are consistently contradictory — as far as we, with our own conditioned viewpoint and individual biases, are able to guess."

"As a modern means of expression, tapestry is simply anachronistic."

Marta Rogoyska who lives in London, trained at the Royal College, and has done major commissions such as the one for Castle Howard said:

"I have become increasingly aware of the conflict between quick new ideas (instantness) and the making, time and skill required. I believe that both are fundamental to tapestry, and yet irreconcilable."

And Cresside Collette, who was involved with the beginnings of the Victoria Tapestry Workshop in Melbourne, while talking from an Australian perspective demonstrated how universal most issues are.

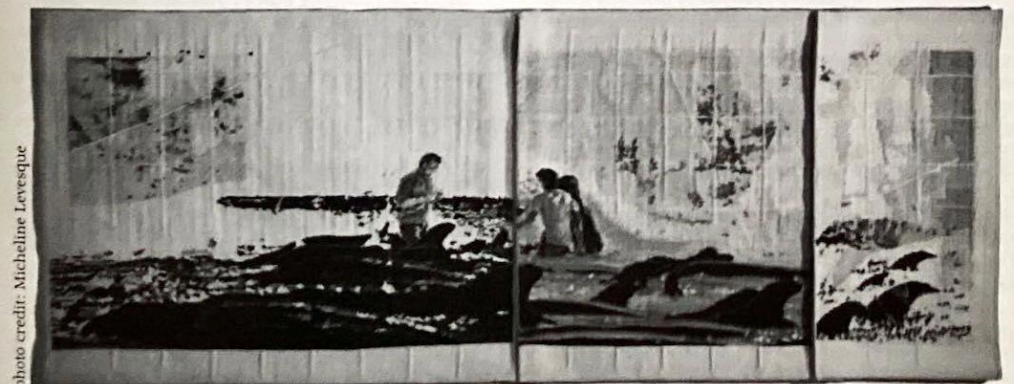


photo credit: Micheline Levesque

MARCEL MAROIS *Interception entre le visible et* High warp woven tapestry. Natural wool, cotton warp
32.5x84" 1985-6



ELÈNE GAMACHE *Apré Vous (After You)*
Tapestry 142x109cm

The next major panel discussion, "Forum: Tapestry Workshops Today — Philosophy and Practice" was on the subject of collaborative workshops. Ruth Scheuer who runs the Scheuer workshop in New York, and who played a crucial role in organizing the symposium, described how her workshop has 2, 3 or more weavers working closely together from concept to weaving. She said that they try to offer clients a variety of options and steer them in the direction of what will make the best tapestry. Joanne Soroka who recently opened Ivory Studios in Edinburgh, spoke about the need to establish a financial base by concentrating on the reproduction of historical tapestries on a domestic scale.

It is worth quoting Sue Walker's statement in the symposium booklet in full because the Victoria Tapestry Workshop in Melbourne provides such a good example of a stable and yet creatively pragmatic operation:

"When our State Government decided to set up a tapestry workshop one of its objectives was to provide employment opportunities for weavers and another was to make it possible for Australian artists to have their designs translated into tapestry in Australia instead of needing to travel to Europe.

Since this Government initiative offered a rare and special opportunity and since taxpayers' money was assisting the venture we set out to build a workshop that would survive both as a business and as an artistic enterprise.

Our challenge was to introduce tapestry to a community in which tapestry was almost unknown. First of all we had to explore the medium ourselves, then we needed to gain the confidence of artists and the business world, and lastly we needed to maintain the confidence and support of government.

Today we have survived and succeeded . . . !"

Helena Hernmark:

"I don't believe that I have compromised my artistic integrity by coming to terms with the business aspect of a weaver's life. In fact I think I've done the whole field a tremendous amount of good by having high but fair prices — I hope that my approach may encourage other weavers not to undervalue themselves."

During a panel that dealt with training facilities in tapestry, Tass Mavrogordata spoke on behalf of the Royal College, London where there is a Tapestry Department for postgraduate students. The department defines "tapestry" in the widest sense and Tass pointed out that it basically accepts those students who cannot be accommodated in a regular painting or sculpture program. Sara Brennan represented the Edinburgh College of Art and quotes the Head of the Tapestry Department, Maureen Hodge:

"Life drawing is the lynch pin of the course. Drawing was, and is seen, as above all a means of training and 'tuning up' the students' eyes, hands and brains. Confidence in drawing leads to confidence in the work as a whole and facilitates rapid development of ideas."

Sharon Marcus described the program developed in Portland, Oregon as a response to the fact that classical tapestry training in the U.S.A. occurs only rarely in a formal school setting. The most unusual and innovative program at the Warranambool College was outlined by Marie Cook. This is the only accredited course in Australia and the school has taken the pragmatic approach of trying to provide instruction for people outside the centre who can participate partly by correspondence. Mu Guang who spoke about the program at the Beijing Artistic Tapestry Centre, said:

"Getting together in Melbourne with colleagues from all over the world is a dream which has me excited beyond words."

The not unexpected findings of this panel were that facilities for good training in tapestry are sadly lacking and that until pressure is applied to gain access to proper training, tapestry will not be able to make the contribution to contemporary art practices that it is capable of.

The final session for discussion was in the area of economics and survival. Kate Wells from New Zealand outlined the difficulties that exist when there are no institutions to provide teaching situations that can subsidize an artist's income. Kay Lawrence spoke about the commission that she undertook for the Houses of Parliament in Canberra and about her community work and teaching. There was discussion from the floor about the general lack of exhibition opportunities. The lack of good critical writing about tapestry was identified as another problem which prevents tapestry artists from becoming known and collected.

Among the small group presentations that I was able to attend were the following: Frances Hinchcliffe from the Victoria and Albert Museum spoke about their twentieth century tapestry collection and showed the work of Lynne Curran who they have commissioned to do a specific piece for the Museum's permanent collection. Dr. Alice Zrebiec, a curator at the Metropolitan Museum in New York did a historical presentation on tapestry making in the United States (1883-1933). The Director of Training programs, Jacques Postel, through an interpreter spoke about the program at the Gobelins in Paris. There were informative presentations from Beijing, from Nancy Arthur Hoskins on Coptic tapestry and on Navajo rugs by the practitioner D.Y. Beguy. Aleksandra Manczak spoke on "Tapestry in Poland"

Of particular interest for me was the slide talk given by Janis Jefferies who works in London, England. Her slides for the presentation, "Women and Textiles — Nature or Nurture", provided rare information about recent developments in which textiles have been used by artists engaged in work that has social and political relevance. Similarly, the slides and talk by Beatrice Sterk gave insights into an aspect of historical importance that is simply not available elsewhere:

"My visit to the very closed circles of East Germany tapestry art for our magazine *Textilforum* was like a visit to another world. There were professional tapestry artists to be found, more or less unknown in the Western World, with an excellent tapestry education at a university level. Western German textile artists often deny their tapestry traditions."

On the way to Australia I attended the lecture given by Marcel Marois at the Auckland Art Gallery in New Zealand. He spoke about his development and influences:

"I expect a great deal from the realistic topics of my tapestries; it is not simply a picture that I am trying to portray but rather the essence of my environment and culture. This is why ecological themes have appeared in my work."

The exhibition, **World Tapestry Today** opened in Melbourne during the Symposium. It was organized by the American Tapestry Alliance and the Victoria



ANN NEWDIGATE MILLS *Looking for a good ancestor* Gobelins style tapestry 33x51.5" 1987

Tapestry Workshop. This had an invitational component of 13 artists from 31 countries which included Marcel Marois and myself. The juried component was selected by Marcel Marois, Mary Farmer (Head of Tapestry Studio, Royal College, London), Paul Risch (Director, Ecole Nationale d'Art Decoratif d'Aubusson, France), and Jenny Zimmer (Dean, School of Art and Design, Chisholm Institute, Victoria, Australia). There was exceptionally strong work in the juried category from the Canadians, Murray Gibson (Calgary), Elene Gamache (Quebec) and Ruth Jones who now lives in New York. The exhibition went to Chicago and will tour to Memphis, New York, Heidelberg and Stuttgart in Germany, and Aubusson, France.

The catalogue for the exhibition has valuable essays written by Jim Brown, the Director of the American Tapestry Alliance; Michel Thomas, editor of *Textile/Art*, Paris and co-publisher of "Textile Art" with Skira/Rizzoli; Archie Brennan on "World Tapestry Today"; Valerie Clausen on tapestry in North America; Dirk Holger wrote from West Germany on European tapestry; and Cresside Collette wrote about Australian tapestry. Copies of the catalogue can be ordered from: American Tapestry Alliance, HC 63, Box 570, Chiloquin, Oregon, 97624, U.S.A.

There were eight other exhibitions organized to coincide with the symposium. **Studio Survey** had work from collaborative workshops around the world including Africa and Egypt. An interesting assemblage of small tapestries made up the **World Weavers' Wall**, consisting of 245 tapestries from many countries, which displayed a wide range of skills and intentions in an unjuried collection of pieces that were all 20x20cm in size.

It would be impossible to convey how worthwhile the symposium and accompanying events were. Nor can I adequately praise the organizers for their professionalism and imagination. Post symposium activities were varied and many and included master classes such as Jacque Postel's workshop "Trouble shooting", Archie Brennan's "Examining the process" and mine on drawing and designing for tapestry.

I was able to spend some time at the Victoria Tapestry Workshop which was founded in 1976 by its current impressive director, Sue Walker. It is interesting to note that the workshop received its first and crucial major commission from the Saskatchewan Government for a tapestry for the Centre of the Arts, Regina. The workshop has a staff of six and also twenty-eight weavers. They have recently completed an extremely large tapestry (designed by Arthur Boyd) for the reception hall of the new Houses of Parliament in Canberra. I have now had the great pleasure of receiving the six foot by three foot panel that was executed with great sensitivity from a drawing of mine by Jo Mills (no relation of mine unfortunately) and Joy Smith, one of the series of tapestries to be exhibited at the Mendel Gallery, opening on October 27, 1988.

(I am indebted to the Department of External Affairs in Ottawa for making the funds available for my airfare to participate in this valuable symposium).

Ann Newdigate Mills did Post Graduate studies in the Tapestry Department, Edinburgh College of Art, Scotland and holds an M.F.A. from the University of Saskatchewan. Her exhibition Look at it this Way will be at the Mendel Art Gallery from October 27 to December 4, 1988.

TAPESTRY AS CONTEMPORARY ART PRACTICE: A DOUBLE FOCUS WORKSHOP: BASICS AND THEORY

INSTRUCTOR: ANN NEWDIGATE MILLS

COURSE A: THE BASICS, will introduce the participant to the Edinburgh College of Art Method of Construction. COURSE B: THEORY, will concentrate on design and critique within a contemporary context.

COURSE A: Jan. 14 & 15 Feb. 11 & 12 Mar. 11 & 12

COURSE B: Jan. 28 & 29 Feb. 25 & 26 Apr. 1 & 2

Fee: \$180/3 wk. course

Material Fee: \$60/course frame loom inclu., plus additional expenses according to individual needs. (reduced for those taking both courses)

Location: Arts Building, U. of S. Campus

REGISTRATION DEADLINE: December 1st, 1988

Enrollment is limited. For more information please call Extension Division Registration Office at 966-5539.

CONTEMPORARY FURNITURE DESIGN AND TECHNIQUE 2 CONFERENCE 1989

Place: **S.I.A.S.T., Kelsey Campus, Saskatoon**

Time: **August 5 to 7, 1989**

Registration fee: **\$175.00**

This conference will examine the most important current issues in furniture design; historical, contemporary and future directions; the effects of technology and the environment; the roles of lifestyle and relevance to function in design; as well as many technical aspects.

Five outstanding woodworkers and educators in the field of furniture design will lecture and demonstrate — **Gary Bennett** (California); **Wendle Castle** (New York); **Judy Kensley McKie** (Boston); **Wendy Muryanna** (California); **Allan Peters** (U.K.). There will also be five Canadian instructors, names to be confirmed.

For further information contact: Mike Hosaluk (306) 382-2380 or Don Kondra 382-7385.

TA-HAH-SHEENA

SIOUX RUGS FROM THE STANDING BUFFALO RESERVE

DUNLOP ART GALLERY, REGINA SCC GALLERY NOVEMBER 1988

In 1967, twenty-seven women from Standing Buffalo Reserve formed the Sioux Handcraft Cooperative and began making hooked rugs. The project was conceived and initiated by a Fort Qu'Appelle resident, Lorna Ferguson who was familiar with the rugmaking craft and recognized the potential for adapting colourful Sioux designs to the medium.

With the assistance of the Saskatchewan Arts Board a rugmaking class was organized and taught by Lorna Ferguson. Five older women from Standing Buffalo Reserve were hired as consultants to teach the younger members of the cooperative the Sioux designs and symbols. The women, ages 18 to 92, began crafting hooked wool tapestries

drawing upon the symbolic, geometric patterns which generations before had been used to decorate tools, clothing, teepees and ceremonial objects. The rugs were called 'ta-hah-sheena', the Sioux word for decorated animal hides worn as ceremonial capes at religious and social gatherings and often hung as tapestries inside the teepee of the owner.

The cooperative was a thriving enterprise for approximately four years. During that time the rugs were exhibited throughout Saskatchewan, and in Montreal, New York and London, England. This exhibition will include rugs made by the cooperative during its active years.



photo credit: Grant Kernan

THERESA ISNANA Jr. *Untitled* Wool yarn, burlap 84x55.3cm 1967 Private Collection

JUDY KENSLEY MCKIE
Dog Table #2
Carved walnut, glass
34x60x18" 1984

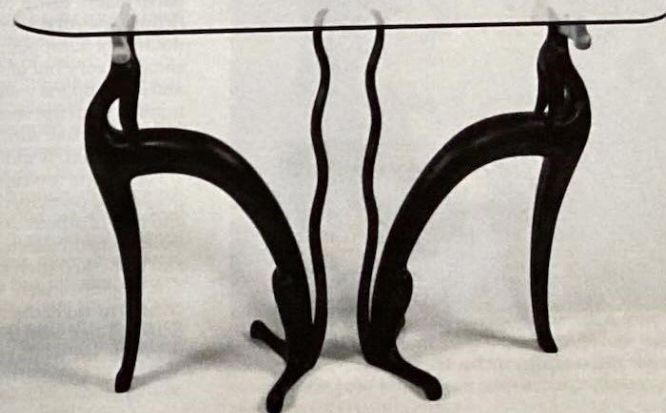
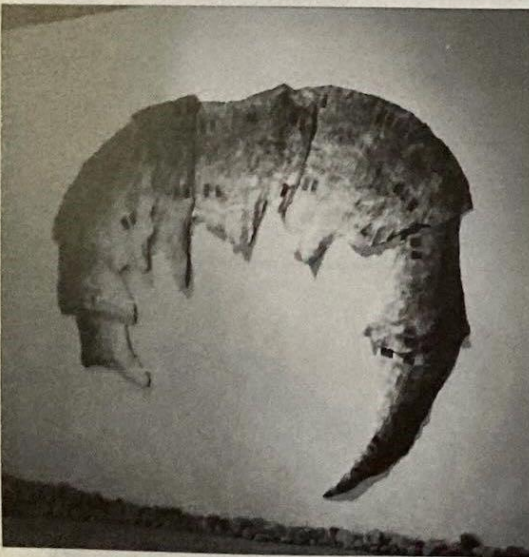


photo credit: David Carns

INCITE '88: COLOUR



Laura Donefer *Caracol Witch Pot*
Sandblasted, glass with yellow and white shards,
dyed fiber, cuban snail shells 22x20"



Susan Warner Keene *In the Family of Places: Encampment by Water*
Flax, cotton, dyes, acrylic medium 7'x10'x3"
1986

Jean Kares

Colour is expressive and emotional. Redheaded Laura Donefer dances with molten glass in a sweltering studio, blowing her intense love of nature into a Witch Pot. Laura Donefer, wearing polka-dot purple shorts, a pink shirt and green tights seems to throw off sparks of her exuberant personality.

Colour is powerful and symbolic. Jana Vander Lee weaves large geometric tapestries that symbolize personal relationships through colour and shape placement. She does no colour studies before sitting at the loom, combining the controlled with the spontaneous. Jana Vander Lee appears reserved on the surface; underneath she is warm, tough and willing to take risks.

Colour is inherent and intrinsic. Susan Warner Keene pounds layers of dyed flax fibre into a material that is something between felt and paper. From a distance her work looks spray painted but on closer examination one sees thousands of individually coloured elements. At first glance Susan Warner Keene is a sophisticated urbanite; she lives in a small community on a tiny island in Toronto's harbour.

Colour is playful, startling and fun. Gisele Amantea collects objects from junk stores, disguises and transforms materials and creates magical environments. She delights in elevating "bad" taste to High Art, in excessive embellishment and in making simple things complex. Gisele Amantea has a good time with her art.

Incite '88 theme was "An Exploration of Colour". If participants came to Incite expecting to receive the definitive set of rules regarding colour use they were undoubtedly disappointed. The exploration was not of colour theory but of ideas about colour, and its historic and contemporary usage. The only definitive statement to come from the weekend is that currently there is no dominant colour ideology. Colour, its perception and its manipulation, is individual.

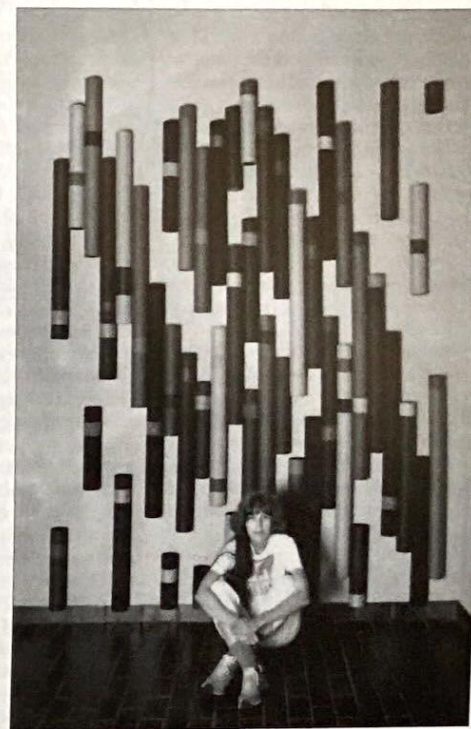
This theme was repeatedly reinforced as the resource people and participants shared slices of their own work and that of others. As a part of her presentation Laura Donefer had collected slides from many craftspeople and had asked each to explain her or his use of colour. The responses were wide ranging, from the desire to create a mood to the emphasis of a form. If forced to articulate their own goals of colour use the Incite participants' list would have been no less diverse.

Throughout history, the world's cultures and individual artists have used colour symbolically, Jana Vander Lee spoke at length about her personal colour symbolism, and the influence colour has on the body, mind and spirit. Interestingly, three of the resource people specifically mentioned their use of red to represent the life force. All four women have a strong physical involvement with their work and in each case there is also an element of risk; some portion of the process or the materials is beyond their control. Research in colour psychology indicates that personality influences colour choices.

Gisele Amantea led an exercise in which the participants were to create a colour mood. Moods, materials and methods of construction were randomly assigned, sometimes resulting in challenging combinations — ask anyone who tried to wrap peat moss with a feeling of passion. While approached in fun, the session had a serious intent and was useful as a way of loosening one's habits of working with colour, by using unfamiliar media. It is always difficult to set aside time for "research and development" but an hour here or there for experimentation, for stretching one's limits, is often well spent.

The personal, individual view of colour use notwithstanding, colour is a component of design and does not exist in isolation. A technical understanding of colour theory is to one's advantage, and analyzing one's own work at least occasionally is instructive. Beyond that is the exercise of constantly observing colour around us; how it affects us, how we respond to it. Even though the weekend was not devoted to colour theory, one principle was mentioned several times that of "simultaneous contrast". In composition colours affect one another in value and hue. For example, the same red will be perceived differently against a blue background than when placed next to yellow. Understanding this effect is helpful in achieving one's goals of colour use, and troubleshooting colour gone askew. Training the visual sense by practicing awareness of colour is the key.

Colour theory was first developed during the Renaissance. Later the French Impressionists adopted and used it as the basis for their work. Georges Serault defined the colour system of the beginning of the twentieth century in two statements; that art and colour demand an analytical stance, and that colour can communicate emotion. Artists of the time used pure colour; mixed by the eye, not for realism but for atmosphere and effect. With the rise of the Bauhaus the International Style pared away colour and embellishment to leave us with Modernism. Now a reaction has taken place; Modernism seems cold and colourless even if elegant. Art and design are returning to colour, texture and ornamentation.



Jana Vander Lee *Matrix* Wrapped fibre
sculpture 9'3" x 7'5" x 3"

Colour is alive. Materials have their own voice. For Laura Donefer, the act of making her art is as intense as the impetus to create it. The passion evident in the work of Incite's resource people and the dialogue between colour and form in that work is impressive. There are no magic formulas, no right and wrong ways to use colour. As Susan Warner Keene put it, "We don't have certain colour choices to make, just choices. Just make good work."

Jean Kares is a Saskatchewan fabric artist, her exhibition of printed, embellished and tapestry works *Elevator Dreams* was seen at the SCC Gallery last October. During the winter Jean is an active member of the Vancouver art community.

COLOUR BASICS

Mary Mahon Jones

Human beings live in a world of colour. Colour adds dimension to our world, affects and expresses our moods, symbolises danger and gods. Colour is something that we think we know well — the sky is blue, grass is green, roses are red, violets are blue . . . or are they? A rose by any other name may still be a rose, but its colour is never absolute. A rose that is bright red in early morning sunlight may have an entirely different hue in late evening and no hue at all in darkness.

We casually refer to the sky as blue, but that blue varies according to types of weather and times of day. The reason the sky appears blue is because the atmosphere is made up of certain sized molecules of various gases, mainly oxygen and nitrogen plus trace elements and dust. These molecules interfere with blue and violet light waves causing them to scatter. It is these scattered light waves that we perceive and label as blue. If these molecules were not between us and the sun our sky would appear black. Or if the molecules were a slightly different size, they would reflect different wavelengths and the sky would appear to be another colour. How our perception of our world would change if the sky were green or yellow!

Newton established that white light contains all the colours of the spectrum — red, orange, yellow, green, blue, indigo and violet. Most of us are familiar with the triangular prism and the rainbows that result from white light passing through it. The rainbow or spectrum occurs because light travels in waves that vibrate, similar to a rope being shaken. Each colour has its own wavelength and rate of vibration, and fast vibrating (high frequency) waves bend more easily than low frequency waves when they hit an angled surface. The waves are then separated and emerge from the prism as distinct colours. In a rainbow tiny water droplets form millions of prisms.

Objects appear coloured because surfaces absorb and reflect light wavelengths according to their individual composition. A white object reflects all wavelengths of light, the wavelengths recombine forming white light and we see white. With a black object all the wavelengths are absorbed, no light is reflected at all so we see black. We see a red rose as red because the surface of the petal reflects red and absorbs all other wavelengths. The varying shades of red are the result of varying percentages of the red portion of the spectrum being reflected along with some of the waves which give other colour sensations, such as blue (which gives a magenta rose).

Colour is a sensation that reaches the brain via the retina of the eye. The eye contains sensors, called rods and cones, that are stimulated by light wave vibrations. This information is passed to the brain, which receives it and codes it according to past knowledge and association. Thus each person's experience of colour is individual.

The prehistoric man (or woman) who wished to create an image on the side of his cave (the first galleries!) must have discovered through trial and error that certain natural substances produce vivid colour. These substances, mainly rocks and earths, ground down and mixed with animal fat or other binder created a type of paint. Pigments or pigments absorb and reflect light efficiently. The binder — resins, oils, water or even egg yolk — may alter the pigments original relationship to light. For example, pigment particles may be suspended in a gelatinous, water-soluble base which when mixed with water and painted on a surface will result in transparent colour (watercolour). Pigment ground in oil will produce a more opaque effect, or mixed with egg yolk will tend to reflect that binder's colour as well as the pigment colour.

Mixing paints or pigments is called subtractive mixing because the more colours in the mixture, the more colour is subtracted or absorbed from white light. The pigmental primaries, colours which cannot be produced by the combination of any other pigments — red, yellow and blue — when mixed will produce black. In contrast the mixing of the three light primaries, beams of magenta, cyan blue and yellow, focused on one spot will give white light. This is called additive mixing.

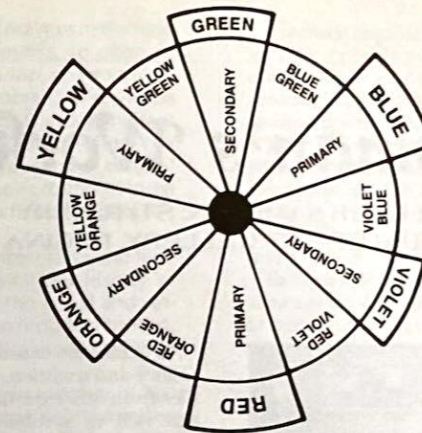
When 2 pigment primaries are mixed, secondary colours — orange, green or purple — result. In an attempt to systematize pigment colours and their relationship the 'colour' wheel was developed. Colours appearing adjacent to each other are known as analogous or related colours. Colours appearing opposite to each other on the wheel are called complementary colours.

As human beings, we look for and often desire colour combinations that are harmonious. This can be achieved in a number of ways — by using related colour ranges, or monochromatically by adding to one colour which acts as a base, white (producing tints) or black (producing shades). We also associate certain colours, like red and orange, with warmth and a palette of analogous colours, of red, red-orange, orange and yellow can stimulate a perception of warmth in the viewer. Conversely, Pablo Picasso chose an analogous palette of blues and violets to produce the stark and sad images of his Blue Period.

The use of colour in art becomes really interesting, however, when the artist seeks to break the rules of harmony by placing contrasting colours next to each other. Contrast excites the brain. Subconsciously, the brain will constantly strive to "see" all three primaries all at once. For example, place a small yellow square on a white background. Stare at it for 20 seconds. When you move

your eyes to the adjoining white space, you will see a purple square, an after-image produced by your brain adding the complementary colour to the scenario, thereby achieving the complete colour wheel.

Simultaneous contrast occurs when two complementary colours are placed side by side. In this case the after image tends to jump around the edges of each complementary producing bands of brighter colour but dulling the interiors. The apparent motion is caused by constant eye movement so that the after-image produced never stays superimposed on its complementary. An example of simultaneous contrast can be found in Vincent Van Gogh's *The Night Café* where he uses dots of green and red side by side in his depiction of light streaming from a garish overhead lamp. The dots stimulate simultaneous



contrast in the brain of the viewer causing the light to shimmer. Simultaneous contrast is considerably less apparent when a black or gray band separates the colours.

Colour is also an element that can be used to express ideas and emotions. It can be used symbolically as

in medieval Europe where the red of the rose represented the blood of Christ. In pre-Columbian Mexico, a red clad figure represented an earth god. In ancient China, yellow was reserved for the Emperor, Sun of Heaven. Picasso recognised and used the psychology of colour in his Blue and Rose periods. Colour may appear to be part of our world but an important aspect of colour exists only in the mind of the beholder.

Colour is both familiar and complex. By looking and by experimenting we can come to a new understanding of colour and begin to use it in a more effective way in the work we produce.

Mary Mahon Jones is Co-ordinator of Education at the Mackenzie Gallery, Regina and gave the "Fundamentals of Colour" workshop, an introduction to colour basics, at Incite '88.

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

Sioux Rugs

October 29 to December 1, 1988

Organized and toured by the Dunlop Art Gallery, this exhibition documents the work of a women's rug-making cooperative, active in southern Saskatchewan in the 1970's.

Opening: October 28, 1988

Collaborations

December 3 to 29, 1988

This group exhibition, curated by Cathryn Miller, features collaborative pieces by SCC members, many of whom do not ordinarily work together. The results are provocative and diverse.

Opening: December 2, 1988

The Outlook Show

December 31, 1988 to January 26, 1989

This show features an interesting variety of work produced as a result of the creators' experiences with Artist-in-Residence, Michael Holroyd during his year-long stay in the Outlook district.

Opening: December 30, 1988

Just Knitting

January 28 to March 2, 1989

Kate Shook from Saskatoon exhibits warm, colourful examples of her knitting abilities, including classic sweaters featuring Irish, Baltic and Fair Isle designs, along with more contemporary examples.

Opening: January 27, 1989

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

A Woman's Work . . .

LESLIE SAMPSON: STITCHERY
DUNLOP ART GALLERY, REGINA

Anna-Marie Winter

An exhibition of samplers is usually an exhibition of history and tradition. One expects to see historical textiles from other centuries, delicately muted in colour and rich in symbolism and texture, presenting a glimpse of life as it was. Leslie Sampson's exhibition of contemporary samplers organised by the Dunlop Gallery proved to be an unexpected surprise. The form and visual images are all that remain of the traditional. The proverbs, truisms and verse associated with samplers have been replaced with text that is direct, personal and politically charged. Even the fabric of her samplers is altered. She carefully selects her fabric, often using commercially printed material or ready-made articles on which she embroiders her text. The protective frames surrounding the fabric text form an integral part of the whole image, providing additional information describing the conditions of the samplers construction and often reinforcing the message of the text.

One of the most notable differences between Sampson's samplers and their traditional counterparts is that there is a significant difference in scale between the background fabric and the printed text. Traditional samplers rely on the embroidered symbols and text to convey the message leaving little background fabric showing. In these samplers, large areas of fabric are used to enhance a short but succinct text.

Feminism, or rather the historical association of needlework and femininity, is a vital part of the message of this exhibition:

"I use the form of cross-stitch embroidery samplers to revalue women's artistic production — artifacts overlooked or dismissed as "low" art precisely because they were made by women in the home. My work is a reappraisal of embroidery's service to ruling class ideology, especially the use of sampler verses. Traditionally the embroidered text promoted abstract ideals of femininity for women (which were often at odds with their actual life experience) or put all emphasis on the afterlife. The quotations I choose are imbued with an active voice of resistance.

They point to social issues and realities in the here and now. The voices are women's, so often silenced by history, by intimidation, ghettoization or by our own willful forgetting. These words break through this suppression. They are militant observations that challenge and refute the generalizations and stereotypes of a cultural heritage that is not theirs. They ground cultural expression in the terms and activities of people's actual lives.

The combination of the sampler form and feminist content results in a revitalized history of women's needlework, where the visual and verbal work together in layers in an historical context; where, above all, social, political and economic differences surface.

The visual and verbal are brought together in *Apartheid*, a sampler that integrates social, political and emotional images into a powerful whole. Worked entirely in black and white, the central image is an embroidered text with a quote from Winnie Mandela: "We are fighting for the total Liberation of the black man in this country. It is a national struggle we are fighting, not for a bunch of stooges in a white-elephant parliament which always remains supreme. The black man does not want his chains changed into gold and polished. He is fighting for his total liberation and the total hacking off of those chains"

This text, embroidered on white fabric, is applied to a highly decorated print of an African adrinka cloth and encased in a black wooden frame. Additional text stamped around the frame provides a historical background for the political issues of today: "In 1910 Britain transfers administration of South Africa to local whites. In 1912 African National Congress formed. 1926 Native Land and Trust Act fixes the distribution of land. 1960 Sharpsville Massacre. 1964 Nelson Mandela sentenced to life in prison. 1976 Soweto uprising. 1986 Nation-wide state of emergency declared. 1986 65% Black labour force on strike."

Social conscience is raised in a more traditional sampler entitled *Our Surprise*, a whimsical statement about the inequality of women in the workforce. June Jordan's text "What do you think would be her surprise if the world were as willing as she's able?" is cross-stitched on a cotton fabric liberally sprinkled with blue polka dots which once served as a pair of men's boxer shorts. Simple building shapes depicting images of a women's workplace — home, office and school — are embroidered under the text. The surrounding frame reinforces the message of the text: "Women have 15% higher unemployment over men with the same degree of schooling — On average women earn half the wages of men — The highest educated immigrants to Canada are African."

One of the most charming samplers of the exhibition is *Moses*. A small cross-stitch embroidery depicting a peaceful country landscape is suspended between the lines of text from Anna Mary "Grandma" Robertson Moses: "If I didn't start painting, I would have raised chickens." The surrounding reply is a confirmation of

the realistic approach that many women have adopted in their struggle to balance art and family: "There's always something to do. Most anything can be approached creatively. On one level being an artist is simply holding down a job."

This down to earth attitude is reinforced in *Common Sense*. Gertrude Stein's text: "Everybody gets so much information all day long that they lose their common sense." is embroidered in neat and orderly rows over a stenciled background of randomly disorganized letters and symbols.

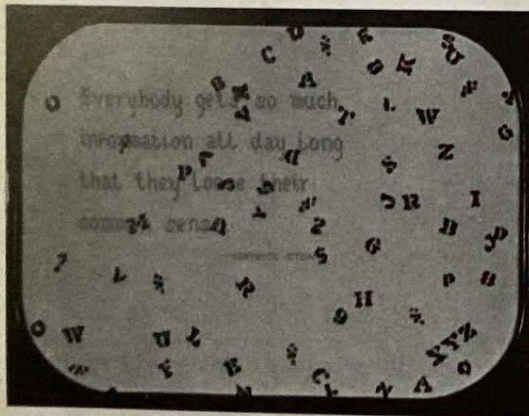
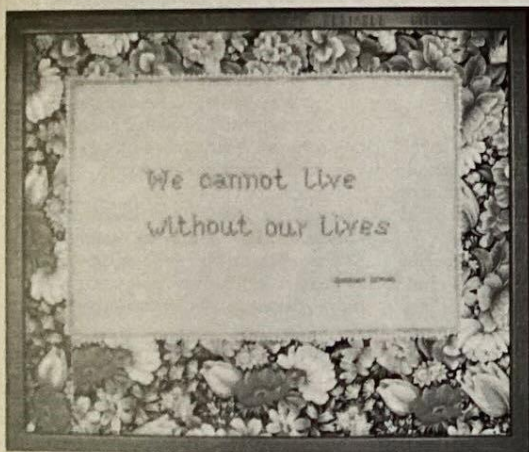
Each sampler delivers a message — but whether this message is subtle, poignant or bluntly stated, each pulls at our emotions. It is this emotional reading that Leslie Sampson hopes to achieve in this exhibition. In her artists statement she defines the objectives of her work.

"In some ways I'm more concerned with an emotional reading of my work than I am with a political reading. Or better yet, I hope that a balance of feeling and conscience might rise somewhere in the space between the art on the wall and the person standing before it. I want that person to walk away with the spirit of questioning — of looking again critically, rather than an acceptance of a political analysis. Naturally I do intend for alternatives to the status quo to appear credible and for an increased tolerance of differences to surface. But the goal for me is to make art that questions the authority of societal assumptions; that point to the possibility of each of us creatively arriving at ways of perceiving the world which validate our experience and allows for change.

I have put more of an emphasis on emotional issues in this work than I have in the past. For me, political art is particularly socially relevant when it is grounded in common experience. The experiences of being alone, of searching for a sense of home and of losing a loved one broaden the social context for art. Here the mind and heart are asked to work together to construct a reaction — a reality. And here the patterns of adapting emotionally to constant change are investigated and integrated with our usually less resilient patterns of adapting to political change."

This exhibition of samplers is indeed one of history and of tradition. Traditional embroidery, form and images pay tribute to women past and present, and to "the vast history of women writers who saw, long ago, what needed to be changed. Who had the courage to say so in a world that silenced them. And whose words are even more relevant today as our generation fights for the very issues of social justice that their generation fought for."

Anna-Marie Winter is a fibre artist specialising in canvas embroidery. She is Past-President of the Embroiderers Association of Canada and a founding President of the Regina Stitchery Guild. She does a lot of teaching across the country.



LESLIE SAMPSON *Our Lives* Cross-stitch embroidery 60.9x45.7cm 1985 Collection Georgina Chambers, Halifax

Common Sense Cross-stitch embroidery, silkscreen print 40.6x55.9cm 1987 Private collection, Toronto

interview

INTRODUCING... TERRY SCHWALM EXECUTIVE DIRECTOR

Terry Schwalm became the new Executive Director of the Saskatchewan Craft Council on September 6. It was a job she had sought after for a long time. She has taken an interest in crafts in Saskatchewan for many years, attending Wintergreen and Bazaart in Regina on a regular basis and has been a subscribing member of SCC. In her early thirties, Terry has an extensive background in marketing and administration including the advanced course in Management Development for Arts Administrators at Banff.

A number of members may have met Terry when she was Sales Manager of the gift shop in the Saskatchewan Pavilion at Expo '86, Vancouver. Thirty-three provincial craftspeople sold and demonstrated their craft through the shop, which resulted in sales in excess of \$300,000 and increased public awareness of both crafts and the individual craftsperson.

Immediately before this Terry had undertaken a feasibility study of Saskatchewan craft distribution and sales. Information from this study has been used by artists, artists' groups and government and Terry herself has acted as a consultant. She hopes that this experience and her connections in the business community and government departments such as Tourism and Small Business will help to boost the promotion and marketing of Saskatchewan crafts, as well as raise SCC's profile.

Terry is also an expert on culture on rural Saskatchewan. One of her activities as Executive Director of the Saskatchewan Cultural Exchange Society was to conduct a province wide survey of the cultural needs of small towns, to find out what they wanted and how to deliver the goods. Armed with this knowledge it will be possible to devise a more effective way to involve a membership scattered throughout the province, and to attract those people and groups practising crafts who are unaware of SCC and its programs. Terry sees public relations as an important aspect of the Executive Director's job.

"Education and the development of the individual craftsperson is of vital importance as well" says Terry, "We need to determine how we can better serve individual needs through professional development programs — workshops, conferences etc." The next phase of development of the SCC is going to be an exciting challenge. Communication is the key in a volunteer organisation. Terry strongly encourages members to discuss issues of concern with Board members and staff as they arise, "Lack of discussion will only create misunderstanding and misinterpretation of SCC's direction and it is crucial to have members input".

Terry is approachable, open to ideas, lively and has the kind of experience of boards, staff and public which should stand us all in good stead. She is thrilled at finding herself part of a lively organisation where the board and members take an active part in its direction and members of committees work for the implementation of craft council programs. Give her a call anytime — she is looking forward to meeting you.

The Editor

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Scaly Bark, Dead Finish and Bujuru

Michael Hosaluk

Flying over the Pacific on the longest flight in the world, from L.A. to Australia, it finally hit me — I was getting excited. The girl sitting next to me celebrated her birthday. I realised it was my birthday too. If I had left one day later I would have missed it altogether because of losing a day crossing the International Dateline. After a year of anticipation I was on my way to teach woodturning in Australia.

I was invited by the Woodturners Society of Queensland Inc. to the Bicentenary celebrations of woodturning Down Under. This was to be the first International Woodturning Conference in the world. The line-up of instructors was impressive, Liam O'Neil (Ireland), Mick O'Donnell (Scotland), Del Stubbs, Todd Hoyer and Bonnie Klein (U.S.A.), Richard Raffin, Vic Wood, Stephen Hughes, Mike Darlow, George Hatfield and Art Burrows (Australia). It was an honour to be included. I did wonder how I fitted in the picture and what I would have to offer after reading that line-up.

Keynote speaker, Art Burrows, editor of *The Australian Woodworker*, commented on woodworking:

It is a craft that transcends the normal societal boundaries, a craft that links together people from an extraordinarily wide range of educational and economic backgrounds, bringing them together to pursue their particular ambitions. It is a craft that levels all the other differences between its adherents because when you are in the workshop it no longer matters who you are, what you are or what you have. It only matters what you can do.

There were about 200 people at the conference, all with a common interest — woodturning. From beginner to expert, woodturners throughout the world are gathering at similar conferences, sharing ideas, part of a renaissance in woodturning. Mike Darlow, on the future of woodturning in Australia:

MIKE DARLOW (*Australian*)

bottom:

STEPHEN HUGHES (*Australia*) *Grass Box*
Huon pine 5" dia collection M. Hosaluk

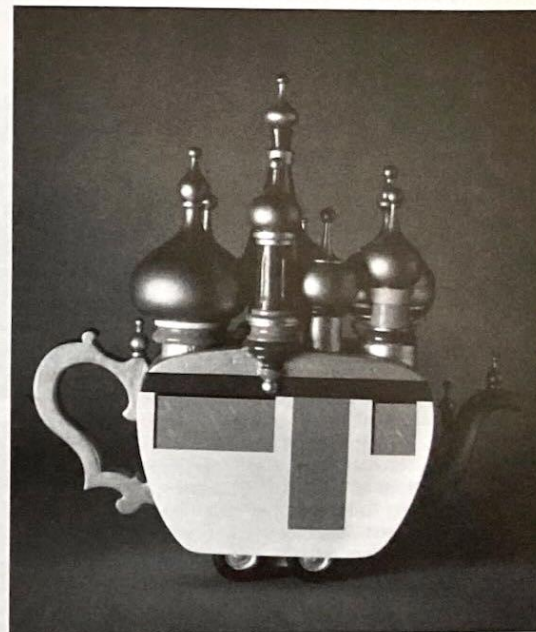


photo courtesy of artist

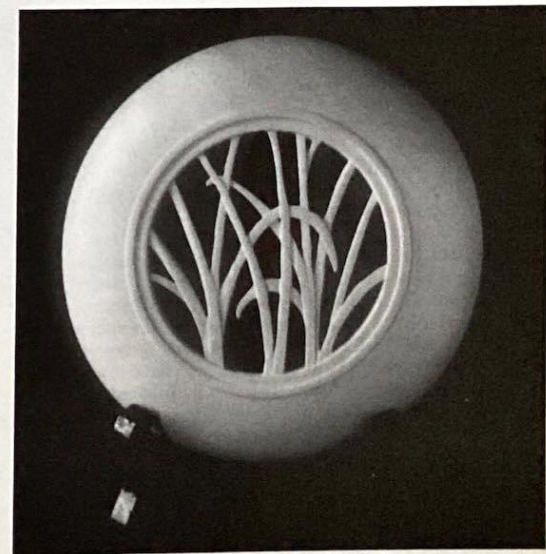


photo courtesy of artist

report

In Australia the number of turners doing a reasonable volume of innovative work is minute. In short if we want recognition, there has to be more commitment, passion and ability on our part before we have the right to make demands on others.

These remarks apply equally in Canada, or anywhere else.

If there is to be vigour and progress in Australian turning there must be much more constructive criticism and argument.

Woodturning has been in existence since 3000 B.C.. Woodturning in Australia has been in existence as a trade since 1899 and exists today under the leadership of George Hatfield, a traditional spindle turner. The focus of this conference was on design, a change from the technically focused conferences I have attended in the past, and a new issue, possibly, in the history of the craft now that turning has moved from traditional wooden cereal bowls and workaday chair legs to art objects shown in major galleries. Vic Wood has made a significant contribution to what is called artistic woodturning. Whoops! did Richard Raffin, who lectured on *Artistic Woodturning — Reality or Hype*, hear that:

I remain amazed that so many turners find it necessary to seek higher status by calling themselves artists, and their creations 'works of art' whilst potters remain potters making pots and metal workers remain blacksmiths or jewellers.

Woodturning clubs can be found all over Australia, forming a national link but no formal organization. Hats off to all those unrecognised woodturners who have kept the craft alive.

Todd Hoyer's work emphasises the physical properties of wood:

In any craft field it is very important to have a thorough understanding of the medium before one can manipulate it effectively and efficiently

We looked at wood, at everything from vessel cell structure to woodborers (specially trained in Arizona by T.H.), and at how these elements play an important role in the final outcome of each piece created. The wood in Australia is incredible. There is Scaly Bark, Dead Finish, Banksia, Bujuru, Kronkleberry, the list goes on and the names were enough to spark an interest. The first piece of Australian wood I turned was for a demonstration and was Dead Finish. They told me it was very easy to turn. Well, I call it 'dead ringer' now — it was hard! So, I thought, this was a good time to demonstrate sharpening techniques and patience. I finished the piece which sold at the wind-up auction.

I had the good fortune to tour around Australia and investigate wood. The broad range of bark textures and colour is incredible. This experience renewed my interest in woodturning when I returned home. The airlines were not as appreciative of Australian wood as I was (100 lb bags are not in their contract).

Everything made by man has been designed,

somehow, somewhere by someone. Behind every manmade object lies a chain of decisions leading up to its actual physical presence.

Quoted from Encyclopedia Britannica, Vol. 9 p. 512 and the opening of Stephen Hughes' lecture. Were we going to get a grasp of this intangible subject — what is design? Simply stated, design is a chain of decisions. What influences these decisions — lifestyle, fashion, education, tools, technique, materials, culture, nature, environment, likes and dislikes, needs and influences. Who is to say what is good design. This is a gray area offering such varied opinions that it becomes a matter of taste. Even here at home our annual juried exhibition has never been unanimous nor have many people been in agreement with the jurors' decisions. Stephen explained:

It is the successful combination and considerations of the form, its function and appearance, that will decide the quality of the design.

Stephen's work exemplifies some of the best work being done in Australia today. Armed with his sketchbook, or napkin, or whatever piece of paper was handy, he enlightened all of us.

When you attend a woodturning conference one of the highlights is the tools. The trade show always manages to lighten my wallet. Mick O'Donnell:

We are now a large enough body to be seen as significant consumers of all kinds of tools, lathes, machinery, materials and information, making us targets for manufacturers and suppliers alike.

Every demonstrator at the conference uses similar but different tools: every kind of gouge and scraper from concrete nails and axes to plumbing pipe. These all have slightly different grinds and all have slightly different methods of use. If this is confusing for me, I wonder what this does to a novice woodturner. I have had the pleasure of learning the finer points of woodturning, technical and aesthetic, from Del Stubbs whom I consider one of the best in the world. He, along with Richard Raffin, make woodturning look easy. They have helped to establish a technical standard that few will achieve. Liam O'Neil and Mick O'Donnell have developed a method of sharpening that helps to eliminate some of the problems encountered. Bonnie Klein, who does miniature turnings, has developed a line of lathes for turning miniature objects. However, neither tools nor techniques alone can produce a fine work. Technical achievement may be used to excuse poor form. Another factor Richard Raffin sees:

Time and again, I find that it is the wood which is being bought, rather than the object.

I learnt a lot from participants and instructors. Many thanks go out to Terry Henderson who conceived this event, Neil Derrington, convenor, and the Woodturners Society of Queensland who made this event possible. The hospitality shown me by all whom I visited is greatly appreciated and for anyone wondering about going to Australia, all I have to say is "Ripper".



photo courtesy of artist

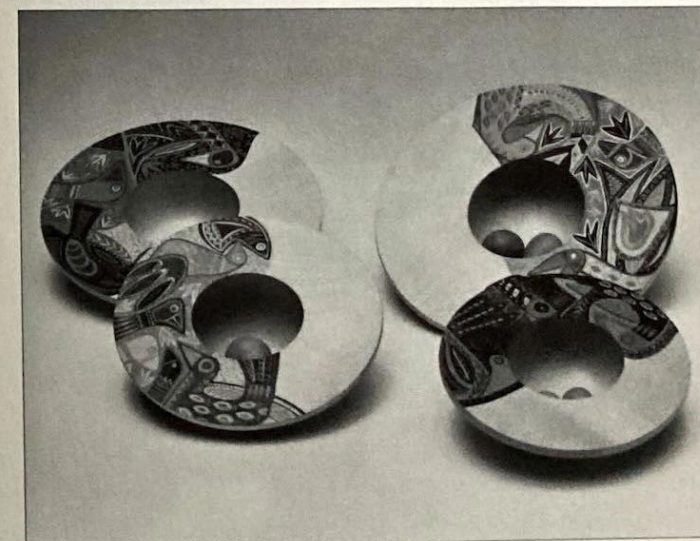
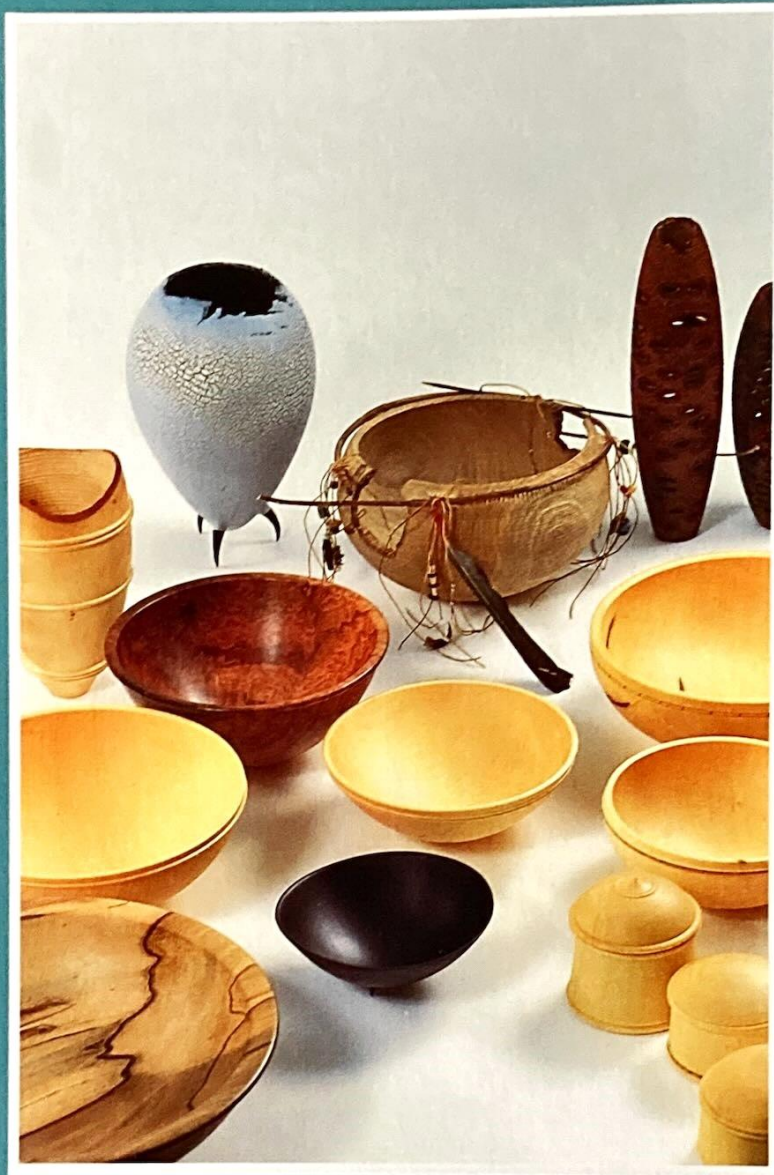


photo courtesy of artist

top:
TOD HOYER (U.S.A.) *Hollowform* Desert Ironwood 11" dia.

bottom:
LIZ AND MICK O'DONNELL (Scotland) *Planet Spheres* Bowls and eggs Sycamore 5" dia. approx.



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