

# the craft factor

Volume 14 Number 2  
Summer 1989  
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The Quarterly Publication of the Saskatchewan Craft Council





courtesy the artist



courtesy the artist



courtesy the artist



courtesy the artist

clockwise:  
PETER POWNING

BRIAN KERKVLIT *Hot Colored* Cups & vases moretti glass

FAY ROOKE *(This is) from the old stories* Fine silver, 25K gold, cloisonné enamel with plique-à-jour; hi-fire, handpolished matt surface

BRIAN KERKVLIT *Glasses* Pyrex 7"

Work by three of the Resource People at INCITE '89 HOT

## Dimensions '89 Catalogue

a colour catalogue of Saskatchewan's premier annual juried crafts exhibition  
— view the exhibits and meet the award winning craftspeople

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there's still time to hooftot it to Incite 89, a hotbed of ideas from four hot craftmasters hot on raku, enamelling, casting and hot glass — hot stuff!

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front cover:  
group of exhibits from Dimensions '89

back cover:  
CONNIE MITCHELL *Amy #1* Acrylic paint, fabric, ribbon, Arches paper  
56 x 63 cm 1989

All photographs unless otherwise credited by Grant Kernan — AK Photos

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LOTTERIES

PRINTING: HOUGHTON BOSTON

# INCITE '89 HOT

**Dates:** August 25, 26, 27, 1989  
**Place:** Sage Hill Convention Centre  
Dana, Saskatchewan

**Resource People:**

**Pierre Lheritier** Regina, Sask.  
**Fay Rooke** Burlington, Ont.  
**Peter Powning** Sussex, N.B.  
**Brian Kerkvliet** Bellingham, Washington

**Bronze Casting**  
**Enameling**  
**Clay/Mixed Media**  
**Hot Glass**

The Saskatchewan Craft Council presents a continuous participatory conference exploring the use of heat in a variety of media. With this approach this annual educational event will continue to encourage the removal of media boundaries in the spirit of the earlier Incite Conferences. The three day conference will present a stimulating approach to various aspects of the "HOT" medias incorporating both the "hands-on" and lecture formats in the program. It is hoped that by combining these methods we will be able to encourage individual participants to ask resource people questions about special considerations or directions concerning their (the participants) work. As with past Incite Conferences we will provide participants with the opportunity to show slides of their work to either individual resource people or to the workshop group.

As this workshop will have a "hands-on" component the program schedule will be continuous, with key lectures being repeated to allow all participants to attend. The resource people will be available to discuss the participants work on a one-to-one basis. Some flexibility of the intended schedule may allow for group discussions concerning specific topics.

The Sage Hill Convention centre is located about 600m west of highway #2, approximately 80km north-east of Saskatoon. The Centre is free of traffic noise, smoke and other inconveniences. It offers a swimming pool, bowling alley, tennis courts and a number of hiking trails near the centre to facilitate tranquil meditation or a great wildlife watching expedition.

Conference costs for Incite '89 will be:

Registration Fee - \$75.00 for SCG Members, \$95.00 for Non-Members, \$25.00 Late Registration Fee, \$20.00 Cancellation Fee.

Accommodation \$27.00 for entire event; Meals \$40.00 for entire event; Camping \$5.00 per person per day.

Registration deadline is July 29, 1989. Due to the nature of the workshop the enrollment may be limited. Enroll early.

*Jim Sather, Incite Co-ordinator*

**Resource People**

**BRIAN KERKVLIE** brings his hot glass expertise from Bellingham, Washington. His education in glass work began in 1975 with a five year apprenticeship at Hellebore Glass Studio, Langley, WA. From there he began working and instructing classes at the Pilchuck Art Glass School. He is currently working as a technical assistant for Ginny Ruffner at Pilchuck. Brian has taught many workshops including recently a lamp working class at Sheridan College School of Craft and Design, Toronto.

*INCITE '89 Steering Committee: Karen Leitch (Chair), Don Chester, Basil Ramadan, Bill Gottschall, Jim Sather (INCITE Co-ordinator)*

**PETER POWNING** is a self-employed potter and artist from Sussex, N.B. He and his wife have been working at their craft since 1972. Together they ran a craft shop for 10 years which they closed in 1984 to sell wholesale. Although his primary interest is in clay (Raku) he has recently built a new studio and is expanding into glass casting. He is also set up to cast bronze and aluminum. Peter has sold and displayed his work extensively throughout the Atlantic provinces and Canada. Most recently his work appeared at the Saskatchewan Craft Council Gallery in the New Brunswick Crafts Council's Biennale '88 show (April) and his coffee service, given the second prize out of 26 entries, could be seen in the Handmade Coffee Services Collection from Maxwell House at the same gallery in May.



photo credit: Jim Sather

**PIERRE LHERITIER** (with Fafard cove) in the foundry, Pense



photo credit: Jim Buchalter

**FAY ROOKE** *Window Garden*  
Blue grisaille enamel with transparent enamels and gold lustre on raised, pierced, copper form 19.5cm



photo credit: Jim Buchalter

**FAY ROOKE** *Red Carpet Treatment* work in progress-wet inlay

**PIERRE LHERITIER** was born in Paris, France and began his involvement with casting and chasing while attending Gambetta Technical School, Decorative Art Department, Paris. Here he studied the history of art, design, creation of models, jewellery and sculpture. After this intensive training he was accepted at the L. Thiot Foundry in Paris where he collaborated with numerous sculptors as a fine art casting expert, casting with plaster moulds, sand moulds and lost wax method, chasing and patinating. Pierre currently operates his own foundry at Pense, Saskatchewan.

**FAY ROOKE** is an Ontario native, born in Chatham and currently living in Burlington, Ontario. After graduation from the Ontario College of Art, Toronto, she worked as a commercial artist in major cities across Canada. Free-lance illustration, fine needlework sculpture and a fascination with the complexities of colour led her to focus on the art of enamel in 1968. Through study with specialized international enamellers, she upgraded her skills in cloisonné, champlevé and plique-à-jour enamel. Fay continues to teach the enamel programme which she initiated at the Ontario College of Art in 1980.

## CONTEMPORARY FURNITURE DESIGN AND TECHNIQUE 2 CONFERENCE 1989

S.I.A.S.T., Kelsey Campus, Saskatoon

August 5 to 7, 1989

\$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.

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 Marayuma** (California); **Allan Peters** (U.K.) and five Canadian instructors.

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

# BIENNALE 88

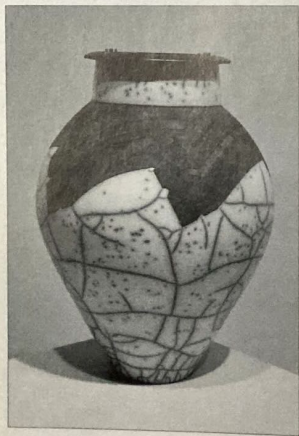
SCC GALLERY

APRIL 1989

Cathryn Miller

Like the Saskatchewan juried exhibition, Dimensions, Biennale 88 from New Brunswick offers an assortment of works from different craft media. Although it gives us some indication of the quality and variety of crafts being produced in that province, it may tell us more about the people who selected the show from the pieces entered.

New Brunswick appears to have as large a proportion of potters to other craftspeople as Saskatchewan does, and the entries in clay covered a wide range of techniques and competence. Peter Powning's pieces were certainly among the most noticeable, and displayed elegance of form, successful combination of materials, and total unity of design. The three containers by Powning were striking, and if I found the vessel with steel frame and bronze top less successful it is probably because Powning had taken more risks with that piece.



PETER POWNING *Vessel, raku, cast bronze rim*  
12¼ x 10"

After Powning's monumental works, my next favourite clay in the show was a pair of pots which had been deformed after throwing and given stick handles. These works by Ghita Levin used simple shaping and unglazed surfaces to combine and contrast with the rough natural twigs and produced small, quiet, satisfying pieces. *Arizona IV* by Alanna Morgan was interesting, but lacked the elegance of form shown by the best pieces in the show. This was unfortunate since shape was its major feature.

A number of other works were notably less successful. A pair of jars by Karen Burke looked a bit like curling rocks which had been subjected to World War III, and had uncomfortable handles which were, visually at least, far too small for the lids to which they were attached; the two majolica pots by Peter Thomas suffered badly from the conflict between form and surface, with the heavy shapes and strong orange lines of unglazed clay interfering with the lovely flowing and open brush work of the glaze decoration. *Golgotha* by Flo Greig won the Hatfield Award, and this work was at some disadvantage when displayed in the SCC Gallery because the cartoon-like nature of the skulls was a little too obvious. I am also suspicious of work which requires supplementary written support. The rest of the clay work was competent but unexciting.

The textile works also varied widely. The traditional coverlet in Snowball and Pinetree design by Nel Oudemans was a major technical accomplishment with the almost perfect matching of the two separately woven panels when they were joined to form the finished piece. For a weaver to keep her beat consistently over that length of weaving is a major triumph. Several of the quilts were spectacular too: my two favourites were *Here is where my heart is* by Helen and Tom Brigham, which combined strong pictorial blocks evoking images of the New Brunswick landscape within a plainer quilted framework, and *Once more with feeling* by Lois Wilby Hooper, a beautiful example of the best aspects of traditional quilting. The other quilts were also nicely made, although I felt that the overall design of *Canada's First Family* by Lottie Steeves was not quite a good as the Brigham quilt, and I found the colours of the Margaret Sawyer piece a bit jarring.

The clothing entries appeared uninspiring but competent, though this may to some extent have been due to the way in which they were displayed. Clothing looks best on bodies, or at least on something roughly body shaped. A decorative textile work, *Solitude* by Charlotte Ghencross, showed a nice use of light, space, and colour, as well as a good solution to the hanging problems presented by an irregular shape.

Weak composition diminished Kerry O'Toole's *Winged Horse*. This piece has neither the raw energy usually displayed in what is often called Folk Art, nor sufficient design quality to be judged competent by any other standard. The animal was carved with a remarkable disregard for anatomy, and was poorly balanced by the other images within the frame. Looking at a horse, or at least a photograph of one, might have helped.

Of the other wood pieces, most were traditional and more successful. I did enjoy the two necklaces by Rudolf Starkermann, which were quite fun, but might have been better finished.

There was only one glass piece in the show, a hand-blown bowl with a sandcast base, by Jon Sawyer. It was well-executed, although the overall design was a little weak when the piece was viewed from the side. I assume that it is meant to be viewed from above.

There were two pieces of silver jewellery in the show: the bracelet by Brigitte Clavette was poorly conceived with no particular coherence of form and texture, while the necklace by Denise Tremblath showed good continuity of design, with its repeating circle motif, as well as good workmanship. It was difficult to assess the wearability of either piece as they were in a case.



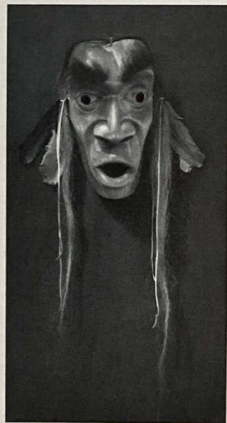
HELEN & TOM BRIGHAM

*Here is where my heart is* Quilt 93"x70"

I have reserved discussion of Gordon Dunphy's work until last as I was rather surprised that the Premier's Prize was split between Powning and Dunphy. Only one of Gordon Dunphy's turned forms approaches the aesthetic level of Powning's work. *Miranichi Swamp Song*, a turned vessel of pore-stained ash, is well-made and pleasing enough, but the other works are singularly graceless. *Ancient One* particularly shows a lack of feeling for both material and finished form, as well as a disregard for both the natural aspect of the wood and for the relationship between positive and negative space that the wood's natural deformations produce.

Based on several works in the show, and especially on the awarding of the major prize, I can only assume that the people responsible for these decisions knew very little about woodworking or thought that aesthetic considerations were unimportant in selecting a craft exhibition.

My final conclusion about the show is that New Brunswick has some very fine craftspeople working both within existing traditions and pushing out the boundaries that have limited craft in the past. The best pieces in the show were to view. I hope that the influence of the most able producers will be widely felt, and that craftspeople in New Brunswick, and here, can learn and grow from their examples.



NED BEAR *Shaman's Trance* Mask,  
carved poplar, feathers, hair 14½ x 9"

# GAMES PEOPLE PLAY

## LES JEUX AUXQUELS ON JOUE

SCC GALLERY AUGUST 12 - SEPTEMBER 7, 1989

In 1989, Jeux Canada Games are being hosted by the City of Saskatoon, from August 13 to August 26. As the Jeux Canada Games brings together the best in athletic talent, so it is the purpose of the Summer Arts Festival to celebrate the highest quality of artistic talent. In collaboration with the Summer Arts Festival, the Saskatchewan Craft Council is presenting an exhibition, **Games People Play/Les Jeux Auxquels On Joue**.

This exhibition will consist of two components. A juried component, open to all Saskatchewan residents, and a national invitational component. The theme **Games People Play** may be freely interpreted by entrants. Jurying will take place on July 24, 1989. The jurors will be Peter Perdue, Nik Semenovoff and Kaija Sanelma Harris. Peter Perdue is a lecturer in Art Education at the University of Saskatchewan. Nik Semenovoff also works for the University of Saskatchewan and is a painter, lithographer and goldsmith. Kaija Sanelma Harris is a weaver making functional textiles and large wall hangings. An award of \$1000 will be given to the work judged the best in the show. The exhibition will be shown from August 12 to September 7, 1989 at the Saskatchewan Craft Gallery.

We who are responsible for bringing the gallery exhibitions into final form are eagerly looking forward to the arrival of the work of eight out-of-town guests for the invitational component of the exhibition. We thought it would add to your pleasure in the show if we gave them all a brief introduction here.

### LOIS ETHERING BETTERIDGE master silversmith

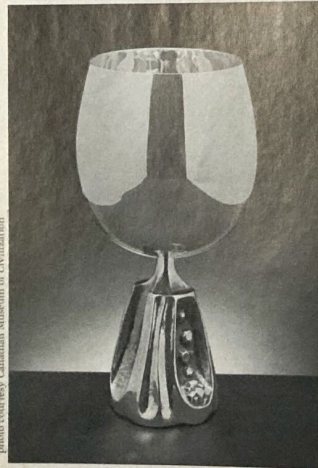
Lois is based in Ontario where she creates extremely beautiful, imaginative, sometimes whimsical, functional objects. Her intent is, in her own words, to "celebrate the many rituals of our lives".

She earned her B.F.A. from the University of Kansas and her M.F.A. at the Cranbrook Academy of Art in Michigan. She has received many awards for her work, including the Sadye Bromfman Award for Excellence in Crafts and has shown extensively nationally and internationally. In 1974 she was elected a distinguished member of the Society of North American Goldsmiths and very recently she was chosen, as one of only thirteen contemporary silversmiths, to be represented in the exhibition **Masters of American Metalsmithing** in Memphis. This exhibition was a salute to America's foremost silversmiths through the centuries. The new Museum of Civilization in Hull, Quebec opens in late June and Lois' work will be on display.

### KAREN CANTINE metalsmith

Karen Cantine, from Alberta, makes mainly functional pieces concentrating on, in her own words, "simplicity and appropriateness of form". She also teaches metalsmithing out of her own studio. She often uses surf-tumbled pebbles and mineral specimens in her work.

Karen graduated from the Fine Arts Department of the University of Iowa with a B.A. and later with a M.F.A. She has been active as a juror and on the Board of the Alberta Craft Council and the Canadian Crafts Council. Her most recent exhibition was as an invited participant in **Western Canadian Goldsmiths** at Electra Design Studio, Edmonton. She will represent Alberta at Harbour Front's celebration of its tenth anniversary this year.



LOIS ETHERING BETTERIDGE **Brandy Snifter**  
1974 Sterling silver, synthetic emerald, baroque pearl Raised, chased, repoussé, fabricated, cast, set 20.3 x 11cm Bromfman Family Foundation Collection

photo courtesy Canadian Museum of Civilization

preview

### GEORGE FRY director of the New Brunswick Craft School and Centre/Ecole d'Artisanat du Nouveau Brunswick.

Although George carries on his life a long way from Saskatchewan, we have often been aware of his influence as teacher, juror and writer. Several artists from Saskatchewan have been invited to teach workshops at the New Brunswick School and most recently we had in an exhibition of New Brunswick Crafts, **Biennale 88**, in which nearly all of the exhibitors had been involved with the School in some capacity.

George has been very active on the Canadian Crafts Council and was Chairman of the First Canadian Crafts Conference in 1982 which a large contingent of Saskatchewan craftspeople attended. This is the first time we are going to know him through his art, *Modoman No. 5* from his *Atavur series*.

### WILLIAM HAZZARD bird carver

William Hazzard of Regina carves from wood in meticulous detail, and then paints, extraordinarily lifelike wildlife tableaux. His work is particularly powerful, in part I think, because he often chooses to represent a split second of stillness from a bird in motion. Bill has exhibited nationally and internationally and won several North American Championships in his field. He also acts as a juror of wildlife carving at these championships. He received the Sadye Bromfman award for Excellence in Crafts in 1984 and we have regularly seen his work win awards at Dimensions. His pieces, which sometimes take 6 months to create, are in private and public collections all over the world. His work will also be on display in the Museum of Civilization.

### FRANKLYN HEISLER curator Muttart Gallery, Calgary

Franklyn is a "maker of objects" in whatever medium suits his purpose of the moment. His pieces, which are often an aggregate of objects, may contain functional clay components, sometimes commercially made ones, but the function has a meaning with respect to the whole piece.

He earned his first degree at the Nova Scotia School of Art and Design and his M.E.A. at the University of Regina where he also taught. He has exhibited widely in North America and held teaching positions or lectured in at least 6 provinces. Recently he was an invited exhibitor in the **Clay A Z Art**, an International Ceramics Conference Exhibition, in Flagstaff, Arizona. He has been very active in Ceramist Canada and is even an ex-Board member of SCC.

**There will be an Opening reception on August 11 from 7 to 9 pm. We hope that you will come.** For further information about participation in this exhibition contact the co-ordinator: Sandy Graham-Purse 249-1633 or SCC office 653-3616.

the craft factor summer 1989

### ADRIENNE VAN REIMSDIJK goldsmith

Adrienne makes one-of-a-kind pieces that she feels must be "truly usable and/or wearable" and must be able to stand wear and tear over the years. Her work is in private collections in Canada, U.S.A., Europe and Latin America. Adrienne first worked with fibre but later trained in metal arts at Lambton College, Sarnia and Humber College, Toronto. The material she uses, she considers, is a very important element in her work.

She is active on both the Ontario Crafts Council Board and in the Metal Arts Guild. Previously she was also on the boards of the Manitoba Crafts Council and the Canadian Crafts Council — in fact she has been continuously on crafts boards for the last twelve years.

### DONALD STUART R.C.A. goldsmith

Donald Stuart is a goldsmith and teaching Master at the Barrie Campus of Georgian College, Ontario, where he has recently established a three year programme in jewellery and metals. He makes beautiful functional pieces and last year was commissioned to make an exquisite silver rosebowl that was awarded to the first winner of the Glen Gould Prize. Don exhibits frequently, both nationally and internationally, and has won numerous awards.

He initially graduated from the Ontario College of Art and took his M.F.A. in the School for American Craftsmen in Rochester, New York. He started out as a weaver and taught weaving in Baffin Island for several years.

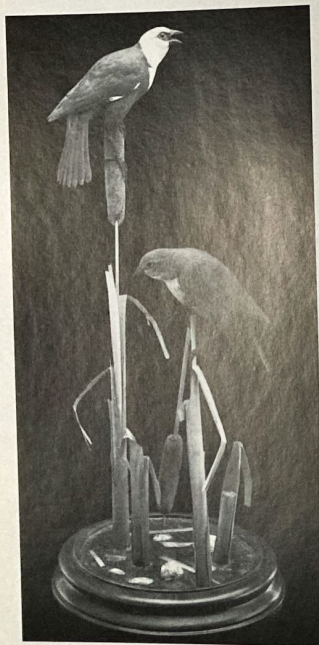
### JAMES THORNSBURY potter

Jim Thornsby has lived and run his studio, first on Hornby Island, and now in Vancouver, for the last 10 years. His works are often sculptural and contain a play on words, the title being an important part of the piece. They often contain social comments on our culture.

From 1970 to 1979 we were all familiar with his work as he exhibited regularly in Saskatchewan and taught art at the University of Saskatchewan in Saskatoon. He was very active in the Shoestring gallery and a founding member of the Sundog Pleasure Faire as it was then called. He brought in many very influential artists to do workshops and lectures during his tenure here and so added not only his own influence but that of others to the cultural community. Jim earned his degree in Washington State and exhibits and has work in collections in Canada, the United States and Japan.

Marigold Cribb

# The New Museum of Civilization



**WILLIAM HAZZARD** *Yellow-headed Blackbirds*  
1986 Tupelo root, acrylic paint, copper and brass  
wire, sculpted, painted 65 x 35cm

On June 29 the new Canadian Museum of Civilization opened. This magnificent new building, designed by architect Douglas Cardinal from Alberta, is located on a 24-acre site in Hull, facing the Parliament Buildings across the Ottawa River. The view from the Museum is the one on the reverse of the Canadian one dollar bill. The building is approximately 100,000 square metres and designed in two distinct structures, the Canadian Shield Wing which is the public exhibition wing with over 16,500 square metres of display space, and the Glacier Wing which will house 3.5 million artifacts in addition to conservation labs and administration.

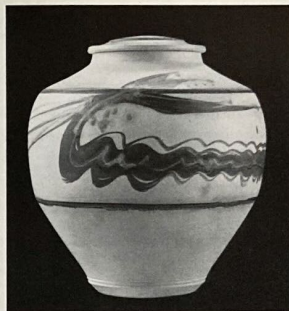
The mandate of the Canadian Museum of Civilization is "to promote among all Canadians, the advancement of intercultural understanding and make known the cultural legacy with special, but not exclusive, reference to Canada."

What is important to craftspeople is that this major museum, which incorporates and grows out of the old Museum of Man, has a contemporary craft collection. The Massey Foundation Collection of Contemporary Canadian Crafts, begun in 1975 by Hart and Geoffrey Massey, was given to the Museum of Man. As Hart Massey says, "the sixties was responsible in Canada for an ever-increasing volume of first-class work - work of sufficiently high quality to justify a major national collection. We also knew that, as good as this work was, little of it was seen by Canadians, and the crafts in general were not held in sufficiently high esteem for them to find their way into many museums and galleries." The Collection contains outstanding work garnered mainly from the relatively small group of trained professionals who earn their living from their craft. It also has works made by contemporary craftspeople working in traditional crafts. The Collection contains work in all media, from all regions of Canada reflecting the diverse cultural heritage of Canadians. The Massey Foundation considered that function is an important element in craft, "The Collection, therefore, attempts to show that the contemporary craftsman can produce expressive work, often of great distinction, while still not ignoring those truths imposed by the demands of use." The Collection now contains over 1000 pieces.

The Canadian Centre for Folk Culture Studies, under whose auspices the contemporary craft collections come, has also acquired the Jean Chalmers collection and work by the winners of the Saidye Bronfman Award for Excellence in the Crafts. The latter will be presented in **Masters of the Crafts**, one of the museums opening exhibitions.

Brian Baxter, flat glass artist, known to us from *Incite '87*, has completed a major commission for the museum, and '89 has Jack Sures of Regina. Next Fall **International Turned Objects** will be shown there.

So the opening of this new Museum of Civilization is surely a cause for celebration for craftspeople.



above:  
**ROBEN HOPPER** *Lidded Jar, Southwest Series* 1986 Porcelain, thrown Terra sigillata, copper and manganese brushwork, trailed chrome-red glaze 25 x 23cm Bronfman Family Foundation Collection

**MONIQUE CLICHE-SPENARD** *The Heart of the Village* 1977 Cotton cloth, quilted, appliqué 230 x 202cm Gift of Ann Mortimer

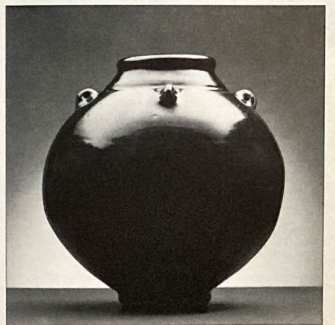
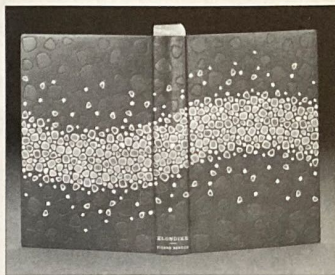
right top to bottom:

**MICHAEL WILCOX** *Binding for "Klondike"*, by **Pierre Berton** 1986 Nigerian goatskin, inlays and onlays tooled in gold and blind, leather doublures, silk flyleaves, gilded and guffered edges 27.3 x 18.9 x 6.5cm Gift of Pierre Berton

**WAYNE NGAN** *Vase* 1981 Stoneware, Yukon black glaze 28 x 28cm Bronfman Family Foundation Collection

**BILL REID** *Lidded Box with Bear Design* 1985-86 Silver, leather lining chased, constructed 11.8 x 8.8 x 5.5cm Massey Foundation Collection

photos courtesy Canadian Museum of Civilization



# beads, fur & porcupine quills

Carole Hanks History Master,  
Sheridan College School of Craft and Design

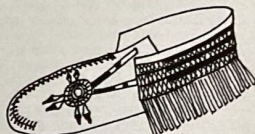
*Buckskin coat, cut in the manner of American Army officer's uniform Sioux, autobiographical warrior's coat 1830's*

Most tribes wore dressed skins, cloth being acquired only after contact with Europeans. The form of the whole animal skin, with the protrusions of neck, legs and tail, was natural and attractive. It maintained the sense of its animal origin. Uncut skins were worn as robes by both men and women of many groups. They were painted in both geometric patterns and stylized realistic images.

The painting of robes goes back to at least the 18th century. Robe paintings recorded outstanding events in the owner's life, battle and raiding scenes, a tallying of 'coups'. The ungeometric form of the skin was a dynamic canvas on which to draw and the compositions were created for both narrative purpose and dramatic effect. Because robes were worn around the shoulders, hanging down the wearer's back, the designing had to take into account this volumetric manner of display. No attempt at any perspective rendering was made. Individual images of man, horse, weapon and symbolic sign were spaced widely on the robe and oriented primarily to the edges of the skin. A central division often resulted lengthwise down the back of the skin and this was either filled with narrative or geometric motif. Robes that were not commemorative records could be painted in patterns of parallel lines, triangles and rectangles. Colours were made from plants and earth pigments and harmonized with the naturally varying colour of the skin ground. Skins could be both dyed and bleached, the resulting colour always having the tonal depth characteristic of handworking methods.

The tanning methods developed by Indian tribes were of unsurpassed quality. To prepare an animal skin for clothing, it was scraped clean, then preserving gruard substances were rubbed in. Smoking the skin was against rot and was practiced, in particular, by Woodland Indians. Often the skin was also rubbed with red ochre to prevent it from stiffening after being wet. These tanning and smoking methods achieved a pliability and softness of hide that can still be seen in articles preserved in museums today.

Although robes, painted or with the fur left on, were used by a great many tribes across much of Canada and the northern United States, the vastness of such an area and the diversity of its conditions, did not sustain a uniform culture or mode of dress. Tribes based in the Northern Traditions, which emanated out of the forests



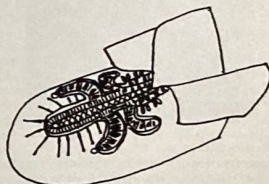
*Mandan moccasin before 1840 smoked skin with quill decoration*

of northern Canada and Siberia, had a costume understandably more layered and protective than those based in the Southern Traditions. Peoples of the Northern Traditions made long skin shirts of a parka type and robes and other garments braided from strips of rabbit fur. They wore leggings, sometimes with garters just below the knees, and peaked hoods for head coverings. A woman's garment was suspended from wide straps over the shoulders and had separate sleeves, based on the legging principle. Another style of women's dress was sewn down the side, with the top part folded over. This yoke section hung down over breast and back and could be decorated with painted designs or cut into fringes and wrapped with quills. Moccasins for both men and women consisted of a soft sole turned up over the foot and gathered to a separate vamp over the instep. The tribes of the Southern Traditions, which originated in the Ohio-Mississippi region, had a poncho type of dress for men and a wraparound skirt for women. Their moccasins were also soft-soled, but the seaming ran straight up the top of the foot, from toe to instep, with no separate vamp.

The moccasin form has an interesting range of variations that results in a variety of decorating schemes. The western Iroquois, while making a moccasin with a straight top seam, covered the seam with a quillwork pattern, thus suggesting a vamp construction. The eastern Iroquois and Huron made a moccasin with a long, narrow vamp, providing a neatly defined space for added decoration. The Cree made a moccasin with a front seam running up to a short, wide vamp at the instep, decorating both the seam and the vamp. In the Yukon, the Kutchin also made a moccasin with a central toe seam and a small, fairly wide tongue, but the shape of the toe was pointed. Both the tongue and the surround could be decorated. In Plains tribes, a moccasin with a side-seam was made, leaving the entire top surface free for decoration. Moccasins also had some manner of ankle portion which could be either an added flap or a flap folded down from the main section. Decoration of some kind seemed always to be added to a moccasin. The vamp or top area offered the most obvious free space, but almost any area could be enhanced with quillwork, beading, painting or moose-hair appliqué.

In the mid-19th century, small 'seed beads' of coloured glass were introduced to North American Indians through the fur trade. European glass beads of a larger variety were already known to the Indians, having been part of the fur trade since the 18th century and they had been used sparingly in decorative work since that time. But the smaller beads inspired a change in beadwork style and all over beading began to be done. Among the Plains tribes, the first articles of clothing decorated in this new fashion seem to have been moccasins.

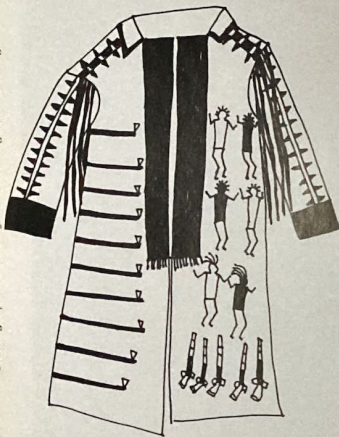
Beading was women's work and a girl usually learned to bead as a child. In the Kutchin tradition, this took place during her puberty seclusion, when she remained confined from males and learned her duties as a woman. She was taught, then, by an older woman as those who still do beadwork, today, are usually taught. However, the situation in which a girl learns today is no longer structured.



*Ojibwa moccasin 1830 black-dyed skin with quillwork*

The floral bead embroidery usually associated with moccasin decoration today is a tradition that goes back to the mission schools of the 19th century. Mission schools were established in far-flung areas across Canada, and bead and silk embroidery were considered important skills to be taught to girls. The designs they learned were given to them by the nuns, designs of European origin, floral patterns suitable for young ladies.

While materials inform design, subject matter is the heart of it. Pre-floral designs, whether on moccasins or anything else, were always associated with the life and spirit of the Indian. The traditional patterns were geometric forms or stylizations of aspects of their environment. As such, the patterns were placed on garments or other material goods for protection, commemoration, placation or in reverence. They were used in the manner of words — a visual language. While there is some evidence that some of the symbolic and communicative power of these traditional patterns was transferred to the new floral style, it is a fact that magico-religious symbolism gave way to decorative art. The change in the applied decoration on garments is apparent.



The original clothing style of North American Indian peoples was loose fitting and unstructured by European standards, whether it comprised substantial garments worn in layers to protect against the cold or minimal covering worn in summer months. Cutting and seaming was done with economy and the garment was shaped by an efficiency of line. Precise hems and edges seemed not to be critical and, in fact, were often cut into fringe or enhanced with dangling decoration. In short, tailoring was not practiced.

To the European eye, this might seem casual at best, but among the special Indian garments, which for the most part are the ones that have been collected and remain extant today, there is no lack of technique nor any inattention to design. In fact, the painted robes and shirts and the lavishly beaded and embroidered coats and dresses of all tribes, illustrate fine workmanship and a refinement of available materials.

In considering the style of Indian garments, one should look to their material to gain insight into their form; for materials inform design. Animal skin was, originally, the fabric most used by Canadian Indians.



photo credit: Moort Van Duijzer

Modern ceremonial dresses

Symbolic patterning requires legibility. Considerations of purely formal design, that is stylization, composition, and colouration, do not take precedence over clarity of meaning. Thus the older style of decoration, if it can be so called, does not have the tightly controlled decorative quality of the newer style. The robes of the Plains tribes, for example, were painted with discrete images spaced widely over a full ground. The juxtaposition of the figure was determined solely by their symbolic relationships and there was a lot of open space around the individual figures. The result is more narrative than decorative. Similarly, other garments were embellished with strips of quill or beadwork down sleeves, across shoulders or yokes, around edges of garses where they retained their legibility as well as serving decorative ends. Hair and quills embellished garments because they were meaningful. Moccasins, too, were decorated with symbolic imagery running up a front seam or centrally placed on a vamp. The visual result of this approach, while decorative, was essentially meant to communicate a deeper meaning. The meaning and the design cannot be separated.

With the dissipation of the North American Indian tribes, their assimilation into the economics of the fur trade and beyond, and their adoption of European technological life, the old cultures waned and the old symbols began to disappear. New styles were adapted to old forms and the living tradition developed in a different direction.

The floral style is part of the new tradition. Very widespread, it is developing in beadwork to a level of great intricacy and bold design. A floral style actually began among the Red River Metis between 1800 and 1820, spreading rapidly to Ojibwa and Cree relatives and then to Assiniboine and Eastern Sioux. By the later part of the 19th century, western tribes such as the Blackfoot had also adopted the floral style, using it for moccasins, coats, pouches and horse gear. The Kutchin learned of floral beadwork from the Cree and Great Slave Lake Athapaskan, who had been taught by nuns. Thus the new tradition has taken on variations not only because of tribal differences but in relation to the learning distance between the beadworker and the European tradition.



photo credit: Moort Van Duijzer

Allover beading, bold floral designs and individualized colour preferences seem to be a general trend. Material has played a part in the new designs. As skins have become less available and more expensive, beadworkers have shifted to velvet, velveteen and felt. Colour and material preferences vary and are often strongly adhered to within a group. While black velvet is popular with some, red wool will be the choice of others. In more recent times, felt has become popular. It is available in almost any colour possible and offers a pliable, dense working surface. The beads, too, are strongly coloured. What all the new material has in common is strong commercial colour, and this is basic to the new designs. Colour contrast makes floral patterns stand out sharply against a flat background. Lines and shapes are thrown into sharp relief. Positive and negative shapes require interlocking and balancing and the beading has to be assimilated into the form of the object. In both formal design and contextual meaning, these developments are vastly different from the work of the ancient cultures.

A living tradition must change, of course, or it is not alive. The culture of the past is not the culture of today, and the creation of a formal approach to design is just one aspect within a dynamic mix. The new North American Indian design is in its early stages.

## THE DESIGNER'S FRIEND

Diane Mortensen

The eighties will be remembered as the decade of the consultant. Everywhere one turns there are managerial consultants, engineering consultants, investment consultants, and so on. My job as a weaving consultant is probably one of the most unique of all, and one which I believe fills a very necessary function for the fashion and weaving community.

Those who seek my services usually fall into three categories: professional fashion designers, professional weavers, and non-professional weavers. I have done work for a number of fashion designers, although I work mainly for one particular designer who employs or contracts eight weavers plus support people — this does not include her sewers, salespeople, and so on. Most of her clothes are marketed in exclusive stores in New York and the south and southwest U.S.A., as well as in Japan. The other designers I work for market similarly though not as extensively. The professional weavers usually are in the process of expanding their business or product line. The last category of weavers are those who require specific assistance in such areas as pre-purchase evaluation of equipment and up-dating of specific skills.

The tasks that I take on are as varied as the people who hire me. For my main client, during the last four months, I have worked on new fabrics for her Fall 1989 line of garments and have woven yardage of the prototype design. I have added a computer interface to a loom, programmed cartridges for it and trained the weaver to operate the new system. Other looms have needed repairs along with the maintenance of other equipment. I have designed and provided the information for fibre analysis forms to meet U.S. and Canadian Customs regulations, and have spent several late nights threading looms to set up new fabrics. I have also provided advice and expertise about production capabilities, fabric/fibre structure suitability, old and new technologies to improve production, and even on how to get a weaver out of the doldrums. The work that I do for other fashion designers is similar, though not as extensive.

Professional weavers contract me to provide expertise in areas where they feel less confident, or have no background. This might include improving their warping methods or weaving speed, introducing new weave structures or materials, up-dating their equipment, or advising on pricing and marketing. Many of these weavers, as well as the fashion designers mentioned above, have been so busy producing for their business that they have had little time to gain new skills or experiment with new ideas. Normally they would have to sign up for classes or seminars aimed at the general business person and not for someone in such a specialized field, my business offers them a shortcut, geared for their specific needs.

While I enjoy all areas of consulting, one of the most challenging is the designing of new fabrics. It is very important that the new fabrics reflect the sensibilities of the client and retain sufficient elements to relate them to previous fabric used by the designer. The process can be long and tedious. However, if I can obtain enough information from the client as to how she intends to use the new fabric(s), what qualities she is looking for, and even the sources of her inspiration, it is possible to shorten this process somewhat. I must keep in mind that the end product should reflect my client's tastes and needs, not mine. I feel that as a professional I should be able to design functional fabrics in a wide range of styles to meet whatever needs my clients have.

The process of designing a new fabric usually begins nine to twelve months before a particular line of garments is presented. The client and I meet to discuss where changes in the existing fabrics are needed, as well as the kinds of textures, weights, scale and drapability that any new fabrics should exhibit. I receive cones of the yarns which are likely to be used. These may be plain, textured, thick or thin, and are usually in several colour ranges. The initial sample warp is around ten inches wide and at least five yards long. I try to use threadings which allow for lots of flexibility in design, but which are not too complicated for the weavers to handle. Most of the experimenting with threadings and treadings I now do on my computer. When I have worked up a number of possibilities, I connect the computer to my dobbie loom (I have an AVL loom with Compu-dobby) and weave up the designs, trying out the various yarn textures, weights and colours. I can quickly change any of the warp yarns to see what effect it has on the fabric. During this process, it is very important to keep an open mind about some of the samples. More than once I have been certain that my client would not care for a particular sample and so have woven very little of it, only to have her fall in love with it.

Armed with the first samples, I meet again with my fashion designer client. She will pick out her favourites, suggesting the particular garments for which they might be suitable. My job here is one of quality control. If she feels that a sample would be great for a skirt but I feel that it lacks sufficient dimensional stability for that particular use then I voice my concern and suggest a slightly different threading or density which would make it more suitable for that function. With new ideas or modifications, I head back to the loom to make more samples. This process is sometimes repeated many times until we are both satisfied with the design and quality of the fabric.

Once we have chosen a particular cloth design it is time for me to set up the loom for the prototype fabric. This is usually about seventy yards — sufficient fabric



to do up the season's line. Weaving the first length of the fabric gives me an opportunity to "take out the bugs" which inevitably crop up. I discover if there are any particular problems with warping or threading, the speed with which the fabric can be woven, yarn consumption, and so on. This information comes in the handy later. The finished fabric is then sewn up in the client's studio and the garment shipped to an agent. These pieces will be presented to retailers and appear in fashion shows across North America. As soon as the orders are received for the various pieces, I begin to train the weaver or weavers to produce each fabric. I teach only those skills which are necessary to weave a particular fabric, rather than teaching general theory about weave structures. All of the instruction I provide is on a one-to-one basis and completely task-oriented. This occasionally causes difficulty when a technical problem arises, but overall this system is more efficient for the designer. This time is usually very hectic and does not allow for leisurely learning as there may be as few as 30 days between receiving an order and shipping it. This is a time when I must be available to handle emergencies, equipment problems and even temperamental weavers. Because I know the critical importance of meeting order shipping deadlines, I try to respond to my clients' problems within hours (or even minutes) of them contacting me. Delays or problems in producing the woven fabrics makes idle everyone else on staff who works on the product, and can damage the professional's reputation among her clients.

## AGM

Doug Frey

The Neil Balkwill centre in Regina was the location for the 1989 Saskatchewan Craft Council Annual General Meeting. The meeting started at 11:00 am on Sunday, May 28 and was attended by 40 SCC members. The meeting was chaired by Lloyd Hardy who provided a leadership which allowed the adjournment of the AGM by 5:30 pm. However, this whole time was not spent on dealing with business, everyone took time to munch on sandwiches and dainties, and to socialize with other participants.

Annual reports were tabled by all Board portfolios and accepted by the members. I, as retiring Treasurer, was particularly pleased to present the Audited Statement to the members for their approval and to choose the firm of Thorne Ernst and Whinney to be the SCC auditors for the 1989/900 fiscal year.

A number of proposed bylaw changes were brought before the members for ratification. After much lively discussion, kept under control by the Chair, all but two bylaw changes were ratified by the members. The two bylaw changes not accepted referred to out-of-province

Operating a consulting business related to weaving seems to be a natural extension of what I have been doing for years. For most of my life I have been a teacher, first of children and later, adults. As well, I am still actively involved in weaving as a profession in the areas of commissioned fabrics and wholesale sales. However, the most pertinent faculty I possess is probably the ability to problem-solve. To me, the problems of adapting a loom or teaching a weaver a particular skill are no less creative tasks than designing a new fabric. They all involve an ability to visualize the task, mentally try out various solutions, and finally choose those which seem most likely to be successful. Versatility and flexibility along with a strong curiosity are also essential as one is never sure what problems the next phone call might bring. Finally, it is very important that I be able to communicate well not only with my clients, but also with their employees, if I hope to successfully implement new methods.

Weaving has come a long way in Canada since the seventies when heavy handspun and long fringes were the handweaver's signature and most of my clients were starting in the business. Now their fashion and other handwoven products can be found in I. Magnin, Bergdorf Goodman or other high quality stores from New York to Japan. They generate between one and two million dollars a year in sales and are showing the world what Canadians can do. I enjoy the opportunity of helping these people realize their dreams, they have given me wonderful and exciting challenges.

membership of SCC and proposals to increase the number of Board members. All SCC members will receive full details of the bylaw changes. Membership is still open only to residents of Saskatchewan. The vote was close, however there were strong feelings that our markets should continue to be for Saskatchewan residents only and that this should be reflected in the bylaws, not exclusion of non-residents from our membership has the potential to leave out a number of interested individuals and organizations.

The election of new Board members to fill five vacant positions was conducted in the late afternoon. The vacancies were filled by acclamation. New Board members are Lee Brady, Donna Redl, Brian Gladwell, Fiona Dixon Redding and Therese Reitler; continuing Board members are Megan Broner, Gary Robins and Jamie Russell. We all hope that it will be a productive term of office for the new Board of Directors and thank the retiring Directors for their hard work and commitment.

# saskatchewan craft council

dimensions '89  
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catalogue

Saskatchewan  
Handcraft  
Festival

dimensions '89

The Saskatchewan Handcraft Juried Exhibition represents the selected works of Saskatchewan's finest craftspeople, attracting entries from all regions of the province.

This exhibition is open to all craftspeople from the province. A maximum of three works may be submitted for jurying. This year's selection panel consisted of three jurors. With the assistance of Saskatchewan Craft Council exhibition guidelines, and a significant amount of individual experience, the jurors selected 35 pieces from a total of 159 works submitted by 77 craftspeople. The challenging task performed by the jurors produced the quality exhibition that the Saskatchewan Craft Council is pleased to present.

From the work that they have selected, the jurors also decide which pieces will receive the various awards. The exhibition is previewed by representatives of the Town of Battleford, the Battleford Allied Arts Council and the Saskatchewan Arts Board so that they may purchase exhibition pieces for their permanent public collections. These acquisitions are recognized as purchase awards.

An important part of this exhibition is that it tours, which allows the work to be seen by many fortunate viewers. *Dimensions '89* begins its tour at the Alex Dilloughough Centre as part of the 16th annual Saskatchewan Handcraft Festival in Battleford on July 14, 15 and 16, 1989. The exhibition opens at the Rosemont Community Services and Parks Department. *Dimensions '89* will be displayed at the Saskatchewan Craft Council Gallery in Saskatoon from September 9 to October 5.

*Dimensions '89* is sponsored and organized by the Saskatchewan Craft Council. The exhibition is assisted with continuing support from the Town of Battleford, the Saskatchewan Arts Board, Sask. Trust For Sport, Culture and Recreation and the donors of exhibition awards.

Saskatchewan Craft Council Chairperson: CHARLEY FARRERO/BRIAN GLADWELL

Exhibition Chairperson: JAMIE RUSSELL

Dimensions '89 Co-ordinator: JIM SATHER

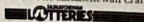
**Saskatchewan Craft Council Board Members:** Brian Gladwell, Chairman, alternate CCC rep; Megan Broner, Membership, CCC rep; Fiona Dixon Redding, Treasurer; Jamie Russell, Exhibitions; Lee Brady, Publications; Gary Robins, Marketing, SCOC; Donna Redl, Gallery; Therese Reiter, Education; Terry Schwalm, Executive Director.

**Legal Advisor:** Barry Singer

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

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JURORS' STATEMENT

The SCG juried exhibition, *Dimensions '89*, is meant to be a showcase for the best work being done in the province. As jurors we were usually unanimous in selecting and rejecting. This consensus of choice among the three jurors, from different backgrounds and media, indicates that quality is as much an emotion created by the piece as it is a critical evaluation of technique and aesthetics. The pieces selected, irregardless of medium, have several things in common. They are well crafted, show an attention to detail, an appropriate use of materials, and a clear sense of purpose.

The wood pieces in this exhibition demonstrate how this medium can be used. A finished work can be shaped from a larger piece, as in woodturning, or it can be constructed from many carefully sawn pieces. Wood can be disguised with paint or other surface treatment or it can be polished to show the beauty of the grain. When properly done, wood can be transformed into a "stuffed bird", a graceful shape reminiscent of a classic vase or can be joined into a functional furniture piece that is a joy to use. It is a tactile medium that invites the touch. Examine the woodwork in this show and you will find that there is an attention to detail, an understanding of wood movement and appropriate joinery, and that all surfaces have been properly prepared and finished. There is a feeling that the artists knew what they desired to make and devoted the time to create it. The jurors only wish is that there had been more to choose from.

CLYDE JONES

The fibre and fabric arts were among the best represented in terms of number of entries. However, from this group only a small number exhibited the degree of sophistication in design together with craftsmanship that is required for a quality show. In some cases the technical expertise was there but the pieces lacked a personal artistic commitment. In others the materials did not do justice to the skill exhibited. I think it is important to remind those in fabric/fibre, that it is not sufficient to just show your handiness — you must have something to express about yourself and your medium.

DIANE MORTENSEN

Clay is the most *immediate* material available to the artist. Every finger mark, every touch, every trimming tool turning and sandpaper rubbing is recorded on the vessels made. This immediacy and permanence (once fired) has been exploited by artists for over 6,000 years. In the hands of a sensitive and technically capable craftsperson, works in clay can express the full range of human emotion.

FRANCES BURKE

Clay is also a technically demanding medium, frequently cracking, warping, denting and bloating. It demands a wide range of technical knowledge and physical skill from the craftsperson, who must overcome these difficulties to make expressive work. Much of the claywork submitted for exhibition selection had not progressed beyond this first level of technical mastery. Thus these craftspeople were unable to produce works that "transcended technique" (SCG Exhibition Guidelines).

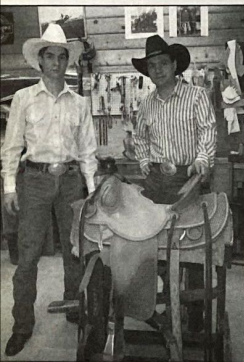
Producing work that "transcends technique", that extends the normal working limitations of clay artists, should be a continuous process. From each kiln load fired throughout the year, the craftsperson should select those pieces which best meet the ideal he is striving for. At submission deadline, he will then have several superior works to submit for exhibition selection. Given the nature of this particular medium, waiting until the last kiln load before submission deadline is artistic roulette and unfortunately several artists did just that.

The striving for ideal work is a continual process, part of a craftsperson's journey toward technical and expressive excellence.

An exhibition presents a developmental challenge to the craftsperson to extend his artistic horizons. Each artist makes an individual journey towards his personal aesthetic sense and "purpose for making". This can be developed by attending exhibitions in all artistic media, obtaining publications on his own craft and related fields, and practising his craft — as a musician practises — in order that the artist's work may transcend technique, to fulfill his potential as a craftsperson.

## THE PREMIER'S PRIZE WINNERS

AUSTIN MAWSON  
JAY MAWSON  
Premier's Prize



Austin Mawson started working with leather 11 years ago, mainly doing repairs he gradually gained skills and experience. In 1963 he went to the States to learn to build saddles from Cliff Ketchum of Milton Freewater, Oregon, who was one of the original craftsmen designers for the Tandy Leather Co. Austin built two saddles in two weeks and then came back to build saddles on his own. Friendship with another old-timer, Matt Eberley of High River, Alberta, proved another turning point. Not only did Matt Eberley pass on his experience of the physical end of building saddles but he also "sharpened up my attitude," introducing Austin to the traditions of building quality saddles. Austin revamped his system using methods that date back to those of the original saddle-making companies. Austin still keeps close contact with Matt Eberley, visiting him at least once a year.

The basis of a good saddle is in the tree, the wooden framework, and the ground-seat, which has to be free of lumps and bumps and must fit the rider, who should be able to ride in the saddle comfortably all day, sit back and relax in the seat or stand and rope if that is what the saddle is made for. Austin and Jay, his brother, don't build their own trees, they are made by other craftsmen. The handmade tree in this saddle was a gift from Matt Eberley to Austin's 5-year-old son. The Association tree was originally for a stock saddle, the real cowboy saddle. Later it was modified to make a bronc riding saddle, Austin himself was Canadian Novice Saddle Bronc Ride Champion in 1976. The saddle Austin and Jay have built is a multi-purpose saddle. Jay learnt his skills from Austin and they both work on a saddle, building one at a time. The finished saddle should have even lines and the parts should be in proper proportion to each other.

The silver engraving on the saddle, and on the briefcase made by Austin, were done by Scott Hardy, Austin's cousin, a noted engraver in Western Art circles, who grew up in Dundurn and now lives in Calgary.

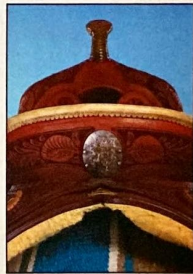
The Payson Flower design was originated by Cliff Ketchum. In good leather carving, Austin points out, there should be even depth in the carving, the bevelling should be even, the stems should flow evenly from a deep line to shallow. "All the little things become important, smooth edges, finishing. It's the details that add up to the overall effect. To be a good craftsman you have to take time. [This saddle took over 300 hours.] You can't learn in a hurry either."

Austin and Jay have a saddle juried into the premier Western Art Exhibition at Flagstaff, Arizona. That show will tour six American cities and then go to Europe.



1

1. AUSTIN MAWSON  
JAY MAWSON  
1005 Battleford Rd., North Battleford  
Saddle Leather, hand tooled, Payson flower  
design 13" Association \$3,600 NTS  
Premier's Prize (\$2,000)





2



3



4



5



6



7

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

**2. JOYCE FENSKE**  
Box 101 Mossbank SOH 3G0  
**Grasshopper** Wheat weaving,  
Duram wheat 5x5.5x19 \$26 NTS

**3. ANITA ROCAMORA**  
Box 128 Meacham SOK 2V0  
**Bird** Porcelain, hand built, saltglaze  
15.5x15.3x3.6 \$165 NTS

**Merit Award (\$300)**

**Best in Clay Award**

**4. WILMER L. SENFT**  
Box 1 Hodgeville SOH 2B0  
**Trivet and covered serving dish**  
Turned, African Blackwood, alabaster  
3.5x2.5 \$125

**5. WILMER L. SENFT**  
Box 1 Hodgeville SOH 2B0  
**Cache Pot for 2000** Turned, African  
Blackwood, bone 6x2 \$80

**6. WILMER L. SENFT**  
Box 1 Hodgeville SOH 2B0  
**Chalice with lid** Turned, Bloodwood,  
African Blackwood 5.5x1.8  
\$75

**7. URSULINA STEPAN**  
20 Newlands St., Regina S4S 4S4  
**Perca Two** Etchings, handmade  
paper 3 panels each 82x67 \$2,000

**Merit Award (\$300)**

**8. BEV SULLIVAN**  
1017 River St. East, Prince Albert  
**Sweater #1** Handspun, hand-  
knitted, wool, mohair, silk Women's  
size medium \$250

**Merit Award (\$300)**

**9. KAIJA SANELMA HARRIS**  
814 14th St. East, Saskatoon S7N 0P8  
**Sunshine and Shadow** Double  
woven, stuffed quilt Merino wool  
warp, wool weft, carded fleece stuffing  
163x128 \$900

**10. LAVERN LARSEN**  
159 Houston Rd., Regina  
**Practising Stoneware**, handbuilt  
25x15.5x40 \$150

**Town of Battleford Purchase Award**

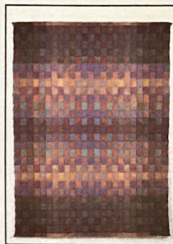
**11. LEE BRADY**  
Box 9136 Saskatoon S7K 7E8  
**Criscross Bowl #1** Glass, fused,  
slumped 12.2x21.6x19.5 \$250

**Elizabeth Swift Memorial Award  
for Glass (Best in Glass)**

**Battlefords Allied Arts Council  
Purchase Award**

**12. DON KONDRA**  
RR2, Site 1, Box 73, Saskatoon  
**Chest of Drawers Cabinet**, dovetailed,  
walnut, drawer fronts, hand-sawn  
veneer, walnut crotch 23.7x29.2x51.3  
\$1,200

**13. AUSTIN MAWSON**  
1005 Battleford Rd., North Battleford  
**Briefcase Leather**, handtooled  
29x43 \$600



9



10



8



11



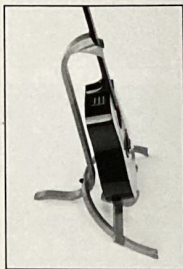
12



13



14. JOHN ELDER  
PO Box 1135, Humboldt S0K 2A0  
**Iris Platter** Porcelain 3x30.3x46  
\$125



15. JAMIE RUSSELL  
Box 43 Riddell S0M 2S0  
**Guitar stand** Cherry wood, laminated,  
bent 86x65x57.5 \$400

**Merit Award (\$300)**

16. WENDY J. BLACK-KOSTUK  
2608 Paul Cres., Saskatoon S7J 2T6  
**Shawl collar** Leather, suede, fish skin,  
wool; appliqué 44.5x82.5 \$750

17. KAIJA SANELMA HARRIS  
814 14th St. East, Saskatoon S7N 0P6  
**Diamonds in May** Double woven,  
wall quilt, silk warp and weft, wool  
bouclé 175x135 \$1,500

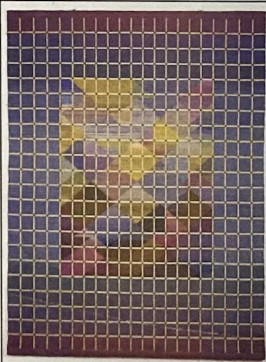
**Best Weaving in Show**  
**SCC Active Member Award**



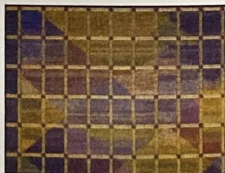
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18. PHYLIS BAKER  
26 Moxon Cres., Saskatoon S7H 3B9  
**Wedding gown and veil** Silk, Seminole  
patchwork Size 10 \$1,800

**Best Traditional Piece Award**

19. MEL BOLEN  
Box 2052 Humboldt S0K 2A0  
**Karen's Fave** Jar with pedestal  
stoneware, 2400° F Reduction fired  
72x37 \$1,100

20. ALICE AUBICHON  
Box 32 Ile-a-la-Croise  
**Mukluks** Moosehide, beaver fur,  
commercial beads Women's size 9  
\$120

21. JUDY TRYON  
1813 37th St. West, Saskatoon  
**Ash Basket** Clay, wheel thrown,  
handbuilt addition, raku fired  
22x18.5 \$85

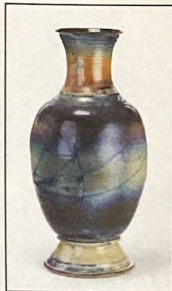
22. LEE BRADY  
Box 9136 Saskatoon, S7K 7E6  
**Study for a Memory** Fused and  
leaded stained glass 91x53.5 \$750

23. MICHAEL HOSALUK  
RR 2 Saskatoon S7K 3J5  
**Spirit of the Woods** Turned, Elm,  
Rosewood, ivory, porcupine quills  
26.5x10.5 \$1,600

**Best in Wood Award**



18



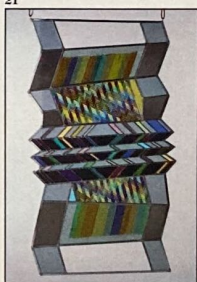
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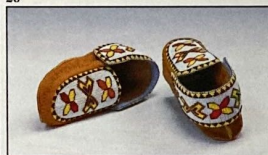
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**24. FAYE GOLL**  
1802 Trudeau St., North Battleford  
**Untitled** Jacket, mittens, socks and  
tam Keeshond hair, handspun,  
handknitted \$500 NFS

**25. CHRISTINE GEORGE**  
Patuanak  
Gloves, Moosehide, beaver fur,  
commercial beads women's \$100

**26. MARGOT LINDSAY**  
1615 Vickers Ave. Saskatoon S7N 2P2  
**Winter Asters** Embroidery, silks  
and other yarns 12x23 \$360 NFS

**27. ERNA LEPP**  
1308 Shannon Rd., Regina  
**Morning Mist** Cone 10 Porcelain,  
oxides under glaze 24x18 \$130

**28. CHRISTINE GEORGE**  
Patuanak  
Mens slippers Leather, home tanned,  
bead trim Mens size 9 \$130

**29. JANE A. EVANS**  
Box 129 Grandora S0K 1V0  
**Ripple Effect I** Cotton, warp  
painted, 3 shaft, pick up technique  
99x125 \$350 NFS

Merit Award (\$300)

**30. MEGAN COURTNEY BRONER**  
KAJJA SANELMA HARRIS  
1010 Melrose Ave., Saskatoon  
814 54th St. East, Saskatoon  
**Untitled** Necklace, 3 strands, woven  
silver wire, silver beads \$1,500

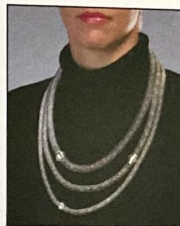
**31. JOHN LEACH**  
1738 Prince of Wales Ave., Saskatoon  
**Contentment** Pair of mallards, 1/2  
life size Walnut base, Tupelo wood  
4x8.4x5.8 \$500

**32. JOHN LEACH**  
1738 Prince of Wales Ave., Saskatoon  
**Mother and Child** Common loon,  
mother and child, 1/4 lifesize  
Malayan Jeluton 12x10x28 \$300  
Peace Prize

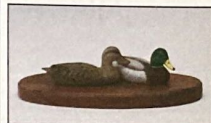
**33. MARGOT LINDSAY**  
1615 Vickers Ave., Saskatoon S7N 2P2  
**Winter Weeds** Embroidery, silks  
and other yarns 20x30 \$460

**34. SUSAN RANKIN**  
155 Hochelaga St. West, Moose Jaw S6H 2G2  
**"and then I was gone"** Blown  
glass, copper sheet, copper wire  
33.5x15.5 \$200

**35. CHARLEY FARRERO**  
Mecham  
**Gaudicherie** Platter, clay, inset tiles  
7x52 \$250



30



31



32



32



33



34



35

# INTRODUCING THE AWARD WINNING CRAFTSPEOPLE

**ANITA ROCAMORA**  
Merit Award  
Best in Clay Award  
3

Anita Rocamora, who won the **Premier's Award** in 1979, became a potter by chance. In 1975, in Regina, waitressing, bored, she went to see Jack Surra's mainly because he also spoke French. Interested by what he was doing she took a couple of classes but learned most by "hanging around". From 1976 until about 1980, Anita worked with Charley Farrero, Robert Oeuvrand and Mel Bolen at North Star Pottery. After some time out of the province, she is back with a studio at Meacham.

Flying things have always been a favourite subject for Anita. In these small sculptures, she seeks to suggest a bird's characteristic shape or pose. Working instinctively, she pears away a lump of clay until a shape emerges which, with minimal detail, reveals the distinctive nature of the bird. Attracted by the graceful lines of birds emerging from water, *Bird*, one of a series of seven, pleases Anita because it is very simple.

Anita works exclusively with white porcelain, a personal preference for a material she says is both very durable and very recalcitrant. The fine-grained glaze suits surface decoration and takes colour well. *Bird* is painted with oxides and salt glazed. Salt glaze was the first true glaze used in Europe and was discovered in Germany in the 17th century. Common salt is thrown into the kiln when it reaches a high temperature, the salt vaporizes to deposit a thin glaze. "Simple" says Anita, "But it is like Christmas opening the kiln, really exciting. You need to know where to place things in the kiln, how much salt to use, how much oxygen, it is a surprise every time."

**URSULINA STEPAN**  
Merit Award  
7

Ursulina Stepan received a BFA degree in printmaking from the University of Regina in 1980. She also attended fibre workshops at Banff where she learnt papermaking. Ursulina Stepan's work is unique because the artist is building a particular sheet of paper to receive a particular set of prints, paper and printmaking are equally important to the work.

Fossils are a favourite source of imagery. A Christmas present of a hand-sized rock with fossil herring swirling through it gave rise to *Perca Two*, in which the herring have been transmuted into perch.

The paper for this print is abaca pulp, made from banana plants from the Philippines. Abaca has a strong fibre which is necessary to ensure that the extremely thin sheets of paper will not fall apart when they go through the printing press, and it takes colour well. Ursulina has as many as 12 vats of variously coloured pulps from which she builds up the papers in the same way as making a painting. In *Perca Two* she added thin leaves of coloured paper directly under the etchings while putting them through the press.

The drawings of fossil perch are bitten into copper plates with hydrochloric acid. There are 13 different fish plates in this work. Using an etching press with a 24x18" bed, Ursulina works on paper half the finished size, sometimes working on only part of the sheet. Traditional etching techniques are complex. Working with numerous plates and handmade paper is much more complicated and Ursulina had developed her own techniques to surmount these problems. Just printing takes most of a week but "it's an adventure to do these things".

Ursulina has taught printmaking and papermaking at the Neil Balkwill Centre, Regina.

**LEE BRADY**  
Elizabeth Swift  
Memorial Award for  
Glass (Best in Glass)

**Battlefords Allied**  
Arts Council  
Purchase Award  
11, 22

Lee Brady trained as a potter and sculptor at the University of Saskatchewan and now designs and executes stained glass works at The Glass Eye, his rural studio. He has done numerous commissions for churches, restaurants and private houses. *Study for a Memory* is a study for a larger commissioned work now installed behind the reception desk at Frances Morrison Library, Saskatoon.

Lee has been experimenting with fused and slumped glass since attending a slumped glass workshop in 1982. *Criscross Bowl*, his award winning piece, is one in a series exploring the possibility of producing in glass the pattern and drape of fabric, an illusion of softness in a hard material. Thin rods of glass are placed in order on a clear glass sheet. After fusing in a kiln, the glass is cut and re-arranged, and laid on another sheet of glass before fusing again. To produce the vessel form, the glass "sandwich" is laid over a ceramic

collar held up on stilts and as the kiln temperature is slowly raised the glass relaxes through the collar until the bottom flattens against the bottom of the kiln. The complexity and control of this piece is the end result of a long series of experiments. This ability to make controlled geometric designs is special to slumped fused glass.

Lee has just completed a commission for two large abstract windows for St. Augustine Catholic Church, Humboldt. In June, with the help of funding from Saskatchewan Arts Board, he attended a workshop at the Pilchuck Glass School, near Seattle.

Jamie Russell is a furniture maker who earns his living by keeping a judicious balance between the time spent on commercial mill work and on high quality, original, hardwood furniture. Largely self-taught, Jamie did a three month apprenticeship with Baulines Craft Guild, California, and has been active, with Michael Hosalk and Don Kondra, in organising workshops and introducing top woodworkers to provincial craftspeople.

A customer in Regina had commissioned two music stands from Jamie and now wanted a guitar stand. Rather than making drawn working designs, Jamie decided to build a guitar stand as a study for the commissioned stand. This elegant piece built to hold a jumbo hollowbody guitar is the result. Jamie hopes that it is just the first in a series of stands for various instruments.

Jamie frequently uses laminated bent hardwoods in his furniture and has needed to develop particular techniques to overcome difficulties inherent in using intersecting curves. To make the best possible joint where a solid wood block joins an interior curve, he now incorporates the solid block into the lamination mould where it is glued in place while both pieces are still flexible.

Jamie is at present working on a commission for an altar, two side tables and a centre table for the Ukrainian Catholic Church in North Battleford.

Kajja Sanelma Harris trained at Turku Textile Teachers Institute, Finland, she then worked in Iceland with a textile designer, and lived in the U.S.A. and Sweden before coming to Saskatoon in 1973. She is a major textile artist producing large tapestry wall hangings for exhibition and commission, and functional textiles such as afghans. Kajja has twice won the **Premier's Prize** and has won the **Best Weaving in Show Award** for the last four years.

*Diamonds in May* was woven in winter in anticipation of Spring, of prairie crocuses, of tree buds just bursting into leaf, of the kind of colours Spring brings to the world. Kajja makes a colour drawing first using pencil crayons. Weaving a crisp, even, straight diagonal is not a simple task, the tensions and interaction of warp and weft threads have to be considered, different yarns of the same weight can have different elasticity and will affect the final fabric and the lie of its pattern. What looks good in a coloured drawing may be difficult to work out on the loom. Kajja often makes a sample weaving before launching on a major work. In this case she relied on her years of experience of fibres and weaving. She admits that it was difficult to work out angles in that density with those materials so that she learnt while doing it. As in all the best work, the piece is the sum of the continuous interactions of artist and work in progress.

Phyllis Baker learnt to sew as a child. In 1957 she graduated from a fashion course at the Ryerson Institute. In 1974 she graduated with a BFA degree in painting and drawing from the University of Saskatchewan. While raising her family Phyllis has always taken classes and practiced her skills as a needlewoman and designer.

Phyllis had been wanting to enter a work for Dimensions and she had been wanting to get back into designing and making clothing. Making the bridal dress and bridesmaids outfits for her daughter's wedding suggested making another, less traditional, bridal dress and for this juried show she decided that it should feature a "craft element". A workshop on working with silk by Buntz Beyer from the Maritimes and a class, organised by the Regina Stitchery Guild, by Eleanor Podl on patchwork provided information and inspiration.

The Seminole patchwork, which adorns the dress, apron and headress, is distinguished by its small scale geometric, zigzag patterns and was developed by the Seminole Indians of the Florida Everglades when hand-cranked sewing machines were introduced during the 19th century.

**JAMIE RUSSELL**  
Merit Award  
15

**KAJJA SANELMA  
HARRIS**  
Best Weaving in  
Show Award  
SCC Active Member  
Award  
17, 9

**PHYLLIS BAKER**  
Best Traditional  
Piece Award  
18

**MICHAEL HOSALUK**  
Best in Wood Award  
23

Michael Hosaluk is best known as a wood turner. He is largely self-taught, picking up information from technical magazines and exhibitions. In the pursuit of further learning, he has organized several workshops, the second Contemporary Furniture Design and Teaching conference, taking place in Saskatoon this August 5 to 7 and featuring six major international furniture makers, is another result of Michael's initiative and energy.

*Spirit of the Woods* is the seventh in the *Ceremony* series of turned wood pieces incorporating porcupine quills. The series arose from Michael's interest in found materials and from his study of native art and ritual objects. They have been made on an occasional basis since 1984, "when I find the right piece of wood all my other work stops". Each vessel takes about two weeks to complete, "inserting the quills is picky work". The interaction between the smooth, tactually inviting surface of the wood vessel and the protective collar of sharp quills provides a third strand in the genesis of the *Ceremony* series.

Michael will represent Saskatchewan at Harbourfront, Toronto; their tenth anniversary exhibition **10 Artists, 10 Provinces** will include three of his turned vessels and two tables. Later in the year he will attend a gala opening of **Index** at the Royal Ontario Museum as one of six designers from across North America invited to design and make a piece of furniture for that show from Formica's latest product. In the meantime he is off to another workshop, in Kentucky, "four days of fun turning with the best", twelve professional turners, three generations, get together to exchange information and learn from their peers.

**JANE A. EVANS**  
Merit Award  
29

In December 1985, Jane A. Evans became the first weaver in Saskatchewan, and the eleventh in Canada, to achieve Masterweaver status in the Guild of Canadian Weavers. Masterweaver status is awarded after successfully completing a series of assignments covering many aspects of the craft of weaving, and includes researching and writing a thesis. Jane's thesis was on Latvian weaves, which she had first seen at the Royal Ontario Museum. From her close examination of these traditional weaves she has developed some new, more flexible variations using non-traditional materials on a larger scale, *Ripple Effect* is an example. It is one of a series of rugs based on Latvian weaves which will be exhibited at the Saskatchewan Craft Gallery in Fall 1990.

*Ripple Effect* has a patterned warp. The warp is put onto the loom, after a couple of inches are woven, the ends of the warp threads are attached to a rod and the entire warp is unwound and stretched in front of the loom in perfect tension to provide a "table" of thread on which to paint the pattern with fabric paint. The flannelette weft is hand-dyed before being cut into strips.

In "pick-up" technique, the weaver uses a long stick to pick up the warps that the weft goes under and push down the warps that the weft goes over, this allows the weaver to make a free-form pattern rather than being locked into a loom-controlled pattern and offers exciting possibilities. The combination of materials and Latvian weaves threading makes a solid rug structure. "The crux of good weaving", says Jane, "is to make a fabric which is functionally viable but through which you can express yourself as a weaver".

Jane is writing a small book, based on a Latvian weaving text, containing an introductory history and background information, a technical section on traditional weaves and their uses, and a section on modified and contemporary variations. She expects to have it published next year.

**JOHN LEACH**  
Peace Prize  
32, 31

Native peoples in North America first used decoys, and settlers quickly adopted their techniques of luring wild fowl. Early decoys were made from a variety of materials, leather, fabric, sticks and feathers, but by the beginning of the 19th century every species of wild fowl was being realistically portrayed in finely carved and painted wood. One of an active group of wildlife artists in Saskatchewan, John Leach teaches Integrated Resources Management at SIAST Woodland campus and carves decoys as a hobby. John has been carving ducks for the last 10 years. He still feels he has a lot to learn despite a careful study of his subjects in their natural habitat, measuring skeletons and skins, counting feathers, and practising the precise skills of carving lifelike birds, and painting intricate feather patterns with opaque, translucent and iridescence paints.

Loons are popular, John says, and occasionally people ask me to make a loon chick but loon in wood look soft and fluffy so I just tried to sneak a chick in in this piece, *Mother and Child*. A knowledgeable audience obviously appreciates his work as he can sell everything he makes.

## INTRODUCING THE SASKATCHEWAN CRAFT COUNCIL

We are the Saskatchewan Craft Council and we:

- were founded in 1975 as a non-profit society by Craftspeople wanting to promote and encourage the development of crafts and craftsmanship in Saskatchewan.
- have a board of eight directors, elected for two year terms
- have our office and gallery at 1231 Idylwyld Drive North in Saskatoon; open Monday - Friday 9:00 - 12:00/1:00 - 5:00. Gallery open every day 1:00 - 5:00.
- are staffed by a full-time Executive Director and Executive Assistant, and part time Secretary, Gallery Coordinator, and Editor
- have an up-to-date resource centre, offering information on sales, exhibitions, workshops and other events, with a collection of publications of interest to craftspeople
- publish a quarterly magazine THE CRAFT FACTOR, and a newsletter eight times a year, THE BULLETIN
- offer workshops, seminars, conferences
- organize monthly exhibitions in our gallery and tour two exhibitions provincially each year
- organize two annual sales, Wintergreen in Regina in November, and the Saskatchewan Handcraft Festival in Battleford in July
- participate in the spring and fall Alberta Gift Shows
- are affiliated with the Canadian Craft Council and World Craft Council
- are funded by membership fees; Sask Trust for Sport, Culture and Recreation; the Saskatchewan Arts Board; and private donations

Are you an aspiring or an experienced craftsman, a hobbyist or a professional, an occasional buyer of crafts or an enthusiastic collector - membership in the Saskatchewan Craft Council is open to all Saskatchewan craftspeople working in any media (i.e. wood, leather, glass, fibre, fabric, metal, lapidary, photography, printmaking, clay) and to any person interested in crafts.

SCC Box 7408 Saskatoon Sask. S7K 4J3 (306) 653-3616

I am interested in joining the Saskatchewan Craft Council.

Please send me further information

Name \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ Postal Code \_\_\_\_\_

I would like to subscribe to The Craft Factor at \$15 for 4 issues

You don't have to be a member of the Saskatchewan Craft Council to receive the Craft Factor magazine - 4 issues costs \$15 postage paid.



## AWARD DONORS

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

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

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

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

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

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

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

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

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

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

**BATTLEFORDS ALLIED ARTS BOARD PURCHASE AWARD**  
Courtesy: Town of Battleford

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

**PEOPLE'S CHOICE AWARD**  
Announced Sunday, July 16, at 5:00 p.m.  
Courtesy: Beaver Brooke Lodge Motel, North Battleford; Battlefords Quilters

## GLASSART '89

Lee Brady

Have you ever felt like Judy Garland and Mickey Rooney when they stood in the Hardy's backyard saying, "Let's put on a show"? Well, a group of us did just that last October. With cries of "We can do it" and "It's about time", we set off to increase public awareness of our craft. In April 1989 the world saw the first annual exhibition of the Saskatoon Glassworkers Guild at the Sedco Centre, University of Saskatchewan campus.

Formed in September 1987, the Saskatoon Glassworkers Guild sought to respond to the needs of the growing number of professional and non-professional glassworkers in Saskatchewan. Considering the number of well attended stained glass classes which have gone on for over 10 years in Saskatoon, it is no surprise that there arose a need for an association to facilitate continuing growth, education and regular contact with like-minded craftspeople. In two seasons, the SGG has offered slide presentations or demonstrations at each monthly meeting, as well as a monthly newsletter of technical information and events. More lengthy workshops included neon art, designing for glass, colour theory, and most recently a weekend of fused glass and glory hole work with Richard Spicer.

So came the time to learn the ways of public exposure. Energy, enthusiasm and volunteer hours ran high. The show committee ably surmounted problems of location,

display materials, collection of work and publicity, with attendant bills being covered by a raffle of three works by members. Considering the rough hewn group plotting a show in October, the process of realization went very smoothly.

At the show, of 35 members, 28 were represented with a total of 114 pieces. The exhibition included fused, leaded, fused and sandblasted glass in the form of hanging panels, doors, mirrors, three-dimensional sculptures, tiles, lamps and even cedar chest insets.

Following the three ring circus of hanging the show, smug smiles were evident — it looked good in the Sedco lobby. The designs reflected the range of experience and interests of the exhibitors; from small, simple or traditional to large, bold and experimental. The technical quality of the work was not as inconsistent as might be expected. Care and attention to detail was obvious throughout and placement within the exhibition space was well considered. Attendance was over 1000 in the three days, and much praise was voiced with good wishes for the future. Sales and orders in place, spirits lifted, the Saskatoon Glassworkers Guild is already enthusiastic about next year and Glassart '90.

If you would like more information about the SGG please contact Debby Dixon at 207 Adolph Way, Saskatoon S7N 2Z3.

## International Glass Conference

Bonny Houston

The first International Glass Conference organized jointly by the American-based Glass Art Society (G.A.S.) and the Glass Art Association of Canada (G.A.A.C.) was held this spring in Toronto at Harbourfront's York Quay Centre. It was an opportunity to encourage excellence and advance the appreciation, understanding and development of glass arts. Glass artists, curators, educators and industry representatives gathered together to communicate about their common interest from many different perspectives.

The conference kicked off on an unusual note with a 'glass fashion show' held in the formal Ballroom of the Royal York Hotel at which models paraded around wearing outrageous glass outfits. Laura Donefer, president of G.A.A.C., reportedly spent a month lifting weights just to be able to move in her outlandish outfit.

The busy four-day conference was subdivided into three major com-

ponents — demonstrations, technical displays and lectures/artist presentations. Three internationally acclaimed glass artists — Italian master Loredano Rosin; American, Bill Gudenrath; Canadian, Sheila Mahur — demonstrated their amazing creative techniques with hot glass. North American manufacturers and suppliers displayed the latest technical tools of the glass trade while glass artists shared their experiences through lectures and presentations. Topics included studio equipment and design, a recent overview of Australian glass and glassworking techniques of Venice 1450-1700.

The Glass Orchestra closed the conference on a high note with their eerie percussive soundscape created through playing a large assortment of glass bottles, bowls, goblets, tubes and chimes. Their ethereal performance was a celebration of the limitless artistic and magical qualities of glass.

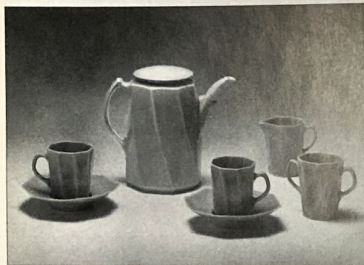
I was fortunate to attend one of a series of pre-conference workshops along with 40 other students from as far away as Finland and Japan. Brent Kee Young, chairperson of the glass and ceramic department at the Cleveland Institute of Art, led an incredible glass blowing workshop. Among many things, he demonstrated three different methods of using the Swedish Graal technique. Then workshop participants used the Graal technique to create their own works.

During the workshop, I was deeply touched to be reacquainted with Japanese master, Makoto Ito, who brought me a punty and demonstrated his confidence and serenity working with the glass. He encouraged me to relax, to work calmly, to be a "ballerina with the glass".

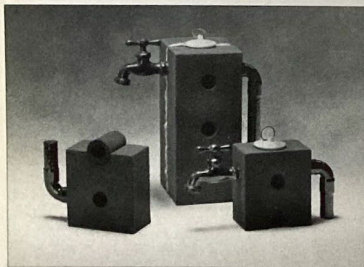
# THE MAXWELL HOUSE COLLECTION HANDMADE COFFEE SERVICES

SCC GALLERY MAY 1989

Frances Burke



HARLAN HOUSE. Porcelain, celadon glazes  
Harlan House is the 1989 recipient of the  
Saidye Bronfman Award for Excellence in Crafts



MARTIN HARRIS *La Briquetiere*  
Red earthenware, porcelain with lustres

Coffee is the world's most popular beverage, consumed by over 1/3 of its population. Traditionally a physical stimulant (because of its caffeine content) coffee gained real popularity as a beverage in the coffeehouses of London, England. Established in the 1650's, these houses became centres of political, social, literary and eventually business influence, and established the drinking of coffee as an essential catalyst to thoughtful conversation. Today the drinking of coffee is associated with ritual and relaxation: the "wake-up" cup of coffee; the mid-morning "coffee break"; the neighbourhood "coffee klatch".

Given the above, it is not surprising that Maxwell House, well-known manufacturer of various coffees, should choose to sponsor a Canada-wide juried competition for the best handmade coffee services. This exhibition of 26 "original solutions to a problem that has been historically important for vessel makers", is like the coffee itself, physically and mentally stimulating, and guaranteed to become the source of many thoughtful conversations for craftspeople and general viewers alike.

The first thought generated by this exhibition is the uneven geographic distribution of the works chosen. Although the three prize winners and two honourable mentions represent four different provinces, the majority of works selected are from Ontario, 16 of 26, with five from Quebec, two from Manitoba, and one each from British Columbia, Alberta and New Brunswick rounding out the collection. This may be due to the fact that there were fewer entries from all other provinces, or that the work itself was of a higher standard in Ontario. Whatever the reason, hopefully this exhibition will inspire artists outside Ontario to enter future national competitions.

Since this collection will form the basis of an "ongoing" collection of coffee services, the opportunity to have one's work included is still available. As Susan Eckenwelder, juror, states in the exhibition brochure: "The jury was conscious not only of the need to assemble a well-rounded exhibition that represented the great diversity of contemporary craftsmanship but also keenly aware that the final selection would initiate and form the nucleus of General Foods permanent collection of coffee services. . . It is to be hoped that this collection will grow with time and that curated purchases will augment those made during this competition."

Half of the works selected for this competition were in porcelain. Prizewinners Kathy Koop (Winnipeg, Manitoba), Peter Powning (Sussex, New Brunswick), Tim Storey (Cormac, Ontario) and Alain Bonneau/Denise Goyer (Carignan, Quebec) presented the best examples of creativity and craftsmanship, as well as a diversity of approaches in this medium.

Koop's traditional pot forms appeared to move in space, due to the strongly defined spiral ridges which emphasized the upward movement of the clay. These fluid forms, traditionally glazed, were inviting to the touch, something which is difficult to accomplish when the pieces are behind plexiglass. This style of throwing is reminiscent of the work of New York potter Jim Makins, whose architecturally influenced cups, plates and bowls highlight the imprint of the fingers in clay, a style adopted by Quebec's Rebecca Rupp, whose work is also represented in this exhibition.

In direct opposition to this "finger-print sensuality" is the work of other Quebec potters Bonneau and Goyer. Their perfectly formed circular segments of coffee pot, sugar bowl and milk jug with prominent ridges which are formed on one side of the circle with indentations for handles, were so smoothly finished they approached the standards of industry. The flat lids with speckled glaze decoration were reminiscent of the work featured in futuristic movies, where all traces of the human hand during the making has been erased.

In the same style, Mark Peabody (Toronto, Ontario) in his third prize winning set of patinated red brass, nickel, Corian and silverplate coffee service further investigated this modern "bauhaus" approach to his handmade work. The angular shaped bodies formed triangles in space where the handles joined, giving a geometric definition to the whole set. These surfaces were beautiful to behold but touch repellent, and contrast dramatically with the fluidity and humour exhibited in the coffee service by Tim Storey.

**Devilishly Good Brew** was the best of several cleverly designed figurative works. Storey's devils had tails which curved up to become handles, as well as decorative horns, scales, eyes and foolish grins. Equally clever were pieces by Jeannot Blackburn, **Hair Salon**, complete with heads of hair; and **La Briquetiere**, a red earthenware brick and pipe porcelain piece with lustres, by Martin Harris of Quebec. These pieces were all rich in surface quality and the skill exhibited in their execution.

This same attention to surface quality was evident in the raku-fired porcelain of Peter Powning, Kaku being in North America as an "accident oriented" glaze activity, and was very popular with beginning potters for this reason. In the hands of a thoughtful and skillful artist, this quality can be controlled to a great extent and beautiful and consistent results obtained as a result. Powning is such an artist. His forms are deceptively simple so that the large crackle glaze he has perfected is

review



KEVIN STAFFORD *Porcelain*

allowed to dominate. The contrasting small rectangular inserts of colour further dramatise these controlled and attractive pieces.

The tradition of Chinese ceramic art is well represented by the work of Harlan House. His porcelain with celadon glaze coffee service will stand the test of time in this eclectic collection, as will the traditionally fired stoneware works of Sam Ulhick and Wayne Cardinalli. By contrast the richly coloured earthenware surfaces of Ian Symons and Karen Pavey serve to emphasise the subdued palette of the traditional potters.

Standing out in this clay-dominated collection are two glass coffee services — both very appealing in different ways. The more traditional of the two is the blown glass and stainless steel set by Gregor Herman and John Main of Ontario while the cast wire glass, sandblasted acrylic and lathe-worked pyrex by Max Lesu is more contemporary in style.

This exhibition, while a wonderful boost to the artists involved and the public at large, begs the question all craftspeople are currently struggling with. In our rush to be accepted into the larger worlds of ART and COLLECTIONS are we, as makers of useful objects, giving that very quality in our work which makes it universally acceptable — its need to be used, to be included in a collection — its need to be looked at. An exhibition of this calibre and diversity will allow many people across Canada to observe, think about and discuss these issues, over a good cup of coffee. For this opportunity the people at Maxwell House are to be sincerely thanked and congratulated.

# Editor Abroad

Sandra Flood

This winter the Editor went travelling again, to Britain to visit a family I had not seen for 14 years. In amongst happy re-unions with family and friends, I tried to see a little of what was happening in the crafts in Britain. What I saw (and heard) was for the most part un-planned and haphazard.

Fourteen years is enough to make the land of one's birth a foreign country; accumulated small, and large, changes make the once familiar unfamiliar. I remembered Britain in words but I had forgotten the tangible realities. I had forgotten how small-scale, gnarled, green, lush and damp it is. I had forgotten the density of population, buildings and visual stimulation. Landscape and architecture are richly marked by history, local style and foreign influence. My eyes popped out with looking and my head reeled with the impossibility of absorbing one tenth of it; the locals appeared for the most part oblivious of their surroundings — they have a time to grasp and assimilate if they will. In urban planning, domestic architecture, in print, signs, furniture, fabrics, crafts, the standard of design is very high. It is exciting, humane and satisfying. Of course, not everything is a delight to eye and senses but the pressure of competition and the fast flow of ideas through a large urban population confined to a small area ensures a constant liveliness.



courtesy the artist

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Art, craft and commercial design have been fed since the war through a school system which has considered the open-ended thinking and skills engendered by art education as necessary concomitant of modern life as scientific thinking and skills or those of any other discipline. The school system has been supported by a supply of well-trained specialist teachers, and by a large number of art colleges providing post-secondary education. It is a moot point whether this system, desirable whatever its fault and failings, will survive the privatization of art colleges, part of Ms. Thatcher's government's attempt to commercialize culture and channel creative energy to one, mean, narrow short-term end — the making of money.

Craft has also been well served by a system of Arts Councils, the model on which our Saskatchewan Arts Board was based. To my initial confusion, there are three bodies in Wales dealing with crafts — the Crafts Council of England and Wales, the Welsh Arts Council and the Wales Craft Council. This has some interesting parallels with the current situation in our own province. The singular difference being that these three bodies deal with a population three times larger than that of Saskatchewan in an area one-thirtieth the size.

The Crafts Council of England and Wales was set up in 1971 and received a Royal Charter in July 1982. Its role is to "help promote (crafts) and to create a climate in which they can flourish... to increase public interest and appreciation; to raise resources; to support craftspeople through promotion, advice and financial assistance". Its three priorities are national development, the craft economy and education. The Crafts Council works through regional arts councils and in partnership with other government bodies and local authorities. Thus in Wales the Crafts Council works through the Craft and Design Department of the Welsh Arts Council and has two representatives on their committee. In marketing the Crafts Council looks for better promotion, stronger marketing and more professional retailing. "Professional" seems to be a key word. It is made clear that the integrity of the craftsperson must be maintained as being paramount.<sup>2</sup> It is involved in a number of specific sales promotions in Britain and abroad, advises and finances the expansion of commercial crafts shops selling quality work and operates a fine crafts shop at the Victoria and Albert Museum, London. In education it lobbies for a practical visual education in the school curricula, encourages "craftspeople-in-residence" in schools and organises conferences, teachers courses and study programs. It is developing a national exhibition service in active partnership with galleries around Britain, to exhibit historical and contemporary work. Among its other activities we know it best for its magazine CRAFTS.



courtesy the artist

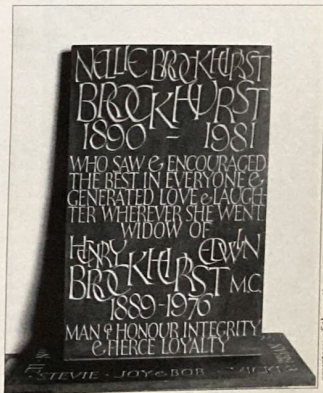
The Welsh Arts Council is much like a larger, more complex version of our own Saskatchewan Arts Board. Responsible for allocating funding to artists and organizations in the area of music, drama, literature, film, dance, art and craft, the Welsh Arts Council also runs a variety of services and programs of which four seem particularly successful.

The Commission Service arose from a policy "to promote the support and employment of artists, the furthering of their interests as professionals and the promotion and sale of their work. The Commission Service works both to promote to architects, government departments and others, the advantages of employing artists and crafts workers to enhance and decorate the built environment"<sup>2</sup> and to advise the artist/craftsman on the conduct of the commission. Craft Commissions will help a client identify and clarify their needs and find a maker to carry out the work. For the maker they will assist in making presentations to the client and once the commission is secured will keep a watching brief and advise on contracts, time and payment schedules, sitings, installations, media coverage and publicity. The service is obviously hugely successful and both ArtNews and Craft, the Welsh Arts Council's visual arts and crafts newsletters, regularly carry pictures and accounts of commissions completed and in progress. The percentage for art in new buildings' is strongly endorsed by the Welsh Arts Council.

The Welsh Arts Council has a computerized Slide Library containing information on 1,500 Welsh artists and craftspeople and can provide reference material about completed schemes and projects. This library is used by many organisations and individuals for selecting exhibitions, participants for television programs, subjects for articles, makers for commissions and so on.

The Craft Showcase Network, first introduced 6 years ago, has grown from 7 showcases at 4 centres to 17 at 9 centres and "during 1987 more than 100 displays from 37 contributing craftsmen and women were mounted".

The Showcases which I saw were vertical, wall-hung, glass-fronted showcases (very approximately 5x5x2'). Each contained work by one artist and were in three foyers of St. David's concert hall (an equivalent of Saskatoon's Centennial Auditorium). Craft Showcases are displayed in theatres, libraries, art galleries and art centres. The Showcases change monthly and the mini-exhibitions circulate through a greater or lesser number of venues. The venue is responsible for display and publicity, and the Welsh Arts Council delivers and collects. The scheme is costing less as it continues. For the crafts-person it offers all the advantages of displaying work to a new audience without the massive investment in time and energy required by a full scale gallery exhibition. The Welsh Arts Council produces a splendid poster advertising a year's worth of Craft Showcases featuring the artists, their work, times and locations, and this poster, one side in Welsh and one in English, in a tiny commercial gallery first brought this service to my notice.



courtesy of the artist

BRYANT FEDDEN *Memorial stone*

top left: BRYANT FEDDEN *Flagstone, painted 1987*

far left: BRYANT FEDDEN *Engraved glass screen 1986*

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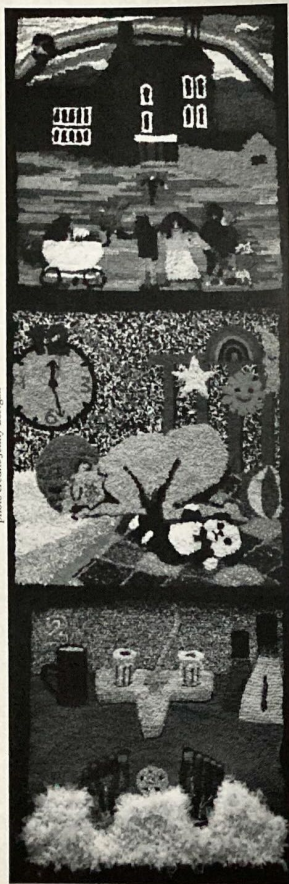


photo credits Jenny Lorigan

The fourth program of particular interest is the Craft Residency program. Not unlike our Artist-in-Residence program, the Craft Residency program seems more varied and flexible and its initial thrust was to get crafts-people into schools. Run in conjunction with the three regional Arts Associations, "Craft Residences are now an established part of school life in many areas of Wales and the Associations have been looking for new opportunities to place craftsmen and women in Colleges, Hospitals and Leisure Centres. In south-east Wales a tapestry weaver was invited to work at Sully Hospital for 6 months... On one hand the 'residencies' allow people to extend their understanding and appreciation of the work of professional artists and crafts people though direct contact, and they also offer the chance to work alongside the artist in a spirit of active collaboration".<sup>2</sup> Craft Residences range through teaching, the development and completion of school or community projects e.g. a ceramic mural, or the completion of an artist's project, to the setting up of working facilities eg. printing studios. They last from a week to two years or longer.

As already mentioned, both the Crafts Council of England and Wales and the Welsh Arts Council are involved, directly or indirectly, with the marketing of crafts. The Wales Craft Council, the third of the organisations dealing with crafts in Wales, is actually a craft industry trade association "for businesses based entirely or largely on the production and sale of quality Welsh craft and craft-related goods".<sup>3</sup> Thus there exists in Wales a situation paralleling that in Saskatchewan but in a more developed form and serving a far larger population. The Wales Craft Council was established in 1977 by the producers themselves. All Wales Craft Council "members are full-time professional producers in the craft, gift and textile industry. By the end of 1986 there were nearly 400 businesses with around 3,500 employees, and an annual turnover calculated at over £23,000,000" (roughly \$46,000,000). Wales Craft Council arranges three major annual trade fairs in Wales and takes space at a number in England; they issue the Wales Craft Buyers Guide, a catalogue of producers and their work; have an information system offering a comprehensive service to makers and buyers on such things as craft products, retail outlets, galleries, craft guilds, local craft fairs, potential customers and suppliers of materials, packaging and professional services; and under the government's Enterprise Wales initiative, there are now Craft Business Advisors. Wales Craft Council encourages higher standards of design, production and professional practice in member producers and proper professional responsibility between buyers and suppliers. The majority of craft products are sold in other parts of Britain and abroad. In Wales itself the major customer is the tourist who buys smaller items, souvenirs, although this is changing as the customer becomes more sophisticated. A developing tourist market is that of "hotels and other tourist sites looking to home manufactured furnishings, furniture, decorative items etc to project the 'total Wales' image".<sup>3</sup>



photo credits Jenny Lorigan

Away from Wales, my relatives are spread conveniently in a line from the southwest to the northeast of England. I had forgotten how short distances are from one city to the next, and everywhere there are galleries and museums, national and municipal, containing an embarrassment of riches — silverware, textiles, glass, china, jewellery, pottery, clothing, ironwork, furniture; from masterworks to domestic pieces; historic, traditional and contemporary. Yes, contemporary. Public museums and galleries, such as the Birmingham Museum and Art Gallery, are building fine collections of contemporary craft, buying, commissioning and displaying craft made now. The conurbation of Tyne and Wear, northeastern England, with a population of just over a million in an area 540 sq.km., has at least nine museums and galleries of which Shipley Art Gallery, Gateshead, was of particular interest to me. The gallery has held exhibitions and organised courses in mat making, quilting and other traditional regional crafts since the mid 1970's. The gallery also houses examples of traditional crafts made in the region today, as well as a large and varied collection of contemporary work. As if this was not excitement enough for a visitor from Canada where public galleries with permanent collections of contemporary craft work are as rare as hen's teeth, they also had an exhibition examining the flow of visual ideas between art, craft and commercial design since the 1900's. Arranged by decade, paintings and sculptures stood cheek by jowl with studio and production craft works and with tin cans, off-the-peg clothing and other commercial artifacts — the audacity, the impropriety of it! It was also stimulating, witty, intelli-

**Hours of the Day** Hooked rag rugs 2ft.sq.

- above: HELEN JOSEPH (Newcastle upon Tyne) 8am
- left from top to bottom: HEATHER KITCHEN (Newcastle upon Tyne) 3pm
- CHRISTINE COOPER (Gateshead) 12 Midnight
- JENNY LORIGAN (Ponteland) 2am

gent and gave cause for a re-assessment of the attributed relationships between art, craft and design.

The pictures accompanying this article came from two people whom I met. Much as I would have liked to have shown you more of what I saw, it simply was not possible at short notice to get reproduction quality photographs.

An awareness of the visual and oral possibilities of words, a playing on meaning, sound and shape, remains a lively British heritage. Lettering — writing, drawing or engraving letters — is the art of line, shape, rhythm and relationships. It requires a sensitive eye and a sure hand. It can be a minimalist art or richly ornate. Bryant Fedden is an acknowledged master of his craft, lettering on glass, stone and other materials. Largely self-taught, he works out of his studio, which he shares with his wife Kate, a glass engraver, in a small Cotswold town. His lettering engraved on glass ranges in scale from two huge windows for Gloucester cathedral listing the bishops of that church from Saxon times on, to presentation wine glasses. Memorial stones provide the bulk of his commissions in carved lettering.

In Kendal I saw an exhibition of collaborative hooked mats, **Hooky Matters**. These works dealt not with the traditional motifs of hooked mats but with women's lives and personal concerns and are the results of two mat making projects set up by Newcastle furniture maker, Alison Rind, and adult education tutor, Jenny Lorigan, who I later had the pleasure of meeting. **Women's Lives** consists of (approximately) 10 works, each made by a group of women from disadvantaged backgrounds co-operating to explore and define their lives through a traditional group activity. Aesthetic considerations were not a primary concern yet all the pieces have a vigour and interest that override any lack of pictorial expertise, and some of them are masterly in their use of colour and symbolism. **Hours of the Day**, the sister project, consists of 24 2' squares, black bordered and joined in 'six hour lines'. Twentyfour women with some experience of hooked mat making were invited to contribute a piece illustrating, with an experience common to all women or personal, a designated time of day. This is not a collaborative work in the same sense as **Women's Lives** as all the pieces were made in isolation, yet given the diversity of subject matter and expertise the pieces hang together comfortably while retaining their individuality. Certainly this contains some very sophisticated pieces which explore the possibilities of materials, imagery and colour in this medium. Jenny Lorigan's account of the project is worth an article in itself and I hope her plan to bring **Hooky Matters** and **Ragtime**, a show of rag rugs originated by the Shipley Gallery, to Canada is successful.

1. From the Crafts Council of England and Wales 'Statement of Policy'
2. From information published by the Welsh Arts Council including their Annual Report 1987/88
3. From the Wales Craft Buyers Guide 1987/88 published by the Wales Craft Council and The Craft Initiative sponsored by the Welsh Office

# GOBLETS GALORE

Cecile Miller



Birute Ona Spink throwing

Cecile Miller attaching stems to the goblet cup

Jackie Guedo removing slip cast goblets from moulds

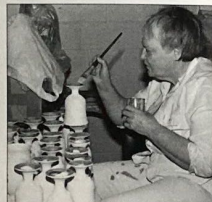
Photographs by Cecile Miller

Many people in Saskatchewan are probably aware that a professional Ceramics course exists at SIASST Woodland Campus in Prince Albert but may wonder why it is there and what it involves. "There is no reason for it *not* being here" was the response to this question by the Applied Arts Department head, Sandra Ledingham. Ms. Ledingham, who is also the Ceramics Instructor, says this 2 year course "is, for the most part, product oriented, with emphasis on self-employment and job opportunity; which is not unlike the other courses offered at this technical school." With this in mind, the Ceramics course also includes small business management and marketing as well as two and three dimensional design and drawing.

Last fall, Sandra Ledingham was approached by the Dean of Extension, Gerry Stroschein, with a request for "about a thousand mugs" for the ACCC (Association of Canadian Community Colleges) Convention to be held this May in Regina. After discussing it with her senior students and making several phone calls, financing was agreed upon. The students would now be making 600 goblets, maroon and grey in colour, for a Medieval feast at the conference.

Ms. Ledingham admitted, "I had some initial reservations about the project! I was prepared to be there as a resource person, overseer of production and to be a liaison with the market. I threw the ball to the students and they ran with it!" She added, "They have done a superb job with all aspects of the project. They get full points for organization, efficiency and responsibility!"

Production of the goblets began in March and is now nearing completion. Approximately half of the twelve students became actively involved in the project. It was a "real life" situation with deadlines, division of tasks, budgeting, perfection of products, and quality control.



Sandra Ledingham  
Ceramics Instructor

Jennifer Miller glazing

Frances Brockman waxing goblet bottoms

Heather Given loading the kiln

Among the technical skills required were clay mixing, wheel throwing, mould making, slip casting, glazing, decal production and kiln firing. The most efficient use of time and materials had to be carefully considered. Problems such as the varied levels of expertise and a shortage of storage had to be dealt with. Long hours of work put added stress on some students to keep up with their already demanding studies.

Originally there was some concern about throwing goblets of a consistent form and size, so it was decided that those less experienced at throwing could slip cast them. A one day workshop was held in mould making. The proto-types for the moulds were leather hard goblets thrown by two senior students. We each attempted to make two or three moulds. Because of the goblet stem, it was necessary to make three-piece moulds, which was not as easy as we thought it might be. It took some time before the moulds were dried, cleaned and ready for testing. In the end we had approximately 8 moulds that released properly, however, the time involved in cleaning the seams from the slip cast pieces was too tedious for most of us to tolerate, so we returned to throwing. Approximately 150 of the more than 600 goblets were slip cast using a cone 10 porcelain slip, which



glazed beautifully. The wheel thrown goblets were made from a white stoneware claybody. And yes, they were a variety of shapes and sizes!

Initial plans were to reduction glaze fire in a gas kiln. Glazes had already been tested when, unfortunately at the end of March the gas inspector decided to close down our kiln as the CO levels in the building were too high. It remains out of

operation until a proper ventilation system is designed and installed. We retested and formulated glazes that were fired at cone 6 oxidation.

ACCC requested that the goblets carry their conference logo. Most of us were not particularly fond of the idea but thought it would be an interesting procedure to learn. In early May, we had a half day workshop in preparing photo-silkscreen ceramic decals. The decals were simple enough to produce, however, it was extremely time consuming to attach the decals and then the goblets required a third firing at low temperature. To preserve our sanity we decided to try just one kiln load (which was successful) but decided because of time constraints that the rest would have to go without! As it turned out the ACCC was very pleased with the end product without decal.

It is extremely difficult to estimate the time involved in the overall project. I would make a guess at between 300-400 hours.

The students are proud of their accomplishment. The group project gave them a common purpose and sense of identity. They feel it is good advertising for the department and good practical experience. Several other similar projects have been proposed. The students are not, however, ready to start another project of this scale just yet!

**Are you a craftsperson, designer, architect, curator, teacher, retailer or a collector?**

**You should know what is happening in the crafts in Saskatchewan**

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# Woman Words

SCC GALLERY    MARTHA COLE    CONNIE MITCHELL    JUNE 1989

Catherine Macaulay

In *Woman Words*, an exhibition of work by Martha Cole of Lumsden and Connie Mitchell from Regina, both artists combine fabric and text (words by women), using the traditional sampler as a starting point for making their own highly personal statements.

Connie Mitchell, has carefully composed fabric cut-outs of flowers and leaves, and glued them to Arches paper which has been tinted with subtle acrylic washes. These images are accompanied by thoughtful quotations, most make some reference to gardens or flowers and all were expressed by women. Ribbon and rick-rack are used to "tie" the images together.

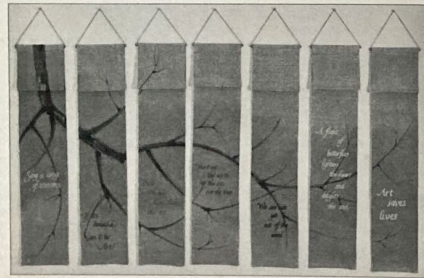
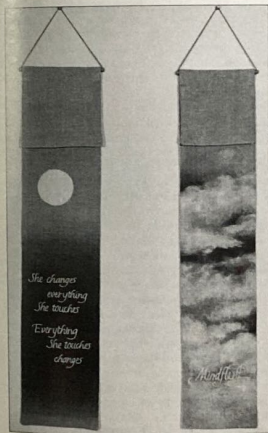
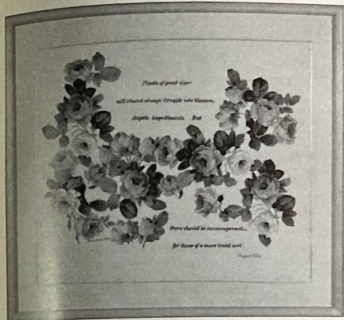
Mitchell's approach is most effective in the works where the content of the text is given visual amplification by the arrangement of the fabric flower cut-outs. For example, in *Amy #2* the text "Marshallled like soldiers in close company/The tulips stand arranged..." is complimented by the colourful flowers trooping across the picture plane in two semi-straight rows. In *Joyce*, the blossoms are arranged in a tight vertical pattern and ribbons repeat the upright composition; the quotation begins: "She felt like a plant of some kind like a flower on a stalk that only looked slender but was really tough as steel..." *Marie #2* is another strong work. It is made more complex through the use of a second fabric, the geometric design contrasts with the floral pattern of the first; the supporting paper is richly textured.

Martha Cole has constructed strikingly handsome panels from linen and decorated them with stitchery and applied fabric, the sturdiness of the linen is softened by the application of shiny, luxurious fabrics and threads, often gold or royal red in colour. The panels may be viewed as individual works; however, most have

been grouped in series ranging in number from two to seven, with the resulting design often suggesting organic shapes and landforms. Each panel supports a statement—from literature, from songs and statements by other women and from Cole's own catalogue of quotations. The quotations themselves are varied—some are warmly humorous, others are witty but sharp-edged. The folded top of each panel invites the viewer to look underneath to discover the source of the quotation.

The quotations are a strong combination of feminism and revisionist art history. Texts such as "It's our silence/silence/silence/silence/that's killing us!" "She changes/everything/she touches/Everything/she touches/changes", "I/love/women/who/laugh", "Women/get more/radical/with age" illuminate and celebrate women and women's sensibilities. Statements such as "I took/leave of/conventional/art... I began to live", "It's the/process/not the/product/that/counts", "Art/Saves/Lives" emphasize the personal, experiential (and often female) approach to making art. The cumulative effect is one of strength, humour and optimism combined with the artist's sense of her own place in the world. The beauty of the panels—the richness of surface, the fineness of the stitched threads, the pleasing designs—re-inforce this confident, upbeat statement.

*Woman Words* is a visual delight; however, in the end, what you get is more than you see at first glance. What you get is an invitation to re-evaluate some of the issues involved in current art-making activities: the role of women in art, the traditional hierarchical and linear approach to art history, the ethics of appropriation, accessibility versus "high art". Or in Martha Cole's own words: "If it's beautiful, can it be Art?" and, finally, "But/will my/Aunt Alice/like it?"



top left:  
CONNIE MITCHELL *Margaret #1*  
Acrylic paint, fabric, ribbon, Arches paper  
56 x 63cm 1989

bottom left:  
MARTHA COLE *She changes everything she touches Mind Fluff* 28 x 6"  
28 x 6"

bottom right:  
MARTHA COLE *Tree Branch*  
7 pieces each 28 x 6"

gallery

## WOULD YOU LIKE TO HAVE AN EXHIBITION AT THE SASKATCHEWAN CRAFT GALLERY?

We welcome your submission or proposal at any time; the Gallery Committee reviews proposals in April and October.

The Gallery encourages innovation and experimentation, and looks upon an exhibition as an opportunity to try something new, to explore different techniques and designs. Works should be recent, that is, made in the current year.

### Application Procedure:

1. Describe the **theme aim philosophy** of the exhibition and the work that you intend to display.
2. Include an up-to-date **curriculum vitae**, detailing past training, education, and exhibition history.
3. Include a minimum of twelve professional quality **slides** of your work. These need not be of pieces that you wish to show, but should be representative of your current work, and along with your description, should provide an accurate visual description of the work that you intend to exhibit. Label all slides with title, date, media and dimensions.

Applications for groups shows are most welcome, and should include the name of a co-ordinator and suggestions for a potential juror (if one is required).

### If your Proposal is Accepted:

The Saskatchewan Craft Gallery will be responsible for the following:

1. Publicizing and promoting the exhibition through exhibition announcements, press releases, media appearances, etc.
2. Installing the exhibition and taking it down upon completion (your help and advice is most welcome).
3. Organizing and paying for an opening reception.
4. Providing insurance against fire, theft and vandalism.
5. Payment of exhibition fees, according to the CARGAG Recommended Minimum Exhibition Fee Schedule.
6. Retaining a 30% commission on all work sold; arranging for the delivery of purchases.

### You will be responsible for the following:

1. Delivery and removal of your work, unless other arrangements are made.
2. Providing a representative black-and-white photograph to be used for promotion, as well as information such as lists of works, artist's statement, etc., as required by the Gallery Co-ordinator.

For Further Information Contact: Marigold Cribb, Gallery Co-ordinator, SCC, P.O. Box 7408, Saskatoon, Sask. S7K 4J3 652-3616.

# SCC MARKETING CONFERENCE

Basil Ramadan

In the past S.C.C. members have equated S.C.C. "marketing" to mean Wintergreen and Saskatchewan Handcraft Festival. It has become obvious during the past year that these traditional markets are close to being overloaded due to the increase in the number of marketing members. Several approaches to solve this problem are possible—the markets can be physically enlarged, the number of marketers can be controlled, or S.C.C. "marketing" can diversify to relieve the overload. The latter solution is the new approach to marketing that Gary Robins (Marketing Chairperson) and the S.C.C. Marketing Committee are developing. The purpose of Marketing Conference 89 was to bring together S.C.C. members and resource people from a variety of fields to educate us in the business of marketing and steer us towards new paths and ideas.

**Friday 7th April** The conference opened in the evening with a talk by Don Murray reporting some of the interesting results obtained in a survey on craftspeople carried out for the Government of Saskatchewan. The survey showed that clay was the most popular medium, less than 20% of craftspeople worked full-time at their craft and most had unincorporated businesses. Average gross sales were \$10,900 and average income \$7,600 annually. (see The Craft Factor Spring 1987 p. 11 for a review of that survey).

**Saturday 8th April** The first session in the morning consisted of a panel of three owners of craft retail outlets. The three resource persons were June Jacobs, Marguerite Galloway and Jim Ehman. Whether by design or coincidence the three corresponding three retail outlets represented a complete cross-section of retail practices. June Jacobs owns The Hand Wave and uses consignment as her method of obtaining supplies from craftspeople. She explained that she has developed a special coding system since proper coding is an essential element to the smooth operation and control of a consignment retail outlet. Jim Ehman owns Brathwaite and Haines and uses outright purchase for stocking his retail store. He explained the problem he has had in locating and dealing with Saskatchewan craftspeople. Marguerite Galloway owns an Estevan gift store and uses consignment as her main method of obtaining supplies but does occasionally purchase outright. Again, she has had to develop a computerised coding system to control the consignment process. This session showed craftspeople at the conference the problems a retail outlet operator faces to maintain a viable business. It also showed the need for craftspeople to have a retail price at craft markets and a wholesale price of 35% to 40% less than that retail price for outlets that purchase outright. It was also pointed out that craftspeople tend to consider both fees as the main cost at craft markets, however, to get a more realistic cost, they should also consider their time, travel time, travel costs, meals, etc.

Catherine Macaulay was the resource person for the second morning session and provided us with an overview of the history and operations of CARFAC. She out-

lined the 1988 legislation which amended our copyright laws and discussed artist's rights under the new legislation, and how these rights apply to commission pieces. The first afternoon session consisted of a panel of three resource people from the Federal and Provincial Governments. Kim Deans from Revenue Canada discussed Income Tax changes, with respect to the visual artist, as a result of the 1988 amendments to the Act. He also elaborated on when Federal Sales tax is required and the special exemptions to this tax. Claude Marchand from Canada Customs discussed the procedure for importing and exporting of goods, and the conditions for reimbursement of duty paid on materials. Kelly Beach of Saskatchewan Finance explained the requirement of Education and Health tax collection at craft markets and the different exemptions from this tax.

The second afternoon session was given by Karen Schoonover of the Neil Bolkwill Centre and covered a broad range, how a resumé is made up and how slides are labelled, masked out, tagged and mounted. Next, she described the different types of galleries and how each kind can be approached for exhibitions or consignment sales. She discussed the fee charged by galleries on the selling price, the type of contractual requirements necessary between the artist and the gallery, and the ethical implications of doing business with galleries. Lastly, she talked about the different sources of grants, the different types of grants and the details of going about applying for a grant.

**Sunday 9th April** Gary Robins (Available Light) gave a practical session on do-it-yourself photography. He explained the advantages of slides and the types of films he prefers to use. He also described the photographic setup procedure, backgrounds, lights, diffusers and a lot of the important tricks he has developed to obtain good quality slides. This session was very well received, and could have been more extensive. David Freeman (Timeless Instruments) followed with an analysis of the requirements of packaging and the type of handling to be expected when goods are shipped. He explained the types of shell one uses for packaging and the materials recommended for shock absorption. This was a very useful session for more craftspeople since everybody has to create things at some time or another.

The afternoon session was an open forum moderated by Martha Cole. This session went very well and a lot of ideas were exchanged and important factors brought up. Among the topics discussed were—a S.C.C. retail space, portfolio files, marketing outside Saskatchewan, hiring of a full-time Marketing Co-ordinator, Membership Committee proposals and categories of membership. The session ended with Martha asking each participant to explain what the S.C.C. had done for them during the last year and what they would want from the S.C.C. during the coming year. It was clear from the answers of the participants that we all belonged to one family and that we had a common denominator.

## gallery schedule

### Visit the SASKATCHEWAN CRAFT GALLERY

S.W. corner of Idylwyld Dr. and 34th St., Saskatoon Open 1 to 5 daily (weekends too)

#### Functional Sculpture

June 24 to July 20, 1989

The members of the Prairie Sculptors association will experiment with function in their sculptures. Many media will be used including clay, stone, wood, and granite.

Opening: June 23

#### Under the Influence

July 22 to August 10, 1989

An invitational show of the work of the Instructors at The Furniture Design and Technique Conference. Five of these are among the most outstanding furniture designer/makers in the U.S.A. and the U.K. and the rest are leading Saskatchewan woodworkers.

Opening: August 4

#### Games People Play/ Les Jeux Auxquels On Joue

August 12 to September 7, 1989

Lois Etherington Betteridge and William Hazard, Saidye Bronfman Award recipients, and Franklyn Heisler, Jim Thornsby, Don Stuart, Karen Gantine and Adrienne Van Reimsdijk have accepted our invitation to show their work at the Cultural Festival during the Games. Concurrently there will be a juried show of the work of Saskatchewan residents on the same theme.

Opening: August 11

#### Dimensions 89

September 9 to October 5, 1989

Our Annual Juried Show, open to all residents of Saskatchewan. The Premiers Prize and several other awards are made for entries to this show which opens in Battleford in July.

Opening: September 8

Saskatchewan Craft Gallery exhibition proposals are accepted at any time. For more information or applications contact Marigold Cribb, Gallery Co-ordinator, (306) 653-5239.

## RETAILERS SPEAK OUT

June Jacobs

### A reliable and consistent supply of quality craft items priced on a one-price system

was the major concern raised by a panel of retailers at Saskatchewan Craft Council's first marketing conference. Panelists, Jim Ehman of Brathwaite and James, Regina, Marguerite Galloway of The Craft Gallery, Estevan, and myself, June Jacobs of The Hand Wave, Meacham, presented our concerns in a panel discussion followed by questions and answers.

There are customers looking for Saskatchewan handmade items, waiting to buy Saskatchewan crafts but retailers can't sell what they don't have. A reliable supply of products is the major problem that

retailers face. A majority of craftspeople hold their work until the craft markets are over and then bring their work to the shops too late and already picked over by customer and already picked over by customer. It is too late to receive Christmas stock on December 5. It is needed in the shop between October 15 and November 1 when the customers are doing their serious shopping, not the last minute shopping for odds and ends done during December. Craftspeople even ask you to come on the afternoon of the last day of the craft sale to pick up the last of the stock from their booth shelves!

Retailers also still face the years-old problem of craftspeople undercutting the retailer's price. If the crafts person's price for their work does not reflect a "selling fee" or a retailer's percentage, 35% to 50%, then that item is underpriced. Whether craftwork is sold at markets or from the studio by the crafts person or is purchased on consignment or purchased outright by the retailer, the marketing costs, whether incurred by the crafts person or the retailer, should be recognised and incorporated into the retail (selling) price. A lower than retail price set

## square baskets

Marigold Cribb

by craftspeople at craft markets is unfair to retailers who incur marketing costs year round in order to sell your work. Ideally more and more retailers will purchase work outright after one year of consignment sales. The percentage retained by the retailer in the case of outright purchase is higher if the crafts-person retains the option of exchanging unsold works after 6 months to ensure recent work on the shelves.

When craftspeople are planning to enter the whole sale/trade markets, guidance regarding minimum order size and prices, and meeting order deadlines is needed. Perhaps this is an area where the craft council could be of assistance.

Craft producers should consider carefully the specialized one-of-a-kind market. Innate to the craft world is the ability of the crafts-person to create that unique item. Is there really a reason for craftspeople to produce items that compete with those supposedly craft items sold by Woolco, Zellers, The Bay — articles such as the white goose ceramic cups, wooden cutting boards, quilted or appliqued fabric items. Industry produces these items better and cheaper. The uniqueness of the craft item, its quality and innovation are special and valuable factors that should not be overlooked by craftspeople. There is a market for these unique items.

So what are retailers looking for? Retailers are looking for quality, Saskatchewan-made craft items available in a constant and reliable supply with fair prices set and not undercut by our — you, the producers.

Will it ever be possible to see, order, purchase and load up our cars with those unique and special Saskatchewan crafts all in one location on a pre-set date well in advance of the established Saskatchewan craft markets?

Barbara Leighton, widow of Alberta landscape artist A. C. Leighton, started the Leighton Centre for the Arts and Crafts in 1970. It began in Ballhanish Schoolhouse, converted by sculptor/jeweller Zared Racher, and later expanded to two more buildings, one a weaving studio the other a fabric studio. More than 3000 people of all ages and skills have already studied here and it has now been expanded to include the Leighton Residence, the old Leighton home.

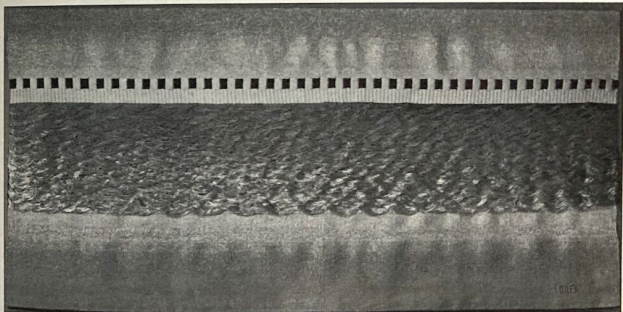
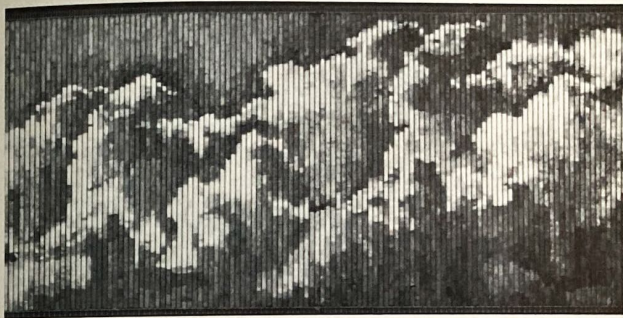
The Leighton Foundation was formed when Mrs. Leighton made her home and art collection available for public use. The house, which is still furnished, serves as a gallery dedicated to showing Alberta artists in any media. Mrs. Leighton herself has a beautiful batik displayed and there are many clay and fibre pieces as well as prints and paintings. It reminded me strongly of a private art collection in Kettles Yard, Cambridge, U.K., where the owner's home acts as a setting for a private choice of art objects, reflecting the owner's life and times. Kettles Yard highlights personal and informal works by Ben Nicholson, Gaudier Brzeska, Christopher Wood, all friends of the owner. The Leighton Residence highlights works by A.C. Leighton, Marie Schmidt Esler, and other local artists, friends and contemporaries of the Leightons. And the Rocky Mountains dominate it all. The views of patterned fields, sudden foothills and spectacular mountains are to be seen on the walls and out of the windows.

I was at the Centre to learn to make a very particular kind of structure — a "square", as in "with right angles", basket. Coincidentally my interest in basketry began in Cambridge where at "The Country Centre" I first saw "Hedgerow" baskets — an invention of the second world war. During the war all cultivated basketry willow in Britain was commandeered for the making of light, strong containers to be used for airdrops. Basketmakers were forced to find other "twigs" to use

to make baskets. These weavers (twigs) were extremely difficult to use, "unkind", not long and straight and smooth and even like the cultivated willow, and new techniques had to be invented. These techniques were being taught in the senior class of a series of classes required for London City and Guild certification to become a fully qualified basketry teacher so as a rank beginner naturally I was not able to take the class.

At the Leighton Centre, Werner Turtschi, a fully qualified basketmaker from Switzerland, who was going to teach several beginner classes in "round" willow basketry, was giving one class only for experienced people, so I was very glad to get a space. Werner was teaching a method that required lots of perfectly matched willows which are cultivated in B.C. We were to be asked to achieve not only a flat base and sides and right angles but also precision in size. Baskets were used in Europe not just as containers but also as an accurate measure of volume — adherence to a strict pattern, just as in knitting for example, would be necessary.

We spent many hours selecting willows that matched in circumference and length and came from the same part of the branch. Once the willows were chosen Werner taught us all sorts of ways to gain control over a very "lively" medium. Willow is very reluctant to be woven into a box and he showed us how to hold it and move it and follow a sequence of moves all around the basket in order to keep conflicting forces in balance. This was very definitely a class in "old world" traditions and I was very much aware that the information I was receiving was extremely valuable and almost impossible for me to acquire on this continent and I am very grateful to the small group of Alberta weavers who arranged the classes. My only regret is that there was not the give and take of information amongst us as a group that I have come to expect at educational gatherings here.



above:  
JOANNA STANISZKIS **Cloudscape** 1985 Wool, raw silk, synthetic fibres, Plexiglas tubes; dyed stuffed, assembled 366 x 183cm Bronfman Family Foundation Collection

below:  
MICHELINE BEAUCHEMIN **Homage to the St. Lawrence River** 1985 Silk and metallic threads, acrylic filament Woven 292 x 145cm Bronfman Family Foundation Collection

Photos courtesy Canadian Museum of Civilization





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