

THE CRAFT FACTOR

THE MAGAZINE OF THE SASKATCHEWAN CRAFT COUNCIL • SUMMER 1990 • VOL 15/2 \$3.00





front cover:
Ursulina Stepan, Ammonites
(detail)
from *Dimensions 90*

back cover:
Shirley Spidla, "Sangara",
Wood, wire, yarn, metal, 18 x 36 in.
from *This Is For The Birds*

this page:
Booths at SCC Spring Craft Sale



right:
Anita Rocamora, "Whirligigles" (one of three)
Metal, cement, wood, acrylic paint, 6 x 2.75 ft.
from *This Is For The Birds*

THE CRAFT FACTOR

Dimensions 90

the 1990 Dimensions colour catalogue, centrefold, contains all the exhibits, interviews with the prizewinning craftspeople and the jurors' statement

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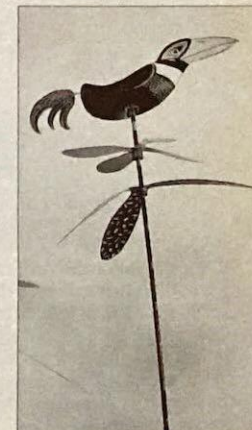
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Saskatchewan Craft Council is a non-profit organization formed in 1975 to nurture and promote the craft community. Craftspeople, supporters of crafts and the general public are served by the many and varied programs of the Saskatchewan Craft Council 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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The *Craft Factor* is published quarterly in January, April, July and October by the Saskatchewan Craft Council, Box 7408, Saskatoon, Saskatchewan S7K 4J3 (306) 653-3616. Comment and opinion are welcome but will be subject to editing for space and clarity. Only signed letters and submissions will be printed. The views expressed by contributors are not necessarily those of the Saskatchewan Craft Council. Advertising is accepted. The deadlines are Nov. 15, Feb. 15, May 15, and Aug. 15.

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

Photography: Grant Kernan,
A.K. Photos (unless otherwise credited)

Printing: Houghton Boston

ISSN 0228 7498

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THIS IS FOR THE BIRDS

Saskatchewan Craft Gallery

March/April 1990

by Leslie Potter



For the Saskatchewan Craft Council's last exhibition in their first gallery, a theme of garden ornaments was chosen. It was, in my opinion, a strong, unified show, which does not always happen when you place the limitations of a theme upon participants. The variety of styles, media and sizes appealed to my state of mind on the day I first viewed the show and smoothly erased preconceptions.



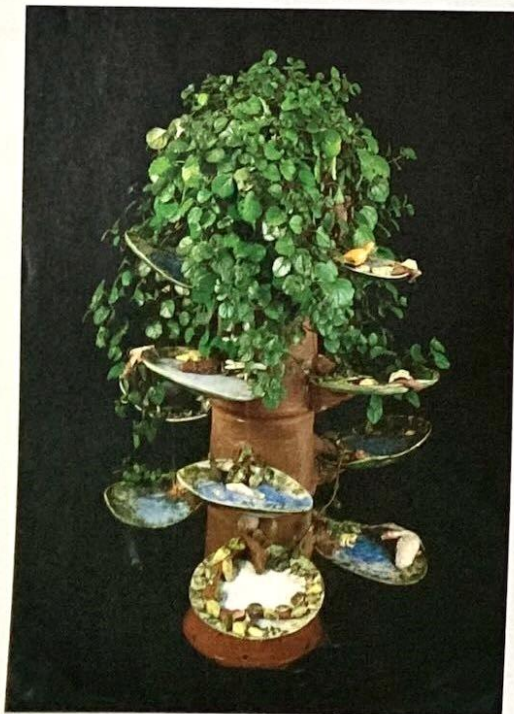
My ears were the first to tell me about the show even before my eyes could adjust and focus in the gallery light. The splashing fountains provided a calmness that prepared my mind for viewing the other works. *Fountain* by Helen Cooke is an excellent piece, as equally pleasing for the eye as for the ear. The yellow paddling pool containing the water reservoir I found incongruous. This would not be a factor in an actual garden setting where green would be a predominant colour, however galleries do not have the lush colour of a garden and so I found the pool's colour distracting. Wendy Parson's *Garden Fountain* provided a harmony to Cooke's work.

Water could easily be adapted to sculptural concerns other than fountains. One piece that I feel would have benefited by using water as an element is Charley Farrero's *Bird Bath*. This large, clay dish-form is covered on the inside with

top left:
Cora and Herve Poilievre, "Parenting", Windvane, metal, barbed wire, 36 x 17 x 20 in.

top right:
Myrna Tyson, "The Garden House," Bird house, stained glass, 10 x 10 x 10 in.

left:
Helen Cooke, Fountain, clay, pump, 4 x 3 x 3 ft.



pieces of broken mirror. To get a "bird's eye view" you have to look directly into it. This is a delightful piece that I feel could have used water very effectively to 'soften' the mirrors, which in turn would have united them more with the clay.

As the sound of water was attracting me to the clay fountains and their tranquility, I noticed the mobiles awaiting mobility; particularly the *Gymnast* and *Swimmer* by Karen Schoonover. These assemblages of wood and wire were screaming out for kinetic energy, as were *Whirligigles* by Anita Rocamora and *Parenting*, a wind vane by Cora and Herve Poilievre. My one concern about *Parenting* is that the base needs more weight 'visually' to stabilize the feeling of top heaviness. These works were made to move so I felt sorry for them in this still environment.

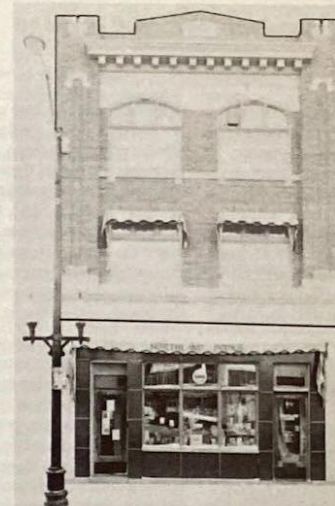
An inventive manner of building bird houses was displayed by Myrna Tyson and Zach Dietrich working in stained glass and clay respectively. Anne McLellan and Judy Tryon focused on planters; both artists working in clay. I found *Garden Planter* by McLellan to be quite strong in a sculptural sense because there was a directness in the use of the material and the execution of the design which combined different components.

One preconception that I harboured before seeing this show was that an exhibition of garden ornaments implied a decorative direction. Some of the pieces, however, go beyond mere decoration and stand by themselves as unique, sculptural entities. The two works by Shirley Spidla and Olive Kalapaca fall into this category. *Garden Chair with Bird* by Kalapaca is constructed from branches and clay. I found this to be a delicate and sensitive work. A purely subjective part of me says that this piece would have profited by eliminating the clay bird. I found this element distracting because it did not seem to fit the "tune" of the chair which contained an elegance that enveloped both the space around and within itself. Spidla's *Sangara* constructed of wood, wire, yarn and metal was a visual treat; a complete piece with soft, primary colours moving into explosions at the corners. Its two elements seemed to shift in synchronicity with each other creating a wonderful sample of the splicing of form, colour and motion.



Karen Schoonover, "Gymnast", Wire, wood, 19 x 13 in.

BUILDING FOR THE FUTURE FUND



This photograph of our new building represents the total fundraising objective for the Building For The Future campaign. The solid area illustrates the amount we have obtained as of June 1, 1990 — about 35% of our objective. The lighter area represents the amount that we still need to raise. Your efforts and your contributions can help make this a totally solid picture.

We thank the following individuals and businesses for their support:

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MARKETS DESIGNED TO SELL

by Al Dyck

I feel the onus should be on the organizers of a craft-market to create the best possible environment through the layout of booths, special events and so on. I recognize the restrictions imposed by the physical limitations of buildings, by curtain walls and institutional lighting, but a better environment would increase traffic and sales.

That favourable first impression which could have enhanced the market dramatically was not evident at the Saskatchewan Spring Craft Sale and Wholesale Trade Show. A large sign with the Craft Council logo advertising the show would have helped. Balloons and streamers would have added a festive note. Special events, such as pottery, wood carving and candle-making demonstrations, strategically placed, inform and enhance the active element of the market. The special sounds of a potter's wheel and a weaving loom, as well as the smells of pot pourri or eucalyptus add to this general environment. Showing an audio visual with music, a commentary of past markets and products promoting SCC and Saskatchewan made crafts, or a photograph gallery could have filled the blank wall at the market entrance. Models wearing items from various clothing and accessory booths would add interest to the market and to specific booths, as well as informing and educating the public.

I realize that there are problems in planning booth layout within a facility such as a sports arena but a more interesting booth arrangement causing the potential customer to walk into booths rather than beside them would have increased sales. I would suggest islands of four to six booths that force the customer to walk around a series of booths and then on to the next island. This would establish a far more interesting environment and allow the marketers to more easily establish a favourable image. Image is so important yet so elusive. It is obtained through the right

surroundings, the ease of shopping and the quality of the product. Some of these elements are out of the control of the individual marketer but it certainly is more difficult to establish a favourable image when the surroundings are not favourable and the customer has difficulty shopping because of the layout of the booths.

The role and importance of good market design is to establish an agreeable environment, attract business without confusing the customer and create a climate suitable for the buyer and seller to meet and operate under conditions that optimize their reasons for meeting. Customers are attracted to pleasant, bright, and congenial surroundings where the atmosphere creates a mood of relaxation and cheerfulness. They are not attracted to warehouselike settings.

Keeping that in mind, it stands to reason that a free-form layout is more conducive to a craft market than a grid layout. The latter, although more efficient in terms of allowing more booths within the space, is very boring. It is only convenient when customers' shopping prescribes travelling in a given path in order to fulfill sequential requirements like a grocery store. Sequential shopping is certainly not a requirement of craft markets, so why do most markets, craft or otherwise, utilize this type of layout? A free-form layout takes into account that customers like to form their own traffic patterns and do not like to move in predetermined directions. A free-form layout is more casual and is conducive to prolonged, relaxed shopping where browsing and evaluation of products is essential.

Plan the use of the total space taking into account the customer's desire for neatness and order, the buyer's need to be able to see what is on offer and the seller's need to make his wares noticed. By properly planning the total space, you

will facilitate the customer's shopping process - the search for goods, evaluation of the goods and the choice or decision relating to the goods. It would be advantageous, although that might not be immediately obvious to marketers, to put all the potters together in one or two islands, all the wood crafts in another island, the weavers in yet another and so on. Each grouping of booths should be signed.

Let's now talk about the actual booth itself. What have you got to work with? You have a 10 x 10 space within curtain walls with high overhead lighting that gives little or no direct light to your product. Within these limitations, you have to create a display which will make the customer stop, look and buy. Within these limitations you want to promote immediate, additional and future sales. You want to establish a unique image and educate the public. Within these limitations you want to create an attractive setting by a good use of the cube (height, width and depth). If nothing else you want your fixtures to give you the ability to keep things neat and orderly.

To do this you have to understand that display is the art of visual communication with people in order that they stop and consider your product. This is done by artistically creating a setting for the merchandise. As an art form, display uses design principles to bring about a unified relationship among all the items in the display. However, we also have to keep in mind the practical aspects of selling when we are setting up the display. Most craftspeople produce items to be used and so the customer has to be allowed to pick up, handle or try on items and the display must be designed to remain attractive while allowing, inviting, the customer to handle the goods safely. Often displays are placed in the back of the booths but if the customer cannot get into the booth, they cannot view closely

or handle the products and are likely to walk on to the next booth. Some displays are built at such intimidating heights at the very front that the customer may hesitate going in because of claustrophobia or their concern that they might break something, (and remember with customers come children and strollers.)

People may view your work only because they are there. So it is your chance to display to a captive audience. Your booth should portray your individuality in its atmosphere. You need to set off your image from a general point of view but also tie in the display with the event.

Lighting is also an important consideration. Due to the relative nature of lighting and the generally dimly lit surroundings, any type of lighting will bring attention to your booth and products. To not light your booth in some fashion is limiting your visibility and sales. Interestingly enough, department stores go to great lengths to dimly light the aisles so that the spotlighted merchandise stands out.

Signing is also important to your booth. Although most signs at the Spring Market were well done, few were hung in such a way as to be visible from a distance. Most were hung flat against the back wall but should have been hung at right angles to it providing better visibility.

Flexible, functional, practical and simple described the booths themselves. In most cases the booths used fixtures and risers that could be adapted to suit the individual products; in most cases they suited and complemented the product. I also felt that as usual, the product was outstanding; but could have been featured to a greater extent. To do this you have to determine how the customer enters your booth and what you want them to see first. This item should be featured front and centre, probably higher than the rest of the merchandise or at least at eye

level. Secondary items could be featured in lower parts of your booth or away from the centre of interest. Feature centrally, your best items in a pyramid arrangement keeping your centre of interest somewhere in the middle. The viewers eye will go to the centre and be contained within the triangle. Merchandise on each shelf or grid within your booth should be displayed in the pyramid shape, in fact, the whole shop could be designed in the pyramid shape. Any other arrangement allows the customer's eye to wander.

A number of booths caught my eye, of which Donna Redl's was the most interesting because of the unique fixturing. Being triangular in nature they don't waste space. Smaller articles on the top and longer silks on the bottom with earrings and bracelets in between give the fixture balance. Architect lights on the top spotlight the three sides of the fixtures. The colour co-ordinations and blocking of merchandise was outstanding. Don Chester used sona tubes to set up areas of interest, bringing merchandise from the table down to the floor. The colour of the cloth draped over the tubes enhanced the product and the utilization of the cubic space was one of the best. Pure Beeswax had an excellent fixture for showing their particular kind of merchandise. Very flexible and adaptable overhead clamp lighting featured the product. The name was screened in repetition on coreplast making an interesting canopy and on an overhead sign coming off the backwall at a 45 degree angle which allowed customers to see it as they walked along the aisles of booths. Mel Bolen's sign was also excellent and could be seen from a distance. In addition he used the graphic from the sign on the skirting around the table.

Al Dyck, has an Interior Design Certificate, a BFA and 25 years of visual merchandising experience with the Bay and Eatons, and he also runs Balloon People. He gave a workshop on effective display and retailing at SCC's Marketing Conference in April. ■

Better Booths by Michael Bantjes was published in The Craft Factor Fall 1988

SCC SPRING CRAFT SALE AND WHOLESALE TRADE SHOW

by Susan Robertson, Marketing Co-ordinator

The Saskatchewan Spring Craft Sale and Wholesale Trade Show was a new market thrust, in a facility new to SCC and everyone had high hopes for the weekend.

Over one thousand invitations went out to architects, interior designers, corporate clients and retailers, both in and out of the province. We projected that we should get ten percent of the mailout, or one hundred businesses to attend. Sixty-four businesses attended our first wholesale trade show. They included Double Vision Glass from Banff, Western Fashion Group from Winnipeg, the major craft retailers in this province, one hospital gift shop, two hotel gift shops, furniture stores, florist shops, hair salons, jewellers, gift boutiques, kitchen shops, and coffee shops. Only one architect attended, but the Association had informed us that they had their annual convention on that weekend and although no one could attend, they were pleased that we offered them the opportunity.

The beginning of the Saskatchewan Spring Craft Sale and Wholesale Trade Show was far from perfect. I arrived at the Saskatoon Fieldhouse on the first sunny and warm weekend of this spring. Weather would play an important role in customer attendance at this market. Good weather meant people getting out into their gardens, farmers seeding and the young sun-seeking. Saskatoon Fieldhouse, where our event was held, is the least convenient facility to move into. Advance preparation was not done by Fieldhouse staff and they were very slow to respond to requests, slowing set-up and causing inconvenience to marketers and buyers.

Listening to some of the comments from the buyers who attended was eye opening. One buyer said that she wanted to place orders with several booths. She waited for the craftspeople to greet her but left after the individuals did not make any effort to sell to her! She indicated that our craftspeople badly need to be educated about sales techniques.

Educated not only about sales techniques but also about selling wholesale. The first buyer who came through the market stormed out after being there for minutes, extremely upset because he had travelled some distance to attend a "wholesale show". The first three booths he approached obviously did not understand selling wholesale. I then went from booth to booth to discover that many had retail items displayed. If it is not for wholesale, it should not be displayed at a wholesale market. And many marketers did not understand wholesale pricing. It was unfortunate that these marketers did not take the time to attend the marketing conference held a month earlier in Prince Albert. The topics had been selected specifically to address marketing your product, including pricing and selling wholesale. Only five out of the forty-one marketers had attended that very informative conference. If craftspeople are truly serious about penetrating the wholesale market they must educate themselves.

There were good comments heard as well. Many retailers encouraged us to not only continue with this wholesale market, but to consider a September market as well. The total reported wholesale orders were \$8,732.00. If statistics

prove to be correct and 67% of orders are placed after the show, then we could be looking at a successful market. Already one marketer has reported that she has received two more orders which have doubled her original orders.

At this stage it is difficult to know who bought what, when, and why, but we will be issuing a survey to buyers and the results should be available at the end of July. It is interesting to note that costume jewellery did very well with that range of buyers.

It was expected that it would take two to three years to establish this new market, but the Saskatchewan Spring Craft Sale was disappointing at best. Projected attendance was 3,500, a not unreasonable objective for a city the size of Saskatoon. Only 1,832 turned out. Over two thousand dollars was spent on newspaper advertising and twenty seven hundred on radio advertising. Five hundred posters and 750 postcards were distributed. Radio, television and newspaper interviews were given. What else could have been done? Much discussion took place with regard to the date, markets in other cities such as Winnipeg held on this date are highly successful. It was felt that in future the date should be either a week earlier or the week before Easter each year. Or maybe we should be thinking of a one day outdoor sale, such as ParkArt in Moose Jaw.

Saskatoon should be capable of supporting a spring market. Many customers indicated that they think it is needed. We just have to find the right place, at the right time to make it work.

Total Reported Sales and Orders

	SALES	WHOLESALE ORDERS	ORDERS	TOTAL
Clay	\$ 8,464.00	\$ 1,285.00	\$.00	\$ 9,749.00
Fibre	1,425.00	.00	.00	1,425.00
Glass	1,300.00	1,150.00	.00	2,450.00
Jewellery	8,125.00	4,315.00	2,000.00	14,440.00
Wood	1,959.00	372.00	.00	2,331.00
Other	6,741.00	1,610.00	390.00	8,741.00
Totals	\$28,014.00	\$ 8,732.00	\$ 2,390.00	\$39,136.00
Average	\$ 718.31	\$ 264.61	\$ 61.78	\$ 1,003.49

Number of replies received: 39/54

JURIED

Susan Eckenwalder's "The Trials of Jurying. A Guide for Exhibition Organisers and Jurors" is likely to benefit readers who come to it from quite different perspectives. Organisations that want to put on exhibitions, exhibition organisers and jurors will certainly find it contains valuable advice, but it will also help prospective entrants and exhibition reviewers to gain insight into the jurying process. This understanding may help to make plain to them why certain pieces were chosen to be included in the exhibition, and it may also help the entrant to choose from his own oeuvre those pieces most likely to be successful in a particular exhibition.

Susan Eckenwalder has put this information together for the Ontario Craft Council, with the help of the Ontario Arts Council and the OCC, presumably because there is a general desire "out there" to have juried exhibitions, and because they are difficult to organise successfully, requiring a great deal of planning and devoted attention to all sorts of little details.

Right at the centre of importance in the whole event is the artist and it seems this is sometimes forgotten in the planning stages. As the jurors of Dimensions 84, Deborah Forbes, Donald McKinley and Linda Milrod point out in their Jurors' Comments in The Craft Factor, Winter 1984 . . . "it (the show) cannot be better than the objects submitted". Consequently the raison d'être of the exhibition must be very carefully thought out and the "Call for Entry" must clearly explain the intent of the show, and the benefits, to the people who the organisers wish to attract. Plans must also be made on how to get the information to the right people. The former point is made by Susan Eckenwalder in the chapters "Determining the Exhibition Goals" and "Setting the Stage" which I found to be the most important in the book, but I feel that she might perhaps have stressed them more. I suspect that organisers, who are not

by Marigold Cribb

themselves artists, sometimes tend to assume that artists are lounging around longing to make work for juried exhibitions. The fact is that the artist usually has to be tempted before deviating from regular work rhythms to take part in the uncertainties of a juried show. Selecting suitable work but more often designing a special piece, taking and sending in slides (on time), or packing up and delivering work (on time), filling in all the forms (in time) and perhaps having the work rejected and having to get it back at one's own expense are a time consuming exercise. Even if the work is accepted the main result is likely to be publicity only, as the work may be gone a long time and be hard to sell on its return.

This section of the book also sorts out the decisions which have a bearing on the actual exhibition once the mandate has been chosen. The most significant are the choice of jurors, the method of jurying, the awards, the locations and duration of the show. These facets of the organization of an exhibition are very well presented and make easy reading. The advice is good and covers everything that would normally take place. I think that mention could be made of the importance of an orderly and well planned receipt and unpacking of works submitted, and the desirability of making no exceptions to the Call for Entry regulations.

The rest of the book from "Let the Jurying Begin" is also very informative and again I think participants would benefit from reading it. It might help them to understand why written critiques are so seldom supplied by jurors. After reading this, they would probably realise that the process of working to a consensus and looking at so many pieces does not lend itself to written explanations. They might also realise that it is very worthwhile to make the extra effort to come to a critique where the jurors talk about the work submitted. A great deal of work has gone into the submission, the organisers have brought together all this

SASKATCHEWAN CRAFT GALLERY

at the

GORDON SNELGROVE GALLERY

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

DUALITIES — 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.

at the

DIEFENBAKER CENTRE

University of Saskatchewan

DIMENSIONS 90

Wednesday, September 5 to Sunday, September 30

Saskatchewan Craft Council Annual Juried Exhibition

SCC TRAVELLING EXHIBITIONS

RITUALS AND RITUAL OBJECTS

July, North Battleford; August, Swift Current; September, Yorkton; October, Rosemont Gallery, Regina; November/December, Estevan.

JUST LOOKING THANKYOU — PHYLLIS BAKER

July, Yorkton; August, Lloydminster; September, Kindersley; October, Unity; December, Weyburn; January, Maple Creek; February, Shaunavon; March, Morse.

expertise to make choices and if the jurors are ready, in person, to discuss these very choices, surely it makes sense to listen to their opinions and to ask questions.

One or two other aspects of a juried exhibition that are not mentioned are budgeting carefully for maximum results and having enough staff during jurying to keep up with the mechanics of the process. This is a book specifically about jurying so it does not cover all aspects of mounting an exhibition, ie. publicity, photo-

graphy, catalogues, display, to name a few. However I think that having read this book you are likely to be able to negotiate your way through these remaining shoals.

Susan Eckenwalder's *The Trials of Jurying* is available at the SCC resource centre.

Marigold Cribb is SCC's Exhibitions and Gallery Coordinator and an artist and juror in her own right. As a result she is well acquainted with the trials of jurying, being juried and organising juried exhibitions. ■

SASKATCHEWAN CRAFT COUNCIL



DIMENSIONS

90

CATALOGUE

DIMENSIONS 90

Every year this exhibition is an occasion to enjoy viewing excellent works of craft made by Saskatchewan residents. Three jurors, carefully selected from a much larger group, are approached by the Exhibition Committee. They are chosen to make a balanced jury which will not only provide expertise in areas where Saskatchewan lacks depth but also in areas where we have many experts. The committee varies the specialisations each year and this together with a constantly changing list of entrants keeps Dimension refreshingly different each season, with new talents appearing and experienced entrants surpassing themselves. The jurors spend two days, first selecting the show and then choosing the award winning works. One hundred and fifty-four pieces were submitted this year. Entrants may submit up to three pieces, one of which may be a set, but many people enter fewer works.

The Town of Battleford, the Battleford Allied Arts Council and the Saskatchewan Arts Board preview the exhibition so that they may choose works to purchase for their Permanent Collections. Dimensions 90 opens as part of the Saskatchewan Handcraft Festival in Battleford on July 20, 21, 22, 1990 and is exhibited in Regina from August 18th to the 28th at the Rosemont Gallery in the Neil Balkwill Centre and then from September 5th to the 30th at the Rt. Hon. John G. Diefenbaker Centre on the University of Saskatchewan Campus, Saskatoon.

Dimensions 90 is sponsored and organised by the Saskatchewan Craft Council with support from the Town of Battleford, the Saskatchewan Arts Board, Sask. Trust for Sport, Culture and Recreation, and the donors of both Purchase Awards and Awards for Excellence and the Rt. Hon. John G. Diefenbaker Centre.

Saskatchewan Craft Council Chairperson: **BRIAN GLADWELL**

Exhibitions Chairperson: **JAMIE RUSSELL/ANITA ROCAMORA**

Exhibitions and Gallery Co-ordinator: **MARIGOLD CRIBB**

Photography by Grant Kernan, A.K. Photos

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The Craft Factor is published quarterly in January, April, July and October by the Saskatchewan Craft Council. Dimensions 90 is published with the summer issue of The Craft Factor. It is made possible through funding from the Saskatchewan Arts Board and Saskatchewan Trust for Sports, Culture and Recreation.

JUROR'S STATEMENT

It is much to the credit of the craftspeople of Saskatchewan and the skill, talent and resourcefulness demonstrated in the works assembled for the Dimensions 90 competition, that the jury had little difficulty in assembling an exhibition reflecting a strong regional character with enough work of national and even international calibre to give it a real edge of excitement.

Particularly strong, both in quantity and quality, were knitted and woven works. These ranged from the richness of well-conceived traditional expressions to the excitement of highly colourful personal flights of fancy.

Although few in numbers submitted, work in glass, and particularly those that had been hotformed, clearly expressed a strong sense of personal adventure and experimentation as new possibilities in the medium are explored and the material is pushed in new directions.

It was disappointing, however, to see so few items of furniture, metalwork and jewellery. It is our understanding that significant work is being done in both these areas and better representation has been made in previous years.

In some areas, particularly in the area of ceramics, the jury found itself in a dilemma over whether to include an object because of careless lapses in craftsmanship. In some cases a work of elegant form and presence was marred by problems of control in glazing or evidence of fingerprints under the surface. The jury was left therefore with a gnawing anxiety that some of the craftspeople in the competition quite simply had not submitted their very best work.

The jury looked keenly for evidence of the spirit and ethos of Saskatchewan in the works placed before them. This search was rewarded in enough of the pieces to encourage the jury to recommend at the post-jurying critique that, in their quest for sources to inform their works with meaning, the craftspeople of the province not ignore the wealth of cultural lore that surrounds them.

Prompted by the stipulation that one of the awards recognize a work incorporating the theme of a peaceful and environmentally sustainable society and using techniques and materials that are environmentally appropriate, the jury engaged in an interesting discussion that speculated on the possible future impact environmental and ecological issues would have on exhibitions such as Dimensions. We came to the opinion that, at the very least, there would be a clear encouragement for participants to use recycled materials or re-use materials where possible and appropriate in the fabrication of their works. Moreover, we speculated that a declaration of the source of materials might become a requirement and more prizes of prestige and value might be designated for works that in some way address or acknowledge these issues.

Selecting this exhibition and designating the awards has been an instructive and rewarding experience for us, the jurors. To the award winners and to those included in the show we extend our sincere congratulations. To those who were not selected this time, we ask that you not be discouraged, but rather, resolve by your determined participation to make Dimensions an even better show next year!

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

SAM CARTER artist, educator

ROBERT JEKYLL stained glass artist

THE PREMIER'S PRIZE WINNER



KAIJA SANELMA HARRIS
Premier's Prize

I
Best in Weaving Award
21
Merit Award
50

It is with great pleasure that the Saskatchewan Craft Council in its 15th Anniversary year congratulates Kaija Sanelma Harris on winning the Premier's Prize for the third time. Kaija is one of the province's most distinguished artists. Not only is her work technically accomplished, continually exploring new variations and with consummate knowledge of materials gained over many years, but aesthetically it is a delight to mind, eye, and hand. The jurors recognised this by awarding prizes to all three works entered.

Kaija Sanelma Harris trained at Turku Textile Institute, Finland. She then worked in Iceland with a textile designer, and lived in the U.S.A. before coming to Saskatoon in 1973. She is a major national textile artist producing large tapestry wall hangings for exhibition and by commission, and functional textiles such as afghans.

No. 8 Woven Quilt is one of a series in which double weave technique has been manipulated in a variety of ways. The inspiration for this quilt comes from an early morning walk in the winter. Still, cold weather had caused hoar frost to build up on branches but a wind, forecasting a change in weather, was making breaks in the fragile walls of frost. Against a dark sky reflecting the city glow, the broken hoar frost looked like hieroglyphs. This striking image came together with Kaija's long held desire to weave a letter. This weaving is a "goodbye letter to beautiful weather" and is meant to be used as a quilt.

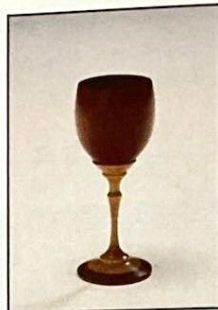
Saskatoon Quilt is another double weave quilt and was inspired by a satellite picture of Saskatoon on a poster from MVA, although the quilt is not intended to be an accurate reproduction.

People who saw Kaija's 1988 provincial touring exhibition of afghans, *Northern Comfort*, will be familiar with her lushly coloured, sensuous weavings demonstrating a wide variety of techniques, yarn combinations and finishes. Having lots of bits of colours left over after weaving throws for the Christmas market, Kaija combined them in a variation that she had not done before to make *Throw of Many Colours*. Kaija points out that the amount of labour put into a functional piece can't be covered by the price charged. "Handweaving is a medieval technology", she says, "although modern looms are more complicated. There are so many possibilities that could be explored but the craft is so labour intensive that most weavers cannot afford to do it. However it is environmentally sound and uses renewable resources".

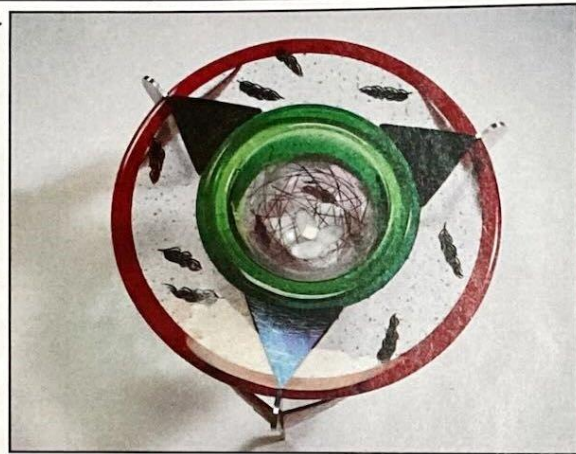
In the last year Kaija has finished a tapestry, 1.70 x 7m, commissioned by the architect Raymond Moriyama. Kaija feels that a cycle of works has come to an end and she is now moving in new directions. Of these new works, *Dawn Wings* was selected for the 1990 Saskatchewan Open Exhibition at the Mendel Gallery, Saskatoon.



1. KAIJA SANELMA HARRIS
814 14th St. East, Saskatoon S7N 0P8
No. 8, Woven Quilt Series
Wool, mohair, silk; 8 harness
double weave with inlaid design
159 x 135 1989 \$1200
Premier's Prize (\$2000)



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

2. LEE BRADY
Box 9136, Saskatoon S7K 7E8
Nesting Bowl Glass, aluminum, wire, lustre, feathers; multiple layers glass, fused, slumped, painted, raised on aluminum legs, assembled with wire, feathers between bowls 17x41 \$800 NFS

Merit Award (\$500)

Elizabeth Swift Memorial Award for Glass (Best in Glass)

3. WILMER L. SENFT
Box 1, Hodgeville S0H 2B0
Touch of Africa African bloodwood, maple; lathe turned 4.6x2.4 \$80

4. WILMER L. SENFT
Box 1, Hodgeville S0H 2B0
Mini Compote African blackwood; lathe turned 2.5x1.2 \$125

5. PATRICK KUTRYK
1910 York Ave., Saskatoon S7J 1H5
Sopilka Flutes 5 flutes largest to smallest tuned C, F, G, C, a-dF Rock maple, turned 63x4 to 24x2.6 \$1500 NFS

6. URSULINA STEPAN
20 Newlands St., Regina S4S 4S4
Ammonites Handmade coloured paper, etching, 3 panels each 92.5x72.5 \$2500

7. WINSTON QUAN
413 9th St. East, Saskatoon S7N 0A7
Ring Green tourmaline crystal emerald cut, 14K rose gold, lost wax casting 3x1x2 \$1200 NFS

8. WAYNE CAMERON
Box 54, Coronach S0H 0Z0
Platter 2 Walnut, ebony, leather, hardwood beads; turned, sealed, waxed 14x41 \$400

9. ANITA ROCAMORA
Box 128, Meacham S0K 2V0
Shooting for the Moon Porcelain, oxides, underglazes, Kanthal wire; handbuilt, fired cone 10 oxidation 48x13x28 \$600

Merit Award (\$200)

Battlefords Allied Arts Council Purchase Award

10. LEE BRADY
Box 9136, Saskatoon S7K 7E8
Fellowship of the Moons Glass, paint, lustre, metallic overlay; multiple layers of glass, fused, painted, slumped, metallic overlay cold worked and adhered 5x41x38 \$400

SCC Active Member Award

11. SHELLEY HAMILTON
413 9th St. East, Saskatoon S7N 0A7
Jacket and Handbag Recycled leather, cotton, recycled fabric lining; handweaving, sewing jacket 61.5x152, bag 28x48 \$500 NFS

12. SANDY G. DUMBA
19 Princess Place, Regina S4S 2K3
Raku Basket Low fired clay; thrown, raku fired 31x19.5x16.5 \$145

13. M. JEAN DUNLOP
304 Cascade St., Saskatoon S7J 0M5
Bear Match Holder Basswood, Tung oil finish; chip carving 13x18.2 \$60 NFS

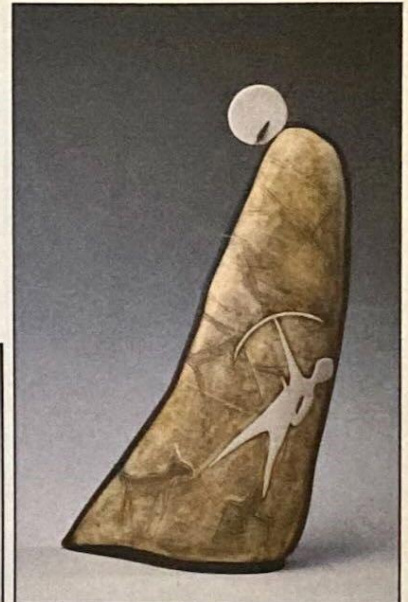
14. CHRISTINE FRASER
791 Rink Ave., Regina S4X 1S2
Copper Orchid Raku vase; handthrown, fired to cone 05, post fire reduction 34x19 \$195



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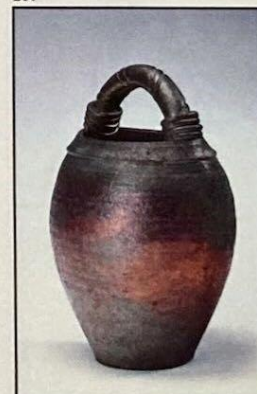
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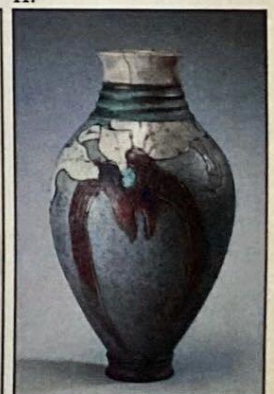
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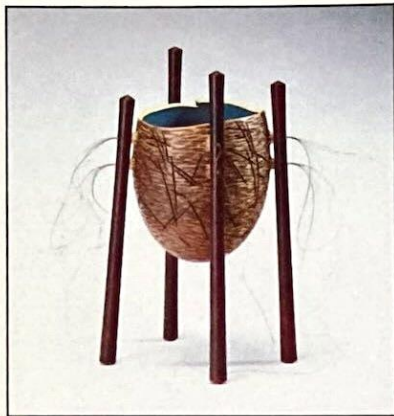
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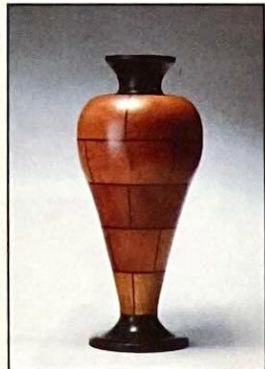
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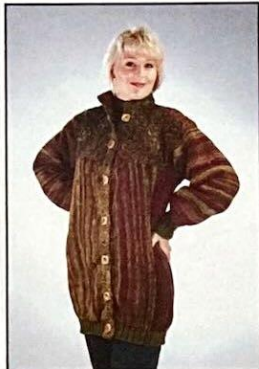
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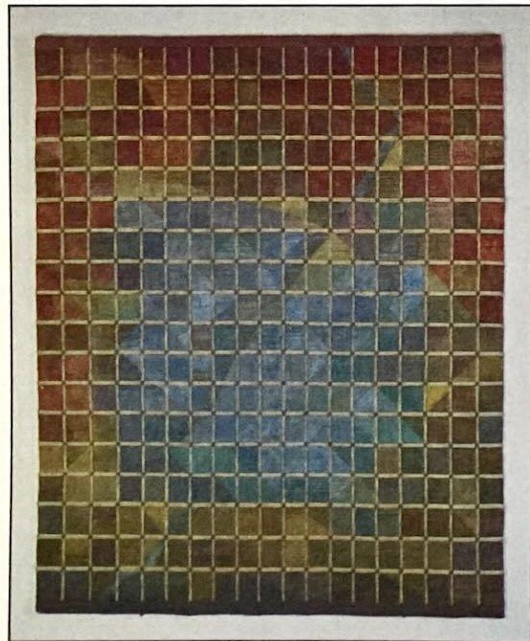
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15. MICHAEL HOSALUK
RR #2, Saskatoon S7K 3J5
We Are All in This Together 2
Elm, maple, paint, human hair,
horse hair, copper, kronkleberry;
turned, carved, painted
33.5 x 15 x 16 \$1800

Best in Wood Award

16. DAVID GOLDSMITH
Box 618, Lumsden S0G 3C0
Northern Tranquility Fossil
mammoth tusk ivory; scrimshaw
3 x 26 x 29 \$225

17. GERALD W. JOHNSTON
Box 222, Pennant S0N 1X0
Vase-Display Southern Crocus
Maple, black wenge, silky maple,
natural oil finish; stack laminated,
lathe turned 67 x 28 \$585

18. CINDY HOPPE
(MYRNA HARRIS)
Box 1395, Biggar S0K 0M0
Old Roses Sweater, cardigan
style, Saskatchewan wool, dyed
and spun by Myrna Harris;
knitting, crochet, weaving
50 x 65 \$350

19. CHARLEY FARRERO
Box 145, Meacham S0K 2V0
Poisson D'Avril Stoneware;
handbuilt, high fired 300°C,
Shino glaze 66.5 x 25 x 13 \$300

20. MICHAEL HOSALUK
RR#2, Saskatoon S7K 3J5
Future Species Elm, willow,
linen thread, handmade beads -
amber, pipestone, agilité/silver
beads, paint; turned, carved
painted 71 x 28 x 34 \$1800

21. KAIJA SANELMA HARRIS
814 14th St. East, Saskatoon, S7N 0P8
Saskatoon Quilt Wool,
wool/mohair boucle, silk; 8 harness
doubleweave with inlaid design
166 x 133 1990 \$1800

**Handweavers' Guild of
America Award, Best Weaving
in Show**

22. CINDY HOPPE
(MYRNA HARRIS)
Box 1395, Biggar S0K 0M0
Prairie Landscape Sweater 3
Sweater, cardigan style with
handmade buttons, assorted yarns,
mainly Saskatchewan wool, dyed
and spun by Myrna Harris;
knitting, embroidery. 69 x 69
\$400

Award for Best in Hand-Knitting

23. CHARLEY FARRERO
Box 145, Meacham S0K 2V0
Gaudicherie 17: Broken Spirit
Stoneware, grout, paint; handbuilt
platter, broken, reassembled
8 x 60 \$300

24. M. JEAN DUNLOP
304 Cascade St., Saskatoon S7J 0M5
Cribbage Board/card box
Basswood, Tung oil finish;
chipcarving 6 x 10 x 28 \$125

**Town of Battleford Purchase
Award**

25. JAMIE RUSSELL
Box 43, Ruedell S0M 2S0
Buck and Billy 2 White oak,
birch, glass; bent lamination,
carving 64 x 49 \$1000

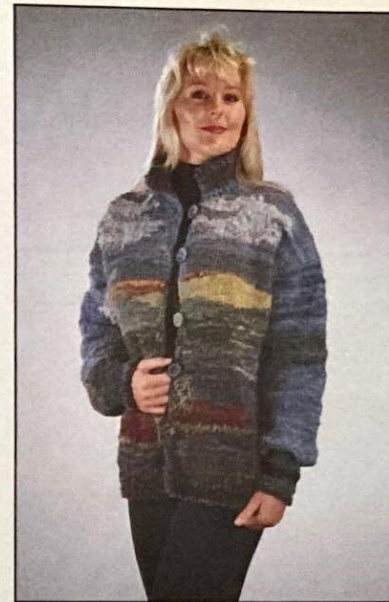
26. CLAUDE BECHARD
102 Michener Dr., Regina S4V 0G8
Migration High fire white
stoneware, stains, oxides, glazes,
acrylic; hand sculptured
33 x 28 x 20 \$300

27. BASIL RAMADAN
128 Chisholm Rd., Regina S4S 5P1
**[Species: Different] [Habitat:
Everywhere]** Glass; glory hole
manipulation, slicing, fusing
36.5 x 32.5 x .7 \$250

28. DONOVAN T. CHESTER
2025 Elphinstone St., Regina S4T 3N5
Untitled Clay, patina, oxides;
moulded, trimmed on wheel, raku
fired, post reduction 6.5 x 40.5
\$140

Best in Clay Award

29. CAROLE McLEAN
Box 404, Avonlea S0H 0C0
Camp Cook Stoneware clay,
underglaze stains, ceramic glaze;
hand sculptured, hand painted
47 x 20 x 16 \$950



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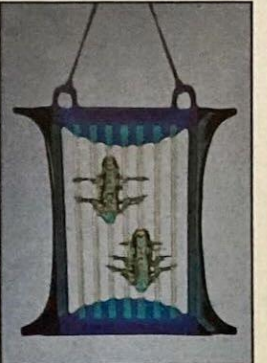
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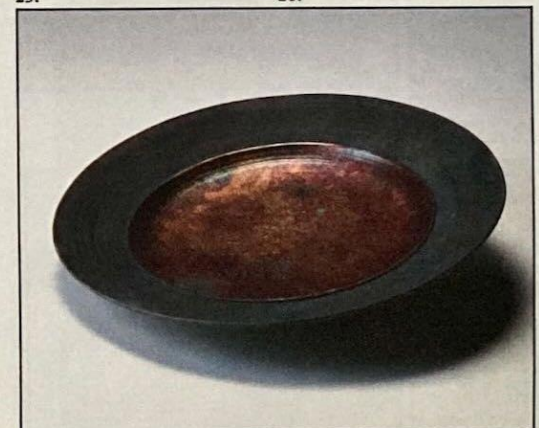
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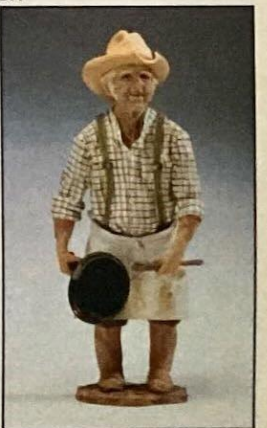
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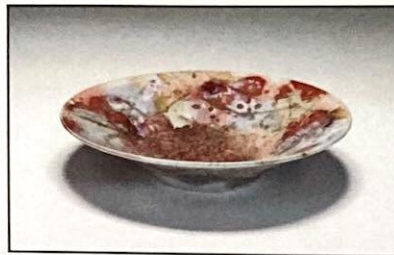
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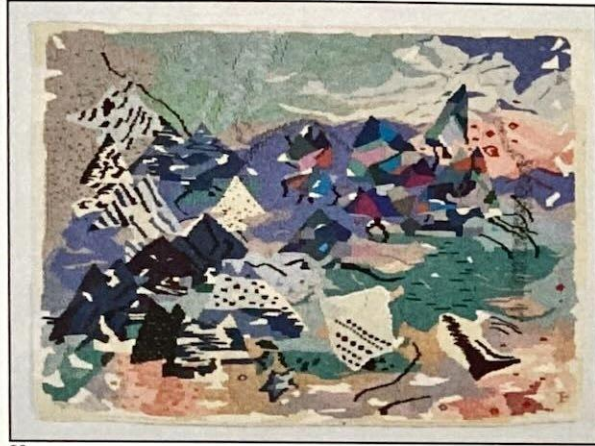
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30. DON KONDRÁ
RR#2, Site 1, Box 73,
Saskatoon S7K 3J5
Turned Box Maple burl, reverse
book match 3.5×9.5 \$200

31. JOHN ELDER
Box 1135, Humboldt S0K 2A0
Garden Porcelain, glaze;
handthrown, glaze trailed,
sponged, dotted, brushed
8×34 \$200

32. INGRID MACNEILL
3005 Early Dr., Saskatoon S7H 3K5
At the Beach Tapestry; Warp
65% polyester/35% cotton; weft
wool, mercerized cotton, cotton,
acrylic 89×124 \$2000
Merit Award (\$200)

33. JOHN LEACH
1738 Prince of Wales Ave.,
Saskatoon S7K 3E5
The Farmer's Friend
Jellutong, basswood, natural
spruce, bronze rod, wire, barbwire,
epoxy putty; handcarved, painted
28×10×16 \$750

Battleford Environmental
Awareness Movement Award

34. JULIE & RON GARDINER
811 McPherson Ave.,
Saskatoon S7N 0Y2
It's a Jungle Out There
Necklaces and 3 earrings
Porcelain, leather, glazes;
handbuilt, finished, constructed
751 \$450

35. GAIL CARLSON
45 13th St. East,
Prince Albert S6V 1C7
Soup Tureen with 4 bowls
Earthenware, maiolica glaze; slab
built 42×69×59 tureen,
6×26×30 bowls \$350

36. LORRAINE ZIOLA
555 Sturgeon Dr., Saskatoon S7K 7H4
Dream Peace Afghan,
handspun wool, silk and mohair,
overdyed commercial wool, brushed
kid mohair, handspinning, dyeing
and weaving 135×160 \$215

37. LOUISE ROY MARK
425 Ave. E South, Saskatoon S7M 1S4
Plate Earthenware, maiolica
glaze; slab built 2×25×27
\$175 NFS

38. LEE BRADY
Box 9136, Saskatoon S7K 7E8
Month of Sundays Stained
glass, lead, zinc; kiln slumped
glass, traditional leaded panel
technique 72×110 \$850

39. BRIAN JOHNSON
82 Hastings Cres., Regina S4T 7N7
Violin Bow Pernambuco wood,
ebony, ivory, silver, abalone shell,
horse hair, leather; wood working,
jewelry work 2.8×1.2×75
\$500 NFS

40. PAT KADA
Box 8, Atwater S0A 0C0
Prairie Gold? Leather, satin,
kasha, spacetex, acrylic paint dyes;
machine sewn, hand painted
\$2500 NFS

41. JOHN LEACH
1738 Prince of Wales Ave.,
Saskatoon S7K 3E5
Easy Rider Jellutong, tupelo
wood, acrylic paint, metallic
powders; hand carved, hand
painted 14×11×32 \$490
Merit Award (\$200)

42. ERNA LEPP
1308 Shannon Rd., Regina S4S 5L2
Peony Bowl Porcelain, cone 10;
thrown, carved 10×25.5
\$65

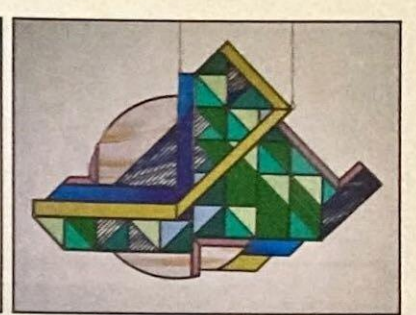
43. SANDY PARSONS
319 Dore Way, Saskatoon S7K 4Y1
Triangles and Tribulations
Cotton fabrics; machine pieced,
handquilted 125×208
\$700 NFS

Best Traditional Piece Award

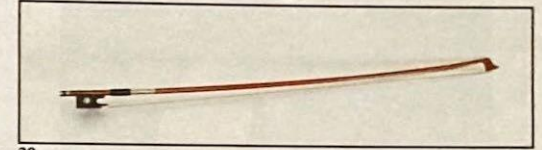
44. LOUISE ROY MARK
425 Ave. E South, Saskatoon S7M 1S4
Plate Earthenware, maiolica
glaze; slab built 2×27×27
\$175 NFS



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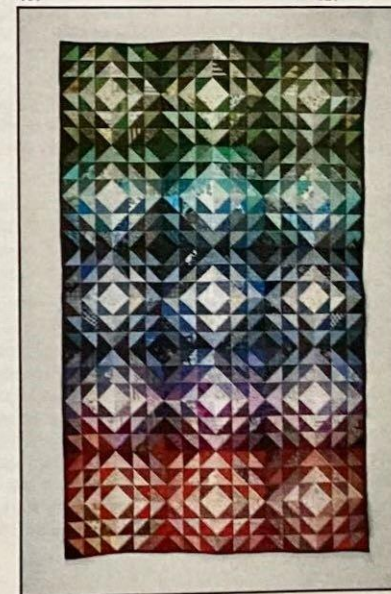
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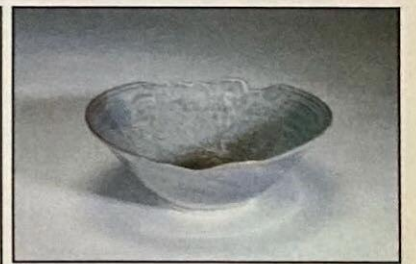
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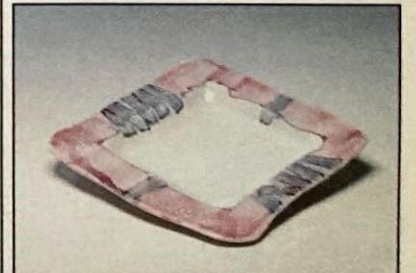
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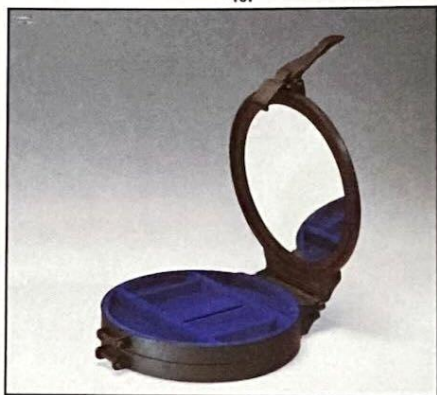
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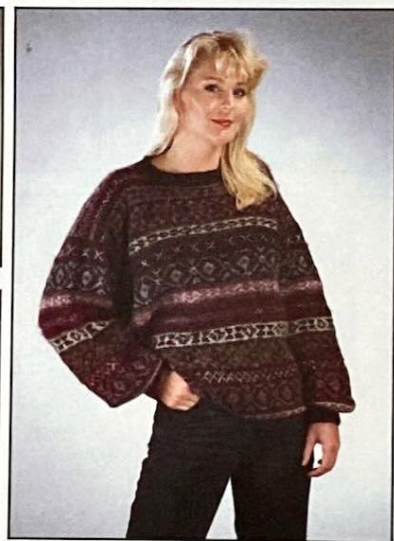
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45. BASIL RAMADAN
128 Chisholm Rd., Regina S4S 5P1
Mexico City Glass; fusing
10.5x46 \$350

46. WENDY PARSONS
1124 4th Ave. N.W.,
Moose Jaw S6H 3X4
*Devon's Demons Cream and
sugar set, Porcelain clay, stains,
glaze; handbuilt and thrown*
18x11x12 sugar bowl,
14x13x14 creamer \$85

47. GERALD W. JOHNSTON
Box 222, Pennant S0N 2X0
*Jewelry Box Wenge, fir, velvet,
mirror; body lathe turned, wooden
hinge and catch made with jig,
hand shaped* 7x26x30 \$365
Merit Award (\$200)

48. MEL BOLEN
Box 2052, Humboldt S0K 2A0
*Lennox Porcelain, commercial
stains, oxides; wheel thrown, fired
2400°F gas reduction fire, stains
& oxides airbrushed, brushed*
11x34.5 \$250

49. SHIRLEY L. BRODSKY
RR#2, Saskatoon S7K 3J5
*Qiviut Sweater Traditional
Fair Isle sweater Qiviut, wool,
alpaca, camel down, silk; combing
fibre from muskox, cleaning,
blending, dyeing, spinning,
handknitting* 70x157
\$800 NFS

Award for Best in Handspinning

50. KAIJA SANELMA HARRIS
814 14th St. East, Saskatoon S7N 0P8
*Throw in Many Colours Warp
wool, weft mohair; 4 harness twill
weave with Goose-eye (threaded
and treadled in a point), brushed,
short braided fringe* 133x165
\$425

Merit Award (\$200)

INTRODUCING THE AWARD WINNING CRAFTSPEOPLE

Lee Brady completed a BFA degree in pottery and sculpture at the University of Saskatchewan in 1977, apprenticed with stained glass artist Diane Patterson at Glassworks, Saskatoon, and now designs and executes stained glass works at The Glass Eye, his rural studio. He has done numerous commissions for churches, restaurants and private residences.

Since attending a slumped glass workshop in 1982, Lee has been experimenting with fused and slumped glass for use in flat glass pieces such as *Month of Sundays* and in vessels such as *Nesting Bowl* and *Fellowship of the Moons*. A course last summer in traditional and experimental techniques such as sandblasting, engraving and etching at the prestigious Pilchuck Glass School, near Seattle, enlarged Lee's repertoire.

Glass in the kiln beginning to slump attains a nice roundness just before the bowl flattens along the kiln bottom; how to retain that roundness and not have a bowl that rolls lead to a series of elevated forms of which *Nesting Bowl* is one. Setting the vessel on three legs gives a feeling of ceremony and lightness, and allows Lee to layer forms. In *Nesting Bowl*, there are two bowls painted on both sides of the glass, with feathers, wire and tiny silver leaves sandwiched between. The carved bird-shaped aluminum legs with their red glass wings enhances the theme and refers to ancient ceremonial bowls.

Fellowship of the Moons depicts an Indian myth about the interconnectedness of things. The painting is on the reverse side. Seen through the glass the brilliance of the paint is muted giving a feeling of evening and mystery. The crescent moons and eyes are a metal overlay, heavy copper foil, cold-formed and attached.

Anita Rocamora, who won the Premier's Award in 1979, became a potter by chance. She took a couple of classes with Jack Sures in Regina but learned mostly by "hanging around" watching what was being done. From 1976 until about 1980, Anita worked with Charley Farrero, Robert Oeuvarad and Mel Bolen at North Star Pottery. She now has a studio at Meacham and her work can be seen in The Hand Wave at Meacham.

Anita works exclusively with white porcelain, a personal preference for a material she says is both docile and very recalcitrant. The fine grained clay suits surface decoration and takes colour well. She says of *Shooting for the Moon*, "This image came to me in dream. It is highly symbolic and speaks on many different levels. On the one hand, it is about dreams and aspirations, a yearning for the unknown, on the other it is about greed and ambition. I chose the cave painting imagery because I believe these emotions have always been part of the human make-up. We are surrounded by mysteries and can't rest until we unravel them all, often in the process destroying the magic".

Michael Hosaluk is known internationally as a woodturner and furniture maker. He is largely self-taught, picking up information from technical magazines and exhibitions. In pursuit of further learning he has organized workshops, including a national woodturning conference and two national contemporary furniture design and technique conferences; and has given numerous workshops.

This year Michael received a Canada Council B Grant "for further exploration". "It feels good to work at just what you want to work at for a while", and that has included painting pictures and making baskets. Some of the latter have been exhibited in the Alberta Craft Council exhibition *A Tisket A Tasket* and at the Muttart Gallery, Calgary during May. Both of these explorations feed back into Michael's turned wood vessels, and his furniture. He is interested in extending the limits of the interpretation of what a turning is. His level of experience and control over the medium makes these secondary concerns, his primary concern is colour, design, the ideas which can be portrayed through the medium. Michael has made a long, intermittent series of 'ceremonial' vessels arising from his study of ritual objects and native art. Since January these have become more personal and more concerned with thinking about what is happening to people and animals on our planet. *We are all in this together - 2* and *Future Species* are two of this new series.

LEE BRADY
Merit Award
Elizabeth Swift Memorial
Award (Best in Glass)
2
Active Member Award
10, 38

ANITA ROCAMORA
Merit Award
Battlefords Allied Arts
Council Purchase Award
9

MICHAEL HOSALUK
Best in Wood Award
15, 20

**CINDY HOPPE with
MYRNA HARRIS**
Best in Knitting
22, 18

Myrna Harris, a grain farmer's wife, was a potter, largely self-taught, for about ten years. Then she took a weaving class and "never one to do anything by halves", she sold her kiln and bought a loom. She took a number of excellent classes at Emma Lake including spinning and dyeing from Judith McKenzie and garment construction from Anita Meyers. Two of Myrna's hand dyed, spun and woven garments appeared in Dimensions '87.

Cindy Hoppe, Myrna's daughter, took most of the classes leading to a BFA at the University of Saskatchewan, specializing in painting and drawing. She has continued to pursue a variety of artistic interests over the last 15 years, despite having three small children. Cindy goes to Myrna's "emporium" and gets a garbage bag full of her mother's hand dyed and spun wool. Her design decisions are made from what she has got rather than in advance, and this continues through the knitting, "decision-making as I go". The colours of the landscape and garden flowers are frequent sources of inspiration.

Cindy is an active member of an artists group in Biggar and is President of the Biggar Arts Council.

M. JEAN DUNLOP
Town of Battleford
Purchase Award
24, 13

Jean Dunlop encountered her hobby of chip carving by accident. Three years ago, taking a class in log sculpture, she bought an introductory book which also had a chapter on chip carving. Attracted by the crisp, repetitive, geometric patterns, she learnt her skills from the book.

The technique of chip carving seems to have come mainly from Germany, Switzerland and the Ukraine where it is used to decorate furniture as well as smaller objects. Jean has built and decorated boxes, thermometer stands and a replica of mangle boards. She started using traditional patterns but is now developing her own. She works out the design with a compass and ruler on graph paper. After rubbing graphite on the back of the paper she transfers the design onto the wood. "Basswood is a nice wood to work with," she says, "it has a nice fine grain." Carving knives need to be very sharp although out of the set of nine she only uses one, a stab knife. Completing her first cribbage board/card box took about 50 hours, this one progressed a little faster.

A biography and brief article on M. Jean Dunlop's work will appear in the July/August issue of the American chip carvers' magazine *ChipChats*.

DONOVAN CHESTER
Best in Clay Award
28

Donovan Chester studied at the University of Regina. Not being allowed to take sculpture, he went into ceramics just at the time Jack Sures was setting up that department. Leaving the university he pursued painting full-time and it was not until 1973-4 that he returned to ceramics, which is still his major preoccupation although he still also paints.

Donovan considers that this low bowl is not typical of the route he is taking, that of more radically altered, sculptural pieces for display rather than use. The low bowl displays surfaces unique to the raku process in which biscuit-fired ware is glazed and placed in a hot kiln or a kiln which is quickly heated so that the glaze firing is completed within minutes. The vessel is then plunged in sawdust (or other organic material) which sharply reduces the oxygen available and results in the blacks and iridescent copper colours amongst others associated with raku. The technique originated in Japan in the 16th century. This bowl is larger than usual for raku process. Donovan has designed and built a gasfired, roll-out arch kiln which enables him to do larger pieces. In addition these larger pieces are thrown using a mould fitted onto the wheelhead and are trimmed and altered on the wheel.

Donovan Chester's work can be seen at Collections Fine Art in Regina.

INGRID MACNEILL
Merit Award
32

Ingrid MacNeill studied weaving, papermaking, silk screen printing and ceramics, amongst other things, at the Alberta College of Art from 1978 to 1981. She has been selling production weaving and painted T-shirts through craft markets for some years. Tapestry weaving is a new departure.

During the winter of 1988/89, Ingrid took courses in tapestry design and tapestry technique from Ann Newdigate Mills, offered through University Extension in Saskatoon. The excellent design course introduced Ingrid to new, looser approaches to designing including that of torn paper collage, the method which she used to design this tapestry. It is inspired by days spent at the lake with friends and the bright colours and shapes of kites, balloons and sailboats.

Tapestry is a weft faced weave (the warp is completely hidden), in this case made on a vertical loom using only hand manipulation. Working in small sections facilitated problem solving as the work developed. The tapestry was made over two and a half months, depending on when other commitments allowed Ingrid time at her loom, sometimes two hours a day, sometimes ten.

Ingrid is a member of SCC's Gallery Committee and will be gallery attendant at the Gordon Snelgrove Gallery, University of Saskatchewan, while SCC exhibits its Summer schedule of exhibitions there.

One of an active group of wild life artists in Saskatchewan, John Leach teaches Renewable Resources Management at SIAST Woodland Campus, Prince Albert, and carves birds as a hobby. Not only are John's birds aesthetically satisfying but they are as accurate as a careful study can make them — watching his subjects in their natural habitat, measuring skeletons and skins, counting feathers, and practising the precise skills of carving lifelike birds and painting intricate feather patterns with opaque, translucent and iridescent paints.

Easy Rider is another solution to the problem of showing loons with their chicks, which John first tackled last year in *Mother and Child*. Smaller birds such as *The Farmer's Friend*, a meadow-lark, are more difficult and finicky to make because of scale and delicate details such as legs, beak and grasshopper; more difficult to pack and transport because of fragility; and more difficult to sell. John chose the meadowlark to make a comment on the agricultural situation, "every farmer knows them, they are everywhere, on the ground and on fence posts; and they eat that pest the grasshopper." The twisting tail and body, and the open beak make the carving come to life. John says that it takes about a year to complete one of these carvings and he is already working on a pair of chickadees for next year's Dimensions. "I'm just interested in getting better and having fun" says John.

Sandy Parsons learnt her craft through University drawing classes, and quilting classes at the YWCA and at Canadian Quilters Association conferences and workshops. She has been quilting for about 7 years.

Triangles and Tribulations is a charm quilt, a traditional design using a single pattern piece, a triangle. Its distinctiveness, and the cause of some tribulation, is that no single piece is repeated. As this quilt contains 1080 pieces that meant a lot of begging from and trading with quilting friends in the search for fabrics that extended over three years. Then came the time consuming process of working out the subtle gradations of colour across the design. "Working out a design always takes a lot of time and the triangles for this quilt were laid out on my living room floor for weeks," says Sandy. The blocks of pattern were pieced, intermittently, over a two year period.

A corner of a quilt by Sandy Parsons, exhibited in Dimensions 88, is featured on the SCC Membership brochure. In 1988 she also won one of five Awards of Merit in a national quilt exhibition. Sandy is a member of the Saskatoon Quilt Guild.

Gerald Johnston is a farmer and is a woodworker in his spare time. He is largely self-taught although he takes every opportunity to learn more about his craft, contacting and exchanging ideas and information with other woodworkers, and he has attended workshops by Del Stubbs and Michael Hosaluk. He is also a member of the Saskatchewan Woodworkers Guild and regularly exhibits in their annual show.

In his prize winning three-tier jewelry box, Gerald is particularly pleased with a successful solution to a difficult problem. The hinges and catch needed to fit exactly and be strong enough to deal with constant use yet be neat and goodlooking. Figuring out the solution to this problem took a lot of patience and time.

As well as making turned vessels like his *Vase - Display Southern Crocus*, Gerald Johnston also makes furniture. A dining table with chairs won an OSAC award in 1988 and 25 smaller pieces are currently on tour through the province in an OSAC exhibition featuring three Saskatchewan artists.

Shirley Brodsky has been spinning and dyeing for about six years but knitting for much longer. Knitting she learned from her mother and later from Joan Ferguson Flood, her "knitting guru". Spinning and dyeing she learned from Carol Murphy. She is part of a small, informal group of knitters who meet to swap ideas and stimulate each other creatively.

When Shirley was working as a medical illustrator in the University of Saskatchewan Veterinary Anatomy Department, she became interested in the department's muskox project and was happy to be allowed to help the Muskox Technician comb the beasts and thus acquired some quip.

Experimenting with dyeing and blending different fibres, Shirley accumulated "balls of wool begging to be made into something". As she wanted to make a traditional sweater, a Fair Isle pattern seemed the obvious thing. She set herself the problem that each band of pattern was to be unique, repeating neither colour nor wool combinations. Decisions on these combinations were made in the process of knitting. So she is pleased that in the finished garment these combinations and variations work together to produce an harmonious whole. An additional pleasure was to have been involved with every process, from the animal to the finished garment. Shirley admits that she had to be persuaded to enter Dimensions but was delighted to have the piece accepted.

Sandra Flood

JOHN LEACH
Merit Award
41
Battlefords Environmental
Awareness Movement
33

SANDY PARSONS
Best Traditional Piece
Award
43

GERALD JOHNSTON
Merit Award
47, 17

SHIRLEY BRODSKY
Best in Spinning Award
49



DIMENSIONS 90 AWARD DONORS



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

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

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

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

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

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

AWARD FOR BEST IN HAND-KNITTING
One year subscription to Knitters Magazine
Courtesy: Deborah Behm, Regina

AWARD FOR BEST IN HAND-SPINNING
One year subscription to Spin-Off Magazine
Courtesy: Deborah Behm, Regina

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

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

BATTLEFORDS ENVIRONMENTAL AWARENESS AWARD \$100
for the article best representing the theme of a peaceful and environmentally sustainable society and using environmentally appropriate techniques and materials
Battlefords Environmental Awareness Movement
(successor to Battlefords Association for Nuclear Disarmament)

TOWN OF BATTLEFORD PURCHASE AWARD
Courtesy: Town of Battleford

BATTLEFORDS ALLIED ARTS COUNCIL PURCHASE AWARD
Courtesy: Battlefords Allied Arts Council

PEOPLE'S CHOICE AWARD \$300
Announced Sunday, July 16, at 5:00 p.m.
Courtesy: Beaver Brooke Lodge Motel, North Battleford; Battlefords Quilters

... AND HUNG

It was reminiscent of the "Twelve Days of Christmas": twelve ceramics, nine photographs, five weavings, one willow chair, one light box sculpture and a skein of raw dyed wool. While the song, mercifully, ends without informing us how the seventy-two items of her true love's devotion were distributed around the recipient's estate, the SCC Gallery Committee had the task of arranging the twenty-nine items in "Diamonds in the Rough" into their four hundred and twenty square feet of gallery space. As a student in the Applied Fine Arts program at Woodlands Campus in Prince Albert, I was intrigued with the design problems involved in hanging a show with this many disparate items in a relatively small space.

The process took the better part of a day with four, three and two people working at different times. As well as the design decisions, there was the previous show to remove, this show to unpack, walls to be patched, pedestals cleaned, the floor tidied and, finally, the track lighting to be adjusted.

As I observed the process, the first decision was to locate the show pieces requiring the largest spaces. When I used the word decision, I didn't mean that each decision was presented as: "this is decision number one and let's vote on it". Indeed, one of the most interesting things to me was the way the group worked together. Sometimes decisions were made verbally and among several group members; at other times it seemed as though an intuitive understanding was at work. I observed several pieces which were placed by one person, moved after a while by another, perhaps moved again in the course of the day and finally positioned in a place which satisfied everyone. There was only one placement of a work which was openly discussed as not ideal. I was impressed by the careful consideration given to this and several other issues raised by Committee members.

In placing the works, the gallery had some practical limita-

tions. There was only so much wall space and all the electrical outlets were on the perimeter of the gallery. With almost thirty pieces to display, some groupings were necessary. The main casualty of these factors was an interior lit plexiglass sculpture which required power so could not go in the centre of the gallery and did not form a natural grouping with other items at the sides. This piece travelled more than any other in an attempt to locate it advantageously.

I questioned some of the Gallery Committee members about their procedures and the principles they followed in setting up a show. They referred to the basic principles of design. As I talked with people I became aware that a University course could be given on setting up gallery displays. One approach is to consider the gallery as a type of stage, on which the exhibits are the actors, the gallery walls are a stage setting, and the audience circulates around and before the pieces. It is useful to realize that

by Betty Pepper

the exhibits should be easily seen at eye level. A kimono made by a Shifu weaving technique of handspun paper weft on linen warp needed a close look to see the fine detail. On the other hand, a multilayered photograph needed to be seen from all angles at a greater distance.

An exhibition can be an artwork in itself, but where the focus is on the pieces the task is to present each one as advantageously as possible and to try to ensure that there is no negative interference from other show pieces. The Committee members gave careful thought to the first impression the show would make on people coming in the door. The biggest, brightest and most dramatic piece, was positioned in the centre of the floor.

After special considerations and limitations, colour and texture seemed to be key factors in deciding which pieces were grouped together. The process involved some trial and error but I realized how much was based on the knowledge and

experience of the Committee members. Although the track lighting was not adjusted until the last, the importance of this was evident.

At the completion of the day's work, everyone felt reasonably comfortable that the display seemed to be attractive and have overall variety with unity within the groupings. I observed with interest that over the course of the exhibition, a few changes had been made which improved it. Perhaps watching what caught the public's interest or just closer study shed additional light on the challenge.

Diamonds in the Rough, a juried exhibition by students in the Applied Fine Arts Department, SIAST Woodlands Campus was shown at the old Saskatchewan Craft Gallery, Saskatoon in February and was reviewed in the Spring issue of The Craft Factor.

Betty Pepper is a potter whose work was included in Diamonds in the Rough and was Treasurer on the last SCC Board.

CRAFTBOOK

Answers To Potter's Questions, a small pocketbook, contains an outstanding collection of answers, compiled from the best and most pertinent inquiries to *Ceramics Monthly* magazine.

The Staff members from the magazine have provided many of the explanations to the questions sent in from the readers. However, when solutions were not available from within the resources of the publication, outside experts were consulted.

The "Answers" book covers a wide range of subjects with much of the focus being technical in nature. Although a beginning student of pottery could find the resource material useful, much of the information provided would be beyond entry level understanding.

The book is divided into three main categories; Clay, Glazes,

and The Studio. For easy reference within each category, the subject material is broken down further. For example, under Clay, the areas covered are: Ceramic Bodies, Recipes, Formulating Changes, and Troubleshooting. Under Glazes, we find: Glaze Materials, Colour and Texture, Glaze Recipes, Formulating Recipe Changes and Glaze Defects. The broader category of The Studio, addressed such subjects as: Equipment, Kilns, Ware, Forming Techniques, Finishing, Firing, Fired Ware, and Safety.

Due to the nature of this question and answer style of writing, there is an inclination to read only specific areas of interest. The book is best read for the first time from cover to cover. There are tidbits of interesting information that should not be missed. These little gems of knowledge provide the reader with insight and

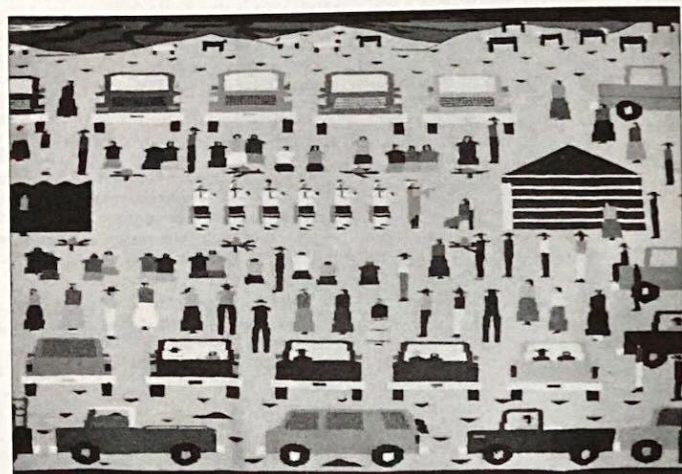
by Therese Reitler

inspiration from the often forgotten or overlooked elements of the craft. Scattered throughout the pages are the numerous obstacles and problems encountered by real craftspeople. When the reader happens upon a question of similar concern, there tends to be a feeling of identity, and as a result the book has a user-friendly quality about it. This aspect coupled with clear and straight forward answers to the problems in question make this a very desirable resource book. To have such a compendium of useful information at ones fingertips for such a reasonable price (\$4.95 American funds) is a bargain not to be missed.

Tipton, Barbara, ed. *Answers to Potter's Questions*. Columbus, Ohio: Professional Publications, Inc. c 1990 181p
This book is available at SCC Resource Centre

THE ROLE OF TRADITION IN CONTEMPORARY ART: THE NAVAJO EXAMPLE

text and photographs by Carole Hanks



Valerie Taylor, Navajo pictorial rug (detail), wool, 83 x 45 in.

The pursuit of style, according to art history, is an essential component in the development of European art and derives from a dialogue, in current parlance, between artist and object. As such, the meaning of art in our western tradition is, at least in part, based on formal considerations of surfaces and the changing appearance of things.

Contemporary artists and craftspeople carry forward this pattern of development in their search for ever new forms, in their endless reassessment of function and the very *raison d'être* of objects, in their concerns for and with materiality, that is, truth to materials and the exploration and exploitation of materials, and in their commitment to innovation and technical polish. Stylistic development carries with it a brilliance of skillful endeavour and an emphatic focus on material and object. It has produced, in modern art and craft, a wealth of diversity and excitement, confounded by confusion and excess.

That the art historical view fairly accurately represents the development of our western aesthetic, at least from the Renaissance to the present, points to some of the difficulties and dilemmas facing the artist and crafts-person in contemporary times. Given a developmental pattern of this nature, it is not surprising that, in recent times, our approach has been found lacking and a search for meaning has begun. The dilemma now resides in the nearly complete absence of attachment to tradition — stylistic, iconographic or ideological — held by modern art and craft. Artists confront this difficulty by attempting to find and attach meaning, beyond that of vague and singular psychological pronouncements, to their work.

But couched in one person's abstractions and internal dialogue, the self-made object is not readily understood by more than a select few. It, therefore, cannot be perceived as meaningful by the culture as a whole. Symbolism, tradition, necessity and ritual, scattered ideologies in the artist's search for meaning, no longer attach to western object-making.

"There used to be stories put down by the Navajo long ago, sort of like advice. Nowadays they don't tell them as often. So today some weavers really believe in it, some just a little bit, and some, not at all. For those who believe in it they say: 'Without the doorway there can be no progress and no improvement.'"

The situation of contemporary Navajo art, grounded in traditional patterns and meaning and owing part of its survival to ceremonial necessity, is a provocative and informative example of a role played by tradition in modern artistic expression. Through an aesthetic prescribed by conservatism and rules, Navajo rug weaving and pottery making are developing, in slow and orderly fashion, a sophisticated contemporary imagery that retains consciousness of traditional Navajo meaning.

The voice of the Navajo weaver, above, expresses the modern approach toward one small and vital detail in rug weaving — the inclusion of a "pathway" out of a bordered design. Often, and inaccurately, called a spirit line, the simple broken thread pathway that cuts through the border of a Navajo rug, represents a way out of the pattern for the mind and consciousness of the weaver. It is based on a traditional Navajo fear of being enclosed on all sides with no way of escape, and is made up of one, or a few,

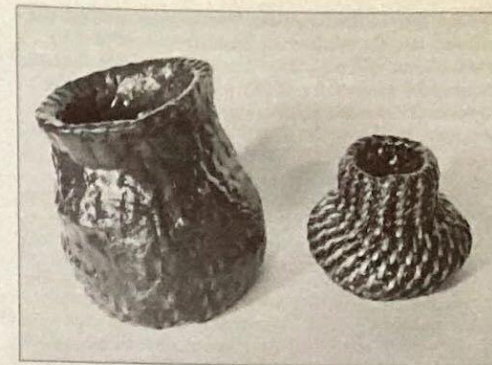
threads that break off at the inner and outer edges of a border and which are not woven back into the fabric of the whole — a path of thread literally separated from the body of the weaving.

The weaver's pathway is not a rule of design for it is not necessarily visible at all. Its threads may be either a contrasting or identical colour to the border into which it is woven. Therefore, its connection to the actual design is oblique. The pathway is a rule for the spirit, handed down through many generations, and representing a complex concept concerning the physical, mental and creative well-being of the artist. It is connected to the ceremonial aspect of daily life and is a constant reminder to do better, to experiment and to develop one's abilities. It supports an intuitive process of design devoid of analytical thinking.

A necessary component of such a view of creativity is acceptance of what constitutes approved, formal design. Line, colour, texture, pattern and so forth, in particular configurations, have to be integrated into a way of seeing so that individual creativity can work out of a given aesthetic base. The progressive change of formal design is thereby subtle and slow, at least compared to the unfettered and analytically self-conscious modern working methods of the western tradition.

Even with the outside intervention of marketplace and commercial necessity, which the Navajo have been quick to understand, attachment to traditional ways of seeing and working have informed the pace of their design progress. Given an insistence on traditionalism, the kind of development that can take place must be labelled conservative. Navajo weaving, which has grown steadily more sophisticated and varied in design while retaining its unique and essential qualities, is a brilliant example of such conservative advancement.

Probably learned from the Pueblo peoples around four hundred years ago, weaving was rapidly assimilated by the Navajo and developed to a renowned state of technical expertise within a relatively short time. Early designs were simple stripes of contrasting natural colour woven across the width of blankets known as mantas, which the Navajo used as garments and bedding. These early mantas, being so tightly woven as to be nearly waterproof and extremely durable, were of great value to their owners and closely associated with them for years of their lives. Early influences from Mexican weaving gave an alternate proportion to these blanket garments, but produced only subtle variations in a change of overall proportion and an increased complexity of striping. Original patterning and use remained the same. By the mid-nineteenth century, with the cultural clashes between Navajo and Anglo reaching a seriously repressive state for the Native American, a shift to Anglo dress occurred among the Navajo and the original function for their weaving was no longer operant. At this point, new approaches to design and technique came into being. With the availability and often major source of material being commercial yarns, vibrant commercial colours were used to create complex geometric patterns and quasi-narrative pictorial designs. Experiments in twill weaving, two-faced cloth and a wedge weave pattern were also begun. This occurrence represents a sudden and major shift away from traditional striping, though stripes continued to comprise the primary decorative



Anne Chee, Traditional pitch basket, sumac, 5.25 in., 1989, r.
Ida Chief, Modern pitch basket, 3.25 in., 1989.

approach. With the setting up of trading posts on reservations in the later half of the nineteenth century, outside influence was irrevocably established through the demands of the marketplace, and a second major shift in Navajo weaving took place. The Navajo were encouraged by traders to weave blankets heavy enough to be used as rugs by Anglo buyers, which meant a change of size and proportions. Traders also encouraged and requested the use of particular colours and patterns, notably those based on Oriental designs that were popular in the eastern United States at the time. Thus it was in the later years of the last century that rugs, with regional stylistic variation, were established within traditional Navajo oeuvre.

Even within these shifts, instigated from the outside, the Navajo retained their particular sense of colour, proportion, shape and pattern. Individual weavers had latitude for individual expression, but the overall aesthetic retained a collective identity that must be seen in Navajo terms, that is, as an integration of hand and spirit, where spirit meant something greater than the individual ego. "And when you make a bil (the traditional woven dress), be sure to put the four stripes in it. They are for the weaver and the wearer — so both may go through life without fear."

Even today, as individualism among Navajo weavers grows stronger, there remains a manner in which the weaver approaches her work, and a manner in which the spirit of which she is a part is attached to creative endeavour, that is integral to her consideration of design. Progression, development, satisfaction and success depend on the thoughts inherent in the process and the spirit that is inherent in the thoughts. "Without the doorway there can be no progress and no improvement."

The case of Navajo pottery has a somewhat different history and may present an even stronger example of traditionalism within a modern context.

From the earliest days of Navajo habitation in the Southwest, pottery was made for both ceremonial and utilitarian purposes, and the early development of its form and painted decoration responded to the physical circumstances of semi-nomadic life. But with Anglo intervention in the second half of the nineteenth century, the old ways became increasingly difficult to maintain.

The opening of the American West to trade through the railroad, and the concurrent establishment of trading posts, all but killed Navajo ceramic production. Durable commercial goods were readily available and there was no necessity to make fragile clay vessels for utilitarian purposes. In this instance, and unlike the situation with blankets and rugs, there was no encouragement from traders for the Navajo to develop pottery for an Anglo trade. The circumstances of the marketplace at this time were working against Navajo aesthetic and sensibility as it was revealed in their ceramics.

At the close of the nineteenth century and beginning of the twentieth, studio ceramics in the eastern United States was enjoying a revival through art movements known as 'Aesthetic' and 'Arts and Crafts'. Fine hand-workmanship was highly prized and refined, decorative aesthetics were firmly couched in European and Oriental traditions. In direct contrast, Navajo pottery was earthy, simple and crude. The tastes of the American art public were not sympathetic to such a pottery's nearly unadorned surfaces and low-fired temper. Navajo pottery's traditional and spiritual qualities were lost on a public that revered the material aspect of objects, refinement and technical tour de force.

The source of this contrast was the special, non-material significance that pottery held within Navajo culture. Pottery was one of the crafts given to the Navajo by the Holy People even before they, The People, emerged into the present world. It was, thus, connected to the very essence of their spirit and strictures concerning its making were considerable. Both process and materials were strongly associated with Mother Earth. Pottery making was woman's work which was passed down to daughters and granddaughters. In earlier times, the making of pottery was special enough to require that a woman work in isolation, and rules regarding the correct handling of tools and clay were overseen by medicine men and handed down through countless generations of oral tradition. Since Navajo values were, and generally still are, not object oriented, there was not a particular emphasis placed on the actual product. A pot embodied familial relationships and responsibilities. It embodied tradition. Its making had a ceremonial rhythm. Emphasis was placed on the thoughts and process of making rather than the actual pot. The result was a philosophical unity of object and spirit.

Contemporary Navajo pottery has retained much of its original feeling, even while responding to an almost entirely commercial reason for its current existence. The thread that connects modern Navajo pottery to its past is crucial, here, to understanding its current forms. Although utilitarian pottery ceased to be made toward the end of the nineteenth century, pottery for ceremonial purposes was continued as in the past. Drum jars, food jars, bowls for paraphernalia and pipes, were necessary to ceremonial ritual and continued to be made according to strict and traditional specifications and procedures. There were no decorative elements, and no creative variation was ever considered. On the drum jar, there was an appliqued band, or fillet, just below the mouth, which allowed for an individual hand, but its purpose was not decorative. It was the ridge that allowed the hide of the drum head to be tied down and was, therefore, not finally visible. It never entirely encircled the pot, but

had a ceremonial break in its length analogous to the weaver's pathway, which prevented the maker's spirit from being trapped in that particular object. The only other surface variation on any ceremonial pot was the mottling that resulted from pit firing. Finally, pots were always coated with pinon pitch when they were slightly cool, just after firing, which not only made them waterproof but enhanced their fire clouded surface.

Contemporary Navajo pottery is barely forty years old and has developed for commercial reasons, but out of ceremonial forms, both traditional and modern. The characteristic and simple shapes of the drum jars, bowls and pipes, plus the newer double-spouted wedding vase, comprise the basic shapes of contemporary work. A great flourishing of surface decoration has taken place and contemporary potters have drawn on past techniques and forms for their modern interpretations. But the simple, fire clouded surface remains prevalent and ceremonial pottery, not for sale, is still made in the old way. Almost all modern Navajo pottery is still coated with pinon pitch.

A particular and recognizable quality, which emanates out of a way of thinking, working and being, remains inherent in Navajo art. In both ceramics and weaving, a matter of the spirit and tradition prevails.

The current of western art for nearly the whole of the twentieth century has run against the very idea of traditionalism. Tradition that led to stagnation and the antithesis of spirit was judged the problem of previous academic art. However, the modern response of questioning the art object itself, as well as its purpose, has spawned analytical thinking on a non-analytical subject and has eventually eliminated any attachment to the spirit, custom or broadly comprehensible aesthetic art once held. If anything can pass as art, then there is no generally accepted art form, pattern or direction that can be understood in universal or non-objective ways. The interconnectedness and agreement necessary to sustain such understanding is gone.

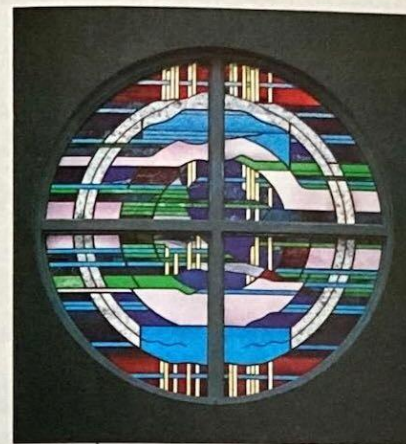
It is without a doubt the spiritual quality of ancient, non-selfconscious, tradition-oriented work that now finds response among contemporary artists and craftspeople, because it holds at least a promise of a broader cultural response. But, in as much as tradition cannot be summarily invented, it will elude attempts to arbitrarily re-establish its effects. Tradition, as the transmitter of symbolic, spiritual or cultural meaning in contemporary art, will remain the possession of those people who held onto old ideas and allowed change to creep only slowly into their oeuvre.

Footnote: The quotations from the Navajo have come from Noel Bennett's study, *The Weaver's Pathway. A clarification of the "Spirit Trail" in Navajo Weaving*, Northland Press, Flagstaff, 1987.

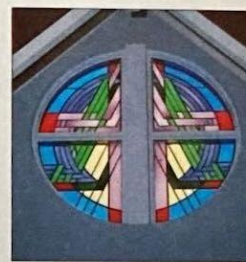
Bibliographic note.

There are numerous fine publications on Navajo weaving, but, to date, few on the subject of Navajo pottery. The most recent of these is *Navajo Pottery. Traditions and Innovations* by Russell P. Hartman and Jan Musial, Northland Publishing, Flagstaff, 1989.

An excellent overview of contemporary southwest Native American work can be seen in *Beyond Tradition. Contemporary Indian Art and Its Evolution* by Jerry and Lois Jacka, Northland Publishing, Flagstaff, 1989.



LEE BRADY: I was contacted in 1988 to submit ideas for the two windows in St. Augustine's Catholic Church, Humboldt. Father Leo Hinz suggested at that time that contemporary themes would be appreciated and that no biblical references need appear. With no subject boundaries, I was free to design for the space and the architectural surroundings. I had worked with the architect, Bergerman-Soloudre, before, and was familiar with his structural style. I worked up six designs for the two spaces and with a few changes, two were chosen for fabrication. I chose glass with an eye to contrasts of opacity which creates shifts of emphasis throughout the day. The cathedral window contains references to water, earth and sky in its horizontal bars; and light and fire in its vertical bars.



Lee Brady, Entrance window, stained glass, 8 ft. dia.

Lee Brady, Cathedral window, stained glass, 8 ft. dia., St. Augustine's Catholic Church, Humboldt.

The second window is a similar glass combination and bears abstract references to alpha and omega.

JANE KENYON, from Saskatoon, won a Merit Award for excellence in weaving and dyeing in the National Silk Scarf/Stole Exhibition sponsored by the Alberta Crafts Council. Jane had chosen very fine silk which she painted with procion H dyes before putting the warp on the loom. Her weft yarns for the scarf were also silk which gives the scarf a luminous quality.

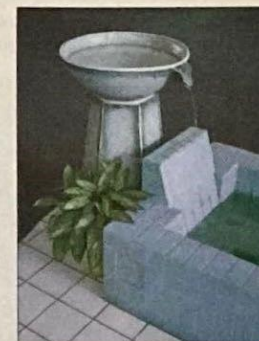
Nearly 100 articles from across Canada were juried by three judges, Ria Bogaert, weaver and

teacher, Mary Greyson, retired associate professor, Art and Design, University of Alberta, and Dr. Anne Lambert, curator and professor, Clothing and Textiles, University of Alberta. They were impressed by the variety, originality and craftsmanship. Most items were woven, one was knitted and two were felted. Surface design, in the use of shibori, stenciling and various dyeing methods were used.

by Pirkko Karvonen

SHOWCASE

MEL BOLEN: The baptismal font and ceramic tiles for the octagonal base and immersion pool were commissioned for the new St. Augustine's Church which opened in Fall 1989. Preliminary work was started in January 1989 with a deadline set for August 30, 1989. In consultation with the parish priest, building architect and head plumber a suitable size and function were decided upon. Rough guidelines were drawn regarding colours and decoration but the final decision was left to me.



Mel Bolen, Font.

This font was quite different in function from others I have done. The idea was to have water continually overflowing from an outlet at the top of the font, falling exactly onto a sloping tile wall at the font end on the adjoining immersion pool. They wanted minimum splashing noise. The bottom of the font was made to accept a fitting that was connected to a metered, heated water supply. The outlet at the top of the font was made in the shape of a cross and calculated so as to allow the right amount of water to run down the rectangular, no-drip spout and land directly upon the sloping tiled wall of the immersion pool, 5 inches above the water line. It worked and is quite silent and effective. I was available during installation in a supervisory capacity. Since the font/pool was installed I have made most of the altar and communion vessels and just recently finished a set of large planters located on either side of the altar.



View of St. Augustine's Church with planter and candle holders by Mel Bolen.



Jane Kenyon, Scarf, Silk.

photo credit: Pirkko Karvonen.

THE LANGUAGE OF TAPESTRY

An Interview With Archie Brennan by Shirley Spidla

You can die at twenty-six and be a poet but if you want to weave tapestry you need to live until you are sixty.



This Indian proverb was repeated at the Tapestry Master Workshop conducted by Archie Brennan which I attended in May at Capilano College in North Vancouver. Archie Brennan was Head Master Weaver at the Edinburgh Tapestry Workshop (also known as the Dovecot Tapestry Studios), established and taught at the tapestry department at Edinburgh Art School, has participated in

national and international organizations such as the British Crafts Centre, and is recognized worldwide for his own prestigious work. Also, assisting in the workshop was New York tapestry artist, Susan Maffei.

With over eleven years of formal training in textiles, drawing, painting and stained glass, Brennan is actively involved in the physical aspect of making things. Although he has turned away from tapestry from time to time to pursue his other talents, he has always returned to it. It is the mental and emotional ideas that go into tapestry weaving, rather than the process, that intrigue and captivate Brennan. "The language of cinema can convey certain concepts better than painting can. Equally, I think, there are things in painting that can't be said in cinema, also in poetry, literature, music, wood. Tapestry too has its own language to be discovered in the process of weaving objects or making pictures in wool."

Concerned with new ideas that lead to constant growth and change, it is Brennan's ability to re-examine and investigate the possibilities that are part of the weaving/designing process which is enlivening and valuable. "One of the obvious things, and yet it's easily missed, is the idea that a weaving grows from one end to another. Yet tapestry weaving doesn't grow like plain weaving from edge to edge. It grows erratically like a rough stone wall going up and up. That's a very exciting idea. It's also a very commonplace idea because we live that way, one day and then the next day. In a curious way it has much more in common with music than it has with painting. If you are playing whatever on the piano you can't go back and say I don't like the beginning, I want to try it again. Whereas in painting you can stop and restart, paint out, paint in. This is a philosophical thing. If you think of improvising music like modern jazz, that's like free weaving. When you start off you don't know where you're going but you're going.

Classical music might be more like classical tapestry. There is a formula, an organized idea set out and prepared. You bring the instruments to bear to realize the idea. It's more like the comic strip, like writing a letter, a book. It has that fourth dimension of time to it".

Tapestry weaving is an acquired skill. It is not a familiar or popular language so you have to develop it slowly. "Most of us are used to handling a pen or pencil through writing and we have well-established skills. So when you're trying to produce a sketch, a design idea for tapestry with a brush, pen or whatever, the sophistication of that skill is too great. It's like trying to translate from English to Spanish if you're brought up English speaking. An architect's drawing doesn't really look like a building but it's as sound a representation as an engineer's electrical drawing. Tapestry weaving has its own language, obviously, the language of the mechanical process, the structure of the cloth, the wool colour. So the kind of drawing that you will use to plan your tapestry will grow out of the possibilities of weaving rather than trying to impose painting or drawing onto the weaving. One has to seek through the weaving first, the potential language, to find a way to draw that suits that language and suits you."



The reality of the slowness of tapestry weaving makes it difficult to learn on a large piece without making expensive mistakes. To assist in the evolution of the process Brennan had the workshop participants make sketch warps approximately three inches wide. "I think to make mistakes cheaply is a fairly smart move in tapestry and the best way to do that is to cover the ground in weaving small bits of weaving. I constantly move between larger works and smaller works. The smaller things might be only an inch square or five inches by four inches or whatever. They're like sketch ideas or sometimes they're miniatures. But they're cheap mistakes because if I do something that's two inches square I can do it again and maybe the sixth time I weave it I'm beginning to get somewhere because I've learned from the other five mistakes."

Drawing is one of Brennan's passions. He is a skillful draughtsman but acknowledges that others may not have this skill or the opportunity to develop it. "I think the

camera, photography in one form or another, by collage, photo reproduction has potentially a lot to offer tapestry. I suspect, for instance, that had the camera been around, a lot of medieval tapestry weavers would have used the camera and found something about the language of photography which has common ground, curiously, with the language of tapestry and would have made that marriage. Nineteen sixty-seven was the first time I used a photographic image in tapestry and I've used it regularly since. It is an interesting vehicle for people who don't have drawing skills and yet have the image-making desire and the passion for weaving."

Brennan loves to sail and enjoy the wind and the sea. To turn an experience such as sailing or ice skating or any other activity into a competition is an absurd concept for him. Currently this competitive way of perceiving events has become an everyday response. "I love to go up to anything, a work of art, painting, sculpture and respond to it but I have felt an enormous pressure over the years on all of us to go up to a work of art and say: I like it; I dislike it; and kind of mark it like an Olympic scorecard. I think we're in danger of losing a lot when we start grading art like a high school report. I think it's something to respond to, to react to the qualities within that reveal themselves to us, to learn to look further, to give an opportunity for things we haven't quite seen or felt before to surface. In terms of looking at tapestry I get more from works that don't quite work. There is one or two people's work where I'm so biased in their favour that I can't analyze it at all. They just overwhelm me and I just respond to them but I sure don't grade them."

Today, more than at any other time there is pressure on the artist to produce works that are unique and original. Historically this has not been so. "In thinking back to pre-Columbian weaving, say from Peru, generations of families wove the same head in the same half dozen colours, the same cat, the same bird, and that bird slowly, slowly changed. The head moved around. It got more stylized and developed. The same is true for Coptic weaving. One sees the same basic figure throughout hundreds of years. Mediaeval weaving is the same although in a more complex way. There was a format there and the creative weaver had room to be creative within that format. That doesn't exist today."

In order for the re-establishment of tapestry as a viable medium to occur, opportunities need to exist for weavers who delight in producing works of quiet quality and in developing their own expressive potential. This will take time and dedication. However, it is through exchanges and workshops such as this one that the impetus for this change will come.

I would like to thank the Saskatchewan Arts Board for funding to attend this event.

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INCITE 90

Incite 1990 will be held at St. Peter's College in Muenster, Saskatchewan from Friday, August 24th to Monday, August 27th. This year Incite will offer two participatory workshops which will explore the same subject. The hands-on workshop and the writing workshop will introduce participants to the critical process as a valuable tool to articulate the ideas expressed in our work.

We will have an exhibition at Incite 1990 which will provide a starting point for work in both workshops. In the hands-on workshop participants will be making pieces using simple materials. These pieces will be the basis for discussion of ways we work in the studio, what kinds of goals we set for ourselves as craftspeople, how we can present the ideas in our work to our customers, to galleries, for grants and for our own promotion.

The resource instructors in the hands-on workshop will be Joe Fafard and Greg Payce. Joe is a well known artist from Saskatchewan. He operates a studio and foundry in Pense, Saskatchewan. His work includes clay figures of local Saskatchewan people, of famous people such as Picasso, and, of course, of cows. In the last few years since setting up his foundry Joe has been casting work in bronze. Greg Payce is a ceramist from Calgary, Alberta, where he is an instructor in the ceramics department at the Alberta College of Art. Greg's vessels explore past traditions and incorporate those traditions as part of the dialogue in making contemporary work. Recently his work was shown at the Muttart Art Gallery and at the Edmonton Art Gallery.

In the writing workshop participants will approach the subject through different writing exercises, which will look at writing reviews, grant

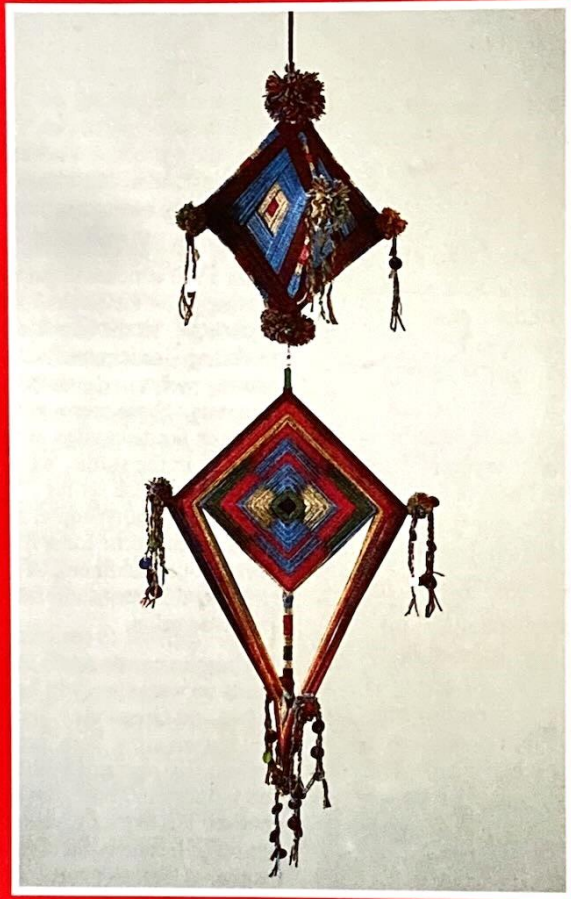
proposals, book proposals and so on. The resource people we have for this workshop are Peter White and Margot Coats. Peter White is the Curator/Director of the Dunlop Art Gallery in Regina. Peter worked for the Globe and Mail newspaper in Toronto first as a sports reporter, then as an art critic. He has curated and organized exhibitions at the Glenbow Museum in Calgary. Peter has been a juror for the Saskatchewan Craft Council, the Saskatchewan Arts Board and the Canada Council. Margot Coates is a free lance writer/curator from Middlesex, England. She worked for the Victoria and Albert Museum in London for five years. She has written several books and is a regular contributor to magazines such as *Design*. Most recently she has curated several exhibitions of contemporary fashion and furniture. As well as discussing writing, both Margot and Peter will talk about presenting work to galleries, organizing exhibitions and what the role of a curator/writer is.

While the workshops themselves are an important part of Incite conferences, interaction between participants and resource instructors is also one of the bonuses. Incite is a good opportunity to talk to the resource people and to other participants about your work. It is a good time for sharing. All the resource instructors will be giving a slide presentation of their work and work that interests them.

Both workshops will come together at the end of the weekend to share what they have learned but also to discuss how those ideas can continue to be used as a part of our daily studio routine.

See you at Incite 1990.

Anne McLellan
Incite 1990 Co-ordinator



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