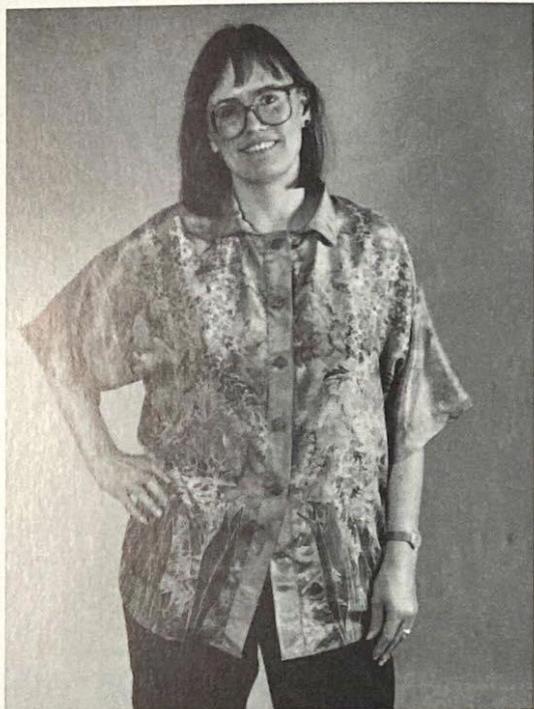


# THE CRAFT FACTOR

THE MAGAZINE OF THE SASKATCHEWAN CRAFT COUNCIL • SPRING 1990 • VOL 15/1 \$3.00





front cover and left:  
**Susan Clark**, "Tiger Lily Blouse 1989", handpainted silk, handmade buttons, size 12

right:  
**Donna Redl**, whose portfolio appears on page 20

back cover:  
**Michael Hosaluk**, "Future Species Series: The Lost Edition", turned, carved, elm and maple, painted, 13 x 4", \$1600  
 This work was stolen from a fastened crate in a locked car outside "Bud's" on Broadway, Saskatoon, on the evening of March 15. A reward is offered for its return.

# THE CRAFT FACTOR

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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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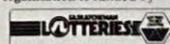
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# COSMIC ZAP AND THE ART OF INCOME MAINTENANCE

by Fiona Anderson

We knew nothing about wood, whatever possessed us to become woodworkers we are not sure. Sometimes the cosmic influences just get together and zap you! We were both disillusioned with the general standard of teaching at the University of Saskatchewan; we needed to make a living; we are both night people; and since we both were used to making and mending, it seemed an easy step from occasional making to full time. Pat came home one night with a small, inexpensive hobbyist's scroll saw, put it on the dining room table and said, "Let's be woodworkers!"

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We had formal training in fine arts and music, but no formal training in woodwork which has, in many ways, been a drawback because we had to learn so many things by trial and error. Trial and error sometimes did not work either and we had to go to someone who knew a lot more than we did. However lack of formal training has also been an asset in some ways — if we had known ahead of time that the things we were attempting to do were "impossible" or "feasibly unrealistic" we might have stopped before we started. Since we had no idea of the difficulty involved, we would jump into a project and once under steam refuse to give up. We drove tool supply houses crazy wanting to buy tools that didn't exist. We became experts at stretching a dollar ten ways, curtailing expenses, begging, borrowing and trading for what we needed.

Our first project was a mail box that took us three weeks to build. It had mitred corners, beautifully matched grains and a superior finish however no-one wanted to buy it. We took it all over the place but nobody wanted to give us fifty dollars, let alone one hundred dollars, for our first masterpiece. (The mailbox? We gave it to Patrick's father for Christmas.)

We then embarked on what Patrick calls our "caveman furniture", couches and chairs constructed from four by fours with sling seats (big screws helped). The reception for our furniture was much more favourable and we made quite a number of sales. However we were not making enough money to support ourselves and our two

sons so we also ran a food concession at the Farmer's Market in Saskatoon. We began to offer a wider variety of wooden goods for sale and the food concession expanded. Each was taking time away from the other and we were becoming spread too thin. After many sleepless, floorpacing nights, we decided to become full-time designer-makers, scared as hell but determined to succeed.

We had meagre savings which supported us for a while but when we had gone through our savings we were still not making enough money to survive. Did we have to go out and get jobs? Or could we continue in such a way that we would make an adequate income and continue to enjoy the freedom and convenience that this lifestyle affords. With the wolf at the back door, we took a close look at what we were making and how we were making it.

What we saw was that we were basically hobbyists. We had a shortage of good tools so that jobs which could be tooled were being done by hand; our workspace was scattered and very little thought had been given to how it was set up; we were not working efficiently, things were being done helter-skelter with no logical sequence; and we had to decide how much work to put into a two dollar item, to decide when is "good enough" for production purposes. You cannot spend half an hour sanding a two dollar object but to leave all the sharp edges and burs is unprofessional, so processes had to be redefined and accomplished with less labour. All these things added up to an incredible waste of time, materials and energy. We were constantly looking for lost tools, patterns and materials. Frustration levels were high and many times when the materials were at last discovered we turned on the television instead of getting down to work. Clearly major changes were needed.

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*We had meagre savings which supported us for a while but when we had gone through our savings we were still not making enough money to survive.*

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We decided that tools were the first priority. Due to our lack of knowledge when we were first buying tools, we had tools that were not doing the jobs required.

For instance, it was not until I saw a book about scroll saws that I realized that however patiently I practised on my second-hand scroll saw I would never become accomplished. It was not my lack of skill but simply the wrong tool for the job. Now began the vicious circle. We needed the proper tools to make the goods to make money, and we did not have the money to buy the tools. We decided that we had to borrow the money, nearly \$2000 for a scroll saw, and started going to banks, parents and friends. We eventually found a sympathetic bank, and coupled with generous help from Patrick's parents, we finally had some good tools.

Then it was time to take the rest of the mess in hand. Materials and patterns needed to be filed and organized so that they could easily be retrieved, tools needed to be arranged and set up so that the work could progress through all its stages with maximum ease and efficiency. One of our major concerns in the way that we grouped tools was the dust problem and how we would contain it. Dust, particularly the minute dust from wood, is a major health problem.

Patrick was still making furniture and I was carving jewellery and we discovered the Saskatchewan Craft Council tucked in a corner of the old synagogue at 136 Avenue F South. Marlo Kearley was the Executive Director of SCC at that time and she proved to be a godsend in putting us in contact with craft markets, workshops, the Woodworker's Guild, stores and galleries and craftspeople from all over the province. All these contacts with the buying public and other craftspeople had a major influence on what we were making. Marlo Kearley told us where to take our product, Ed Schiele told us how to price our goods, Mike Hosaluk told us how to make it and Handmade House honed our marketing skills.

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*it was not until I saw a book about scroll saws that I realized . . . it was not my lack of skill but simply the wrong tool for the job*

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People brought ideas to us, the public library became a haunt, craftspeople suggested items that would "sell for sure" and our product lines expanded to include: musical instruments, mobiles, an expanded line of jewellery, and small items such as magnets and Christmas ornaments which made good use of wood scraps that otherwise would have landed in the fireplace. Because of space limitations—we work out of our home—the furniture making was temporarily shelved and we concentrated on smaller items.

How do we decide what to make? Once again it is a process of trial and error. It is almost impossible to second guess the buying public. Some of our choices have gone nowhere. What sells this year may not sell next year and conversely things made this year may not sell well until several years later. A big chunk of our time is taken up by researching and developing ideas. A lot can be learned from copying other work but copying should only be a springboard to the development of your

own ideas. All craftspeople make traditional objects and use shapes and decorations from the common vocabulary of designs. The redesigning and refining of traditional forms to make them your own is time well spent and is what makes the objects exciting to the creator and buyer alike. Our door chimes took about two years to develop into a product which we really like. Door chimes are a traditional object, many people have made them before.

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*The redesigning and refining of traditional forms to make them your own is time well spent and is what makes the objects exciting to the creator and buyer*

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The teardrop shape is also traditional but making this traditional object set us on a search for non-traditional variations. Hence we have developed a Canada Goose, a peace dove, a dolphin and musical shapes, and those are our own designs. In the process, we went through many prototypes, many of which helped to heat the shop. It was a gradual process of redesigning and rebuilding until the function and aesthetics came together successfully.

We now make a modest income, and our production methods have become quite sophisticated. These two things have allowed us greater freedom and time to work on show pieces. It is important to maintain a balance between the repetitive, sometimes mind-numbing work of production and the challenge and fun of making a prototype or a one-of-a-kind piece. Four years ago we went to California, our first holiday in ten years, and we look forward to a holiday becoming an annual event. Perhaps as the Saskatchewan Craft Council grows we can look forward to group dental plans, life insurance, accident and sickness benefits being organised for craftspeople. An accident that incapacitates for more than a few months could be a catastrophe for many of us. Self-employed craftspeople have no safety nets although as employers we have to provide and contribute to benefits for our employees, benefits to which we do not have any recourse ourselves. Various government agencies have done studies, crossed Canada, spoken to hundreds of delegates from artistic disciplines but it has been all talk and no foreseeable action in this area.

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*We are not part of a process, we are the whole process. . . . It is a fertile place to be.*

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Both of us really enjoy our creative lifestyle. We are not part of a process, we are the whole process. We see the things we make come to life, from the drawing board through the making and into the customer's hands. Certainly in the making and selling of crafts there are a lot of uncertainties and frustrations but our enthusiasm for who we are and what we do has seen us through bad times and good. It is a fertile place to be. ■

# FROM THE CARBONACEOUS TO THE PRECIOUS

## DIAMONDS IN THE ROUGH

Saskatchewan Craft Gallery February 1990

by Miranda Jones

There was more than a little cut and polish to admire in the SIAST student exhibition "Diamonds in the Rough". In fact, only a few items appropriately fit the description of 'rough diamonds', the remainder being either highly polished specimens or still at the carbonaceous stage. Twenty-two students, with skills training in clay, weaving and audio visual techniques, participated in this exhibition. The exhibition was arranged by Sandra Ledingham and Annabel Taylor, both instructors at the SIAST Woodland Campus in Prince Albert and was juried by Marigold Cribb, Saskatchewan Craft Gallery Co-ordinator and Joe Wong, Artist-in-residence, Prince Albert.

A large number of photographs are included in this exhibition. Dealing with subjects ranging from portraiture to landscape, the medium is approached from a traditional standpoint in all cases except one, Matthew Toon's *Branching Out*. This consists of three photographs, each an enlargement of itself, mounted on stiff card in a telescopic wall projection creating a visual pun. While the subject matter of tree branches creates a pleasing and intricate pattern, it bears little relationship to the orderly rectangular format chosen by Toon.

Amongst some of the rougher diamonds in this show are a number of fairly traditional pieces. Much of their lack of polish stems from an absence of personal commitment rather than any technical shortcomings. Biruta Ona Spink's *Candy Dish*, of wheel-thrown clay with hand-built detailing, is a large goblet covered in a pasty white glaze which does little to enhance some of the delicate leaf-like details. Neither does the dish remind me of delicious candy, rather it brings to mind the tedium of stodgy religious rituals. Spink's *Rainbow* is more exciting in its use of metal scrap, nails and other found objects. These are attached to a series of eight rough wooden shingles mounted on the wall in a textural and colourful progression of rainbow hues.

Jennifer Miller is another carbonaceous contributor. Her handbuilt saké set of extruded clay in a black and crackled gold glaze has the outward feel of the Orient without the internal finesse. It is a study of 'other' form lacking any sense of the maker's own personality. Ron Froese's wheel-thrown stoneware *Pitcher* also falls into the category of the soulless. This is a competent yet lifeless study in traditional form and lacks the often crude but pleasing appeal of traditional sgraffito vessels. Cecile Miller's handbuilt stoneware bowl suffers similarly. This geometric bowl in deep amber and gold tones has a contemporary look but is without the creative depth or commitment which is evident in her other

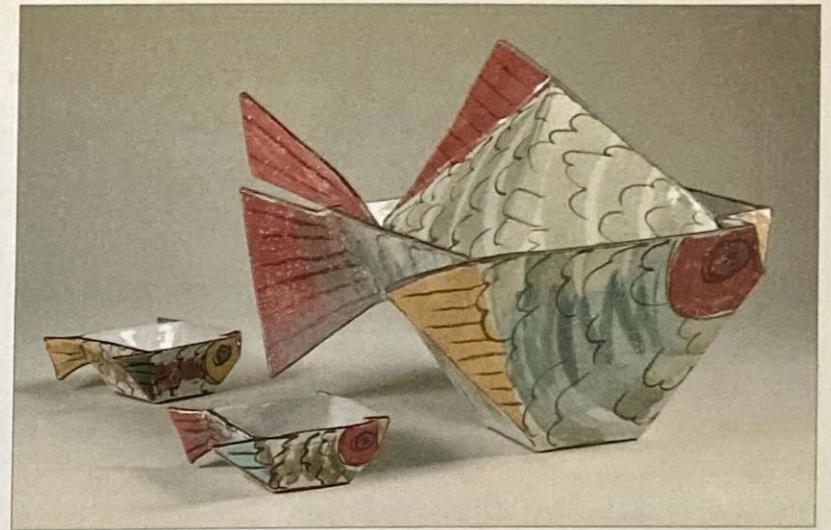
contribution to this show. *Gotham City*, while somewhat crude, does possess qualities of life and energy. The influence of instructor Sandra Ledingham is evident in the three pyramidal forms. Each is individually painted and the surface has been gouged, scratched, pressed and scraped resulting in rich and exciting textures. This appropriately named ensemble does convey a mood of a dark and sinister yet offbeat cityscape where the Joker lurks in wait for Batman.

There is a fine line between this sort of fanciful sculpture and clichéd kitsch and unfortunately Francis Brockman's *Shimacho* and Jacqueline Guedo's *Carousels* although representing a brave excursion into the world of California funk and the Joe Fafard figurine, fail to make that quantum leap.

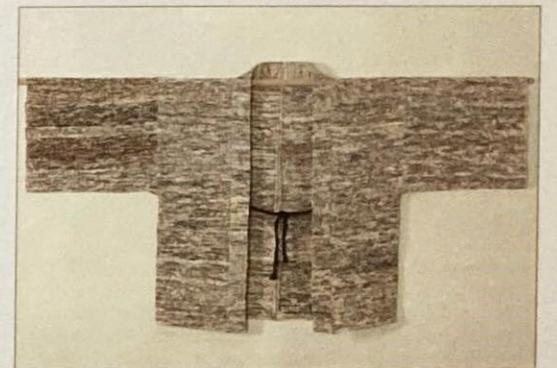
Gwen Klypac's plainweave mohair evening jacket shot through with gold and turquoise thread is another example of a piece requiring further metamorphosis. The finish at the neck and sleeves, the awkward proportions and the severity of the square-cut design are all out of keeping with the richness and luxury of the woven fabric. While it may seem unfair to expect a high level of compatibility between medium and design in a student exhibition, the presence of a number of pieces which do achieve that professional degree of harmony serves to pinpoint those shortcomings in other pieces. In comparison with Klypac's jacket, for example, the square-cut design of Audrey Kyle's *Paper Kimono* is perfectly suited to her raw materials. Not only has Kyle achieved harmonious balance between form and medium, she has transcended the qualities of her materials, in this case the brittleness and fragility of paper, to create an exciting and surprisingly sturdy garment. The handspun paper takes on the texture and quality of starched linen and the pleasing design proportions and flawless finishing allow this otherwise quiet piece to stand out in the crowd. Judy Haraldson's cotton *Ikat Kimono Jacket* possesses similar qualities of harmonious integration of fabric, cut and colour.

A further example of an exciting metamorphosis of materials is Betty Pepper's *Wasps Nest*. In this reduction fired, handbuilt stoneware vessel, clay takes on the qualities of fragile wasp's paper as a result of the undisguised coil building process. A dry textured exterior in soft pink and ochre whites is rubbed with a blue and turquoise glaze which lodges in the folds of clay. The exterior contrasts with a rich deep blue interior glaze visible through the unevenly shaped mouth. Caroline Ohrrn's thrown stoneware *Bowl* also has a quality of quiet drama. A rich brown interior

Gail Carlson, "Soup Tureen",  
earthenware, low fired majolica  
tureen, 16 x 27 x 25in., 4 bowls  
10 x 9 x 2.75in.



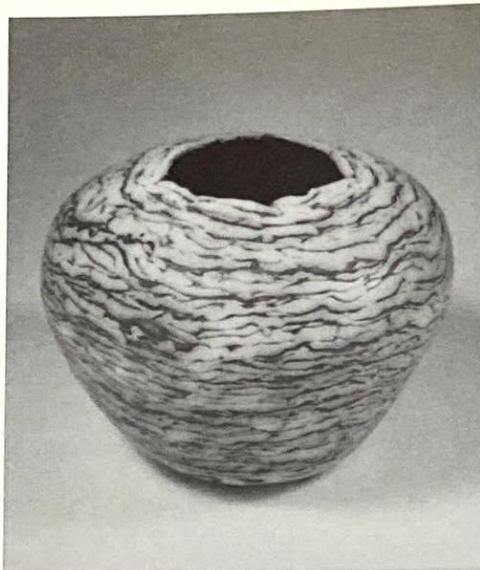
Audrey Kyle, "Paper Kimono",  
handspun paper wove on linen  
warp, Shifu weaving, size 5



Cecile Miller, "Gotham City",  
handbuilt stoneware, 14 x 3.5in.,  
11.5 x 3in., 9 x 3in.



Judy Haraldson, "Ikat kimono  
jacket", cotton, medium size



Betty Pepper, "Wasp's Nest", handbuilt stoneware, reduction fired, 11 x 8 in.

glaze and a dry brown exterior complement the purity of simple form. Ohrn's *Polar Bears* show a similar sensitivity to her materials. In this case the texture and colour of raku fired stoneware imitate the bleached whiteness and cinder of carved bone.

Lois Cook's *Fish Plate* is worth a mention in the 'diamond' category for its lively yet simple grey-blue slip trailing of a fish on a green-gray platter. The fluid technique of slip trailing is perfectly suited to the fish motif and the circular format enhances the surface design. Gail Carlson also takes on the fish theme. Her soup tureen and bowls in low fired majolica on earthenware are radically different in concept. Perhaps the most original and adventurous piece in the entire exhibition, this set consists of mother fish/soup tureen and a school of four baby fish bowls which are a simplified version of 'Mum.' Carlson has designed the handle of the ladle to form the upper section of the tureen's tail fin. There is a wonderful feeling of life and humour about this piece which would adequately hold soup for fifty.

Sheila Devine's *Willow Chair* (shown in TCF Winter issue) is another example of a piece which exudes its own lively personality. The leisurely asymmetry of this chair almost gives it human qualities inviting the viewer to nestle into it. The design consists of curved strips of thin willow held by a framework of thicker, more rigid supports. It is sturdy and has a certain rustic appeal.

While the overall standard of work in this show is quite high, several pieces stand out as having undergone a complete and successful metamorphosis from raw material to end product. These 'diamonds' include Audry Kyle's *Paper Kimono*, Gail Carlson's *Soup Tureen* and Betty Pepper's *Wasp's Nest* stoneware vessel. Judy Haraldson, Lois Cook and Caroline Ohrn all display very attractive and competent works.

## SASKATCHEWAN CRAFT GALLERY

at the  
GORDON SNELGROVE GALLERY

University of Saskatchewan Campus, Saskatoon  
Monday to Sunday 12-5 pm

### JUST LOOKING, THANK YOU— PHYLLIS BAKER

Friday, June 1 to Friday, June 29  
(except June 20, 21, 22)

Opening: Friday, June 1, 7-9 pm

Artist Talk: Tuesday, June 5, 7:30 pm

An exhibition of garments featuring a variety of embroidery techniques. These designs primarily interpret flower and plant motifs in bright colours and rich fabrics.

DEPARTURES — SANDRA LEDINGHAM and  
BIRUTE ONA SPINK

Friday, July 6 to Thursday, August 2

Opening: Friday, July 6, 7-9 pm

Two and three-dimensional sculptural clay works.

PILLARS — CATHRYN MILLER

Saturday, August 11 to Friday, August 31

Opening: Saturday, August 11, 7-9 pm

Talk: August 14, 7:00 pm

Weavings drawing inspiration from pillars and caryatids.

## SASKATCHEWAN CRAFT GALLERY

at the  
DIEFENBAKER CENTRE  
University of Saskatchewan

DIMENSIONS 90

Wednesday, September 5 to Sunday, September 30

Saskatchewan Craft Council Annual Juried Exhibition

### RITUALS AND RITUAL OBJECTS

Itinerary 1990

May, Biggar; July, North Battleford;

August, Swift Current; September, Yorkton;

October, Rosemont Gallery, Regina;

November/ December, Estevan.

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. Info: Marigold Cribb, Gallery Coordinator. SCC, Box 7408, Saskatoon, Sask. S7K 4J3

## A BUILDING FOR THE FUTURE

by Pat Adams

If you want someone to understand just where we are moving to on Broadway Avenue in Saskatoon, you have to say "to the old Royal Bank building" or "to the Northland Books building." One or the other of those phrases seems to give people a fix on where our new home will be, ("next to Bud's" works too). Maybe within a few years, this landmark building will be generally referred to as "the Craft Council building." Directions will be given in new phrases such as "just across the street from the Craft Council building" or "just a block north of the Craft Council building."

That's the future. How about the past? The new Craft Council building may be new to us but it has a long history. The building was constructed in 1912 for the Saskatchewan Mutual Fire Assurance Company. This was a company formed in 1908 by farmers for farmers only. The Company occupied the second floor of their building. The ground floor was occupied by the Nutana Branch of the Royal Bank of Canada. At that time the front entrance on the ground floor was much more grand and elaborate than it is today — as was thought to be befitting for an institution such as a bank. The original tenant for the building's third floor was the Western Commercial College.

The Royal Bank continued in the building from 1913 until 1966 when they moved to new premises across the street. During that period various companies and individuals occupied the basement and the second and third floors. Several different printing establishments inhabited portions of the building over the years and other tenants also came and went.

An addition was built on to the ground floor and basement in 1951. This doubled their size to 2,000 square feet each. An armed robbery of the Royal Bank also occurred in 1951. The bandits were pursued and apprehended later that day on the University campus.

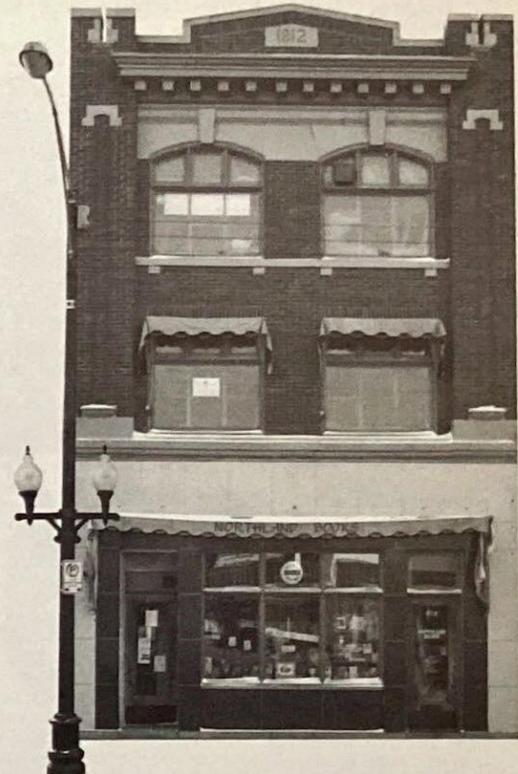
After the Royal Bank moved in 1966 the Saskatoon French School occupied the ground floor and basement for three years. They were followed by the Carousal Nursery Kindergarten and then the Peter Pan Kiddie Centre.

Northland Books purchased the building in 1974. They moved their out-of-print and antiquarian book operation into the ground floor and basement, and have continued there until the present. Since 1974 the second and third floors have been occupied by a succession of interesting tenants: Bread n' Broth Restaurant, Shoestring Gallery (a.k.a. A.K.A. Gallery), artists' studios. Current uses include artist studio space and offices for CUSO Saskatchewan.

The future uses of the building by the Craft Council are still being defined and designed. We do know some of the features of the new space. It will include a new Saskatchewan Craft Gallery three times the size of our present Gallery. This new Gallery will be capable of exhibiting the larger group or travelling craft exhibitions and capable of displaying two or three exhibitions by individuals at one time if desired. The space for our resource centre will be tripled. All the resources will be in one area and this will be a much more comfortable place to spend time browsing through magazines or sorting slides or whatever. Our administrative space will be twice the size it is now, which should eliminate the bruised shins our full-time and project staff have from tripping over each other in their present cramped quarters. We will have lots of storage space for gallery display equipment, crates, administrative materials and records, incoming and outgoing exhibitions and so on. There will be space for expansion. For example, educational programs in conjunction with Gallery exhibitions are now curtailed due to our limited space. In the new building we have the opportunity to expand this type of activity.

It's all going to be quite wonderful.

Historical information was taken from a document compiled by Garry Shoquist, Northland Books.



## BUILDING FOR THE FUTURE FUND

We would like to thank the following people for their generous support

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# OLD FASHIONED RUG HOOKING

Delores Norman & Jocelyn Mahon Saskatchewan Craft Gallery January 1990



Delores Norman, "Pink House", polyester blends on burlap, 28 x 390"

Delores Norman, "Little Lamb", polyester blends on burlap, 19 x 14"

Jocelyn Mahon, "The Lumpy Duck", polyester blends on burlap, 26 x 26"

Delores Norman, "Our Farm", polyester blends on burlap, 24 x 32"

by Annemarie Buchmann-Gerber

Entering the Saskatchewan Craft Council Gallery, the visitor was immediately put in a warm and cheerful mood by the Old Fashioned Rug Hooking exhibition. Nineteen colourful and charmingly hooked rugs were displayed on gallery walls and pedestals.

The rug makers, Delores Norman and Jocelyn Mahon, obviously enjoy images of the tranquil life on the farm. Farmyard animals, flowers and trees along with a farm house and farm machinery complement the landscape settings. In these farm scenes one can find a variety of subjects playfully and imaginatively integrated into one whole image. The rugs *Teepas in the Corn*, *Pink House*, *Up with the Chickens*, *Our Farm*, and *Cows in the Daisies* are the gems of this series. The humorous approach chosen by the makers is apparent, especially in the rendering of *Outhouse*. The outhouse is thoughtfully placed in a flowering meadow, while a hot air balloon high in the sky drifts above a background of trees. The rug is shaped to fit around a modern toilet.

One cannot help questioning the source of some of the images. Two creators are represented and it is not immediately obvious which rugs were made by whom. Of the two major themes, one portrays prairie farm scenes, the other one single animals. Visually, the two themes are treated rather differently and the viewer could assume that each artist tackled one theme. This is not the case, since the two artists have rugs represented in both thematic areas. It also appears that more imagination went into the farmyard scenes than into the single images such as *Canada Goose*, *Musk-ox*, *The Common Loon*, and *The Lumpy Duck*. This reviewer suspects that the artists were strongly influenced by commercial imagery, particularly in these four works. I would encourage the artists to pursue subjects with which they have a close relationship. The rug *Cat Napping* is a case in point. The image of a sleeping cat and its surroundings is beautifully resolved and is immediately attractive, in much the same way as the farmyard scenes.

Rug hooking is a traditional and practical craft and is enjoying a revival. The techniques of rug hooking are relatively easy to learn. Delores and Jocelyn employ the "long strip" method in which strips of fabric are hooked from the back to the front of the rug. Traditionally, burlap was used to hold the hooked fabric in place, as is the case here. Not apparent to the viewer is the finishing of the back on some of these rugs, the stitches in the hemming are far too large to be considered good craftsmanship.

Rug hooking can be compared with quilting since both crafts developed out of necessity. Delores and Jocelyn are integrating an old technique with exclusively contemporary fabrics, such as polyester and acrylic blends. These blends have a more limited range of colour hues than one finds in natural fibres such as wool, linen, cotton or silk. If some of these rugs are no longer meant to be walked on but to be enjoyed from another perspective the rug makers should seriously consider the use of natural materials. Using natural fibres in contrast to man-made fibres always represents a better value. Unfortunately, many Saskatchewan artisans are short-changing themselves by not investing in the best materials available since the time required to produce a hand crafted object remains the same.

This exhibition was a joy to see and hopefully will encourage people to try their hand at this traditional craft. Delores and Jocelyn demonstrate that this functional craft can be transposed into an art form with many possibilities.

## SASKATOON GLASS GUILD WORKSHOP

by Wendy Hayes

Robert Jekyll is a leader in the development of contemporary stained glass in Canada. In January 1990, he was invited by the Saskatoon Glassworker's Guild to lead a weekend workshop in design.

The workshop began with a film showing the collaborative work of the painter Marc Chagall and the glass fabricator Charles Marc. This film was a good illustration of the trusting work relationship between an artist and a technician which resulted in the glorious set of windows for the Chicago Art Institute. We also viewed a film of Robert Jekyll discussing his philosophy of art and his working process. Of particular interest, because of their unfamiliarity to most of us, were some of his tools. These included an adjustable lead mill and a gas fired soldering iron.

In Jekyll's view, the single most important element of design is contrast. For Jekyll this includes not only contrast between opacity and transparency, form, line and colour, but also in mood and texture. As one of a number of brief but inconclusive exercises, we used found objects, rubbings and words to explore contrast. Jekyll illustrated this aspect repeatedly through lectures, group participation, discussion and slide presentations.

After World War II, a new thrust in stained glass emerged in Germany. Because many buildings were destroyed or damaged in the war, much rebuilding and repair was necessary. Destroyed stained glass windows were replaced by those designed by contemporary German designers and craftsmen. Instead of colourful painterly windows, the new windows were fabricated in sombre greys and ambers in geometric grid-like repetitive designs. The lead line re-emerged as an essential part of the window design. In contrast the British slides illustrated the historical approach to stained glass windows with vibrant colours and heavy Biblical imagery.



Robert Jekyll

It was a broadening experience to see illustrated the global renaissance in stained glass. Through his extensive slide collection, we viewed not only Jekyll's work but saw samples of national and international contemporary stained glass. This exposure to the vast range of imagery and technique in contemporary stained glass through slides was the highlight of the weekend. Jekyll was a most knowledgeable and approachable teacher, encouraging us to question and discuss any aspect of the images and techniques we saw.

The workshop proved to be a catalyst for the guild and we have another 'working weekend' in the planning stages. As with any medium getting started is the most difficult stage, we left the workshop exhausted but eager to apply our enthusiasm to our own designs.

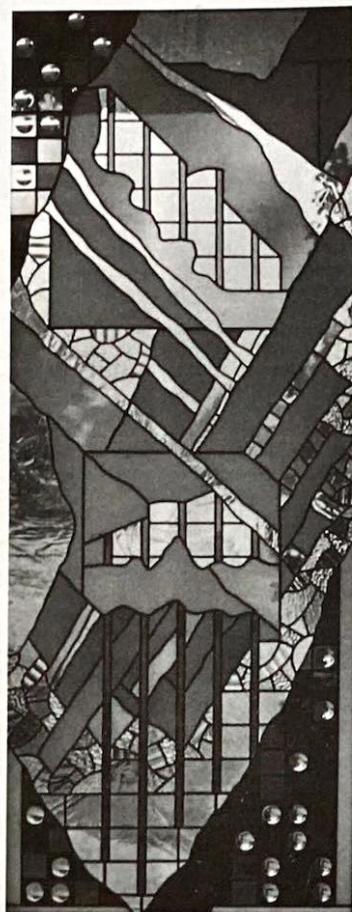
## COLLABORATIONS

Collaborations has finished its year long tour of Saskatchewan and, after tabulation of the ballots, the **People's Choice Award** was won by *Night Tree* made by Lee Brady and Don Kondra. They will share a prize of \$150.

All works in the show were voted for, and the exhibition was well received wherever it was exhibited.

Cathryn Miller  
Curator/Co-ordinator  
Collaborations

# INTRODUCING THE JURORS



Robert Jekyll, *Untitled commission for main entrance foyer Stahl residence, Willowdale, Ontario, stained and leaded glass, 28 x 72", 1988* photo courtesy artist

Dimensions is the major annual juried craft exhibition in the province. Open to members and non-members living in Saskatchewan, it attracts a large number of entries in most craft media. Because most craftspeople will not meet the jurors or be able to travel to the post-jurying critique and because the jurors and their reasons for jurying works in (or out) of Dimensions rouse intense interest and debate, we take pleasure in introducing the three distinguished craftspeople who will jury this year's exhibition. Exposure to the ideas, experience and work of other craftspeople is always stimulating and enriching. The jurors' own statement about the exhibition they have selected appears with the Dimensions catalogue in the Summer issue of *The Craft Factor*.

## ROBERT JEKYLL, Stained Glass Artist

After 20 years as an engineer with the Royal Canadian Navy, I decided in 1972 to chart a new course in the visual arts. At this point I was fortunate in being able to take advantage of an opportunity to study for two years with one of England's most eminent stained glass artists, Patrick Reyntiens, at his studio-school in Buckinghamshire. Although at the outset I didn't have any specific intention of making stained glass my chosen field, the time I spent with Patrick at Burleighfield House working on his many major commissions, together with my own assessment of the stained glass situation back home, led me to conclude that a career as a stained glass artist in Canada would be both exciting and challenging. I began my own studio practice in Toronto in 1974, and it continues to the present.

In the same year I established the stained glass program at Sheridan College which I directed until 1982. I was founding President of Artists in Stained Glass, Canada's stained glass association, and editor of its magazine, *The Leadline*, for seven years. I have served on the boards of the Ontario Crafts Council, Visual Arts Ontario and The Design Exchange. I am a past Chairman of Visual Arts Ontario and a member of the National Council of the Canadian Society of Decorative Arts.

In 1989, I was appointed to the Ontario Arts Council as Associate Officer, Crafts & Design, for a five-year term. During this period I will be administering all OAC granting programs for individual craftspersons and crafts organizations in Ontario. I will also be responsible for initiating new programs of granting assistance in the broad field of design.

Two artists who have influenced me are Patrick Reyntiens (naturally) and Ludwig Schaffrath, a prominent German stained glass artist.



Robert Jekyll, *"Homage to Frank Gehry", stained glass with wood frame, collaged elements, 42 x 39", 1981*

The characteristics I look for in fine craft works are primarily but not exhaustively: a thorough understanding of materials and a respect for the characteristics that distinguish materials one from the other; suitability of the work for the purpose intended; risk-taking whether it be technical, aesthetic, or personal; evidence of personal exploration and direction as manifested in giving the work(s) a "voice"; skill in execution and soundness of construction.

My current work continues along the lines of my preoccupation with qualities that are particular to glass, i.e.: reflection, refraction, transparency, and translucency. I have recently been exploring the introduction of metaphoric and literal content in both exhibition and commissioned situations.

## SAM CARTER, artist and educator

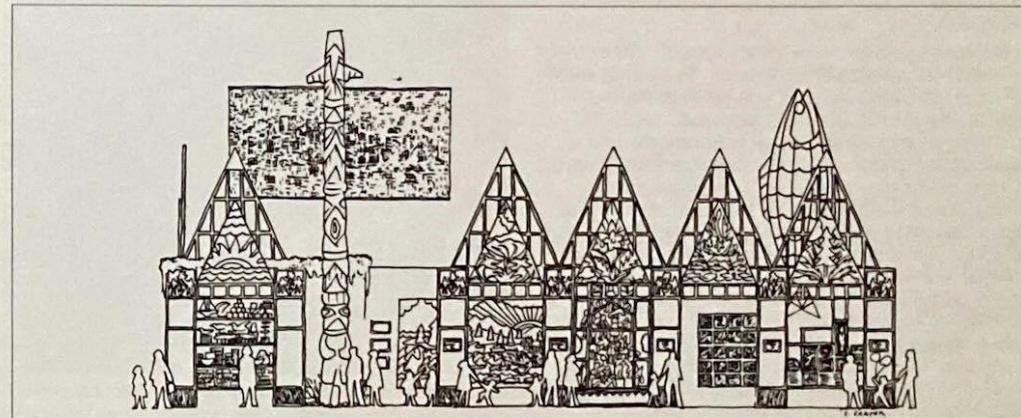
Over the years I have taught at the Ontario College of Art (72-73) and the Emily Carr College of Art and Design (73-90). Recent crafts related projects include exhibits and events such as *World Crafts Perspectives* (1985 Seminar, Vancouver), *Celebration of Wood, Paper Fair, The Commonwealth Collection, Out of the Shade New Designs in Hemlock and Vancouver Gallery-Canada Exhibition, Yokohamas EXPO '89*. I am a trustee of the Cartwright Gallery (Canadian Craft Museum).

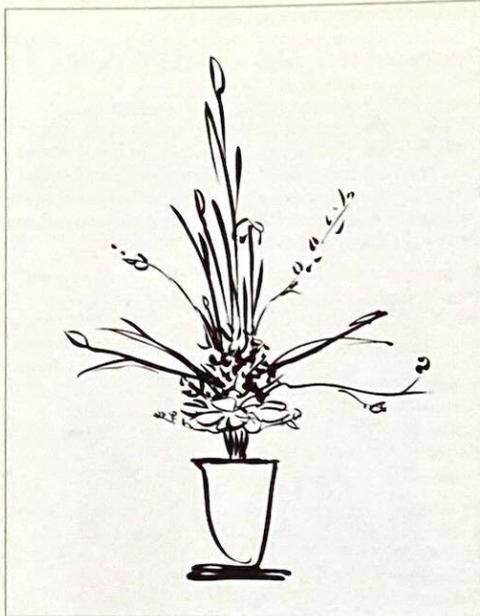
Artists who have influenced me are William Morris and Ikenobo Senai. The comprehensive vision of art and industry perpetuated by the works and theories of Morris are an inspiration. The idea of providing beautiful works for homes, public places as well as galleries is appealing. Ikenobo Senai is 52nd Headmaster, Ikenobo School of Ikebana at Kyoto in Japan. When I began my first studies with Mrs. Misao Ito in Vancouver ten years ago, I did not realize the vastness and beauty of Ikebana. I continued to be inspired by this Japanese tradition.

My academic studies have included Fine Art and Design at California State University, Long Beach; Landscape Architecture at the University of Toronto; and an M.A. in Design at Cambridge University, U.C.L.A. and California State, Long Beach. My first recollection of fine craft is of beautiful antique Czech glass Christmas ornaments and a bronze dragon arch with three cast bells from Japan. These items and other family heirlooms served as "toys" and have made a lasting impression. My first craft education experience was at age six in the studio of a neighbourhood ceramic artist. I still have the "push pot" bowl, my first ceramic work. These early experiences made such a great impression. Hopefully, young people have fine craft experiences in elementary schools throughout Canada.

I often say that "the triangle of creativity" consists of three elements: art, design and craft. For me, art has to do with pure expression, design with communication and function, craft with the materials and tools. Of these three elements, I consider craft to be fundamental.

Sam Carter, *"Canada Exhibition", elevation drawing, 1988*





Sam Carter, "Ikenobo Rikka", Ikenaba sketch, ink and brush, 4x6", 1988

Fine craft draws inspiration from materials and tools that express and communicate the beauties and paradoxes of nature and artifice. I look for a balance of expression and technique, but mostly like to be amazed, amused and moved by a work. I like to learn from what I see and use.

My current directions involve the production of public art and environments for celebration and exhibition. The Canadian Exhibition at Y.E.S. '89, in Yokohama, Japan, involved the participation of hundreds of craftspeople and artists. I served as the Art Director, doing lots of sketches, writing ideas and producing the over all exhibit. The exhibition featured dolls created by Vancouver artists which were gifted to the Yokohama Doll Museum, an animated feature produced by the Film Board and a collection of antique Canadian crafts and designs. A gallery introduced the Japanese to much fine Canadian craft and design.

At present I am Art Director for the Canadian International Dragon Boat Culture Festival (Vancouver) and will represent Canada on the Canadian team for the International Salon Culinaire in Singapore. Six chefs have been selected along with me to present the best of Canadian fine cuisine. The presentation consists of white on white blown glass plates, bowls, trays and other serving dishes, Canadian maple, birch and alder serving trays, tables and portable stands and screens. The wood will frame panels prepared from handmade papers, with pressed maple leaves, and coated with textured translucent acrylics. Handmade paper serving mats with bits of maple leaves will "set off" the natural woods, white on white glass and enhance the colours and forms of the fine cuisine. I love working with a wide range of creative people. I work to share the love and appreciation I have for Canada and its diverse culture.

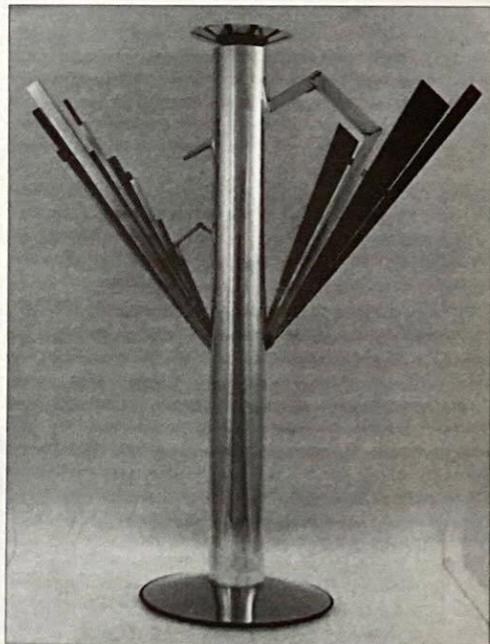
**LOIS ETHERINGTON BETTERIDGE R.C.A.**  
designer, artist, silversmith, goldsmith

The first encounter with crafts that I can recall was carving Ivory soap bars whilst crouched in my special place under the cellar stairs. The second was building a "go cart" using my roller skates and piano wire for steering. I was nine years old and we lived on a hill.

Formal craft education came when I was a design major at the University of Kansas. It soon became a toss-up between pottery and metal. After receiving my B.F.A. in design and silversmithing I set up my studio in Oakville, Ontario, with the firm intention of being successful without quite knowing what that meant. Three years later I was granted a scholarship to Cranbrook Academy of Art where I encountered my first role-model. It had to be man, of course, because I knew no woman metal-smiths or artists of any media in Canada or the USA. Richard Tomas, the silversmithing master, reinforced my own attitudes towards metal and the world of the metal-smith-jeweller. Aside from him I can think of only one other person: Hero Keilman, jewellery instructor at the Provincial Institute of Trades, Toronto (later George Brown College), taught me the fine art of chasing and repoussé for which I will always be grateful.

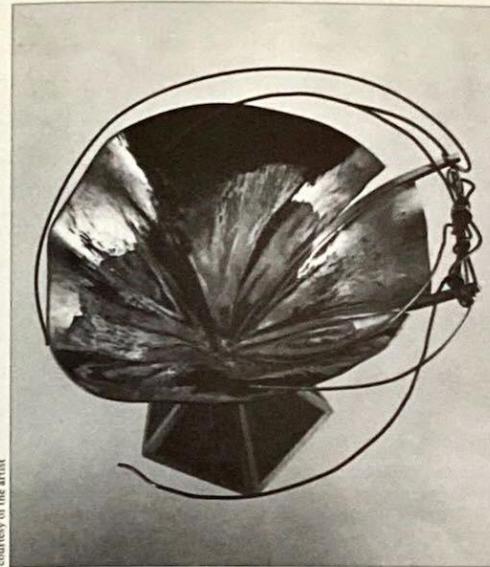
A three year period of teaching design, weaving, wood and metal at Macdonald Institute, Ontario Agricultural College was followed by marriage, six years in four studios in England, two babies, and a return to Ottawa in 1967.

Silversmithing began to slowly take over from jewellery and by 1978 the ratio of 85% holloware more accurately



Lois Etherington Betteridge, "Coffee for Four Friends", sterling silver, acrylic, 14.5"

Photo credit: Keith Betteridge



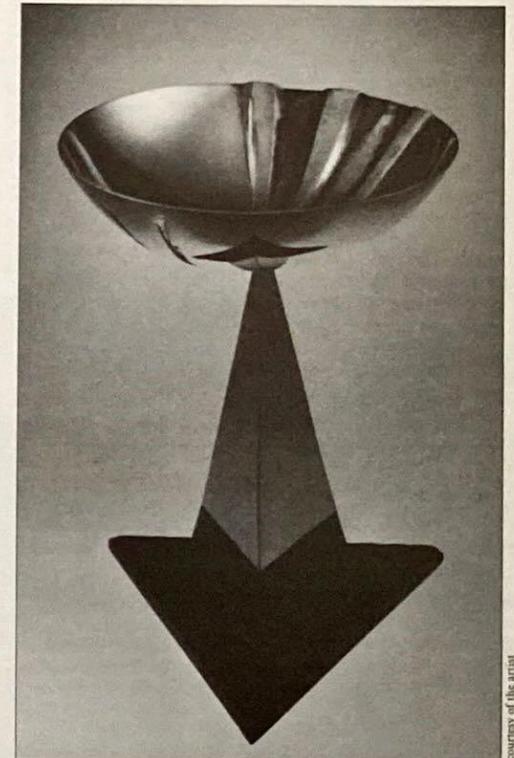
courtesy of the artist

Lois Etherington Betteridge, "Tangled Garden, A tip of the hat to J.E.H. MacDonald", copper and silver, 17cm.dia. x 13cm 1988

reflected my main interest. For my earliest work (1948) the "less is more" dictum of the Bauhaus and the "material and process" craft of the Scandinavians were the main influences but the gradual evolution of my work saw it take on more tactile and dimensional qualities. The resulting forms are decorative as the result of manipulation of the material as a whole rather than laid on texture or decoration. I aim at creating functional pieces which romanticise the functional to create atmosphere in the same way as a painter or sculptor aims at evoking responses. Recently in continuing to pursue new challenges in the techniques of manipulating metal, I have turned to exploring the flatness and thinness of metal and forms rather than the sense of volume that intrigued me in the past. I am also interested in combining geometric and organic forms and textures within the same work. In fact, in much of my work over the years I have set out to prove that the "impossible" is achievable and that "wrong" can be right.

I was lucky to start to work when I did, at a time when instant gratification was not in evidence. When I jury (or even when I don't jury) I notice attempt at shortcuts; there aren't any in fine craftsmanship! Does the maker care about and have pride in the work? The bottom, the back or the inside will tell. A work needn't involve highly complex or difficult techniques to be significant but it does need integrity. Beyond examining the craftsmanship and the "rules" of design, the process of assessing a work becomes less tangible and I can only touch on what I look for. In a functional piece the maker should have demonstrated that a radical change from the usual design, (of a fork, say, or a bowl), makes it function better than, or at least as well as those used before. A piece intended as a philosophical commentary on a functional object need not function at all of course, as long as it clearly demonstrates its intent.

In works referring to traditional patterns, shapes and purposes I expect to find the personal statement of the maker. This can be in colour, shape, relationship between shapes and so on. I am always glad to find humour in a work; not self-conscious humour that makes the viewer uncomfortable but a sense of fun.



courtesy of the artist

Lois Etherington Betteridge, "Bon Bons on High", sterling, soapstone and slate, 14cm.dia. x 19cm., 1988

It used to be said that a good piece "speaks". Terms like "presence", "reality", and "integrity" prevail now but whatever the language, jurors (and observers) can sense when a work has that elusive quality which makes it capable of giving pleasure.

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# MARKETS

## ALBERTA GIFT SHOW

From start to finish, six days. New opportunities, \$18,820.60 in sales, new accounts and very sore feet.

This was the third time that the Saskatchewan Craft Council had taken part in the largest western gift show, the Alberta Gift Show, in Edmonton from February 4 to 6. Once again SCC had 400 feet of Saskatchewan craft to present to the fifteen thousand buyers. The crafts in the booth included wood work by David Freeman, Mark Hetherington, Fiona Anderson and Pat Kutryk; pottery by Madeleine Arkell, Gail Carlson, Zach Dietrich and Charley Farrero; Heritage Wear by Carmen Beaumont; paper jewellery by Susan Bod and Lois Kurp; silk jewellery by Suzanne Dansereau; ceramic sculpture by Laverne Larsen, Wendy Parsons and Emma Radfelder; wooden toys by Verne Nelson; stained and fused glass by Basil and Glenda Ramadan; silk scarves and jewellery by Donna Redl; copper, brass and German silver jewellery by Doug Redl; wheat weaving by Mary Jane Sapara and fimo jewellery by Alinor Wood. The SCC booth was well accepted by the buyers, being one of the busiest booths at the show.

This year's sales of \$18,820.60 represented an increase of 41% over last February's show and a 5% increase over the August show. The average order was \$361.93 and the average total sales per participant was \$855.48.

One-of-a-kind work was presented in a gallery setting created by Southex management. This area complimented the work in the sales booth and generated sales for the booth. It also created interest for commissioned work and we received several inquiries. Works by Mary Anne Baxter, Martha Cole, Joyce Fenske, John Floch, Christine Fraser, Basil Ramadan and Bill Gottschall, Donna Redl, Jamie Russell, Klaus Walch and Cheryl Wolfenberg were displayed with work from Alberta Craft Council members.

Susan Robertson, Marketing Co-ordinator

## WINTERGREEN 89

Wintergreen '89 was the best Wintergreen market in four years. I can't remember the last time I saw so many smiling craftspeople! It wasn't just that sales were good, although that is important from the marketers point of view. We also received a lot of positive feed-back from customers, many stating that this was the best Wintergreen ever.

What made Wintergreen '89 better than previous sales? Many speculate that the change in the jurying system contributed to a higher quality sale. Certainly, the new system allowed in a number of new participants resulting in greater variety, a change from the "same old things". While there were no fewer pottery booths, the show had the appearance of having less. Another contributing factor was the smaller number of booths. With the additional aisle space, customers seemed more relaxed, more willing to part with their money. At least, this seemed to be the general consensus of the marketers.

Out of a possible 77, 54 replies were received to the market survey. Total reported sales were \$147,034.00. Total reported orders were \$15,370.00. Total reported sales and orders were

\$162,404.00. The average sale, \$3,007.48, times the number of replies not received, 23, added to the reported total sales and orders resulted in an estimated total sales of \$231,576.07. Average sales were up \$408.99 or 16% over last year. The total sales and orders were up \$5,507.07 or 2% over last year.

Market sales by medium were as follows (total sales followed by average sales):

Clay, \$51,178.00, \$3,198.63;  
Fibre, \$29,112.00, \$2,911.20;  
Glass, \$15,600.00, \$3,120.00;  
Jewellery, \$23,230.00,  
\$3,871.67;  
Wood, \$21,645.00, \$2,405.00;  
Other, \$21,639.00, N/A.

Paid attendance was 6890, up by 399 or 6% from last year. Actual counted attendance was 9571, up by 496 or 5.5% from last year. Allowing 10% for children 12 and under who are admitted free, the estimated repeats were 1,724 or 18%. Some marketers expressed concern about '3 day passes' being shunted from customer to customer resulting in lost revenue. The Marketing Committee will be reviewing this.

All in all, it was a successful show both administratively and financially. I also thought it was the best market that I have seen.

## Saskatchewan Handcraft Festival

Battleford

JULY 20, 21, 22

• CRAFT MARKET •

• CRAFT DEMONSTRATIONS •

• CRAFT EXHIBITION DIMENSIONS 90 •

## GIFTS FOR CLIENTS

by Sandy Cameron



Yoshimi Woolsey, Scatter cushions, handpainted silk

Kate Daley's job was clear. The Regina-based management and financial consultant merely had to blend Christmas gifts, Saskatchewan crafts and the vision of one of Regina's top real estate agents together. Each year RE/MAX agent Pam Allen selects the work of a Saskatchewan crafts-person to send to 150 of her top clients. It is Kate Daley's job to help choose the art work and to arrange with the crafts-person for production of the gift. This year Kate decided that the unique and delicate silk paintings of Saskatoon's Yoshimi Woolsey would be the ideal gift for Pam's clients.

Together with Regina seamstress Josephine Brophy, Yoshimi produced silk covers for scatter cushions. The cushion covers depict cranes, women, irises, bamboos, orchids and cherry blossom. They are done in green, salmon, greys, black and purples.

"For me it is hard sometimes to come up with new ideas for products," Yoshimi said in an interview. "This idea of Kate's really worked. The cushions were well received at the Wintergreen sale this year." Yoshimi says she has made a few pillow covers in the past, but, not being a skilled seamstress, had not worked on the idea very much. "But working with Josephine was wonderful," she says. "All I had to worry about was the cover. Josephine did the rest."

A long-time supporter of Saskatchewan crafts, Kate got the idea for the cushion covers from Yoshimi's scarves. "I try to find something that is unique and original for the crafts-person involved," Kate says. "At the same time the product must be of tremendously high quality to meet the standards necessary to be a commercial gift." At no time in the process do either Kate or Pam try to dictate to the crafts-person involved. "We already know their work," Kate says. "What Pam and I attempt to do is to provide a vehicle for the crafts-person to stretch their work and explore various approaches."

For Pam the project is "a symbol of my commitment to Saskatchewan and its people". Since she started giving Saskatchewan crafts as gifts interest in her approach has grown. "Starting about November people are curious as to what has been chosen for this year's Christmas gift," Pam says. "We try to keep it a secret until early in December." Yoshimi's cushions were displayed at the McIntyre Street Gallery in Regina in early December. Pam hopes the leadership she is showing will encourage more Saskatchewan businesses to use Saskatchewan services and products.

For Yoshimi this year's gift is a new product line, one that will prove very popular at Saskatchewan craft sales in the years to come.

## CRAFT AT EMMA LAKE

EMMA LAKE ART SCHOOL  
June 2 to August 31  
at Kenderdine Campus

Brenda Pelkey  
June 13 to 17  
Photography

Lyn Pileuger  
June 26 to 30  
Weaving and Spinning "Focus on Mohair"

Sharon Tokarchuk  
July 9 to 11  
Using colour and textiles in Interior Design (introductory)

Brian Gladwell and Gisele Amantea  
July 29 to August 1  
"Intensifying the Commonplace" — object making through unconventional approaches.

Catherine McCauley  
August 4 to 8  
Watercolours

Cheryl Mazaros  
August 9 to 10  
"Seeing as Learning: the Cultural and Critical Sections of the Visual Arts Curriculum" (of interest to all Elementary and Secondary Art teachers).

Myles McDonald  
August 19 to 25  
"Painting the Landscape"

Hans Dommasch  
August 19 to 26  
Photography

Sheila Devine  
August 24  
"Construction of Willow Chairs"

Bob Boyer  
August 27 to 31  
"A Personal Perspective" Contemporary Native Art

University of Saskatchewan  
July 18 to 28  
"Artists Workshop"

For further information call  
SIASST Woodland Campus,  
Extension Division, Gordon  
White. Calendars available  
soon.

# INCITE 90

Ongoing professional development is one of the goals of the Saskatchewan Craft Council. Incite is a yearly workshop which helps to fulfill that goal.

Plans have begun for Incite, 1990. It will be held at St. Peters College, Muenster, Saskatchewan, from Friday, August 24th to Monday, August 27th.

Incite 1990 will add to our vision as craftspeople by making connections between aesthetic development and the critical process.

The workshop will offer both practical and theoretical activities, using a small curated exhibition as a reference point. Participants will be able to choose one of two approaches.

One group, using the exhibition as a focus, will participate in an exercise in critical writing in order to develop our ability to speak analytically about our work. This approach will cover not only exhibition reviews but also how we present our own work in grant applications, artists statements and exhibition proposals.

Those who prefer hands on work will approach the subject by producing a work using simple materials. The works created will form the basis of a critical dialogue among the participants using a more concrete approach to developing analytical tools.

The workshop will conclude with the presentation of the results of our efforts to the whole group, as part of a discussion of how this process can continue in our everyday work.

The resource people will include a crafts writer or critic, a curator, and two artists. The exhibition will be curated by a Craft Council member.

Anne McLellan  
Incite 1990 Co-ordinator

# CACTUS BLOUSE AND PAISLEY FIRE

Wendy Black-Kostuk & Susan Clark Frances Morrison Library Gallery December 1989

by Sandra Flood

In December, Susan Clark and Wendy Black-Kostuk showed a collection of garments, accessories and hangings in the gallery at the Frances Morrison Library, Saskatoon. This is a small pleasant gallery which, being situated in a library, attracts a large number of viewers some of whom might not normally go into an art gallery. The disadvantage of exhibiting in this otherwise admirable location is that the gallery is unsupervised leaving artworks vulnerable to mishandling by the public. The fear of theft forced Wendy Black-Kostuk's jackets into table show cases so that these garments were not adequately displayed.



Wendy Black-Kostuk, "Paisley Fire"; wool melton, ultrasuede, metallic leather, brass studs, medium size

Displaying garments well does seem an insoluble problem to craftspeople, perhaps because garments are three dimensional constructions which droop sadly from hangers and are not built to be displayed flat on a gallery wall. The shape of the garment and the decoration on the garment relate to and hopefully enhance the contours of the human body, so garments only come into their own when worn or displayed on body-shaped models.

Wendy Black-Kostuk's two jackets lying in their protective show cases only allowed the viewer to examine the appliquéd motif on the back of each jacket. It was impossible to see how the motif related to the shape of the garment and whether it was linked with appliquéd decoration on the front. However the confidence with which Ms. Black-Kostuk handles materials and design makes one hope to see more of her work better displayed.

played. Her designs are built up with layers of appliquéd leathers and fabric, with couched cord, stitching and studs extending and enhancing the flowing, curvilinear shapes. The colours in both jackets were subtle and quiet with an interesting use of varied leather textures. Although I am not particularly keen on gold and silver leathers, they were used effectively and were not garish.

Wendy Black-Kostuk's other pieces took the form of accessories: appliquéd leather shawl collars such as she exhibited in Dimensions 89 and a purse in the same style; brooches of pleated, folded, layered leather; and fused glass pendants of bullseye glass in dark opalescent colours on strikingly coloured leather thongs, each differently attached so as to form an integral part of the design. They showed a good sense of colour and form, experience and a nice inventiveness.

Susan Clark plunges in where many craftspeople fear to tread — drawing and painting with skill and confidence. In contrast to Wendy Black-Kostuk's restrained colour range, Susan Clark's blouses and dresses blossom with rich colour and complex, flowery imagery. *Tibetan Panel Coat 1988* combined panels of three different designs with the same background colour. The panels of dark, simple clematis flowers juxtaposed with mille fiori were spiced with panels of sweetpeas, the pastel pinks and blues contrasting with the saturated colours of the rest of the garment. This garment was more restricted in imagery and colour range than many and part of its success was due to that.

In *Tiger Lily Blouse 1989*, patterned with lilies and delphiniums handled in a very fluid painterly way, Ms. Clark managed to keep control over a wide spectrum of brilliant colours. However the collar and centre opening of deep purple overwhelmed and detracted from the painted fabric. Indeed many of the garments had all the excitement of an adventurous attempt that hovered near overkill, not only in the use of colour but in the further enrichment of the surface by stitchery and, on a three panel screen, by beads. Stitchery and beading which by its tentative nature added nothing to the overall effect.

I have concentrated on the garments made by Susan Clark because I felt that they were more exciting and offered a different set of problems to that of the screen and hangings. One problem which had not been resolved was an apparent lack of consideration of the relationship of the garment to the fabric decoration. In *Geranium Blouse* the decorated panels in the front were not set into the garment level. In addition the geranium panels on front and back did not match or flow into each other, surely a consideration where painted fabric is being created for a specific garment. The fabrics appear to



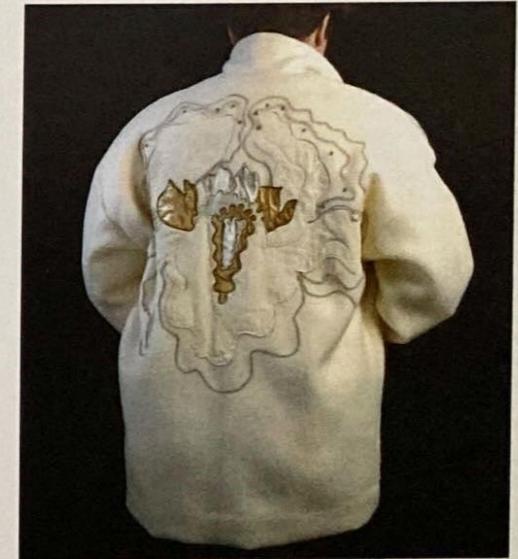
Susan Clark, "Tibetan Panel Coat 1988"; handpainted silk, size 10



have been painted and then cut to suit a dress pattern, mistakenly using these luscious, unique, labour intensive paintings like cheap, manufactured yardage. Before ever brush touches silk, garment shape and fabric painting need to be considered together so that each enhances and inspires the other. Here "less may be more" for Ms. Clark. A simple garment pattern which displays these vibrant handpainted fabrics to their best advantage; designs which are painted for a specific garment and are not swamped by a complication of garment parts, collars, front openings or by competitively brilliant colours on less important garment areas. *Cactus Blouse 1989* showed Ms. Clark's skill in drawing and handling fabric dyes. The restrained colour range and relatively uncomplicated design rich against the glossy ivory satin crepe was very effective on a simple garment. It would have been even better if the sleeve had been incorporated into the design instead of arbitrarily cutting across it.



Susan Clark, "Cactus Blouse 1989"; handpainted satin crepe, above right: Wendy Black-Kostuk, "White Iris"; wool Melton, doeskin, polyester cord, studs, medium size



Another problem was the sewing and finishing of the garments. Not only is this a matter of good craftsmanship but the kind of people who spend \$250 on a blouse want a garment which is not only unique in design but well made (and for a garment of that calibre they may well pay more). In this situation there are only two options, to find a good dressmaker or to acquire the expertise and take the time to do the necessary, boring, finicky work well. The better the piece, the higher the standard of craftsmanship and finish required.

It was good through this small exhibition to see two promising artists presenting such distinctive work. ■

A CCC Bulletin recently circulated to SCC members contained the eleven recommendations made by the Standing Committee of Communications and Culture in its second report dealing with the Status of the Artist. These were presented to the House of Commons before Christmas. Larry Schneider (Regina-Wascana) sat on the sub-committee involved. Four of these recommendations deal with the professional status of the artist and social programs. The article which follows is from a Special CCC Bulletin, November 1989.

Defining craftspeople and artists is our perennial thorn in the flesh (or burr under the saddle for Western readers). CCC has always taken the view that first, if it must be done it should be done by those affected by it and not some lawyer or civil servant who nine times out of ten has no understanding of the sector; and second, that different definitions for different purposes are perfectly acceptable.

This question must be addressed in any legislation, federal or provincial, and we favour the solution provided in Quebec (which also seems to be currently in favour with the federal government) namely, that legislation provide some means of identifying associations and that these associations will be responsible for identifying craftspeople and artists. However, before an association (and consequently its members) can be recognised it will clearly have to establish certain criteria for professional craftspeople. Almost all craft associations permit anyone to join but many also have special categories of membership which identify what we can call 'professionals'. Those that do not have such categories should start to think now about seriously addressing this problem; without such a category it is difficult to see how any of their members could benefit. As a start, it is certain that associations will have to subscribe to the set of criteria established by Revenue Canada (after long discussions with the sector), Bulletin IT504.

This is not simply a theoretical problem. Many initiatives now

being considered under Status of the Artist legislation can potentially provide equity for craftspeople and artists in matters such as taxation and social benefits. Clearly these cannot be provided willy-nilly to anyone who happens to be a member — nor, indeed, do we wish them to be. They should only be available to those people who at present are barred from such benefits by virtue of their work as a craftsman or artist.

The Canadian Conference of the Arts convened a two-day conference on 'Social Programs and the Status of the Artist' in November. While a good deal of old ground was trodden even flatter than before, nonetheless there seemed to be a real shift in the thinking of the arts community — even if it was a realisation that maybe social programs are not complete pie in the sky after all.

Those of you who attend to the news will know that a major shift is taking place in the area of unemployment insurance. About \$3 billion is being shifted from unemployment relief to positive employment schemes. This is being achieved by providing shorter benefit periods, increased penalties for those leaving a job without just cause etc.

However, our experience has always been that employment programs are difficult to adapt, and, more importantly, pay little or no attention to skills in the arts sector, particularly as artists often have to take other employment to survive eg. as taxi-drivers. Since they have to do this, the tendency is to offer them more of the same and forget the fact that they are really musicians or whatever. Nonetheless, there does appear to be a willingness to consider specific programs for artists that are designed by us.

A major snag is that the employer will be required to contribute more during training, although there is also the possibility of actually endowing certain sectors of industry. As we know, many craftspeople and artists want to train with someone for professional development so they can become more

effective on their own. They do not intend to remain in employment by someone else, but become self-employed. (As was pointed out self-employed people, by definition, are employed — by themselves.) Financing is available for significant studies leading to an action plan.

We discussed existing public pension plans which, as far as most people in the arts are concerned, mean that if you live in poverty you are likely to die, or at least retire, in poverty too. If there is sufficient interest we are prepared to issue a separate more technical bulletin on the subject.

As regards private plans, pension plans proper are only available to people in an employer-employee relationship, where there is a separate employer. This means essentially that the only pension plans available to craftspeople and creative artists are RRSP's. Unfortunately, but understandably, there is a strong tendency in the arts to use RRSP's not as a source of pension for old age, but for income stabilization. That is, you have a good year, you put the maximum into an RRSP; you have a bad year, you withdraw it. The elimination of income averaging provisions by the Government has made this problem worse. A group RRSP set up, by CCC, could require a locked-in provision, whereby people could not get their money out for a certain period of time, but that would simply sidetrack the problem of income stabilization. Still, a group RRSP could help solve certain problems.

As to insurance, we also heard from representatives involved in Workmens Compensation. This, of course, is a provincial matter and varies considerably from province to province. Judging by experience it does

not seem as if Workmens Compensation is a very useful route to follow.

We have to deal with the basic problem in disability insurance, namely that really very few people are interested in it when it comes down to actually paying for it — especially when they have little enough to live on anyway. Attractive as it is to the insured, no insurer will long continue a program where more benefits are paid out than are received in premiums and, put bluntly, the poor are a bad risk. In a survey CCC conducted in 1977 people were asked to rank their concerns, and insurance was nineteenth out of the list of twenty. This has been borne out in practice; various associations that have taken up plans with Mutual of Omaha (which is the only insurance company that tackles this in the arts) have found them collapse when it actually comes to having people pay.

The real problem behind both pensions and insurance is that the basic income of people in the arts is inadequate. Doctors have no problem in subscribing to pension plans and insurance — but then they provide a public service and turn round and bill the state. Perhaps artists should do the same; they certainly fulfil the first half of the equation.

CCC will be working on evaluating some of the solutions put forward at this very useful CCA conference, and perhaps developing others of our own. Any readers with creative solutions to any of these problems are invited to submit them to us. We will certainly be publishing our conclusions as soon as possible since the Government will have to address them when it gets down to details of legislation.

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**THE CRAFT FACTOR**

from: SCC BOX 7408, SASKATOON, SASK. S7K 4J3

by Miriam Caplan

An overwhelming technological advance in colour printing has dramatically altered the calibre of art and craft publications. Not only has the printing field changed, over the last 30 years the commitment by craftspeople to quality workmanship and innovative design has lifted the crafts from leisure time dabbling to serious aesthetic exploration. Each of the following books is an exciting look at some crafts that stimulate and expand our visual awareness.

These books were chosen from the collection of craft books and magazines at the Fine and Performing Arts Department, Frances Morrison Library, Saskatoon. If your library does not have these books you can request them through inter-branch loans.

### Contemporary Glass from the Corning Museum

This is a 'coffee table' book, physically heavy, large and elaborately illustrated. The dilettante can leaf through it, or the serious craftsman of any specialty can pick up this book and be intrigued by the techniques, styles, and colour as well as the artistic dynamics displayed. Glass objects from craft artists around the world dating from the 1950s through the 1970s and 1980s are richly photographed in this collection from the Corning Museum of Glass. The text supplies background information about the development of the craft in the last thirty years.

While the majority of the pieces are three-dimensional using techniques ranging from cut glass to blown, cast to fused, two-dimensional, pictorial works are also included. Page after page is filled with examples of creative explorations showing the technical and imaginative potential of the craft. The majority of the pieces in this collection were made during the 1980s. For each item shown, the artist, country, date, technique and dimensions are given.

If one follows the chronological plan of the book, it is apparent how much glass has changed from functional to non-functional

work. Whether one agrees or not with this shift of focus, one can't help admiring the imaginative and exciting development in the area of glass. Colours and shapes work together in forms that weren't even considered thirty years ago. The creativity and imagination of those working in the field of glass is exhilarating. Suzanne Krantz's careful selection of works is the primary focus here while the explanatory text is secondary.

Frantz, Suzanne.  
**Contemporary Glass: a world survey from the Corning Museum of Glass.** New York: Harry N. Abrams, Inc., c. 1989. 400 colour plates.

### Contemporary Glass, a survey

While Krantz's work focuses on the visual chronological development in glass art, Dan Klein describes the contemporary glass scene country by country, with a brief discussion of the key artists in each place. The two books complement each other. Dan Klein, a director at Christie's in London, has done extensive research on the development of the craft and his text supplies a sound overview of the contemporary glass scene.

Significant glass artists can be found world wide. This sharing of common techniques and ideas can be seen in the variety of the works. The influences of others in the field coupled with each person's national heritage are richly described and illustrated. Obviously not all glass artists can be mentioned, but Klein does cover key artists who have achieved either national or international status. Canada merits attention with the works of Karl Schantz, Robin Fineberg and Laura Donefer amongst others.

One minor criticism of the book is that some of the pictures don't have the item's dimensions. Possibly this is because Klein relied on slides supplied by the craftspeople themselves. In the main, this is a detailed, comprehensive discussion of the current international glass scene showing works from the functional to the non-functional.

Klein, Dan. **Glass: A Contemporary Art.** London: Collins, 1989.

### Kilims

Focusing on the Islamic areas east of the Mediterranean, which include Turkey, the Caucasus, Iran and Afghanistan, the writers examine the origins, structure, symbolism, history and types of kilims in each area. Using maps and line drawings, the significant designs of each geographical region are described. This is followed by examples of plainweave, dovetailing, double-interlock, soumak and zilli as well as warp faced patterning. For the weaver, these are of particular interest. However, for the weaver and non-weaver, the rest of the book is spectacular.

Kilims are flatwoven rugs, rugs without a knotted pile. The technique often produces slits in the weave where the different design elements created with the weft yarns butt up against one another. Many consider this the characteristic feature of this type of rug although various interlocking techniques are also used. Weaving's restriction of a vertical warp and a horizontal weft either restricts the weaver or frees him or her to explore different shapes and images. In the case of these kilims there is an exotically exciting mélange of designs and colours.

Numerous photographs of kilims as a part of interior design are shown. Walls, floors, chairs and tables are all possibilities for these luxurious rugs.

The book was principally intended for the collector seeking to learn more about the history, styles and care of kilims. Thus, a collector's guide to sources and services is included at the end of the book. However, for the craftsman always on the prowl for new ideas and designs, the book is a treasure trove. It whets the appetite for acquiring a kilim while enriching one's knowledge of other cultures. In the process, it opens up more possibilities for an eclectic viewpoint on the universality of arts and crafts.

Hull, Alastair and Nicholas Barnard. **Living with Kilims.** London, Thames and Hudson, c. 1988. 266 illustrations, 180 in colour.

### Wendell Castle

For those who attended the four day Contemporary Furniture Design and Technique Conference in August, 1989 in Saskatoon, Wendell Castle will need no introduction. Provocative, innovative, humorous, daring and even cynical have been just a few of the terms used to describe his furniture. While he has primarily experimented with wood, Castle has also worked with other materials spanning the areas of industrial design, craft and sculpture with wit and excellent craftsmanship.

Organized by the Detroit Institute of Arts, this is the first retrospective exhibition of Castle's work. Although Castle has exhibited extensively, no serious evaluation of his total output had been done before. At the time this show was being organized, he was commissioned by the Founders Society of the Detroit Art Institute to build a bench for the museum's modern art galleries which would serve the dual purpose of providing public seating as well as being part of the Institute's permanent collection of contemporary studio crafts. In the chapter on commissions, Castle discusses the process involved in the bench commission from the initial design conception, including revisions, to its final completion. He elaborates on the problems and rewards as well as his personal aesthetic philosophy of the creation of art furniture.

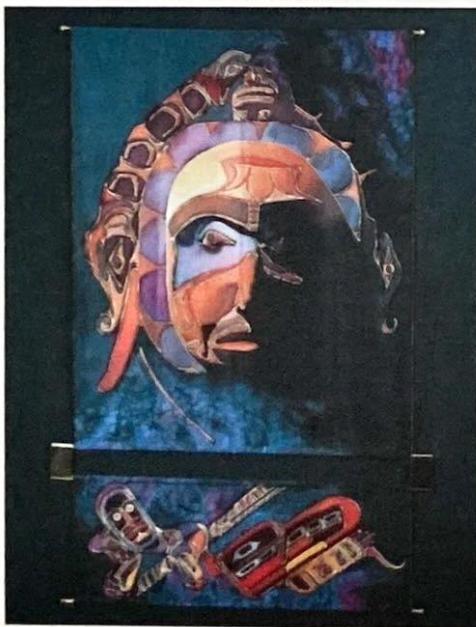
To bend and twist forms, defying preconceived ideas of gravity and shape is pivotal to his aesthetic philosophy. He strives to jar and shake up the norm, to force one to rethink the accepted examples of functional pieces. Considered to be one of the leaders in the field of art-furniture, this retrospective of his work is an exciting examination of a unique craftsman in the contemporary studio craft movement in America.

Taragin, Davira S., Edward S. Cooke, Joseph Giovannini. **Furniture by Wendell Castle.** New York: Hudson Hills Press, c. 1989. 60 color plates. 31 black & white illustrations.

## PORTFOLIO 3: DONNA REDL



Born 1955, Saskatoon. Lives in Saskatoon. Attended the Northern Alberta Institute of Technology, 1974-76, studied Architectural Technology, majoring in Interior Design. Attended University of Saskatchewan, 1986-88, completed an Education Degree, majoring in Practical and Applied Arts. Attended summer sessions in art studies at Okanogan School of Fine Arts, 1968, the University of Meralos, Cuernavaca, Mexico, 1972. Board member of the Saskatchewan Crafts Council, chairing the Gallery Committee. Sells work through Cameo, Ottawa; and in Saskatchewan, Parkart, Bazaart, Saskatchewan Handcraft Festival, North Battleford, Evergreen, Wintergreen and Sundog markets; and through Meewasin Valley Centre shop, Saskatoon; Norman Mackenzie Gallery, Regina; Handspirits Gallery, Calgary; Quest, Banff; Sylvan Gallery, North Vancouver. For more information contact the artist at 10 Fraser Crescent, Saskatoon, S7H 3H1. (306) 374-6502.



Formerly from Saskatoon, I studied Architectural Technology in Edmonton and worked as an Architectural Illustrator for five years before travelling to Australia.

The next five years as I worked and travelled in Australia sparked an aesthetic love affair that has influenced my life and work ever since. While the years of classes in painting, drawing and printmaking had given me a grounding in art, it was during my travels to Thailand and Malaysia that I was first impressed by Batik. And it was with my mother that I took the next step towards textile art. On my return from Australia, my mother was busy hand painting silk scarves to accessorize my brother Doug's jewelry. I remember timidly painting my first scarf and after that I never stopped. The dyeing and painting of fabric became my passion.



Silk painting has fired me up at a very important point in my life. Had I continued in the Architectural field, I don't think I would have felt as free to experiment as I do with silk painting. Here there are no confines.

In my work I use a wax resist (gutta or serti) process to seal an outline around areas of fabric, which are then painted with dyes. Depending on the desired texture, I will use sponges and brushes to put on a second application of dye or textile paints to the fabric, or I will embellish the finished fabric with stitchery and glass beads.

My ambition is to create work that is strong in colour, dynamic and beautiful. I look forward to the continued development of my work and hope to begin a line of wearable art and, if the opportunity arises, a series of architectural installations.

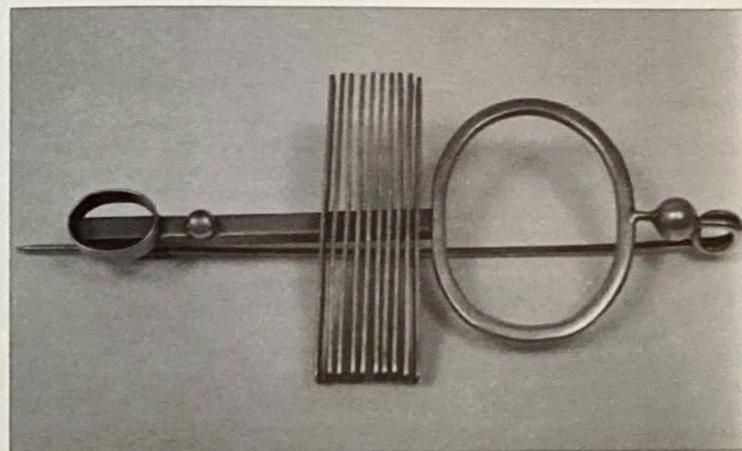


Parallel to my work as an artist, I hope to continue to teach. I feel that teaching will provide me with challenges and further inspiration. ■

## CHAMPIONING THE CRAFTS 1968-1975

### The Role of the Saskatchewan Arts Board in the Development of Crafts

Text by Brian Volke Photography by Gary Robins



David Didur, "Fibula", sterling silver, brass with 3mm moonstone, 12.2 x 5.1 cm

This is the third and last article in a series which has recorded the involvement of the Saskatchewan Arts Board with crafts and the craft community in this province. The first article in *The Craft Factor*, Fall 1988, written by Jane Turnbull Evans, Visual Arts Program Officer for SAB, described the establishment of the Arts Board and the ensuing decade, and coincided with the celebration of Saskatchewan Arts Board's 40th anniversary. The article describing the second decade appears in the Spring 1989 issue. This last article describes the eight years leading up to the formation of the Saskatchewan Craft Council and coincides with the celebration of our 15th anniversary.

#### 1968

With the expansion of handcraft and visual art programs by the Saskatchewan Arts Board, professional standards were developing in this province. This was the third year for the Summer School of the Arts at Fort San, in the Qu'Appelle Valley. It continued to offer a variety of courses including pottery and, this year for the first time, weaving. To teach weaving, the School brought in Mr. Anton Skerbinc from Yugoslavia.

In 1968 there was an increase in regional amateur exhibitions of arts and crafts. Watrous held its second annual Art Salon, which was open to artists and craftspeople from around the province. The Arts Board assisted by providing professional judges, and staff and consultative assistance in hanging the chosen works. Carnduff held its first regional show of arts and crafts and Gull Lake held a week-long series of art activities which included an exhibition of crafts from the provincial collection.

The Saskatchewan Arts Board also provided assistance for a unique project. Under the guidance and direction of Lorna Ferguson, advisor and business consultant, the Sioux women of Standing Buffalo Reserve set out to revive their traditional designs through hooked wool rugs. The Arts Board purchased the first 12 rugs produced by the Sioux Handcraft Cooperative for the Arts Board Exhibition Collection as well as providing consultant fees and a loan for the project. Several exhibitions were held, most notably in Regina, Saskatoon and Montreal, and the National Film Board made a full-length colour feature on the Sioux Handcraft Cooperative. [Rugs from this cooperative were toured again in 1988 under the auspices of the Dunlop Art Gallery, Regina and were exhibited at the Saskatchewan Craft Gallery.]

#### 1969

Once again, the Summer School of the Arts showed increased enrolment and further renovations were planned to accommodate students. The Summer School offered craft courses in pottery, dyeing, spinning, and weaving. In this way the Saskatchewan Arts Board hoped to increase the level of proficiency of established and beginning craftspeople.

The Arts Board also helped to sponsor a variety of art and craft workshops throughout Saskatchewan in 1969. Two major provincial workshops were arranged with the help of the Hone-James Studio in Regina. [Beth Hone, making mainly functional pottery, and Anne James, making ceramic funk sculpture, ran their studio in a converted church on Pasqua Street, Regina.] The first workshop, held in February, was attended by thirty-six artists. Entitled, "A Weekend with James Melchert,"

it featured this award winning ceramics teacher from the University of California. The second workshop, a two-day workshop entitled "Introduction to Batik," attracted thirty teachers, recreation workers, housewives and art students who came to learn the basics of design, dyeing and batik techniques. The instructor was Margaret Van Walsem, "an expert in the art." As well as workshops at a provincial level, there were more than 42 Arts Board assisted workshops in 37 communities throughout Saskatchewan.

#### 1970

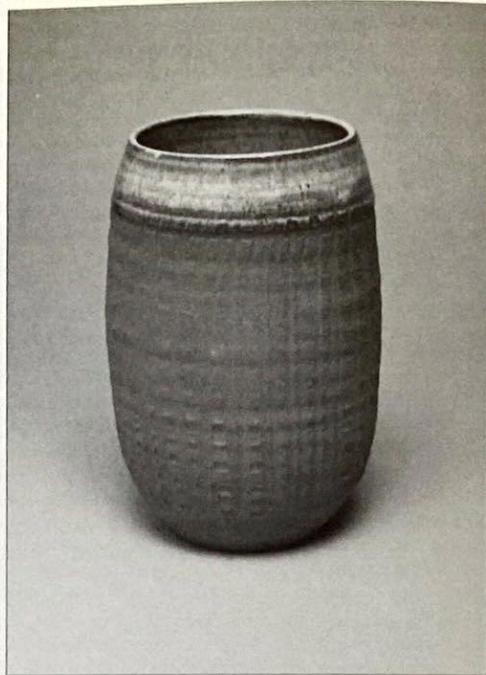
As part of this year's Saskatchewan Festival of the Arts, the fifth of its kind, Nova Scotia goldsmith Orland Larson travelled to each festival city giving demonstrations and lectures on the art of jewelry making. There was such a surge of interest in this that the demand for similar workshops suddenly increased and the names of provincial metal craftspeople who had attended Mr. Larson's lectures were compiled into a reference list.

By this time organizations other than the Saskatchewan Arts Board were bringing artists into the province. Arts Councils and recreation boards were becoming active in assisting local groups with programming local events.

The Saskatchewan Society for Education Through Art held their Annual Assembly for the first time in Lloydminster. They were given assistance by the Saskatchewan Arts Board and through it the fifty art educators in attendance were able to participate in workshops in clay, sculpture, pottery, printmaking and silk-screen printing.



Cathi Bechel, "Net Menders", batik, 94 x 76.2cm.



Marjorie Foley, "Vase", stoneware, 14 x 21.6cm

#### 1971

In June of this year, the Arts Board sponsored a conference which was attended by visual artists from various parts of Saskatchewan. As well as discussing the need to create a provincial organization of professionals, the Arts Board particularly addressed the subject of handcrafts. In a seminar they outlined the various methods by which they had tried to promote and develop handcrafts in the province. Assistance in preparing art exhibitions, the annual Festivals of the Arts, and assistance for community workshops were all enumerated. The Permanent Collection, by this time 20 years old, was another way in which the Arts Board had been supporting artists and craftspeople. The Arts Board continued to display the popular Sioux Rug Collection, which was shown at the Banff Museum, the Saskatchewan Centre of the Arts, the Yorkton Art Centre, St. Mark's Anglican Church in Regina, and in Nipawin.

Another provincial workshop was held at the Hone-James Studio in Regina, with the help of the Arts Board. The subject was glazing and the workshop was led by Beth Hone and Anne James. The other provincial workshop organized by the Arts Board was entitled "Wearables and Recycled Art" with instructor Evelyn Roth, a well-known Vancouver artist.

The Prince Albert Arts Centre, located in the old City Hall, was opened. The Prince Albert Arts Council had encouraged the conversion of the building into an arts centre and the Arts Board contributed funds for the operation of the Centre under the Prince Albert Arts Council.

#### 1972

This was to be a year of activity and change. The Provincial Department of Culture and Youth was formed. This department, which emphasized community activities, inevitably led to changes in the various functions of the Arts Board. Now, more than ever, the Arts Board's focus would be on the development and support of professional individuals and organizations. Thus, "with grants from the Saskatchewan Arts Board and the Local Initiative Program, the Prince Albert Art Centre has been able to hire a full-time artist, a full-time craft teacher . . . The Arts Centre . . . is now in full use for art classes and the meetings of arts organizations."

Orland Larson, jewelry-maker from the Nova Scotia College of Art and Design, was again invited to give a workshop, this time in Yorkton. This week-long workshop was sponsored by the Yorkton Rock and Gem Club and the Saskatchewan Arts Board. Also in Yorkton, Russ Baldwin, a trained potter, received assistance to develop classes in his own studio. Baldwin, a teacher at the Yorkton Junior High School, wanted to reach a larger audience by teaching children and adults outside the school system.

In other areas of the province, arts councils were making their presence felt in an important way. In North Battleford, the Battlefords Allied Arts Council helped to support local exhibition and workshop activity, as did the Jourdain Studio and Gallery. The Swift Current Allied Arts Council helped to maintain the Swift Current Art Centre which provided gallery space for local and touring exhibitions, as well as lectures and programs which included advanced workshops in painting and pottery. The Estevan Arts Council promoted workshops in creative stitchery, batik and painting with highly qualified instructors who were brought in from Regina.

"In the northern part of the province, the community of La Ronge held a workshop in spinning, weaving and dyeing, with emphasis on the use of natural materials and dyestuffs." La Ronge was no stranger to this kind of activity. The Northern Handicraft Cooperative had been formed 12 years earlier, in 1960, and had proved to be successful. In Saskatoon, David Ross of the Hanson-Ross Pottery in Fort Qu-Appelle, gave an intensive pottery program for the Saskatoon Potters. For this and other activities in Saskatoon, Saskatchewan Arts Board grants were given.

The sixth annual Watrous Art Salon showcased the art and crafts of 175 artists, who together entered 393 works. Due to the success of the Watrous Art Salon, the Arts Board conducted a survey of the views of the judges and participants. The result indicated a need to expand the Art Salon.

Mexabition '72 was held in November at Regina and Saskatoon. During these week-long farm and home shows, organized by the Family Farm Improvement Branch of the Saskatchewan Department of Agriculture, various artists were hired by the Saskatchewan Arts Board to give demonstrations in pottery, batik, weaving and other crafts.

In the interests of increasing technical skills, the Saskatchewan Arts Board sent two young artists to a kiln-building workshop in Medicine Hat. The two



Marilyn Levine, "Flower Pot", stoneware (Grey matt glaze), 12.7 x 12.7cm, 1966

Craftsmen were then able to assist other groups within the province to build their own kilns. Staff members of the Saskatchewan Arts Board attended meetings of the Canadian Conference of the Arts, Canadian Arts Administrators, Western Canadian Youth and Culture, and national craft organizations in an effort to provide a more effective liaison between Saskatchewan artists and other national groups.

#### 1973

The Saskatchewan Arts Board's Community Artist program, [now called the Artist-in-Residence program], had developed to the point where four community artists were living and working in communities around the province. In Prince Albert, with the assistance of the Arts Board, Phyllis Carlson, a potter, became community artist. She continued to expand and develop the programs of the Prince Albert Art Centre. In North Battleford, the Battlefords Allied Arts Council acquired space for an art centre and proceeded to hire Janet Cousins as Community Artist, [Janet Cousins, now Janet Delage, is currently Chairperson of the Arts Strategy Task Force]. Sharing the costs of the new facility were the Saskatchewan Arts Board, the City of North Battleford and the Battleford Allied Arts Council. Programs included pottery, photography, weaving, quilting, macrame and embroidery. In Estevan, the Arts Council hired Pam Perry, a Regina weaver, as Community Artist. With help from the Arts Board's community artist funds, Ms. Perry worked under the local Recreation Board and in co-operation with the Arts Council, giving classes in weaving, batik, drawing and painting. Seven years previously, the Arts Board began its Community Artist experiment in Weyburn. Now in 1973, Weyburn had another community artist in John Ewert, a potter, employed under the city's Recreation Department.

In Swift Current there was a need for a new library. The Swift Current Arts Council saw this as an opportunity to persuade the City to build new gallery space as well. It was decided that the two facilities would be combined. This was to become the first National Exhibition Centre in Saskatchewan, and construction began in 1973. This centre, which was completed and opened in the

following year, is now celebrating its 15th anniversary in operation. The Centre's mandate was to present exhibitions from "national, regional and local collections."

1974

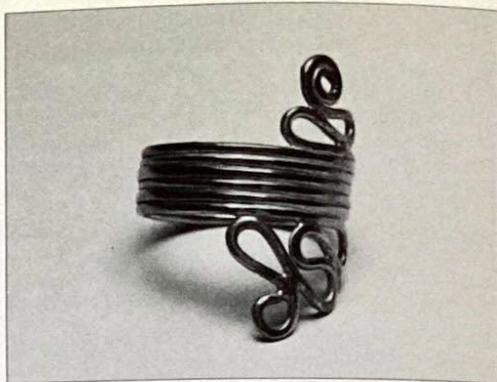
It was evident by this time that Arts Councils were becoming a major force and there was a need for a strong provincial organization to co-ordinate the efforts of the various arts councils. The Organization of Saskatchewan Arts Councils was formed. Marguerite Galloway was Executive Director and financial assistance was provided by the Arts Board, the Department of Culture and Youth and the Sask Sport Trust. The formation of the Organization of Saskatchewan Arts Councils (OSAC) was evidence of the growing maturity of Saskatchewan's arts community. OSAC, like the Saskatchewan Arts Board, provided opportunities for artists and crafts people to exhibit and develop their careers.

Significantly for craftspeople and the yet-to-be-born Saskatchewan Crafts Council, the Saskatchewan Arts Board provided assistance for three Saskatchewan representatives to attend the Tenth Anniversary Conference of the World Crafts Council and the First World Crafts Exhibition in Toronto. Delegates were also sent to Montebello, Quebec, to represent Saskatchewan at the first annual meeting of the Canadian Crafts Council. These events doubtless sowed the seeds for the founding of the Saskatchewan Craft Council in the following year.



Jack Sures, "Black Bottle", stoneware, 40.6 x 45.7cm

up right:  
Stuart Bozych, "Wire Ring", silver, 1.9cm.dia. x 2.5cm  
All works are from the SAB Permanent Collection.



1975

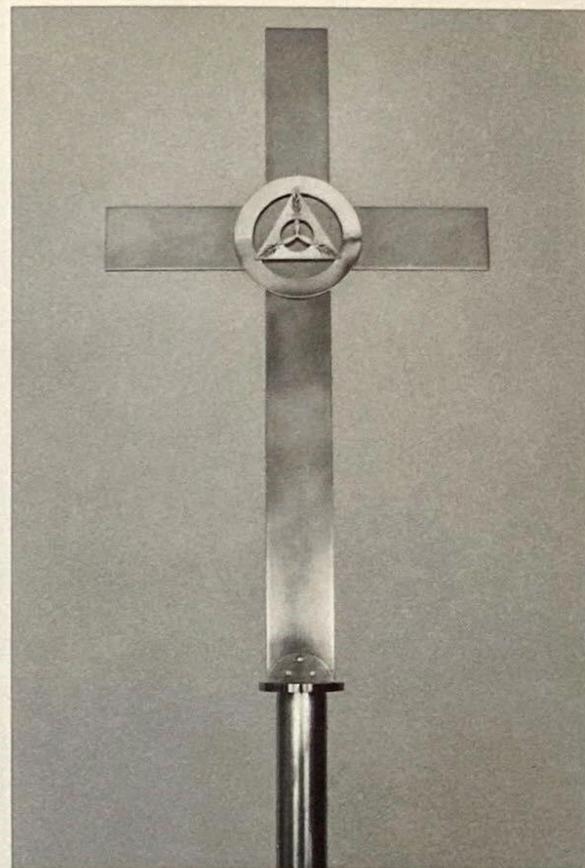
As a result of an initiative by Jim Thornsburry, lecturer in ceramics at the University of Saskatchewan, Lea Collins of the Saskatchewan Arts Board sent out notices to all craftspeople in the province notifying them of two important meetings to be held regarding the formation of a Saskatchewan crafts organization. The meetings took place in Saskatoon on March 29, 1975 at the University of Saskatchewan and in Regina on April 6, 1975 at the Rosemont Satellite Gallery. More meetings were held in both cities in April and June and it was decided that a founding convention would be called for the first week of October in Saskatoon.

Until this time, there had been no provincial body to represent the interests and concerns of individual craftspeople. The Canadian Crafts Council, whose founding convention was held in November 1974, was deemed to be less than effective in dealing with the concerns of individual Saskatchewan craftspeople. It was also felt that agencies like the Department of Culture and Youth, the Saskatchewan Arts Board, and the Department of Industry and Commerce would appreciate having a representative of a crafts organization to consult with.

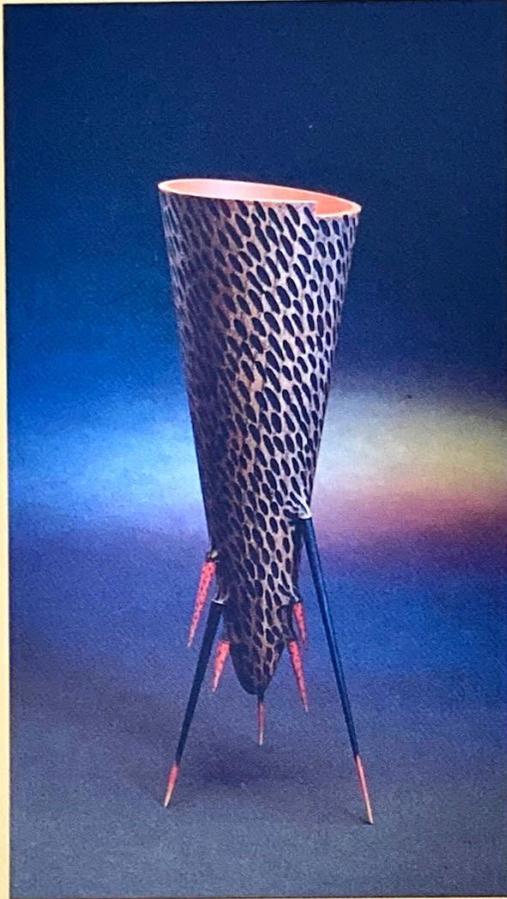
On the weekend of October 4 and 5, 1975, approximately sixty Saskatchewan craftspeople met in Saskatoon to form the Saskatchewan Crafts Council. The Saskatchewan Arts Board then gave financial assistance for delegates from the new organization to attend a meeting of the Canadian Craft Council in Banff.

Craftspeople in Saskatchewan had developed to the point where they needed a province-wide organization to look after their concerns. Professionalism in the crafts was highly developed and several of Saskatchewan's craftspeople had achieved national and international recognition. This was due, in no small way, to the continuous efforts of the Saskatchewan Arts Board who, over the years, sponsored workshops and events to foster the growth of crafts in this province. Their policy of purchasing works by Saskatchewan artists and craftspeople for the Saskatchewan Arts Board Permanent Collection had helped in the support of artists and the promotion of their work.

Sources for this article were found in Annual Reports of the Saskatchewan Arts Board, Selected Minutes and "Cornerstone for Culture" by W. A. Riddell. ■



Douglas Frey, Processional Cross, brass with silver medallion, stand oak and brass; cross 24 in. high; 1990; made for Emmanuel St. Chad Chapel, Saskatoon, 1990



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