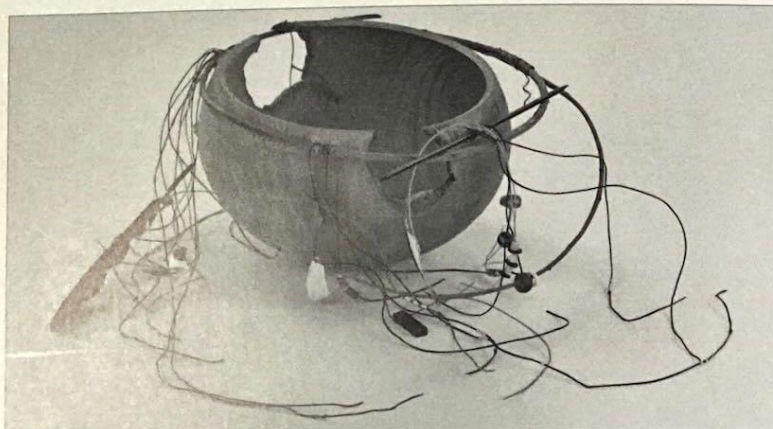


THE CRAFT FACTOR

THE MAGAZINE OF THE SASKATCHEWAN CRAFT COUNCIL • FALL 1989 • VOL 14/3 \$3.00





from GAMES PEOPLE PLAY

Best in Show

Michael Hosaluk,
*'Travelling Bowl', sassafras,
willow, threads, beads, feathers,
shells, buttons, 4 x 8"*

back cover:
Donald Stuart, R.C.A.,
*Backgammon Game, pieces
14K gold, sterling silver, with
inlays of opal, ebony, macassar
ebony and sterling silver; Box,
macassar ebony; Board, rosetwood,
gabon ebony, purpleheart, thuya,
14 1/2 x 14 1/2 x 2"*



Jack Sures, 'Air, Earth, Water,
Fire', ceramic mural under
construction at Parc Laurier
Complex, Canadian Museum of
Civilization, Hull.



THE CRAFT FACTOR



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a Saskatchewan ceramic artist scores a major commission at the new Canadian Museum of Civilization
by **Jim Sather**

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a new feature in which SCC members strut their stuff

6 Under the Influence

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a look at the history, content and design of a unique embroidered narrative hanging
by **Carole Hanks**

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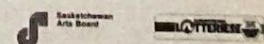


The SASKATCHEWAN CRAFT COUNCIL is a non-profit organization formed in 1975 to nurture and promote the craft community. Craftspeople, supporters of crafts and the general public are served by the many and varied programs of the Saskatchewan Craft Council including gallery and touring craft exhibitions, craft markets, workshops, conferences and publications. The Saskatchewan Craft Council is an affiliated member of the Canadian Craft Council.

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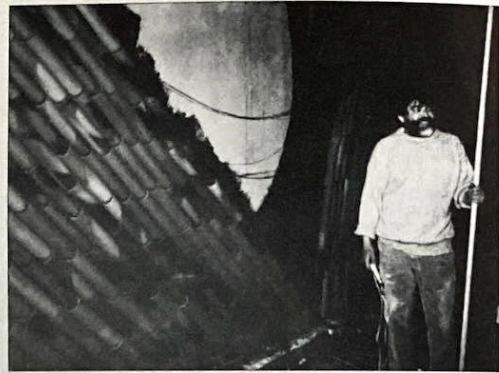
AIR • EARTH • WATER • FIRE

Text by Jim Sather

Photographs courtesy of Jack Sures and the Canadian Museum of Civilization



Jack Sures and 'Air, Earth, Water, Fire', (details), ceramic, 4.3 x 60m



Parc Laurier Complex, Canadian Museum of Civilization, Hull

For Jack Sures taking on a project the size of his recently installed mural at the new Canadian Museum of Civilization was not a new experience. Jack gained much respect, both locally and nationally, with the large commissioned work he completed for the outside west wall of the Sturdy Stone Centre in Saskatoon.

Jack was first contacted about the Hull commission in August, 1987. At that time, he was advised there would be two large commissions required for the new Museum, one would be installed in an open area inside the museum entrance and the other would be installed on a large wall in an area where public transport moves in and out of the complex. The competition was open to all artists in Canada. Joan Chalmers kindly provided the funding for these two commissions. Early in the winter of 1988 Jack received a phone call from Patsy Royer looking for his commitment and requesting slides of his work. The selection committee advised Jack on June 6 that he was one of four people selected for the short list. A final submission was required by the end of June and the committee expected to make their final decision by July. The July deadline was postponed until September, then on September 9 the committee awarded Jack the contract to provide a ceramic mural for the Parc Laurier Complex. The contract was signed on September 30, 1988. Nothing was left to do now but get right to work.

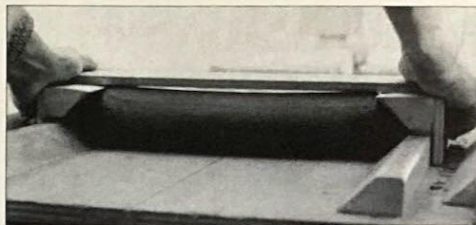
The initial design for the mural was inspired by an installation piece that Jack had exhibited in 1985 at the Rosemont Art Gallery in Regina. That work was approximately 13 by 30 feet and was constructed of extruded tiles similar to the commissioned mural. Having viewed the piece at the Rosemont one can easily see the progression to a much larger, permanent work.

In some cases the most demanding part of entering a competition such as this one is the preparation time required. A very detailed budget has to be set up. All costs must be considered and must be substantiated, verbally or in writing. It becomes more complicated

when you have to hire various types of labourers and transport the work. There are so many variables that it requires professional experience to be able to accurately predict your costs and then accomplish the work within budget.

Work on the mural began in the winter of 1989. After several tests it was decided that Plainsman L215 clay would be used. Using premixed and prepugged clay would eliminate one step in the production process. However, it turned out that the original tests were done with a sample of clay that was two years old and it was found to be much stiffer than the new batch. So time was lost when the pre-mixed material had to be remixed with bags of dry clay. Two hired students completed the tedious task.

At this time Jack also hired an assistant, Kevin Conlin, who would work with him until the completion of the project. With the clay mixed production of the hollow tiles began. The mural was constructed and fired at the University of Regina after obtaining permission and agreement on a rental fee from the institution. This included rental of the hydraulic extruder donated by Jack to the University of Regina upon completion of the Sturdy Stone project. Jack designed and manufactured a variation of the existing hollow die in order to produce a flattened hollow tube. A wooden trough was used to hold the fresh tiles until they were ready to be rolled and the ends squeezed. The extruded tiles were made as a double in 4 different sizes (12, 9, 6 and 3 inches in length). A special table was built in order to cut each tile to the exact size. All the tile forms are shaped with one end open and the other rounded and closed. Styrofoam cups were inserted to hold the shape while the tiles were drying. After approximately 4 hours of drying, another wooden form was used to hold the tiles while uniform holes were punched through the backs. These holes were to let the adhesive cement flow into the tile allowing for a better bond with the wall.



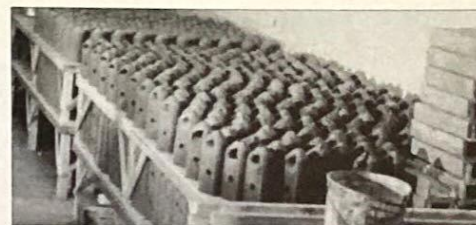
Work in progress

When the tiles were completely dry they were sprayed with two different colours of engobe. This was done in a "controlled" random pattern and meant that the tiles would only need to be fired once to be completed. All the tiles were fired in oxidation or reduction, electric or gas, kilns to a pyrometric cone temperature range of cone 02 to cone 1 (1120°C — 1154°C). The final production step was to take the fired tiles and coat them with a diluted (1 to 5) solution of Wellbond adhesive which would provide a water resistant surface and complete sealing on the interior.

The tile production took approximately 5½ months. At this point the project was right on schedule. Jack contacted the project co-ordinator to determine if the wall that would receive the mural would be ready for the April 15 deadline. He was advised that he could expect to start installation of the tiles on schedule.

Now each tile had to be individually wrapped with cardboard and stacked on pallets. A semitrailer equipped with cushion-air ride was rented and the pallets of tiles were loaded and sent on their way to Hull. Their soft ride would cost \$4,000.00.

Jack and Kevin arrived in Hull on April 15, only to find out that the wall was far from being ready. Several electrical and sewage pipes had to be rerouted and the wall had to be parged. Two weeks later in below freezing temperatures, the wall was ready. Tarps and propane heaters were set up to warm the wall as the adhesive used in the cement could not be applied at a temperature below 12°C. Two local union tile setters were hired to help with the major task of installing approximately 8,000 tiles. It would cost Jack \$32.50 an hour per tile setter to have them work on the project. Their skills were precise, at times too much so, and they required extra supervision to see that the tiles were installed with the intended curves and angles. The tiles were fixed to the wall with a cement composed of a colourant, Wellbond concentrated adhesive, silica sand and Portland Cement. The wall had been treated with the same sealant as the predipped tiles in Regina. Then a coating of 50/50 glue-water and 10% colourant was put



on the surface of the wall for colour and to increase the bond strength of the cement. Only the amount of surface that could be covered in one hour of tile setting was painted.

Fifteen days later the mural, 4.3 by 60 metres, was completely installed. Everything had gone relatively smoothly despite the odd interruptions from the "inspectors" from the architects' firm. All the major architectural design work was done by Douglas J. Cardinal Architect Ltd. in collaboration with Michel Languedoc of Les architectes Tétrault, Parent, Languedoc et Associés. In August, Jack, after participating in a clay symposium in Montreal, visited Hull with friends from Germany. He discovered his mural was partially covered with building materials and that several tiles had been broken. This would have been devastating to many people but Jack realizes that his mural was installed prematurely and that this type of problem was bound to happen under the circumstances.

This is Jack's description of his work: "This mural is about the formation of matter into the constituent elements of air, earth, water and fire; it is about forces in nature, electricity, magnetism, wind and water; it is about the evolution of life; it is about chaos and order and most importantly, to me, it is an exciting visual experience that one partakes of from a moving vehicle, that will truly stimulate the viewer to the experiences they will encounter on the inside of the building."

So, was it worth it? Jack admits to the stress, his project was the only one to date to be completed on time, but he says one can't afford to overlook any commission of that importance and especially of that scale as they just do not come that often to Canadian artists. It is another success to add to a list of successful commissions.

Jack Sures was recently awarded the Grand Prix at the 2nd International Ceramics Competition - '89, at Mino, Japan. The Grand Prix is worth 3,000,000 yen in cash and a 1,000,000 yen Japanese study tour (together worth about \$33,000). The prize will be presented on October 22 in Tajimi City, Japan. The prize winning work *Firelight* is of extruded tiles, 8 x 12".

POST MORTEM — DIMENSIONS 89

Entering an exhibition, such as the Saskatchewan Handcraft Festival Exhibition, Dimensions, requires a serious commitment to their craft from any crafts person. Time and energy is also spent organizing the selection, transportation and display of the exhibition in order to present top quality Saskatchewan crafts in the most attractive way possible and to honour and promote the makers. This year was the 16th year that the exhibition has taken place; long enough for the importance and prestige of involvement to be obvious to everyone. So I ask myself as I reflect over the past months how so many things could have gone wrong.

The works selected for the exhibition are photographed and a masterlist is made immediately after the jurying and before the works are packed for transportation and storage. Pieces not selected are returned. It is important that the information on the masterlist is correct as this is used in the catalogue which is an official record of the exhibition and goes to print at least a month before the show opens. Much of this information is taken from the forms filled out by entrants.

I agreed to take over the co-ordinator's position after it became apparent to the craft council that the original co-ordinator could not do the job. At that late stage my task was to get things back on schedule. I also had to find two wrongly returned pieces.

Fortunately, the first piece was easily recovered (in Moose Jaw of all places) and it appeared in the exhibition when it opened in July at the Handcraft Festival. The saga of the second work is a little more involved. The correct piece was photographed for the catalogue but it had the wrong label attached to it. Working from the masterlist, not the photographs, the wrong piece was retrieved. This mixup caused some confusion at the opening, and embarrassment and disappointment to two innocent participants. My apologies go to Chris Frazer, whose vase was juried into the exhibition and appears in the Dimensions catalogue, and to Erna Lepp whose name appears in the credit. Both kindly explained to me that they understood and were not too upset. Chris Frazer's piece was located and appeared in the exhibition in Regina and Saskatoon.

These types of unfortunate incidents are avoidable. More care needs to be taken during the intake and documentation of work for the exhibition. It is

important to continually double check. From this year's Dimensions we have learned that there is a need to provide greater continuity in the organizing of this event. The craft council will provide this in future by having a permanent Exhibitions Co-ordinator on staff.

Now my troubles did not end with these two incidents. In addition to the preventable errors, I discovered what is to my way of thinking a lack of integrity by two other entrants. I found, in the last week before the exhibition opened, that two separate works accepted into the exhibition were not crafted solely by the people entering them. In one case the person whose name appeared on the work had not participated in actually producing any part of the item. This kind of misrepresentation is inexcusable, and my only hope is that it will not happen again. At that late stage, all that could be done was to correctly identify on the exhibition labels the people actually responsible for crafting the pieces. Annie Olesek made the handknitted Keeshond hair jacket, mittens, socks and tam. Bev Sullivan and Marj Moline made the Merit Award winning sweater.

Having explained what would seem to be the worst, it is time to talk about the pleasant part of this task. This is the part that involves the many volunteers, their hours of help and their direction and encouragement. All of the preliminary hassles are never revealed to most people, who only get to view the event as a completed project. But now I know, as some of you do, the amount of dedicated effort that is given by volunteer SCC members who take pride in the showing of fine Saskatchewan crafts. I am especially grateful to Annemarie Buchmann-Gerber, a past Exhibition Committee chair, who helped keep me in line and on track and whose concern with the professional approach required to organize the exhibition helped make it the success it proved to be.

The Saskatchewan Craft Council is an organization that continues to grow and as it grows it learns. My period as Dimensions '89 Co-ordinator has been an important developmental experience too. It has given me another dimension from which to appreciate and enjoy future exhibitions.

Jim Sather

Diamonds in May by Kaija Sanelma Harris, received the People's Choice Award at Dimensions 1989

FIBRE WEEK '89 Emma Lake Art Camp

An Adventure in Silk was a workshop led by Judith MacKenzie this June. Fourteen spinners and weavers from across the province enjoyed five days filled with information on the history and properties of silk, spinning silk, silk blends and novelty yarns; dyeing; and knitting swatches of newly created yarns.

Judith has taught at Emma Lake

before and more than lived up to our high expectations of her teaching ability by keeping up a constant but gentle stream of information. She has an impressive depth of knowledge which encompasses the chemical and physical properties of fibre; the processes and techniques involved in spinning, weaving, felting, dyeing, and garment design and construction. Her

knowledge has been gained through twenty years experience as a self-supporting professional.

Judith brought several pieces from her textile collection including silk kimonos, finely knitted lace stockings, reeled silk used for Princess Di's wedding dress and examples of old silk lace. She was generous with various types of silk and fibres to blend with it. She was equally generous with her knowledge and we were able to

explore other areas such as spinning cotton on a book-size charkha wheel and preparing cotton punis, and benefited from Judith's ingenuity in incorporating goose down, bits of fabric and other unusual materials in yarns.

Fibre workshops at the Emma Lake Art Camp are arranged by SIASST Woodland Campus with the assistance of the Prince Albert Spinners and Weavers Guild.

Annabel Taylor

PORTFOLIO I

CHRISTINE FRAZER



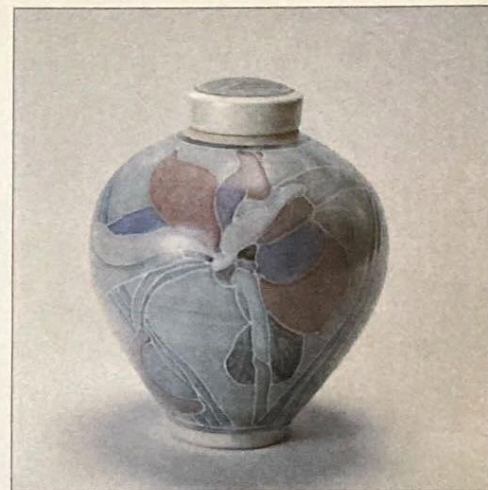
Photo courtesy artist

Art was one of my favourite pastimes as a child. When I was a youngster I joined my father in Canada and we settled in the town of Yellow Grass, Saskatchewan, where I grew up. In that school, art wasn't even offered as a subject. Even when I attended the University of Regina, art classes were not a part of my classes — I took science. But in the fall of 1982 I decided I had to do something to further my interest in the arts, and joined the pottery classes at the Extension Department, University of Regina. I studied under Donovan Chester from Spring 1983 until the department closed. He was such a good teacher! It was wonderful, the way he was always there to give us the freedom to grow as our imaginations did. I've attended many workshops, and hope to attend art school. I enjoy clay because I can work with the form until it is the way I want it, and then fire it and the form is permanent. I think creating the form is the most important step in creating a beautiful pot.

I throw on the wheel and handbuild, in porcelain. I choose porcelain because I like its fineness and whiteness. This white clay allows me to work with a variety of colours to enhance the form. I've been working with slips because they give me a greater range of shade and colour as the different layers of slip are applied. All my porcelain is fired cone ten reduction.

Lately I've been working with some tall forms like jars and vases, and some large bowls, which I engrave. I consider them more decorative than functional. I feel lucky to be working in a medium that excites me from the beginning of a piece to its completion. I enjoy finding different ways for my work to grow. I always take time with my work, I want everything to be the best it can be.

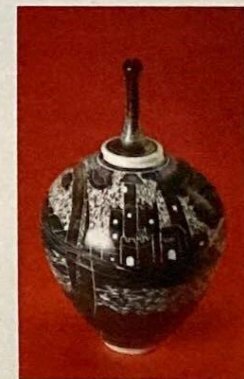
Born 1952, Hong Kong. Lives in Regina. Attended University of Regina 1973-74. Studied ceramics at the University of Regina Extension Department from 1982 to 1987. Exhibited in group shows at the Rosemount in 1985 and 1987, in Dimensions 1987 and 1989, at Collections, Regina, 1989. Is a member of the Regina and Area Potters Guild, chairing their Education Committee and is a member of SCC's Education Committee. Sells work through Wintergreen, Artisan, Sundog and Bazaar markets and through Norman Mackenzie, Wascana Place and Collections galleries in Regina, and Handmade House in Saskatoon. For further information contact the artist at 791 Rink Avenue, Regina S4X 1S2 (306) 543-7355.



Ginger jar, porcelain, coloured oxides with slip, engraved, 9" h

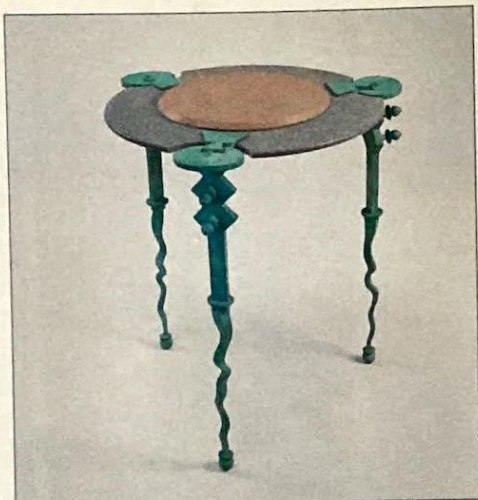


Vase
both porcelain, coloured oxides with slip, engraved



'Castle Dream', 14" h

Portfolio will be a regular feature displaying the work of Saskatchewan Craft Council members. If you are interested in having your work featured contact the Editor: Sandra Flood, 652-8527



Gary Knox Bennett, 'Bronze Table #4', cast bronze, nermal (faux granite), 23½ x 21"



Stuart Welsh, 'Dot Box', aspenite, curly maple, cedar, purpleheart



Judy Kensley McKie, 'Snake Table', glass, painted wood

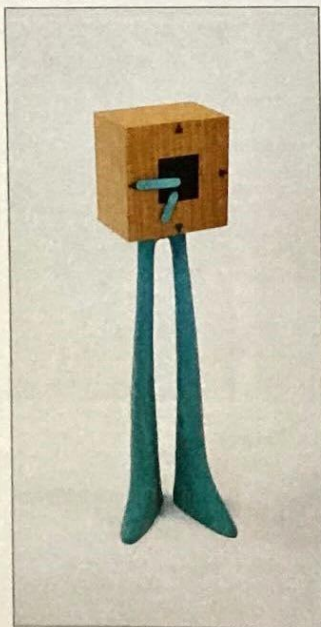


Wendy Maruyama, Wall cabinet, carved polychromed jelutong, 42 x 9 x 6"

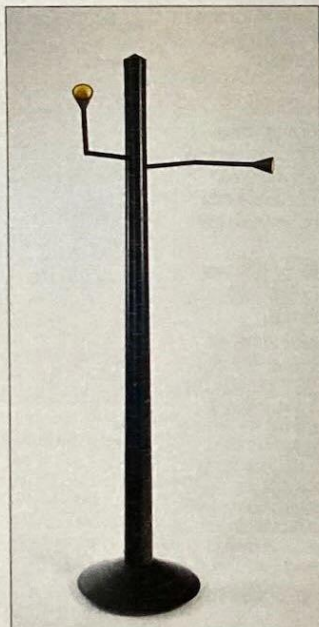
UNDER THE INFLUENCE

Saskatchewan Craft Gallery July 22 - August 10
Joel Robson

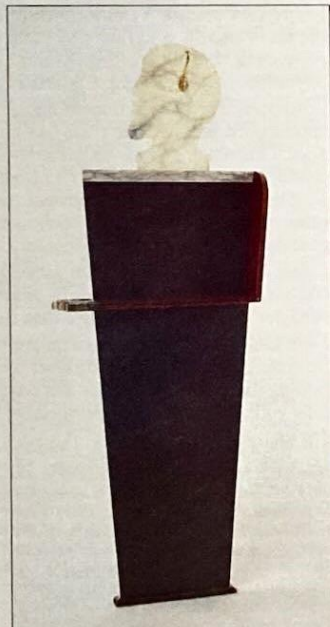
Wendell Castle, 'Mr. Clock', mahogany, mahogany veneer, satinwood, ebony, 24½ x 6 x 6"



Michael Hoseluk, 'Midnight Special', turned maple, steel, 72 x 18"



Lorne Beug, 'Hermon-the-Surly-Butler', wood, masonite, paint, ceramic, metal, 62½ x 23 x 6"



The invitational exhibition *Under the Influence* was made up of work contributed by the instructors and organizers of the Contemporary Furniture Design and Technique Conference. The works reflected the intention of the organizers in revealing a thematic confrontation of utility versus sculpture in furniture design. All the contributors conveyed different proportions of these fundamental attitudes. In addition, those invited brought work imbued with almost stereo-typical characteristics of their home countries. These qualities formed some of the underpinnings of the conference and established an interesting dialogue through the objects presented at the gallery.

Alan Peters (U.K.) supplied a small bench of pale rippled ash which utilized wedged tenons in the construction to provide the decorative elements. The quiet strengths of its simplicity and accessibility allowed the bench to hold its own in the gallery.

There were several others who shared this same design and work ethic. The two tiered table by Ervin Lowe (Saskatchewan) conveyed functional information — four legs and the horizontal surfaces at standard heights. The fine lacquer finish also reinforced this object as being straight-ahead furniture. However, by altering surface outlines and providing fishlike inlays a slightly animated posture was built.

Don Kondra (Saskatchewan) contributed a fine sidetable of stained walnut. The subtle curved legs tapered, swelled gently and the line broke gracefully under the top's bevel. A reassuring and tradition-bound form with some quiet surprises.

Corin Flood's (Ontario) lidded box of ebony, bent laminated leather, and curly maple uses the interplay of ovoid crosssections and complimentary colours to produce an intimate and coherent sculptural vessel. On the other hand, Stuart Welsh's (California) expressive box form is not as concerned with sculptural unity as it is in activating the surfaces of the form. This he has done using dyed and dovetailed aspenite, inlaid with ebony dots on



Corin Flood, Box, leather, ebony, curly maple, 7¼ x 14 x 12½"

Alan Peters, Low bench, rippled ash, 26 x 10 x 12"

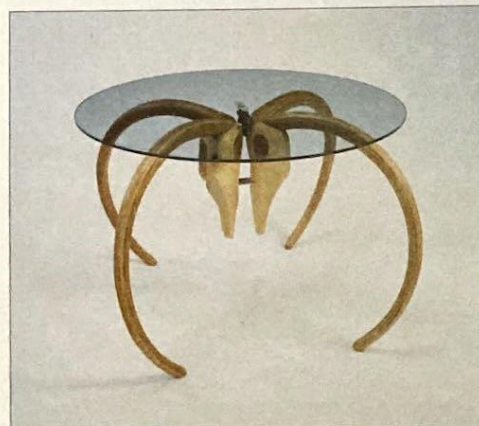




Don Kondra, *Sidetable*, walnut, 36x12x30", Lacquer finish
Chris Scheffers (Saskatoon)

Jamie Russell, *'Buck and Billy—Two Horny Old Goats from the Eagle Hills'*, glass, white oak, birch

Ervin Lowe, *'Dune'*, oak, bloodwood, maple



maple and colourful purpleheart. Lorne Beug also utilizes his surfaces of marbled masonite in simple form.

Wendy Maruyama, a successful designer/maker and instructor from San Diego, submitted an elongated wall-mounted cabinet of painted jelutong wood developed as a production item affordable to friends. It relies on the surface treatment of repeated raspings, gouging and painting to contrast with the careful execution of dovetails, hinges and proportions.

Brian Gladwell's (Saskatchewan) cardboard and lacquer form carries a strong architectural presence and could be considered utilitarian only because it has a flat, horizontal top. It is more a reminder of his other innovative investigations into the use of cardboard as an expressive medium.

Jamie Russell (Saskatchewan) and Mike Hosaluk (Saskatchewan) share something with Gladwell in their backward glance to utility versus sculpture. Both use



Brian Gladwell, *Cabinet*, cardboard, wood, paint

traditional woodworking techniques; Russell, bent lamination, and Hosaluk, lathe turning, to produce eccentric furniture forms. Hosaluk, one of the organizers of the conference created a six and a half foot high cylinder with an integral base from a single maple log. This upright was painted, gouged with fine lines and pierced with coloured wire. It looked unfinished with only two outstretched rods to serve as clothing hangers.

Jamie Russell, like Hosaluk, gives us a sculptural form, in this case, two carved, stylized goat heads resting on four bent laminated oak legs which resemble horns, then "furniture-izes" it with a crisp round clear glass top. In a form sense, Russell's piece was one of the most photogenic in the gallery but the commonplace glass top weakens the unity it could have achieved. This complaint could have been directed at some of the early work of Judy Kinsley McKie. However, with her recent piece *Snake Table*, the Massachusetts artist combines functional and decorative elements in three identical wiggly snake legs. These are painted with matching stripes and the mouths clasp the round glass top to complete the sculptural unity.

McKie's fellow conference instructor and friend, Gary Knox Bennett, contributed a small three legged table using cast bronze for the legs and a pink synthetic granite top. The stylistic similarity between the Bennett and McKie tables hints at further cross-pollination of ideas. Each others territory has been well defined with McKie's forms animated literally and figuratively, and Bennett's described as frisky and tendrilous. His use of cast legs and colour provide an exciting hot forged quality and this reinforces the decorative art aspect.

The other contributor using cast patinated bronze was Wendell Castle (N.Y.). The object, entitled *Mr. Clock*, is reminiscent of a Noguchi fountain in its study of gravity and simple contrasts. The patinated legs are familiar Castle forms from his stock laminating time of twenty years ago. These two supports rise up three quarters of the total height and locate themselves under a tilting cube of satin-wood veneer. Imbedded into this "head" are a clock face and works. This is the only piece in the exhibition not mimicking the sheer vertical/horizontal axes and it successfully exploits statuesque and humorous references.

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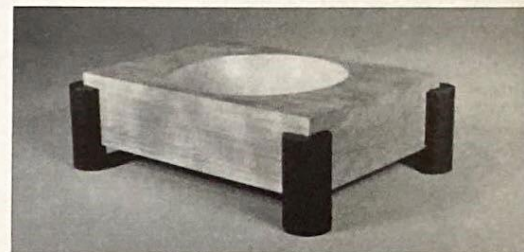
CONTEMPORARY FURNITURE DESIGN AND TECHNIQUE CONFERENCE 2

The second Contemporary Furniture Design and Technique Conference was held from August 4 to 7, 1989 at the SIAST Kelsey Institute in Saskatoon. This conference drew 81 registrants from British Columbia to Nova Scotia and from Montana to North Carolina. The instructors included six highly acclaimed furniture designer/makers — Alan Peters from Britain, and from the United States, Gary Knox Bennett, Wendell Castle, Wendy Maruyama, Judy Kensley McKie and Stuart Welsh. They are all known for producing one-of-a-kind and limited edition contemporary furniture. Five instructors from Canada, Lorne Beug, Corin Flood, Brian Gladwell, Ervin Lowe and Chris Scheffers, demonstrated both traditional and unusual techniques used in their work.

It was interesting to have the British influence of Alan Peters at the conference. From the slide presentations, we could see that there was a dramatic difference in the furniture design and business style of the British and American furniture designer/makers. The flamboyant furniture of the American designers contrasted with the quiet elegance and simple lines of British design. The furniture shown by the American designers could be classified more as works of art which are sold through galleries, while Alan Peters' furniture was less embellished and generally designed for a specific client. Perhaps also this difference in style could be attributed to the background and training of the individuals. All the American designers had come from artistic and architectural backgrounds while Alan Peters received his training as a traditional cabinet-maker. Since western Canada especially, does not have the galleries that are available to Eastern Canadian and American furniture designers, it was easier to relate to Alan's style of furniture and business practices.

In addition to slide presentations of the instructors' work, lectures and group discussions dealt with The British Influence, The Creative Process, Surface Decoration, Aesthetics, The Collaborative Process and a debate on Has Craft Furniture Lost Its Way. The climax to the weekend was Wendell Castle's talk about Professional Development

more exciting and informative to actually meet them and hear them describe their experiences as opposed to reading articles about them in a magazine. We visited the exhibition "Under the Influence" twice and discovered it was much more interesting to see it the second time after meeting the designer/makers and seeing them demonstrate some of the



Edward Tabachek, *Bowl* from 'Urban Icons', cherry and ebomized walnut

where he revealed his successful "tricks of the trade" and his experiences in dealing with galleries.

Throughout the conference, there was always something happening in the workshop. All the demonstrations were great to watch, especially the surface decoration techniques using casein paints, gilding, carving, faux finishes and non-conventional materials such as aspenite and corrugated cardboard. Other demonstrations included veneering, inlay, drawer construction and a description of the product development process. One of the highlights of the conference was watching Gary Bennett build a trestle table and actually seeing it take shape.

We gained a greater insight into and appreciation of each person's work as they related their personal background, how they "got into furniture design", the development of their style and what influenced this development. It was much

techniques used in building these pieces.

This conference was an excellent opportunity to meet and discuss all aspects of furniture making with these leading contemporary furniture designers. For those who did not want to give up their long weekend in August — you missed a great conference.

Jo-Anne and Edward Tabachek

Ed Tabachek writes:

Although I like to build contemporary furniture, I am influenced by traditional styles and construction techniques. It is a great challenge to design and construct pieces to conform to a theme or to the client's requirements. I also enjoy woodturning as it allows me to explore quickly new bowl, box and spindle forms.

The desk is built using traditional frame and panel techniques and sits on a modern trestle base. The square footed bowls were exhibited in a collaborative show with Paul Leathers, jeweller, in which we used architectural details from Winnipeg's Warehouse District as a theme for our work. The exhibition was called "Urban Icons".



Rick Dawson

Exposed to the huge body of work offered by each of the featured artists it was not difficult to get the message. To be successful in the field of furniture design, you must possess special qualities and develop many others. Dedication to good design and a stalwart work ethic are paramount. The combined effort of over 100 years of design experience, experimentation and the production of monster bodies of work showed to us all plainly what is required to be a top gun.

This conference made a unique opportunity available to all attending. To view from the vantage point of experience and wisdom, the current state of furniture design. To talk directly with prime movers. To see the world through their eyes for three days and benefit our own artistic development for many years to come.

Chosen from the vanguard of furniture designers many of the guest speakers have more than 20 years experience. Alan Peters from Britain started working with a master woodworker-designer in 1963. He worked for seven years in Edward Barnsley's shop. Learning traditional skills and building Barnsley's designs, Alan paid his dues. He eventually set up shop on his own in Devon in 1973 and has become well known for his craftsmanship and clean design. He operates from a rural location and although he has several employees and makes use of modern woodworking machinery, the quality and integrity of his work is maintained.

The design schools in Britain offer courses in furniture design

and production. The Royal College of Art alone has produced thousands of designer-makers. As a result in the last 25 years the number of practicing woodworkers has grown from a handful to over 4000. Many shops are located in small towns and villages. Graduates have chosen to produce furniture accessible to everyone and are not focusing only on the high end of the trade. Apparently the people of England support the honest labours of these makers, to the extent that less factory and

imported furniture is required to meet the market demand. Wendell Castle comes to furniture from a different perspective. Graduating with a Masters degree in sculpture, he approaches furniture design from a sculptural viewpoint. Starting in the mid 1960's, Castle's works have become well known as provocative and innovative. He has consistently produced work which challenges the basic concept of what furniture is, using any technique or material that will best communicate his ideas.



Wendy Maruyama



Wendell Castle



With 15 employees to aid production, Castle has produced an enormous volume of work. The nature of his work, which involves great attention to detail and a combination of intensive traditional and innovative techniques, means that his prices are very high, well beyond the average wage earner. Castle carefully and deliberately promotes his work, using public relations techniques to alert press and public to his new pieces which are presented at gala openings in New York galleries. Castle taught at the Rochester Institute of Technology and now has his own school and is willing to share all his ideas honestly and humbly with anyone who will ask.

Gary Knox Bennett from Oakland, California, started out as a painter, then developed the need to produce three dimensional work. From the mid 1960s he has developed a no-nonsense approach to form development and construction which results in soundly constructed work that talks of traditional joinery but shouts contemporary aesthetic. During the three day conference Gary built a table. Wendell Castle decorated the trestle with paint. Wendy used flamboyant colour and light carved strokes to complete the pedestals. Judy used paint, gold leaf and simple carving to adorn the wedges and pins. Everyone attending was invited to sign the tabletop with felt pen.

Rick Dawson operates Renaldos Supply (supplying fine woods to furniture makers) in the village of Arelee.

Tom McFall

I confess, I was skeptical about a bunch of Saskatchewan woodworkers promoting an internationally significant furniture event. My decision to attend was a last minute one but I came away from Saskatoon with my eyelids stretched into a 35mm format and my mind stretched further than it has been for some time.

The highlights of the conference? Every one of the hundreds of slide images of furniture — wild, provocative, astonishing, stupid, delicate — became a fleeting highlight. Momentary explorations of form, colour, composition, meaning, and quick insights into technique, process, presentation and personal expression were highlights. All the furniture pieces exhibited, both good and bad, were highlights. Everything about the conference, including the green Jello three days in a row, will be memorable.

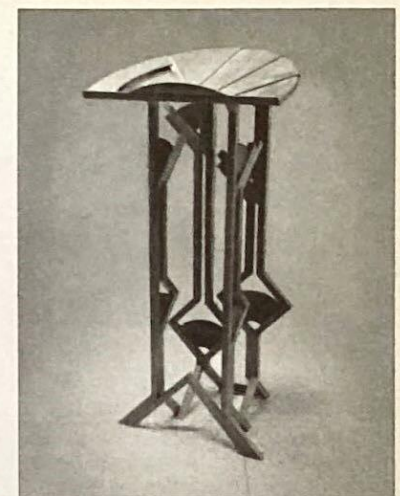
All the major speakers were to some extent familiar to me, so I was able to absorb selectively. My impressions are these. Gary Knox Bennett was the least interesting speaker for me. Although I liked individual pieces of his work, I was annoyed by his reluctance to show slides. Were we being played with or should he just stay away from conferences?

Alan Peters remains an enigma. Perhaps he is shy. Perhaps he suffers from British reserve, but I ordered a copy of his show catalogue hoping that a curatorial introduction will shed some of the missing light on the man and his work. Peters reinforced my suspicion that while a sound awareness of furniture history is valuable, adhering to a "tradition" may not be.

Wendell Castle continues to intrigue me. I hope his 80's work stands the test of time better than that of the 70's. I appreciate much of his recent furniture because surprise, wit and even a certain amount of cynicism can be useful but his success may have as much to do with his charisma and promotional acumen as his design skills. As fascinated as I am by his notoriety, he is not the kind of furniture designer I can identify with. His best advice was "be prolific".



Tom McKenzie, Chair, bentwood, reed



Anon
from the impromptu participants exhibition, Kelsey foyer

Judy Kensley McKie's work was a delight. Who among us who have struggled through design degrees or craft programs would lay up huge chunks of wood, carve them into kissing leopards, and finish them by burning on spots inspired by cigarette burns on an earlier table? Spirited, sensuous, exuberant are words that come to mind, but I am most impressed by her ability to render, through a very complex process, a final result that remains spontaneous and primitive.

I am enthralled by the work of Wendy Maruyama. The *Colorado Copper Highboy* was exquisite. Her *Anti-Nuke Series* was visually explosive and as a statement, downright gutsy. Even her so-called bread and butter pieces, the tables of rasped basswood with layers of exotic colour were marvellous. Of all the speakers, I was most impressed by both her work and her ability to talk about it. I also appreciated her slides and comments about other Americans working in furniture. She must be a fascinating teacher.

From the other, no less important presenters, I need to mention Brian Gladwell and his innovative furniture in corrugated cardboard. His thorough research and experimentation takes an ordinary material far beyond the novel. I intend to use his work as an example to my own

students of how careful re-evaluation of ubiquitous materials and processes can lead to exciting new furniture forms. My final thought about the conference is this. Most of us work more or less alone, on frontiers both conceptually and geographically. The lasting value of an event such as this is two fold. We have the much needed opportunity to discuss everything from technique to concept development. But we also have the opportunity to evaluate our own work in the context of current furniture design activity from right across the continent.

Tom McFall is a furniture maker who lectures in Industrial Design, Department of Art and Design, University of Alberta, Edmonton.

Gary Knox Bennett

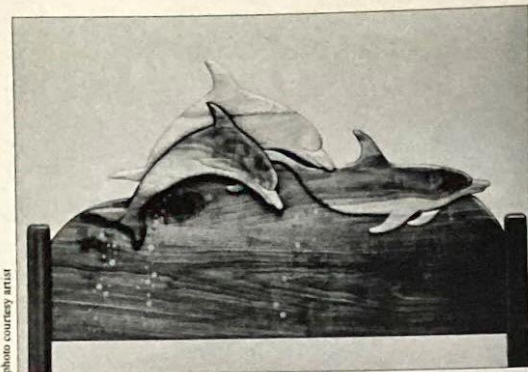


photo Derek Thompson

Claire Desmarais

I've "dabbled" in woodworking for about 12 years now, but have never really felt that I've created (built) the piece of woodwork that tells me here is a piece that shows the true me, that proves that I have a creative spirit hidden somewhere inside and that I can create something which other people can truly enjoy. I thought that in these three days, I'd learn enough to be able to call myself a "good designer" and become proficient in all sorts of new techniques. Well, I found out a few things: one, that you don't become a good designer in three days; two, that what is called good or bad design is very arbitrary, depending on who is judging; and three, if you don't try out your ideas, you'll never know if they're good or bad, or how you can improve on them.

I really appreciate the inspiration I got from the use of colour and carving by Judy and Wendy, from Wendell's off-the-wall pieces, to Alan's concept of 'good design can also be practical', to Gary's 'anything goes' attitude, and Stuart's use of alternative materials. Other inspiration came from the contact with other woodworkers, all at various stages in their woodworking and all eager to talk about their work and hear you talk about yours. All in all, a great conference.



Elizabeth Barnard, Twin bed headboard, black walnut

Elizabeth Barnard

The 1500-kilometer drive home to Minneapolis from Saskatoon gave me time and solitude to ponder the furniture design conference and its effects on me. The conference — Contemporary Furniture Design and Technique — was the second gathering of its kind organized in recent years by the Saskatchewan Craft Council, and I was struck by the dedication and thoughtfulness of the planners. The Saskatchewan Craft Council is a group of great strength and diversity, and as such is a tremendous resource for artisans throughout the region. I received a large dose of Canadian hospitality, and it was a special experience to be one of only 4 American participants out of a group of more than 85. To be part of a gathering of Canadians from many parts of their country gave me an even broader view of Canada that greatly enhanced my enjoyment of the conference, and made me once again appreciate the richness of international encounters.

Highlights of my experience were many. The 90-minute slide shows by the featured presenters on the development of their work allowed me to really understand the formation of various approaches to the work and get a clear picture of the

... where it would be unthinkable for the key speaker to say that approximately half of the woodworkers in his area today are women, then neglect to mention a single woman's name or show a single slide of any woman's work . . .

quite the same as before.

Still, I dream about and yearn for an environment with even greater inclusiveness and receptivity towards women. An environment where it would be unthinkable for the key speaker from England to say that approximately half of the woodworkers in his area today are women, then neglect to mention a single woman's name or show a single slide of any woman's work in his overview of current British woodworking. An environment where exclusive language is absent, woodworkers are not generally referred to as "he", and non-gender-biased terms like "crafter", "artisan" are routine. An environment where attendance by women was not only welcomed, which it clearly was, but actively encouraged. I wish for formal discussions to include such topics as: artists' social responsibility; woodworkers' responsibility to environmental degradation; integrating work and family life.

Developing an inclusive approach originates with questioning the status quo and not assuming that the dominant mode is the only mode or the only acceptable one. Operating in an inclusive system involves continually questioning our own thinking, our own assumptions, as well as those of the presenters. I wish for even more active dialogue among participants and presenters, with more conjoint pursuit of ideas, more questioning of thoughts set forth by the speakers. The conference was wonderful for stretching us, and let's keep it up. "Form follows function" rolls off our tongues, but to take it as given closes us to radical new possibilities.

Does form always follow function? When? When not? Does form dictate function? "The purpose of art is to provoke." Let's not take that as a given. Provoke what? Horror? Disgust? Confusion? Happiness? Compassion? How about evoke, invoke, invite? Transform, connect? "If everybody likes my work, there's something wrong." What is it that's wrong? Would it be wrong only if the intent is to provoke, and if some aren't provoked, it's not working? Suppose the intent were to strike the highest, deepest human chord in the

viewer, as in certain spiritual art objects that are designed to catapult the viewer into a higher state of consciousness. What if the purpose of art is to establish access to a place of fulfillment, or, as I like to think, a place of filled-full-ment? Other important questions are: why are there not more women in the woodworking field? Why are the women in the field not better recognized? Knowing that everyone will gain from what women can and do offer, how can we encourage fuller participation?

One of the greatest benefits of a conference like this one is that of overcoming isolation — as artists, as crafters, as visionaries, as designer/makers working alone, and as members of our various minority groups: women, Canadians, Americans, native artists, and so on. I look forward eagerly to many more of these experiences and wish for everyone that their sense of isolation is diminished, their sense of community and connectedness is enriched.

Elizabeth Barnard, 43, has worked with wood for more than 20 years. To her new custom furniture business she brings experience in graphic design, calligraphy, photography, and wilderness travel, all of which affect her approach to woodworking. She lives in Minneapolis, Minnesota.

Don Kondra

One of the most interesting aspects of the Conference for me was the variety of ways that the instructors handled the process of making a living while still producing new and innovative pieces. They ranged from working alone to employing over a dozen people.

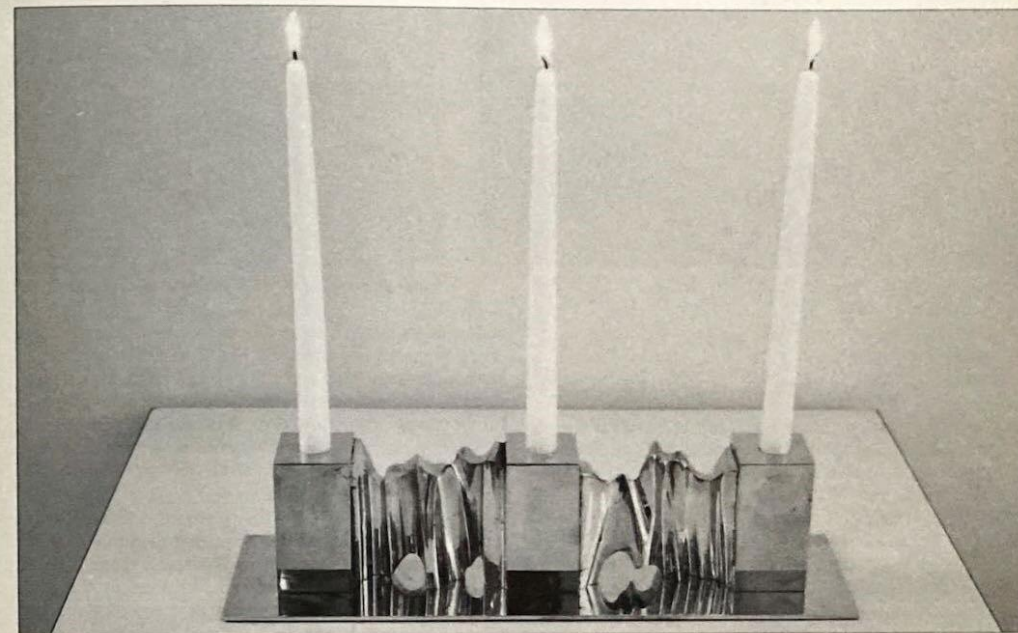
Two other enviable conditions were the larger population base enjoyed by the Americans and the British, and access to well trained shop personnel and highly motivated apprentices issuing from formal educational programs.

With approximately 75% of the participants being full time craftspeople, the conference was a unique opportunity to compare notes and marketing strategies.

Don Kondra is a local woodworker who helped organize the conference and coordinated "Under the Influence"

FUNCTIONAL SCULPTURE

Prairie Sculptors Association June 24 - July 20 Saskatchewan Craft Gallery

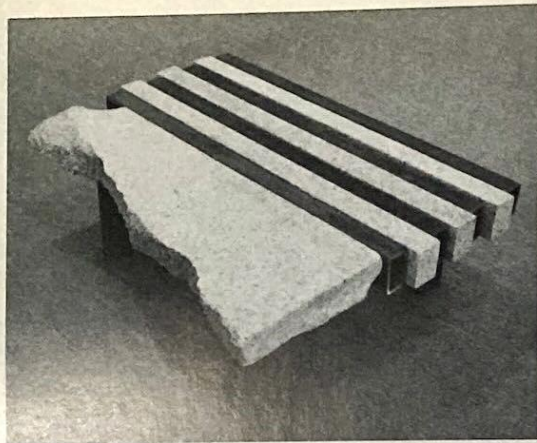


Bryan Lane, Candelabrum, polished bronze, brass, 16 1/4 x 4 1/2 x 3 3/8"

The more I ponder the title Functional Sculpture the more obtuse it becomes. Does it imply that normally sculpture has no function, no purpose? Or that function has a particular and limited definition which might, incidentally, provide some sort of demarcation between sculpture and craft? And is function a plus or a minus? Functional: "designed to fulfill a function or purpose," which can range from expressing a political idea to containing boiling water. A quick skip through any history of sculpture clearly indicates that sculpture has had until recently a socially recognized function. The earliest sculptures were made for ritual or magic purposes, whether for magic making or as a container for powerful ideas is a moot point but religion and the state continued to provide for hundreds of years a *raison d'être* for sculpture. Either as a vigorous applied (or integrated) art, closely allied with architecture on one hand and with skilled artisans on the other, or in portraiture, the purpose of sculpture was to delight, to instruct or to hold up the roof, embodying representations and ideas recognizable by the populace. At the height of European sculptural activity all the major sculptors, Pisano, Donatello, Ghiberti, Michaelangelo, Bernini, were involved with designing utilitarian objects, pulpits, doors, fonts, tombs, fountains, chalices. Utility is often used interchangeably with function;

utility "usefulness, serviceableness," a much more limited definition. Utility is not a value judgement nor is it a consideration in the definition of what is craft, "manual art," or sculpture "art of creating an aesthetically pleasing three dimensional object." As Professor Sir Herbert Read wrote, "Judge the art of a country, judge the fineness of its sensibility, by its pottery; it is a sure touchstone. Pottery is pure art; it is art freed from any imitative intention. Sculpture, to which it is mostly related, had from first an imitative intention, and is perhaps to that extent less free for the expression of the will to form than pottery; pottery is plastic art in its most abstract essence."

So is function/utility a plus or a minus? That seems to depend on where you are standing. To have titled an exhibition Functional Sculpture would seem to imply that this is something noteworthy, out of the common run of contemporary sculptural practice, that sculpture is no longer concerned with useful objects. Not only is it no longer concerned with useful objects, it is also no longer concerned with materials *per se* for concern with, respect for and the technical skills to manipulate materials is craft. Sculpture freed from "an imitative intent," from concern with materials, from function, has become pure art, dealing purely in ideas and requiring a purely intellectual appreciation — who would want to



Doug Hunter, 'Zen Graduated Scale Coffee Table', 12 x 37 7/8 x 28 1/2"

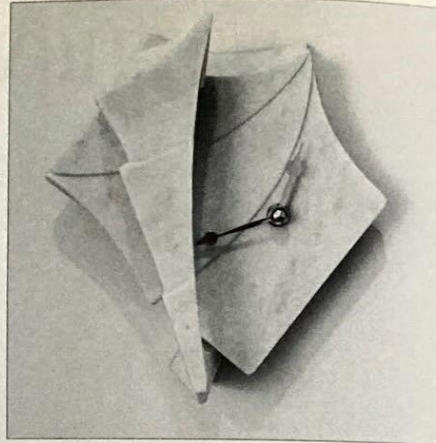
run their hand caressingly over rusted metal. Concern with what handles well and will be well handled has become craft.

From another standpoint, to make an aesthetically pleasing object which also functions satisfactorily is the most complex and challenging of problems. It involves a thoughtful concern about the user and the uses to which the piece will be put, and has given rise to a rich and constantly evolving variety of solutions. The ultimate reward for the maker is that the work, being constantly in the hand and eye of others, becomes an integral, enriching part of life.

The Prairie Sculptors Association did interpret Functional Sculpture in terms of utilitarian objects, the exhibits consisted mainly of such things as clocks, tables, lamps, and candelabra, so it is legitimate to ask whether there were differences in approach to these objects as produced by sculptors or by craftspeople. The short answer is yes — for all the reasons discussed above.

A lack of interest in and sensitivity to materials and their possibilities, to the juxtaposition of materials, to colour (either innate or added), to texture and surface and the effects of light on both gave rise to an over-riding impression of drabness, of greyish stone and raw metal, mainly rusted. A shining exception, literally, was Brian Lane's *Candlelabrum* made of highly polished gold metals, yellow brass and pinkish bronze reflecting each other in changing layers of colour made more lively by candlelight flickering across simple geometric and softly folded surfaces. In addition the piece was cleanly made with no crudity to mar enjoyment of an elegant piece. In contrast, Les Potter's large *Candelabrum and Incense Burner*, an assemblage of metal parts in tones of metal and grey, seemed lumpish and crude, neither monumental nor domestic in scale, its dull colouring would neither enhance nor be enhanced by candle light. It seemed curiously unimaginative for an artist who usually has a sure eye for an interesting juxtaposition of forms in three dimension space.

Doug Hunter's two coffee tables seem to express an even more churlish disfunction, reinforced by the title *Zen Coffee Table (South Saskatchewan River Valley, no goddam artbook needed)*. One can only assume that this



Edward Gibney, 'Time Immemorial', marble, 10 x 8 x 6"

over-weight, rusted steel coffee table, whose top resembling a physical map of part of a river valley does not offer enough level space to put down a coffee cup let alone the art book referred to in the title, is intended to be a comment in the brutalist tradition on the design and social standing of the ubiquitous coffee table. A little more 'user friendly', is *Zen Graduated Scale Coffee Table*.

Crudity and lack of attention to detail and finish are apparent in a number of pieces. It would be excusable if it were counter-balanced by an exciting manipulation of mass and form. The potential delicacy and visual interest of an asymmetrical spider's web was destroyed by the thickness of the chrome rods and the intrusive, messy, soldered joints in Brad Smith's *Spydy Time*. Sadly, there was no attempt to follow up the amusing intent of the work by integrating the clockworks into the theme rather than hanging it in full view on the back of the web. The hands also bore no relation in colour or style to the piece. *Time Immemorial* was a more successful sculptural solution to the clock problem.

Michael Holroyd's *Pedestal Bowl* showed a total lack of technical expertise and control over his medium, clay. *Pedestal Bowl* was in a state of disintegration. Bowl and supporting framework were cracking in numerous places, butt joints had opened and some had been previously repaired with glue. On the other hand, Bill Epp's bronze *Horse Tray* reflected his aesthetic and technical experience. Appropriate in scale, warm in form and material, and garlanded with reference and association, the horse drawing its tray on stubby wheels would be a delight to eye and hand. The only disconcerting thing about this piece was its price, which would barely cover materials and casting let alone time, expertise and gallery commission.

Functional Sculpture provided a chance for craftspeople to see what sculptors are thinking and how they tackle problems common to craft and sculpture. If this exhibition is representative, it appears that sculptors remain unaware of concerns and developments in the contemporary craft scene where some of the most exciting sculpture, functional or utilitarian, is being created.

Sandra Flood

UNE TENT TRÈS LONGUE

Text and drawings by Carole Hanks

"Une tente très longue et étroite de telle à broderie de ymages et escripteaulx, faisans représentation du Conquest d'Angleterre, laquelle est tendue environ la nef de l'église le jour et par les octaves des reliques."
(item, a very long and very narrow strip of linen, embroidered with figures and inscriptions representing the conquest of England, which is hung round the nave of the church on the Feast of relics and throughout the Octave.)
from the manuscript inventory of the Treasures of the Church of Notre-Dame of Bayeux, 1476



Hic ceciderunt simul Angli et Franci in prelio (Here English and French fell together in battle), centre narrative panel, Bayeux Tapestry.

The embroidered hanging known as the Bayeux Tapestry is an impressive document of early Medieval craftsmanship, famous for its depiction of an historical event as well as for the charm and beauty of its design and workmanship. It is the only surviving example of its kind from any period of the Dark or early Middle Ages and its own history has some tense moments concerning its survival to the present day. According to the medieval inventory entry, which is the earliest known documentation of the work, the tapestry hung in the nave of the cathedral at Bayeux every year from July 1 to 14th, commemorating the consecration of the cathedral and celebrating the Feast of Relics. It survived two cathedral fires in the tenth century and it survived pillaging during the Religious Wars of the sixteenth century. By the early eighteenth century, an interest in the tapestry resurfaced and its importance as a rare and precious document of history was acknowledged. However, during the French Revolution it was very nearly used as packing cloth for wagons of goods being removed from Bayeux. It was rescued at the last moment by a local lawyer who took it to his own office to protect it from the mob. Two years later, in the chaos of reorganizing France and attempting to safeguard its artistic treasures, the tapestry had to be rescued once again, this time from being cut up to decorate a float on the occasion of a public holiday. After these close calls, it was fairly well protected, save for the necessity of winding it from one roller to another as various officials and important persons requested the pleasure of viewing it. Eventually a protective case was built for it, where it could be displayed in its full and impressive entirety. It remains to this day in its special case, hung in a single continuous strip around a gallery

located in the former Bishop's Palace, which is across the street from the cathedral, in the town of Bayeux, France. The Bayeux Tapestry measures some 230 feet long and 20 inches high. Its unusual proportion and length may, in fact, not have been unique during its own time. While it, alone, survives from the period, there is indication that long, story-telling embroideries and tapestries were not uncommonly used for decoration and commemoration of important events. The form, of which the so-called Bayeux Tapestry is a splendid example, is a pictorial narrative which, in this case, tells the story of the invasion of England by William of Normandy in 1066, and of the decisive battle at Hastings. The events are told from a Norman, not English, point of view and are a justification of the invasion of England on the strength of the English Harold's bad conduct, not to say, perjury. The story as embroidered on the hanging, opens at Westminster.

King Edward of England is talking to Harold, Earl of Wessex, who is to make a journey to France. Harold, the most powerful noble in eleventh century England, was the chief claimant to the English throne and a bitter enemy of Normandy. Why he was to make a journey to Normandy is not clear. Medieval Norman sources claim that William, not Harold, was the successor to the English throne. More contemporary studies do not solve this difference of opinion but do suggest that Harold actually had no intention of going to Normandy. It is entirely possible he was on some other sea-going expedition and was blown off course by bad weather. Whatever the unsolvable case, the tapestry shows Harold and his party, hawk and hounds in hand, sailing off to Normandy.



Isti mirant stella (These men marvel at the star), Bayeux Tapestry

They land in Count Guy's domain and Guy, a vassal of William, immediately arrests the English party. He is soon required to release them, however, and see them safely to William. William then takes Harold on a military expedition and in due course rewards him for his services by giving him arms. This is a symbolic act and cements an alliance in which Harold is bound and obligated to William. Harold then returns to England and an ailing King Edward. Edward dies on January 5, 1066 and Harold is offered the crown of England. He accepts, ignoring an alliance and disregarding his oath. Not long after Harold's coronation, an ill-omen appears in the sky. Halley's Comet was visible over England between February and May in the year 1066 and its depiction is given some prominence in the tapestry narrative. Since comets were objectives of superstitious terror in the Middle Ages, its effect on Harold, as seen in the narrative, was to give him a vision of the ghostly ships of an invasion — punishment for accepting the throne after his oath of loyalty to William. In short order, the tapestry then shows William being told of Harold's coronation, his making preparations to invade England and then his splendid, assembled fleet sailing across the Channel. Given the scale of these invading forces — a fleet that may well have numbered around 3000 ships, 7000 men and perhaps as many as 2000 horses — the preparation took some time. It was not until September 28th that the Norman fleet actually landed in England. They proceeded to move inland and entrench at Hastings, building fortifications and waiting for a move from Harold. The tapestry makes no reference to Harold's side of the story or of his preparations for battle, but he had more trouble on his hands than William alone. England had been invaded from the north by the Danes and Harold had just successfully driven them off his shores. Now he had to face William's army with his own tired and reduced troops. On October 13th he was bivouacked for the night six miles north of Hastings after having force-marched 250 miles in under twelve days. It was not the freshest English army that clashed with the Normans the following day. The battle

at Hastings began and ended on October 14, 1066 and the tapestry ends with a splendidly designed display of powerful charging horses and the clashing of arms. Harold is killed and the remnants of his army escape into the woods under the onset of night. The final inscription on the tapestry reads "et fuga verterunt Angli" (and the English have turned in flight). The pictorial narrative, in all probability, did not end here. There are an estimated two final sections missing, covering the Norman occupation of English cities and William acclaimed King.

Considering its fragile materials, the Bayeux Tapestry has survived, remarkably intact, the past nine hundred years. It is actually an embroidery and was so called in the Medieval inventory. The designation of 'tapestry' was applied sometime in its subsequent history and, by now, has become its common and popular title.

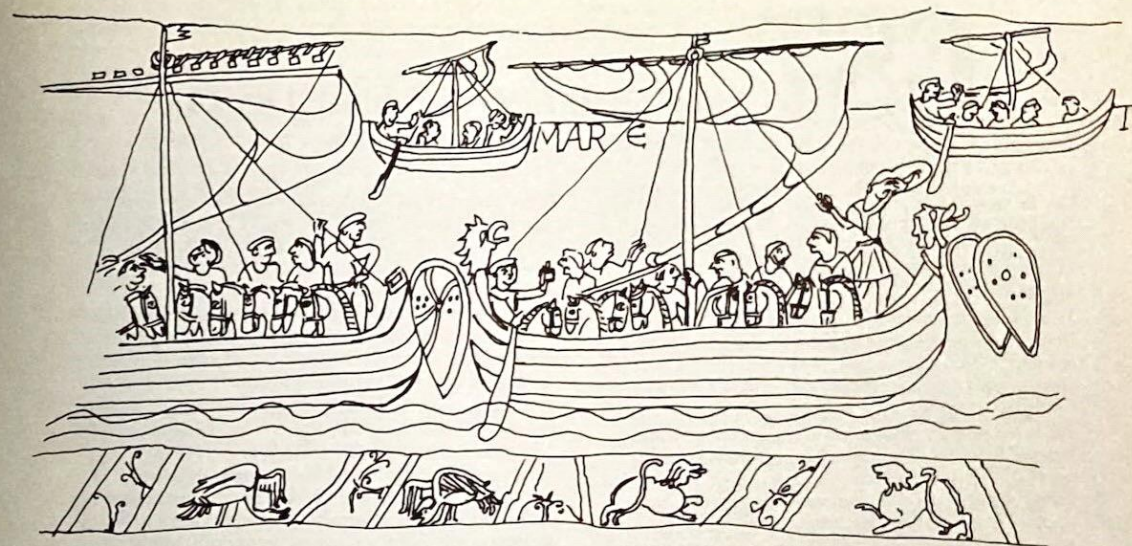
The tapestry is thought to have been embroidered, at least in part, by William's queen, Matilda, and her ladies of the court. Superb needlework was not uncommon among noble ladies of the day and the task, most likely, would have been a social and pleasurable one. The length of the work is actually made up of eight sections and could have been executed by as many groups of embroiderers. Whatever the case, the unity of the whole is outstanding and the variations in it today are primarily due to its great age and 19th century restorations.

The remarkable achievement of the Bayeux Tapestry as a work of art, and its appealing beauty, comes out of a surprising simplicity. It is not technically complex, nor is it lavish in its use of material or quantity of colour. It is not extravagant. It is embroidered in basically two stitch techniques with eight colours in two-ply wool on a simple linen ground. Nonetheless, it is a masterful work — masterful in its creative and disciplined use of limited means, and masterful in design.

All areas of colour, large or small, are created with laid and couched work, an embroidery technique producing a linear, hatched texture. All figural details and the inscription are worked in stem stitch or its variant, outline stitch. Thus there are solid areas, heavy with colour and texture, balanced against open areas enlivened with dark lines of draughtsmanship and lettering. Textural variation is subtle and achieved through changing the direction of the laid threads of the couched work.

The eight colours employed are, basically, muted primaries with the addition of green. Terra cotta red, medium blue and ochre comprise the essential palette. The addition of blue-green effects a transition between the medium blue and two greens, a dark and a light. The lettering is embroidered in a blue so dark it appears black and there is, finally, a light creamy yellow. There is no attempt at shading. The use of contrasting colours within a single figure creates a stylized coherence that has no need of true-to-life representation.

The control and use of design techniques is equally impressive. Repetition and variation of figure and form, balance of solid colour and outline, and alteration of static and active imagery are deliberately and carefully employed. Proportions of negative and positive areas are clearly structured while, contrarily, proportions of size relationship are ignored. The men are too big for their boats and all figures loom over or entirely fill the



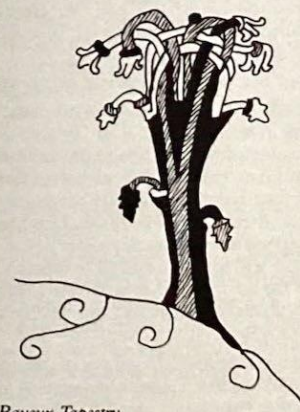
navigio: mare transivit et venit ad Pevenesae (sailing, they cross the sea and come to Pevensey)

architecture. Nonetheless, the effect remains rational and harmonious. The combination of well-organized pattern incorporating flat, almost cartoon figures creates a carefree, disarming effect, but is never chaotic or confusing. The narrative is easy to follow even if we can no longer read the Latin inscription that runs a commentary along the upper edge of the centre panel. An integral part of the design, the Latin inscription is an explanation of the activity directly below it and has been fitted in the spaces between the heads of figures, sails of boats, lances, trees and architecture. In addition, the narrative panel with its inscription is flanked, top and bottom, by borders depicting creatures, decorative devices and pictorial annotations. Occasionally the centre story spills over into the borders, tying the whole design together. The borders, in fact, are not unlike the

elaborate borders in manuscript illustration of the period and, indeed, are a charming and visually necessary framing device for this long and involved narrative hanging.

The content of works of this nature play no small part in their success as works of art. The fact that this embroidery is a story is the reason for its existence. While it is well-designed and decorative, it is, first and foremost, an object of meaning. The challenge for the designer was to clearly state a sequence of events without creating visual confusion. Thus the story, which is the content, took precedence over the design, which is the form. But, interestingly, there are a few places in the length of the Bayeux Tapestry in which the sequence of events is out of place. This is a puzzle to historians and may have some narrative significance that we can no longer understand. It is possible, however, that there was a reason of design for the shift. The rhythmic patterning of forms and the filling of spaces to please the eye might have, in a few places, taken precedence over the tale. The story was not seriously compromised and the visuals flowed unhindered. A harmony of content and form was achieved. The Bayeux Tapestry is a treasure of artistic heritage. The meaning accrued to it gives it depth and importance and its design and execution give it power and appeal. Its masterful harmony of form and content have accorded it an interest that has transcended time and place. It is a record of an event, an example of brilliant workmanship and a masterpiece of design.

Biographical note: The Bayeux Tapestry by Norman Denny and Josephine Filmer-Sanke published by Collins 1966 is full of marvellous pictures of the actual tapestry.



tree, Bayeux Tapestry

GST

FEDERAL GOODS AND SERVICES TAX

from the Canadian Crafts Council 'Bulletin'

On Tuesday 7th August the federal Minister of Finance (the Hon Michael Wilson) released his long-awaited, frequently delayed, white paper giving technical details of the proposed federal Goods and Services Tax, now known as GST.

In reading what follows, please be careful to distinguish between tax **paid** — meaning the tax you will pay to your supplier — and tax **charged** — meaning the tax you will charge (and, ultimately pay in the form of a remittance to the Government).

First, the new tax is intended to replace the existing Federal Sales Tax (FST) which is, generally speaking, applied to most manufactured goods. It is much less comprehensive than the proposed new tax, and has angered manufacturers for many years.

Second, the new tax was intended to be comprehensive, that is, applied to everything. The proposed rate turns out to be 9%.

Third, the tax was intended to be revenue neutral, simple to administer and 'visible' — meaning that whoever was paying the tax, particularly the retail customer, would know how much they were paying. The figures provided in the White Paper do suggest that it will be revenue neutral — but they are based solely on an estimated yield. It is very difficult to see how this estimate can have anything like the degree of accuracy attributed to it. Experience in other countries has shown that almost always the introduction of such a tax produces far more revenue than estimated.

The tax will be anything but simple to administer, particularly for small business people and the self-employed, but more of this later. And finally it will not, in fact, be 'visible' unless the retailer chooses to make it so — although the Government will encourage this.

The mechanism

The tax will be applied to all goods and services (with certain exceptions) every time a change of ownership occurs throughout the chain of production and distribution. The tax will be charged by the supplier who will remit this sum minus the tax already paid to whoever supplied them. Expressed as formulas we have:

Amount of sale × Rate of Tax = Amount of Tax Charged.
Tax charged - Tax Paid = Tax Payable/(Refundable)

An example: You have purchased materials (clay, copper, cotton) at a cost of \$100 on which you will be charged the tax of \$9. You make your work (salt-shaker, salver, shirt) which you sell, hopefully, for \$1,000. You will now charge the purchaser an additional 9%, ie. \$90, and you will owe the Government \$90 - \$9, ie. \$81.

Some basics (details later)

The paper refers to a 'person' which is very broadly defined to include individuals, partnerships, corporations, trusts, estates, societies, unions, clubs, associations, organizations and any 'other body of any kind, including the federal and provincial governments'. It is unlikely you can escape that net.

Every person engaged in a commercial activity other than a small trader (see below) will be required to collect and remit the tax. 'Commercial activity' means any business or trade of whatever **except** the provision of exempt goods and services. And, of course, our old friend 'reasonable expectations of profit' comes in here. If you have no reasonable expectation of profit you aren't a commercial activity, and hence do not have to **charge** the tax. But you will certainly pay it.

The Paper refers to the term 'supply' as being a central concept. In most cases 'supply' will be synonymous with 'sale', but it does include transfers, dispositions, provisions of service, or agreements to provide any property or service. However, the tax does not apply until there is either an invoice or a payment is made — in other words you can have a barn full of unsold widgets, but they will not attract the tax until they are sold.

Any tax will become due at the time payment for the supply is actually made, or the date at which payment is due, whichever is earlier. If there is considerable delay in issuing an invoice (tardy bookkeepers please note!) then the date the invoice ought to have been issued will be used to determine the date of liability for the tax. There is a general 'override' rule that says that liability for the GST cannot go beyond one month following the month in which the supply is completed — in other words a maximum of about 60 days. If the contract calls for progress payments (as in a large commission) then tax is payable on each progress payment.

However, a few small concessions: tax is **not** payable on a deposit until the deposit is credited against the actual supply. Goods on consignment will **not** attract tax until they are sold and payment to the consignor becomes due. Where goods are sold through an agent the situation is somewhat more complicated (as is the situation for co-operatives) and we will not detail it here. This information and any other details which readers require will be available (so far as is possible) from the CCC office. Finally, you will be able to sell your whole business without charging any tax at all.

And, we are happy to report, government grants and subsidies will not be taxed.

The 'small trader'

At present anyone can produce goods to the value of \$50,000 a year without charging FST, although they have to pay it on their purchases. The Paper proposes a new 'small traders' exemption of **\$30,000**. This means that anyone with **gross** sales of goods or services of less than \$30,000 a year will **not** be required to register or collect and remit the tax — but they will have to pay it on all their materials etc, and they will **not** be able to claim any credit or refund.

However, there is a kicker here. If you are in the under \$30,000 bracket and sell to someone else (such as a retailer) who is not in the same under-\$30,000 category, then you will be passing on all the tax you have paid,

without benefit of any tax credit. In other words, the Government will collect more tax than it is really entitled to at the final point of sale. For this reason the Government is generously allowing under-\$30,000 traders to register if they want to — but they will then be bound by their registration for that year and for every succeeding year until they cease their trading activity.

What is **not** clear from the paper is what happens when you are in the under-\$30,000 bracket, do not elect to be registered, but because of fluctuating sales (very common in the arts sector) drift above and below the limit from year to year.

If your gross sales are less than \$6 million a year you can file your tax return quarterly. However, if your sales are less than \$500,000 a year you can elect to file an annual return — but you will have to make quarterly instalment payments based either on the net tax you paid in the previous year or on your estimated sales. But if you make a wrong estimate you will be charged interest if you under-estimate (or receive interest if you over-estimate).

Your quarterly payments will be due the last day of each quarter in the fiscal year, and the annual return (if you adopt this method) within three months of the end of the fiscal year. Penalties and interest will be prescribed if you fail to comply. Conversely, if you are due for a refund, interest will be paid beginning 21 days after your return is received. The Government wisely make no commitment as to when you might actually receive the refund.

Finally, if your gross revenue is less than \$2 million a year you will be entitled to an administration fee which will be equal to 0.4% of your sales to a maximum of \$600 a year. You will be required to calculate this fee on your last tax return for the year.

Tax credits

Anyone who is a registered supplier (ie. who charges, collects and remits the tax on what they sell) will be able to claim a tax credit on their purchases. This credit will be deducted from whatever tax is to be remitted. Remittances will be due at the time you make your return.

However, there is no requirement to match purchases with sales. That is to say, you can claim the credits whenever you have paid the tax, whether you have used whatever you have purchased or not. Two things follow from this: first, you may well be entitled to a **refund** of tax in any given period, especially if, as is common in crafts, your sales fluctuate considerably. For example, you may purchase substantial supplies of materials in, say, August, on which you pay tax, but you will not make substantial sales until Christmas. In consequence your tax credits in the earlier period may well be higher than the tax due on your sales.

Second, your inventory at any given time is essentially a tax-free inventory.

Obviously you will have to retain adequate books and records to be able to claim credits, although you will not have to submit copies of these when you claim your return. It is enough that they are available for inspection — and there are projections that 3,000 or so new employees will be required by Revenue Canada to administer the tax.

If your purchases are under \$30 the receipt you obtain

must have on it the vendor's name, the date and the amount. For purchases between \$30 and \$150 you need the above information plus either the total GST paid or a statement that GST is included, and the vendor's GST registration number. (What happens where vendors such as small traders do not have such a number is not specified). And finally, for purchases over \$150 you need all the above, plus your name, information that identifies the terms of the sale (eg. cash, discount etc) and a description of what has been purchased.

Tax credits are not restricted solely to materials that you use. You can claim tax credits when you acquire a vehicle which is used substantially for your commercial activity. Similarly you can claim a tax credit for travel, meals and entertainment expenses incurred in the course of business, though the last two claims will be limited to 80% of the tax paid paralleling any income tax claim. You cannot, of course, claim for any personal expenses.

Tax credits can be claimed for capital goods and these will not be amortized over the life of the asset, but claimed in full when the asset is acquired — always provided the acquisition is a commercial one. If you sell such an asset, however, you will have to charge the tax.

Tax credits will also be allowed for bad debts.

Export/Import

The tax will be applied to all imports, and it will be charged on top of the duty paid value (and excise paid if applicable). The tax will be charged whether the imports are for use in commercial operations or not. Where there are direct mail imports (eg. US magazines) the tax will be applied to the subscriptions.

All **exported** goods and services will be 'zero-rated', which means that not only will you not have to charge the tax, but you will be able to recover all the tax paid en route.

As regards travel, your tickets will be taxed for travel within Canada and the United States, but not if you are going further afield, even if some of that involves Canadian stop-overs. Excess baggage will be taxed, and so will any food and drink supplied between two domestic stops. Municipal buses will not be taxed.

Educational services

The position with regard to educational services is essentially that if the service is leading towards a degree, diploma, professional accreditation, or is part of a formal school curriculum (including what may be extra-curricular second language instruction) it is tax exempt. However, of more interest to us is that instruction in courses intended to 'develop or enhance students occupational skills' will be exempt — if these courses are organized and operated by organizations whose primary purpose is to do that. Even so, they must at least lead to a certificate of competence similar to that provided by community colleges or the like. In other words, hobby courses will be taxed (but see below under Charities).

Miscellaneous

Domestic freight of all kinds will be taxed.

All Canada Post goods and services will be taxed — and that means postage.

Lease payments will be taxed.

Financial services will be tax-exempt — which means that tax will not be charged, but the banks will not be able to claim a tax credit on their inputs. No prizes if

you guess that bank charges will rise. However, you will be taxed on professional services such as financial planning, debt counselling, custodial services etc, and the sale of goods — this includes cheques.

Tickets (eg. for entrance to a craft show) will be taxed (see below under Charities)

Charities and Non-Profit Organizations

We deal finally with craft organizations, and unfortunately the rules differ depending on whether or not you are a registered charity. In their definition of 'charity' the Government includes registered amateur athletic associations (which have a separate status in the Income Tax Act). There is therefore reason to suppose that when the Government finally provides an equivalent to charitable tax status for arts organizations they too will be included in the definition of charities.

Purchases

Charities, and those non-profit associations which are not charities but which receive 50% or more of their revenue in the form of federal, provincial and/or municipal grants will be eligible for a rebate of 50% of the tax they pay on their inputs. The 50% public revenue test will be limited to direct financial assistance only. Gifts in kind, low-interest loans and assistance of this kind will not be considered public support.

The 50% rebate will apply to all goods and services purchased by the qualifying organizations that are used by them in the course of their work. However, there will be exceptions — and goods for subsequent resale is an obvious one.

Supplies by charities

Charities will not be required to charge and collect GST on most of the services they offer. No tax will be applied to charitable donations they receive.

They will be eligible for the small traders exemption where that is applicable.

Any supply they make will be exempt if the administration and operation of that supply is undertaken by volunteers.

Any goods and services supplied for a nominal consideration will be exempt. 'Nominal consideration' means anything where the price charged cannot reasonably be expected to exceed the direct costs of the supply. This almost certainly means that most association newsletters and the like will be exempt, since studies have frequently shown that membership fees come nowhere near covering the cost of such a service.

However, tax will apply to the sale of new goods such as museum gift shops, university bookstores and the like, and so will sales made from temporary premises such as a booth at a craft fair. As noted above, tax will also be charged on admission tickets — except where these are amateur performances or presentations. No guidance is provided where these might be both professional and amateur (as in many craft fairs, since if anyone has no reasonable expectations of profit they will automatically be considered amateurs).

Furthermore (see Educational services above) tax will apply on any 'recreational' services, but in this respect such services to the disabled or handicapped and for child development (where such a program is akin to child care services) will be exempt.

Also taxable will be short-term rentals of non-residential real property where these supplies are a normal activity — this means, for example, the regular rental of a hall.

Supplies by non-profits

The general rule is that their supplies made in the course of commercial work will be taxable. However, as for charities, they will be eligible for the small traders exemption if applicable.

The same exemptions will apply for recreational activities.

Fees charged by a non-profit where the members do not receive any direct benefit (other than things like the right to vote or an occasional newsletter) will be exempt. However, if the members receive a 'significant' benefit such as a magazine, discounted books, or similar services, then the fees will be taxed.

And now what?

What will happen if and when the tax is actually implemented?

The Government already acknowledges that it expects inflation to rise by 2.25%. We can therefore be sure, since this is the rosier outlook, that inflation will rise by more. We think it is quite likely to rise by anything up to 5%. Our reasons are first, the Government really has no handle on the total sales of goods and services that will be affected. Experience in other countries has shown that far more revenue is collected than is anticipated; this can only mean that far more goods and services are affected, and consequently that Government estimates of inflation are out too.

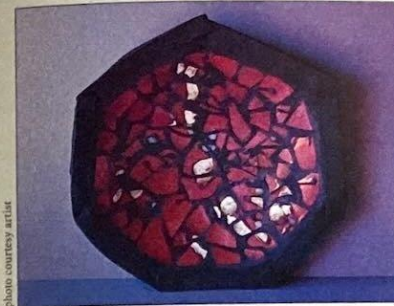
Secondly, it is naive to suppose that manufacturers will reduce their prices because they will now be paying 9% instead of 13%. Theoretical (or ideologically biased) commentators assure us that 'the market' will ensure the reductions take place. The only appropriate answer to that is, pull the other one.

Thirdly, it is also silly to suppose that if retailers choose the 'tax included' option and add 9% to, say \$85, that the price displayed will be \$92.65. It is much more likely to be \$92.75 or even \$93. The point is, the Government has no idea what people's reaction will really be.

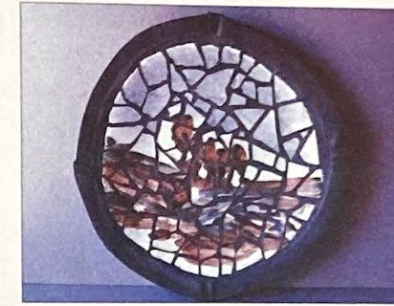
To us, the real danger is, what kind of trigger will this tax turn out to be? Its end result could be stagflation, a stagnant economy and rising inflation. To avoid it, a true (but unlikely) macroeconomic view must be taken which does not separate Government borrowing from business borrowing, but which elevates both in terms of their value to the community, and which, in its calculations, takes a proper realistic view of Government investment on the same terms as those given to business. (Only the Government, for example, writes off its capital acquisitions in the year they are made and thereafter forgets about them, so that all the billions of dollars of Government owned property never appear in the balance sheet).

We will continue to watch and evaluate and keep you informed. If in the meantime you want to write to your MP, the Minister of Finance, the Prime Minister, the Chairman of the House of Commons Standing Committee on Finance (Don Blenkarn), please do so and keep us informed if you can. Postage to them — for the moment — is free.

SHOWCASE



Charley Ferrero, 'Gaudicherie 01', clay, grout, tiles, 21"



Charley Ferrero, 'Gaudicherie 02', clay, grout, tiles, 21"

Two works by **Charley Ferrero** chosen for the second Canadian Excellence in Clay exhibition at Galerie Barbara Silverberg Contemporary Ceramics, Montreal. This exhibition features 12 national contemporary ceramists including Angelo di Petta, Steve Heinemann, Peter Powning and Goyer Bonneau, and reflects the range of aesthetic concerns and dynamism in ceramics today.

Susan Clark's 'Rainforest' was shown at Quilt Canada '89, Pacific Perceptions Quilt Show at the Asian Centre, U.B.C., May 1989. This juried show is sponsored by the Canadian Quilters' Association and the Frazer Valley Quilters Guild.

Susan says, "In all of my work, I am interested in the play of light. Quilting the surface, and other three dimensional relief manipulations help create a sense of light. Also characteristic of my work is some sort of framing device, although often my imagery passes the boundaries of the frame.

This piece was a particular pleasure to work on because of the lushness of the greens and the feeling of damp richness. I often use scenes from my garden as inspiration for my work, but because I live on the prairies, there is not the same quality of lushness as found on the coast. This piece evoked many fond memories of the two years that I lived in Vancouver."



Susan Clark, 'Rainforest', silk, mixed media, 80x90cm, 1989

On the same day she received a Merit Award for a rug at the Saskatchewan Dimensions exhibition in July, 1989, **Jane Evans** also won the Judge's Choice Award at Boise, Idaho.



Alison Philips, Tunic top, cotton, commercial varigated yarn, ribbon yarn, canellé (or spider) weave.

A warp-painted rug from the 'Ripple Effect' series took the prize in the Personal Expressions juried show at the biennial conference of the Association of NW Weavers' Guilds.

Tunic top is one of two pieces woven by **Alison Philips** and modelled at the Association of NW Weavers' Guilds fashion show at Boise, Idaho.

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

Why keep it secret?

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

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

GAMES PEOPLE PLAY

LES JEUX AUXQUELS ON JOUE

Saskatchewan Craft Gallery August 12 - September 7

Gale Steck

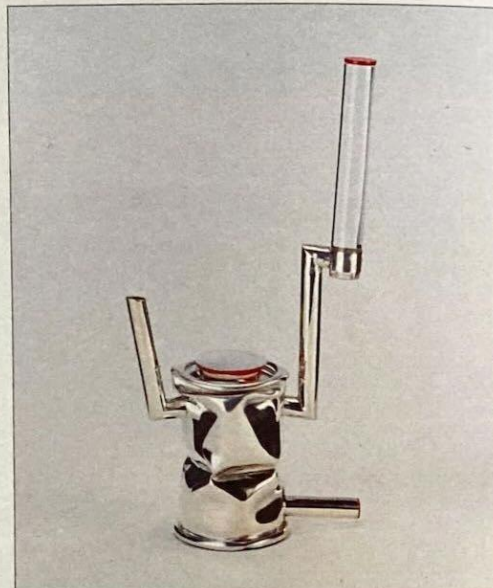


William Hazzard, 'Myrtle Warblers', wood, 20x12x8"

The Jeux Canada Games also encouraged some opportunities for visual artists and their audience in the city of Saskatoon. One of these visual arts events, funded by the Jeux Canada Games and Festival Saskatoon, took place in the Saskatchewan Craft Gallery. The gallery applied for Federal Government funding and was granted \$7,500 to put together an exhibition entitled Games People Play. As the show was to have a national component as well as a local one, it was decided to invite submissions from winners of the Saidye Bronfman Award for Excellence in the Crafts, a national competition for a coveted \$25,000 prize. As well, those craftspeople from out of province who have served as jurors for the Saskatchewan Craft Council's own craft showcase Dimensions would be invited to submit.

Jurors were chosen. Kaija Sanelma Harris, a weaver, Peter Perdue, art educator and Nik Semenoff, painter, lithographer and goldsmith, selected 22 pieces from 15 craftspeople.

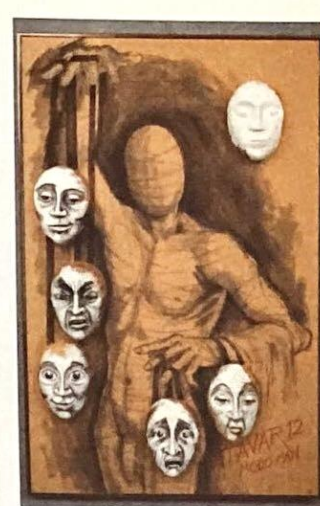
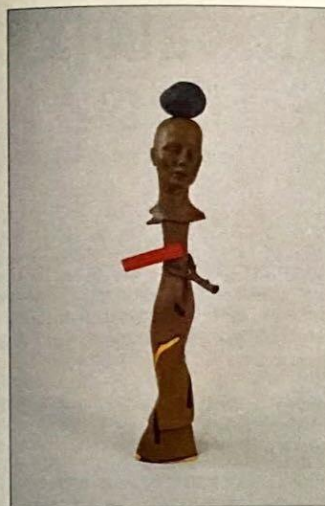
The nature of the show is extremely varied. The suggestion of a theme, Games People Play, does not seem to have unified the entries in any way. Although some of



Lois Etherington Betteridge, R.C.A., 'User Friendly' coffee pot silver-plating on copper, acrylic, 14x7x4"

the invitational entrants ignored the theme entirely, most pieces have some link to games or, at least, sports. However I suspect few viewers will stop long enough to figure out the artist's reference. I personally am baffled by Jim Thornsbury's mannequin with a rock on her head and George Fry's *Atavar I Modo Man No. 5*. Franklyn Heisler's assembly of incongruent objects — commercial figurines, plastic grapes, earthenware vase and base covered with green and white slip — leaves me cold and makes me wonder what kind of game he is playing.

Don Stuart, goldsmith, created a stunning backgammon board of rosewood inlaid with ebony, purpleheart and thuya on which are set pieces of gold or silver inlaid with ebony or opal (*back cover*). It is so beautifully designed that I am sure it would be difficult to concentrate on the game while fingering the pieces. Karen Cantine created an executive toy of silver and basalt, and Adrienne van Riemsdijk a light, airy beautiful line of gold for a wrist. William Hazzard's *Myrtle Warblers* are a thrill of fragile beauty. If the game is birdwatching at least the watching provides a delight to the eye.



Left to right: Jim Thornsbury, 'Measures of Life', talc clay, acrylic, 42x14x10"

Claudine Audette Rozon, 'Gymnast I', cast bronze, tyndall stone base, 16x10x3 3/8"

George Fry, 'Atavar #1 Modoman', paper, 20x30x4"

Of the juried pieces, Charley Farrero's *Puzzle Vase* presents the viewer with a challenge. It is a low clay platter broken into jigsaw-like pieces which fit perfectly into another low platter of earthenware. The viewer can assemble and reassemble these pieces at will thus creating a changing visual effect. Marg Rudy's *Ten Lap Wrap*, a fuchsia, blue and green stole, makes me smile at the ingenuity of the title on this lively piece of weaving. Claudine Audette Rozon has created two unmistakable gymnasts in cast bronze set on tyndall stone bases. They are solid pieces that everyone must be comfortable with.

A \$1000 cash award for Best in Show was awarded to Michael Hosaluk for his *Travelling Bowl (front cover)*. This turned sassafras bowl bounded with a willow twig is surrounded by threads, beads, feathers, shells and buttons in a delightful souvenir collection from a summer of travels in Australia.

It is difficult to sum up one's thoughts on so varied a show from invitational and local craftspeople except to say that it seems to be a good example of individual strength. The invitational works from across Canada were well balanced by the strength of the local entries. It made an interesting show.

Games People Play was co-ordinated by Sandy Graham-Purse and Margold Cribb.

Madeleine Arkell, 'Circle the Word', porcelain, 13 1/2 x 13 1/2 x 2"

Adrienne van Riemsdijk, 'Esmerelda', gold, 75x75x8mm

Marg Rudy, 'Ten Lap Wrap', cotton, silk, wool, hand dyed; 2 block double faced 8 harness twill, 27x83"





GALLERY SCHEDULE

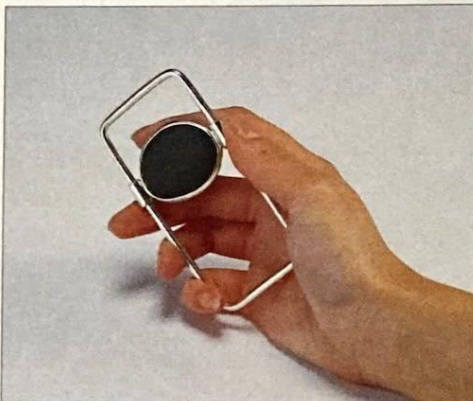
Saskatchewan Craft Gallery
1231 Idylwyld Dr. N., Saskatoon
Phone: 653-3616
Open: 1-5 pm every day

GLASS ON METAL - KLAUS WALCH

October 7 to November 2

Opening: October 6, 7-9 pm

Klaus Walch experiments extensively not only with glass on metal but also with wire, silver and copper, metal and foils to produce rich surfaces on two and three dimensional objects.



INSIDE OUT - SUSAN ANDREWS GRACE

November 4 to 30

Opening November 4, 2-4 pm

A display of quilts which make statements about the lives of the makers and users, questioning all closed in and contained reality. Susan is also a poet and will read from her work and talk about the quilts on November 16 at 7:30 pm.

RITUALS and RITUAL OBJECTS

December 2 to 28

Opening: December 1, 7-9 pm

Sixteen members of the Saskatchewan Craft Council have been meeting for over a year to study this theme. This exhibition, co-ordinated by Martha Cole, will be the visible result of their discussions.

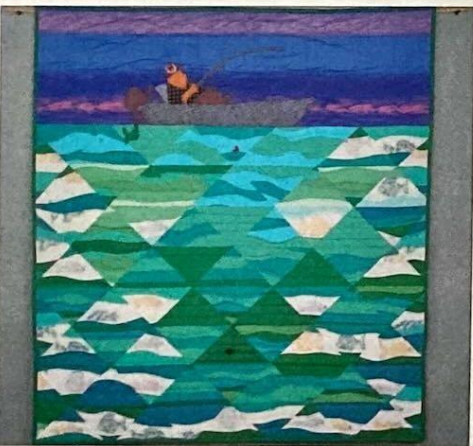
OLD FASHIONED RUG HOOKING -

DELORES NORMAN & JOCELYN MAHON

December 29 to January 24, 1990

Opening: January 5, 2-4 pm

These colourful rugs recycle fabrics capturing the influences of our pioneering grandparents.



Franklyn Heisler, 'Meeting in the Garden', earthenware, decal, cast ware, glaze, 22 x 11 x 18"

Karen Cantine, Executive Toy, sterling silver, beach pebble 10 x 5cm

Zelma Hurd, 'Something's Fishy', quilted fabric, 104 x 112.5cm

Call for entry

THIS IS FOR THE BIRDS March 16 - April 26, 1990

An exhibition of garden ornaments as craft, any media, anything, from whirligigs to birdhouses, birdbaths to plant urns, rustic furniture to a successor to the pink, plastic flamingo. Categories will include the Most Outrageous Lawn Ornament, Most Formal, Most Functional and the Most Environmentally Friendly. The exhibition is open to all. Please send a brief written description and/or sketch of your work and its function to Saskatchewan Craft Gallery, 1231 Idylwyld Dr. N., Saskatoon, S7K 4J3. Please include your name, address and telephone number on your entry and mark the envelope 'For the Birds.' **Deadline: January 15, 1990** Work will be selected for the exhibition by Terry Schwalm, Terry Unser, Sandra Flood and Marigold Cribb.

The Gallery Committee invites submissions from anyone wanting to have an exhibition in the gallery, either solo, dual, or group. We are also interested in suggestions for exhibitions that you would like to see or organize in the gallery. Please contact Marigold Cribb, Gallery Coordinator for further information. 653-3616.

MARKETING

HOT SELL

1989 Saskatchewan Handcraft Festival Market

I spent most of the weekend at this year's Saskatchewan Handcraft Festival thinking up reasons why I should not go into the arena. Those of you who weren't there, are probably wondering why. Those of you who were there, probably wish that you hadn't been. The weekend was incredibly hot and while I can't remember the exact temperatures, I am sure that it was over 80°F for each of the three days. In the arena itself, it had to be over 100°F. Every time I went in there I wondered how the marketers could stand it. I think that we had purchased every fan available at whatever price in Battleford and North Battleford. To their credit, despite the heat and poor sales, many marketers still managed to muster a smile. From an organizational point of view, this year's festival was much easier to run. It is amazing what a year's experience will do. It was not without problems, however. This year saw the addition of two new features, the children's area and the multi-cultural festival.

The Battleford's Boys And Girls Club provided the activities and supervision for the children's area. Three hundred and seven children registered with the Block Parent Association but it is estimated that over 500 children took part in the activities. The children's area was lost in the vast amount of space allotted to them in the tent. The programming for the activities was not quite what I, as well as some of the marketers, would have

liked to see but for our first year, it was deemed a success. At the marketers' meeting, the general consensus was that we should include the children's area again next year, when it will be hosted out of doors, with contingency plans to move indoors to the Dillabough Centre addition in the event of poor weather. The Boys And Girls Club are already looking into other children's festivals with an eye to improving the programming.

The multicultural festival was greeted with mixed reviews. Lineups for the multicultural food buffet were long, and the buffet quickly ran out of some of the dishes. The performance programming left a lot to be desired and often distracted our few customers away. The displays did not belong in the arena with the market. The multicultural festival was not without merit, however. It was decided at the marketers' meeting that the multicultural festival would be included next year if all of their activities and displays were housed in a separate tent and if each of the participating groups had their own food booth. The Battleford Multicultural Association has agreed to our requests. One thing that I will be discussing with them is a 'marketers only' access so we can eat and run.

I would like to say thank you to those who donated time and effort to get these new programs going: the Battleford Boys And Girls Club, Battleford Block Parent Association, Beaver

Lumber, Bee Gees Stationery, Acklands, Royal Bank of Canada, Movie Time, Marian Press, St. John's Ambulance and the Battleford And District Multicultural Association.

To the main purpose of the handcraft festival, the market, and I guess that I cannot put off the bad news any longer. Fifty-eight out of 83 marketers returned market surveys. Total reported sales were \$91,622.00. Total reported orders were \$6,723.00. Total reported sales and orders were \$98,345.00. This was down \$45,157.75 from last year's total reported sales and order. The average sale was \$1,725.35. The average sale times the number of replies not received, 25, added to the reported total sales and orders, resulted in an estimated total sales of \$141,478.75. It was not a good sale for most.

Total reported sales and orders were down from last year for all media except jewellery. Average sales were down from last year for all media except wood.

Attendance was also down from last year. Paid attendance was 6114, down 1602 from last year. Guestimated attendance was 7337. It was believed that repeat visits were up this year, but the heat may have had a lot to do with it. We plan to obtain an actual head count next year so that we can get accurate figures. There were many factors which I feel contributed to the lower attendance this year. The weather was a major factor and unfortunately, my rain dance

Medium	Total Sales	Average Sales
Clay	\$30,768	\$1,923.00
Fibre	\$17,466	\$1,343.54
Glass	\$ 6,440	\$1,610.00
Jewellery	\$12,770	\$1,596.25
Wood	\$11,254	\$2,250.80
Leather	\$ 3,399	\$1,699.50
Other	\$16,248	N/A

DEAR EDITOR

It was recently brought to my attention that certain policies of the Saskatchewan Craft Council are being challenged, especially those pertaining to its marketing ventures. I understand these challenges are being made by the new organization, the Craft Business and Marketing Association of Saskatchewan

(C.B.M.A.S.). I also understand that C.B.M.A.S. is using its membership list as a means to establish its credibility.

My membership with C.B.M.A.S. was taken out to gain some information about the implied New marketing directions this organization would be taking. I was informed briefly of these intended directions at the time of my initial contact with the organization.

I am fully supportive of the new directions in marketing being taken by the S.C.C., such as the Spring marketing conference, the presentation at the Southex Trade Show and the future addition to our existing markets.

I am appalled that my non-participatory membership (with C.B.M.A.S.) is being used to lobby various funding agencies, the same agencies responsible for providing funding to S.C.C.

didn't work. Promotional material did not get out early enough; steps are being taken to correct that situation for next year. The Friday night parade affected us as it always does, we are negotiating a change with the Town of Battleford. Once again, we ended up running at the same time as the Saskatoon Exhibition, I will be checking future dates with them. Last, but not least, the decision by the North Battleford Exhibition Association to run their Exhibition starting Sunday night practically brought Sunday attendance to nil. We will be discussing this problem with them.

Despite all this, our market survey shows that support from Battleford people has not dropped markedly, nor was attendance by Saskatoon visitors down but there were far fewer people from the surrounding countryside and from out of province. Because of the heat, visitors bought and left rather than browsed. In addition, while admiring the more expensive pieces, they bought low priced items. The poor market was the result of a complex combination of circumstances which range from the certainty of a depressed economy to the possibility that out-of-province visitors delayed their visits to coincide with Jeux Canada Games. Marketers hope that next year's market will be better.

Sue Robertson
SHF Market Co-ordinator

Therefore, I have chosen to cancel my membership with C.B.M.A.S. and ask that all S.C.C. members involved with C.B.M.A.S. for similar reasons consider this action. We must all work toward supporting the Saskatchewan Craft Council in order to assist in the continuing success of its programs.

Sincerely,
James Sather

FIFTEEN THOUSAND BUYERS

One thousand distributors. Fifteen thousand buyers. Thousands, hundreds of thousands of dollars changing hands. The Alberta Gift Show in Edmonton, August 20 to 23. And the products of 12 Saskatchewan craftspeople were there to compete in the market. In among the glassware, manufactured porcelain, gourmet foods, games, shoes, gourd ware, toys, and anything that could possibly be defined as a "gift", was 400 feet of Saskatchewan crafts.

This was the second time the Saskatchewan Crafts Council had organized a booth for the gift show. The first visit to Edmonton was in the chill of February. The crafts in the SCC booth included woodwork and jewelry by Fiona Anderson and Pat Kutryk, Saskatoon; pottery by Russ Baldwin, Yorkton; heritage clothing by Carmen Beaumont, Hanley; jewelry by Suzanne Dansereau, Saskatoon; pottery by Charles Ferraro, Meacham; wood craft by Byron Hansen, Wilkie; clay sculpture by Laverne Larsen, Regina; porcelain by Wendy Parsons, Moose Jaw, and by Emma Radfelder, Mossbank; glass by Basil Ramadan, Regina; beeswax candles by Bill Schmidt and weaving by Cheryl Wolfenber, Regina.

For someone who has never attended a trade show of this sort (and the writer of this article was new at this too) the hustle and bustle of the sale certainly got the adrenalin pumping. While looking after a

booth and processing orders was hectic at times, it is the buyers who face the monumental task of deciding where to spend their money for the Christmas selling season fast approaching. The buyers represented every kind of retail outlet in western Canada from sophisticated city galleries to mom and pop small-town stores. "I've only got two days here. I can't stop for long. We have 26 more booths to stop at before 6 o'clock," one buyer announced entering the SCC booth at 4 p.m. on her second day. "But I had to stop. Those lovely porcelain flowers just drew me in." Or this from another retailer, typical of many who stopped by the SCC booth: "It's so good to see Saskatchewan products here. I'm originally from Kerobert. Your display is great."

A good number of the buyers were from Saskatchewan, and although some were familiar with the Saskatchewan crafts scene, a surprising number were amazed to find the quality and range of products available in their own province. Some Saskatchewan buyers even discovered that products were available less than thirty miles away from their homes. They were both surprised and pleased.

The organizers of the Alberta Gift Show have gone out of their way to promote crafts sales. Peter Henderson and Ann Griffith, Southex show organizers, see the potential in craft marketing. Craftspeople had been organized into one area of the show, where crafts from Quebec to British

Columbia were represented. The commitment of Southex, the Vancouver based division of Southam Communications, which organizes the sale each year, can be seen in the time and money they put into the "One of a Kind Gallery." The gallery, an experiment at the August show, contained work by 11 Saskatchewan Craft Council members and work by Alberta and Quebec craftspeople. There were no direct sales from the gallery area, but judging from the comments of design consultants, interior designers and architects who went through, it was a resounding success. Time will tell if work is commissioned as a result of the experiment. Southex paid the entire cost of the gallery which included a round-the-clock security guard.

By the end of the three and a half day sale the SCC booth had taken orders for \$17,900. This represented an increase of about 33 per cent from the sales total in February. Gary Robins, chairperson of the SCC Marketing Committee, says the decision to bring Saskatchewan crafts to the Alberta Gift show is "part of a long-term strategy to try to even out the 'boom and bust' periods that craftspeople depending on Saskatchewan crafts have experienced." The Edmonton shows this year were a pilot project. "I think they have shown a reasonable success. If we are to continue attending them we have to fine tune our approach, target our markets and develop proper display units." While wholesale markets such as the one in

Edmonton aren't for every Saskatchewan craft producer, Gary says, they seem to fit a real marketing need for a number of SCC members. The marketing committee will be evaluating the Alberta Gift Show experience in the next few months and also looking at the value of attending similar sales in Toronto and Vancouver. Gary says that some of the Saskatchewan people with work in the booth at the February sale have had three or four times as much in follow-up sales since. "This kind of relationship with the buyer is very important to craft marketers. It smooths out income over a whole year. We will be looking very closely at the follow-up results in making our evaluation."

SCC Executive Director, Terry Schwalm, spent valuable time meeting with Alberta Crafts Council personnel and craftspeople. She was also able to put her marketing experience to work in the hundreds of discussions she had with buyers. "My attendance at the gift show leads to invaluable professional contacts," Terry says. "Many of the people at sales like this have years of wholesale and marketing experience. It's hard to imagine a better situation for getting a full look at the potential available to Saskatchewan craft producers."

The next Alberta Gift Show will be held in Edmonton in the first week of February. And as Gary Robins says, "It's a reasonably safe assumption that we will be back again. We will have made our recommendation to the SCC board by the end of October."

Sandy Cameron

craftspeople. It was decided to continue with Shop Saskatchewan as planned, with every effort being made to minimize costs.

At that point, we were several weeks behind schedule and it was a race to get everything done on time. Needless to say, the best laid plans went astray! Work that I originally had planned to have done ahead of time, was left until it could no longer be left. It felt like crisis management. It probably was.

We had approximately 150 craftspeople apply to Shop

Saskatchewan. Eight craftspeople were not accepted as their product did not meet screening criteria. Of the 142 with whom contracts were placed, 14 chose not to supply the requested stock, which resulted in 128 craftspeople participating in Shop Saskatchewan. The number of items that each supplied varied from one to sixty, with the average probably being around five items. You will have noticed that my numbers are all estimates. At the time of writing this article, we have just finished shipping back all leftover stock and are starting the paper work. The final results will be available at a later date.

Most of the stock was received as requested, during the week of July 24 to 27. It was a pleasant surprise to find out that very little stock was received damaged. It was quite a chore to open all those boxes and count and sort everything in one week, but we got it all done. We started to set-up in the tent on Tuesday, August 1, and finished at 10:00 a.m. Thursday, August 3, opening day.

When you work closely on a project, it is often difficult to look at the results objectively, but I was pleased with how the store looked. Looking at photographs after, it seems that we had managed to create a homy store-like atmosphere. Judging from the comments, most people who visited the

store were pleased with the layout, variety of stock and prices. We did manage, I think, to provide something for everyone.

The two major problems with being located in a tent were security and dust. When the store was operating at its peak periods, it was nearly impossible to watch for shoplifting. We often had two people patrolling the store during this time, but some areas of the store become so congested that we were unable to watch it closely. We won't know until the paper work is done, what we did lose. The second problem, dust, was a problem that we just learned to live with. One person spent the better part of every day dusting, and wetting down the floor. Unfortunately, on the hottest days, the water evaporated as quickly as it was put down. I was beginning to feel that I had swallowed enough dirt to last me the rest of my life. I also was tired with being dirty all the time! Some of the minor problems included heat, store layout for stock presentation, restocking and breakage.

With the opening of the store, I thought that the headaches were over but was I wrong. Forty-five minutes before opening, we were informed by Jeux Canada Games that we would not be allowed to sell any T-shirts in Shop Saskatchewan. At this late hour, our main concern was to

get the store open and running. All T-shirts were removed from the store, a problem to be dealt with later that day. At the official opening at three o'clock, the makers of the T-shirts were not pleased to find out what had happened, but then neither were we. In all cases except one, we were able to resolve the problem.

Did we meet our objectives? Our gross sales are estimated at over \$55,000.00 thus meeting our sales objective. While we do not have all the costs at this time, we do not expect to show a profit. Where we exceeded our goal was in promoting Saskatchewan craft. We invited stores which sell Saskatchewan crafts to visit the store to look for potential suppliers. Seven stores (that we are aware of) visited Shop Saskatchewan and made inquiries about various artists. Preliminary follow-up shows that these stores have contacted some of our craftspeople.

Where we made significant gains was in promoting Saskatchewan craft in Saskatoon. We received good media coverage from television, print and radio. We handed out over 2,000 information leaflets on where in Saskatoon you could shop for Saskatchewan craft. I was appalled at the number of people who would say "this is a wonderful idea, I wish that we could buy this (Saskatchewan craft) year

round'. They were delighted when I could provide them with names of locations where they could shop year round, without having to wait for the annual craft sales. Unfortunately, it is difficult to clearly measure the success of our efforts to promote Saskatchewan craft. We will be sending out questionnaires to all who participated and to the stores that were invited to visit Shop Saskatchewan so that we can get a better idea of how we did.

In retrospect, I owe Patrick Adams and our other critics a vote of thanks. If they had not voiced their concerns, we would have been less cautious on this project and would be looking at a major loss. It has been a valuable learning experience for everyone involved in this project and while I appreciate the opportunity to have done it, never again in a tent!

Sue Robertson
Shop Saskatchewan Co-ordinator

Shop Saskatchewan was a retail craft store organized and operated solely during the Jeux Canada Games/Festival Saskatoon from August 3 to 26, 1989. It was located in a tent on the Jeux Canada Games Plaza, 19th Street and 2nd Avenue, Saskatoon. Copies of the final report will be available by contacting Shop Saskatchewan, 231 - 4th Avenue South, Saskatoon, Saskatchewan S7K 1N1.

SHOP SASKATCHEWAN

The Craft Factor, Spring 1989, contained an article "Look the gift horse in the mouth" by Pat Adams which aired his opinion on the proposal to run an on-site craft shop for four weeks during the Jeux Canada Games and Festival Saskatoon. He was not the only one who thought that Shop Saskatchewan was not the best idea. There was a lot of

controversy surrounding it and as a result the project was reviewed.

The purpose of the on-site craft shop was twofold, to provide craftspeople with a sales opportunity and to promote craft. The project was to be self-supporting on a break even basis. In reviewing the project, we were confident that we

would be able to reach \$50,000.00 in gross sales provided that the Festival and Games reached their projected attendance. If we could minimize costs, we should be able to meet our objectives. In fact, we were already committed to running the craft shop and changes at that late stage would have left a lot of disappointed

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BUSINESS AND PROFESSIONAL PRACTICE

At the Contemporary Furniture Design and Technique conference Judy Kensley McKie and Wendy Maruyama gave two talks on Professional Practice. At the second they were joined by Alan Peters. The following is taken from notes made at the time and attempts to capture information of interest to all craftspeople.

On slides and photographs:

A. It is very important to have a good business presentation. Slides are terribly important. Slides, photographs are often the first and sometimes the only thing people see of your work so they must be clean, clear and professional.

J. I have got a professional to do my slides and photographs. It's worth the time and money.

W. Because jurors are faced with such a large number of slides, any fuzzy or poor quality slides mean that the work will be immediately eliminated. More and more grants and commissions [and markets] are juried by slides, as well as their use for business.

W. When you are taking slides try to focus on the piece, don't have too many other objects around it . . . a vase of flowers at the most, to give scale. If the work is a subtle piece take details, for example highlight intricate joinery.

A. You can't show a piece from only one angle.

J. Before you send off a sheet of 20 slides, try to look at it through another person's eye — a very good piece may not have photographed well but a quiet piece looks good then perhaps you should choose the quiet piece. Try to include a variety of pieces.

W. You must organize getting photographs taken in advance.

A. Tell the client the project will take 12 months when you can do it in 9, that gives you time to photograph and exhibit the piece before it goes off to the client. One way I use photographs is in the local press and magazines. They are always

looking for free material and there is no publicity like it. I started off having a professional photographer and learnt all I could from him and then sacked him.

On exhibiting your work

A. There is really no better advertisement than people seeing the actual work. So although I have an order book filled for the next two years I still exhibit. DO make the effort; exhibiting makes you and the work develop.

J. You can always persuade yourself to want to do one more, better piece before showing slides or work. That's no good, do it now. The first time you show your work do it in a small way, an unimposing way. If you are approaching a gallery try to find someone that you feel comfortable with. The first telephone call is the hardest to make. I got less paranoid the more people I approached.

A. The initial breakthrough is difficult, you spend a lot of time visiting other people with your portfolio. Now I am in an ideal situation with people visiting me and with plenty of good work to show. Initial location can be important. I had already made a limited reputation before moving to a rural location. People do need to be able to find you.

J. What is important is getting the work out to where people can see it.

On how much to charge

A. The general public is not aware of what is possible as far as furniture goes. Your job is to educate the client, make them aware of the possibilities.

J. Money is the hardest thing so do the hardest thing first, get it out of the way. You need to know what the minimum/maximum price range is and what the project involves.

W. When I have a potential client I like to find out what they want and what they have to spend before they come, then I can work out my price. It is easy to get flustered when the client is there and the tendency then is to lower the price.

J. Work for less than the work is worth in the beginning anyway.

W. I took whatever jobs I was offered. I charged a fair price for the work and it paid for a couple of months in which I could do my own work.

J. In the beginning I was 'paying' people to buy my work. I wasn't covering overheads but I wanted to make the pieces.

A. This is the difficult part. I still make mistakes. There are pieces I get excited about and take them even if they don't pay. It balances out over the year. And I bargain, if a piece seems particularly exciting I want to keep it for 6 months to exhibit so so I will let the client have it a bit cheaper.

J. I learned to keep prices consistent. I try to sell direct at the same price as my gallery.

A. Estimating — work out the number of hours and the materials to make a drawer. Do that for every process. It will be rule of thumb anyway but you will be able to estimate fairly accurately for a 4 drawer chest or a ten drawer chest. Write down all the processes, how long they take, how long you spend with a client, making sketches, a mockup and add up the hours at the end. It's a horrible shock. You can't charge that — half it.

W. The sort of client who rolls up in a jaguar, lives in a posh house in a classy location, often loves to play games. It might be worthwhile adding 20% to your estimated price and allow them to talk you down 10%.

A. The telephone is a terrible trap. I prefer everything in writing. I take a 25 to 30% deposit on a job. I also like to take time to think about it before I take the job. If I go over my calculations and find I have underestimated I talk to the client and say I have underestimated, do they still want to go ahead with it at the higher price. Even when I was poor I kept the shop looking as

efficient and as affluent as I could make it look. You need to negotiate from a position of confidence. Don't take a job at a price and then up it. You can't cost for experimentation and so on unless you are already a big name. The second one of that design that you make will take you half the time anyway.

J. Pricing, when push comes to shove, is a matter of what I get.

W. Look at what the market will bear. Go to galleries, shows, check out going prices.

J. Use your instincts. Don't sell too cheap; don't sell too expensive.

W. Don't start too high. Always go up, never go down.

A. I've always tried to be honest about pricing and clients become my friends.

On the client's response
J. No response is frustrating. You feel empty, all this effort and nothing.

W. I hate getting bad responses. To avoid that I make a contract. Even so one client ended up saying a piece was too small and the wrong colour. I ended up making a whole new table.

On family or friends as clients

A. Avoid them, friends or family can make things very complicated.

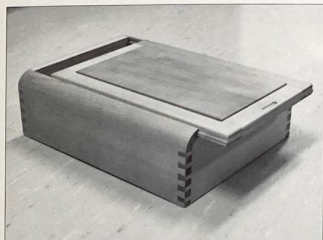
W. I like to go to my friends places and see a piece of mine there. I give them a price break. That is why I design and make the small tables, to make more affordable pieces for people in my income bracket.

A. Ethically one wants to get work not only for the rich and privileged.

On the future
J. The future is hard to predict. Furniture is a fashion industry. I don't like to think about the future.

W. I am optimistic. The prices of early furniture sold at auctions reflects an optimistic view of furniture markets and collecting.

The Editor



Steven Seherak, (Halifax), Box



Douglas Haslam, (Calgary), Hall Table



Elizabeth Barnard, (Minneapolis), Kitchen table, birds-eye maple, black walnut, faceted legs, turned toes, 2' x 3' x 30"



Edvard Tabachek, (Winnipeg), Desk, chair, walnut, walnut burl veneer top. Fabric designed, woven by Roberta York



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