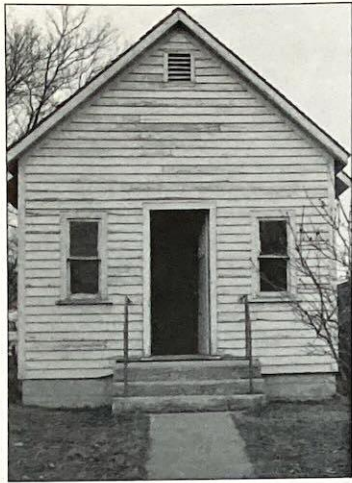


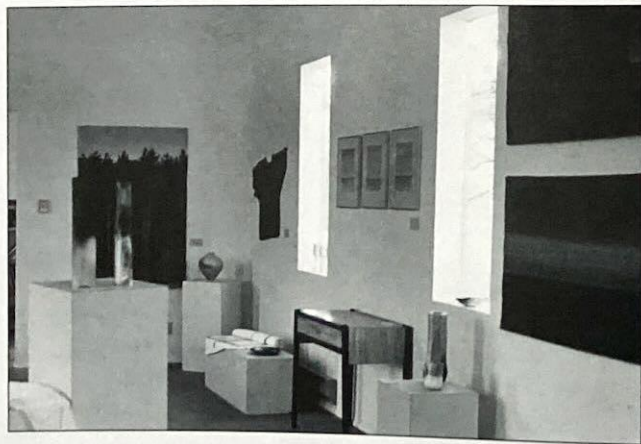
THE CRAFT FACTOR

THE MAGAZINE OF THE SASKATCHEWAN CRAFT COUNCIL • SPRING 1991 • VOL. 16/1 \$3.00





The SCC office and gallery at 1231 Idylwyld Drive North bought in June 1984 and renovated by SCC members under a project management scheme. The opening exhibition in October 1984 was Dimensions 84.



THE CRAFT FACTOR



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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DISAPPEARING FORESTS

by Michael Hosaluk



photo credit: Jamie Russell

Jamie Russell Sundance Table Ash from Red Earth Reserve, birch from Eagle Hills, antler from Great Sand Hills, Saskatchewan 1987

Trees affect the air we breath and the water we drink. They ensure the continuation of life on earth including that of mankind itself. Yet tropical forests are disappearing at a rate of sixty acres a minute. In South America 16% of original rainforest is lost, in Central America and the Caribbean 65% is lost, in Africa 40% is lost and in Asia and Melanesia 53%. Scientists estimate that ten to fifty rainforest species (trees, insects, plants and animals) become extinct every day. This tragic deforestation destroys the richness and diversity of all life on Earth. And as each species disappears, its potential benefit to mankind is lost forever.

Too often both government and timber industries have focused on quick profits rather than the long term survival and renewal of rain forests. One study of an area logged only for a specific species found that 14% of the forest was destroyed by roads and 27% cleared for hauling logs to roads. Thus more than 40% of a forest can be stripped of vegetation to harvest only a few valued trees. Once a forest is stripped of its diversity of plant and animal life, it cannot renew itself; it is destroyed for ever.

On the weekend of November 16-18, I attended the Founding Conference of the Woodworkers Alliance for Rainforest Protection WARP 1, in Amhurst, Massachusetts. The conference brought together a diverse group of concerned people hoping to find some answers to the problems of the rainforest and looking for a course of action. John Earhart of Global Environment Fund stated in his opening remarks, "There is not a lot to show in the last ten years. There is a long way to go and not much time." I was hoping there would be an international organization to solve the problem for us. Forget it. It does not exist. We are all consumers of rainforest products: coffee, furniture, cosmetics, nuts, rubber, medicine; the list goes on and on. It

is up to all of us to do something about it.

Woodworkers are on the front line. We are some of the most visible consumers of tropical hardwoods. We use the rarest species in the world and although we consume only a fraction of the resources, we take a lot of criticism. Woodworkers belonging to WARP wish to be ethical consumers of rainforest products and are committed to saving the resources upon which each woodworker's livelihood so intimately depends.

The conference looked at various facets of tropical forest harvesting and wood utilization but focused particularly on sustainable forest management. "WARP 1 did not resolve all the issues of sustainable forest management but some consensus toward action began to emerge. We all seemed to agree that despite the complexity of the issues, concrete steps must be initiated quickly or tropical forests, for the most part, will be gone. A few participants felt that refusing to use any tropical timbers was the only personal solution they could accept. The majority however (myself included), agreed that boycotting was counter-productive and that forests will either be exploited for timber or be destroyed for marginal agriculture or uncontrolled development. WARP's role should be to try to change the exploitation from forest 'mining' to sustainable forest management."

Earth's Rainforests will not be saved by a powerful elite issuing mandates from corporate boardrooms, but by the grassroots activism of concerned citizens.

Rainforest Action Network

Projects like the Yanesha Forest Co-operative in the Palcazu Valley in Peru have emerged. This co-operative has been pioneering techniques for sustainable management of the natural rainforest, working out ways to maintain the species and biological diversity of the forest which covers most of the valley which is their home. Some of the woods produced from this co-op are cachimbo, cedro, chontaquiro, pashaco, tornillo and turupay. As Don Kelly, an artist from Plainfield, Massachusetts, described them, "These woods were beautiful, varied in colour, density and grain patterns, ecologically sound, socially responsible - at twice the price this stuff is a bargain." The Ecological Trading Company, a company with a radically different and fundamentally sane approach to the trade in tropical hardwoods distributes wood for the co-op. They offer a sustainability guarantee along with a description of production methods. Chris Cox, director of the company says, "Maintaining the social and biological fabric of the rainforests and its people is, as we see it, the only sensible way forward for the timber trade; and it is our hope that others will follow our lead in promoting community-based sustainable forestry."

One of the dominant themes of the conference was the view that many lesser known woods need to be used by woodworkers in order to develop economically viable, sustainable forest management in the tropics. Very soon WARP will become involved in developing in collaboration with other groups a credible tropical wood certification program. It is up to us as woodworkers and as consumers to start asking where the wood we buy is coming from, is this species endangered and has the wood been certified by anyone.

We are talking not merely about the fate of tiny enclaves of people buried in the last jungle refuges of this earth ... what we are really talking about is the ability of human beings to discover ways to live together in plural societies ... This is the crucial issue of our times.

*David Maybury Lewis
President and Founder, Cultural Survival Inc.*

The conference was a real eye opener for me but little did I know that the problems of the rainforests parallel those of our own boreal forests, the forest in my backyard. Coming home on the plane, I leafed through Equinox magazine and came across an article entitled "Heartwood" written by Christie McLaren. "The wholesale sell-off of Canada's Boreal forest is nearly complete. Canadians are finally beginning to take notice....Every day Weyerhaeuser's giant Prince Albert Pulp and Paper Complex turns the equivalent of 30 football fields of Boreal forest into pulp" *Equinox*, September/October 1990.

I have spent two days researching facts about our forests and forest use. There do not seem to be many. Our first Prime Minister, Sir John A. MacDonald said, "We are recklessly destroying the timber of Canada and there is scarcely the possibility of replacing it." That was in 1871!

Recent estimates suggest that 65% of the boreal forests have been logged leaving only 35% as virgin forest. Tree planting programs have been implemented but no documentation exists that prove that the forests have recovered to their original state. Forest uniformity works against nature's design. When a mixed natural forest is turned into a monoculture the results can be disastrous, wildlife is destroyed and there is a drastic and permanent loss of biological diversity. Also disease and insects can more easily overwhelm such a plantation since natural controls have been disrupted. Native peoples whose livelihood and culture have been based on the forests are also victims.

The forests are ours. Or are they? What say do we have in their future? It is time we started thinking about it.

Information about WARP can be obtained from John Shipstad, WARP, PO Box 133, Coos Bay, OR 97420 U.S.A.



Arts and Craft Sale
SATURDAY, OCTOBER 26, 1991
10:00 a.m. - 8:00 p.m.

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A COLD WIND BLOWING

About the Arts Strategy Task Force Report and subsequent events affecting the cultural community

by Dave Traynor

The howling wind and bitter cold outside Regina's Hotel Saskatchewan last December could freeze you solid in under a minute. Being forced to deal with the cruel reality of Saskatchewan's climate seemed a fitting backdrop for the introduction of the final report from the Saskatchewan Arts Strategy Task Force. After all, the climate for artists in Saskatchewan has certainly been harsh in the last few years.

Gathered in the Oak Room were a mixture of local reporters, arts administrators, government bureaucrats, individual artists and volunteers from various arts organizations. They were there to find out what Delage and the other eleven commissioners thought the future of the arts in Saskatchewan should look like. In the minutes before the press conference began, the room was quiet while people leafed through the report anxiously looking for some mention of their particular area, nodding in agreement at some points, eyebrows lifting at others.

The report was thirteen months in the making. The task force commissioners had been charged with determining what Saskatchewan needs for a creative, supportive climate for the arts, and recommending how to achieve it. What they came up with was a strongly-worded, plain-speaking report that optimistically defines its vision of an ideal environment where "the arts are not peripheral but central to the main concerns of life." It calls for a dramatic increase of arts funding, a single agency to co-ordinate funding for amateur and professional artists and a long-term commitment from government towards funding levels that will ensure artists a decent standard of living.

But just as living in Saskatchewan means coping with the bitter reality of the changing seasons, so the task force was sensitive to the political reality it faced. Originally created by former Culture Minister Colin Maxwell, the final report was now being delivered to Beattie Martin, the Minister of the Family, who seemed to have ended up with cultural responsibilities because everybody else was busy. No one was sure what commitment Martin felt to Maxwell's process.

"This is a typically Saskatchewan report in that it's practical and specific, with recommendations that can be acted upon. We hope it won't just sit on the shelf," Delage told Martin as she formally presented him with a copy of the 56 page final report. It contains 100 recommendations, culled from the transcripts of 13 public hearings held across the province and over 200 briefs from artists and arts organizations. Among other things, the report calls for the creation of a single, independent, autonomous arts agency to co-ordinate funding for professional and amateur artists. The agency would combine the work of the Saskatchewan

Arts Board, the Saskatchewan Council of Cultural Organizations and the Cultural Advisory Committee.

The report also calls for an immediate \$1 million cash infusion for the Saskatchewan Arts Board and a \$1.5 million increase in its budget for 1991-92, to help alleviate the crisis facing the professional arts community. The task force recommends that spending on the arts be raised to one per cent of the total provincial budget by the year 2000, a giant leap from the current level of 0.26 per cent (including both tax-based dollars and lottery revenues).

Martin praised the work of the task force, calling their final report a "visionary and profound document." He said he shares their vision that people who create art should have more say in how the money is spent but he skated around the main issue of whether the arts will have any more to spend in the near future.

Almost immediately, the report was distributed across the province and interested groups and individuals were urged to write to Martin with feedback over the course of the next two months. But just two weeks later, the future of the whole review process, and perhaps the arts themselves, was thrown into doubt when the government abruptly eliminated the Department of Culture, Multiculturalism and Recreation. As part of a government-wide streamlining process, the department was eliminated and its functions taken over by three other departments. Saskatchewan Economic Diversification and Trade (ED&T) assumed control of cultural industries (crafts, film, publishing and sound recording), the Family Foundation took over heritage and the arts; and Human Resources, Labour and Employment assumed multiculturalism and immigration.

Arts groups reacted to the news with shock and dismay, although few could say what the end result of the shakeup might be. For his part, Beattie Martin predicted that craftspeople were getting the best of both worlds. "We're giving craftspeople the opportunity to enhance their marketing skills," Martin said at the time. "I don't want to insult the artistic people by calling them bad business people because some of them are very good at it. But the province hasn't sold its art well enough."

Henry Kutarna, deputy minister of ED&T, agrees with Martin and says his department has a lot to offer craftspeople interested in improving the business side of their operation. His department has no interest in getting involved with artistic decisions, he says. But a stronger connection between ED&T and artists interested in marketing their skills is in the artist's best interests. "We're the department that knows business and people who want to make the transition from home to store, or something like that, will be better off coming to us for advice on the business

side of things, expertise that simply wasn't available in the old department. It's like the old story of the entrepreneur who has a great idea but doesn't have the expertise to market his idea. That's where we come in," he says.

What effects the changes will have on the task force report are not clear, although Martin and the two remaining people in the arts section of his department insist the report is being used as a basis for judging any decisions concerning the arts. However, some people in the arts community are not convinced and worry that the government's commitment to the arts is weak or non-existent. Jan Delage says she is worried that without the identity of a department, the arts will be hard pressed to defend their funding in a government facing tough fiscal decisions. "My concern is that when things are moved like this, the real reason is to lessen the pot of money. Without enough money or the political will to fight for it, the arts could be pushed through the cracks and lose out," she says.

What the government seems to be ignoring is the economic impact of the arts and other cultural industries, which pump \$280 million into Saskatchewan's economy each year. There are 60 per cent more jobs in the cultural sector than there were 10 years ago — a growth rate that cannot be ignored when many industries are slowing down. In Saskatchewan, over 10,000 people work in the arts and cultural industries. For each dollar invested, cultural activities have three and one-half times the job creation capacities of other industries, the report points out. For every dollar spent on the arts, governments recoup 86 cents through various taxes and most arts budgets are spent right in the province.

Following the cultural section re-organization, rumours began in the arts community of more draconian cuts to come in the next provincial budget. In mid-February, those rumors came true when Finance Minister Lorne Hepworth promised cuts of up to 25 per cent and possible elimination of grants to groups in the arts, culture, sport, recreation, multiculturalism and advocacy areas. The next day, Beattie Martin threw the community into greater confusion by telling the Saskatoon Star Phoenix about his plan to get government out of funding the arts altogether. Even his own department people were caught by surprise. Like most people in the arts community, they had never heard of Martin's plan, which he admitted he had not told anyone else about yet. Martin sees his plan as a way of protecting groups like the Saskatchewan Arts Board from the bulk of the government spending cuts. He is suggesting turning over responsibility for funding the Arts Board to the Saskatchewan Council of Cultural Organizations (SCCO), along with \$9 million dollars in lottery money that Martin controls in his directed fund.

As this article was being prepared, arts groups were still trying to figure out how the plan might work and what it means for artists in the long run. Arts Board chairman Sharon Maher was cautiously optimistic, if it meant secure and possibly more funding for professional artists.

As for Jan Delage, she does not know what to make of all the changes. Clearly, they are not along the same lines envisioned by the task force. But amidst all the confusion,

SASKATCHEWAN CRAFT GALLERY

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Everyday 1-5 pm

A TISKET A TASKET

May 9 to June 4 1991

A juried exhibition of baskets from across Canada put together by the Alberta Craft Council.

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May 14 to June 4 1991

A national juried exhibition of scarves and stoles prepared by the Alberta Craft Council.

Joint Opening: Sunday, May 19 2-4 p.m.

(with A Tisket A Tasket)

A JOY FOREVER — JANE A. EVANS

June 6 to July 9 1991

Opening: Friday, July 7 7p.m.

An exhibition of rugs mainly woven from cloth strips. These rugs are one result of Jane's interest in Latvian textiles.

SUSAN RANKIN

July 11 to August 13 1991

Opening: Friday, July 12 7p.m.

An exhibition of blown glass and mono prints which relate to the development of glass. These works are based on Susan's 'Winged Vessel' series.

SCC TRAVELLING EXHIBITION

IN PLACE:
CRAFT FROM SASKATCHEWAN

May 3-19, Grand Coteau Heritage and Cultural Centre, Shaunavon.

June 7-25, The Little Gallery, Prince Albert Art Centre, Prince Albert.

July 2-31, The Chapel Gallery, North Battleford.

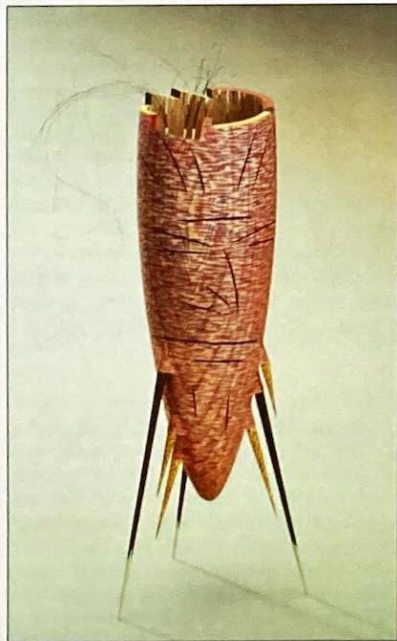
September 4-29, Godfrey Dean Cultural Centre, Yorkton.

October 4-24, Estevan National Exhibition Centre, Estevan.

November 1-30, Signal Hill Art Centre, Prairie Gallery, Weyburn.

Delage sees a possible ray of hope in what is happening. "We have to look at things in the long term. And if we can somehow manage to set up some new funding structures that at least keep us going during these tough times, then maybe we'll be in a position to benefit when things improve," she says.

IN PLACE: CRAFT IN SASKATCHEWAN



Saskatchewan Craft Gallery January 1991

by Sandra Flood

top: **Lee Brady** *North Night Sky* 1989 Fused & slumped glass, metallic overlay, metallic lustre 5.1x34.3cm

left: **Michael Hosaluk** *Self Portrait* 1990 Elm, maple, copper, horsehair 35x10.1cm Collection of Irving and Mari Lipton, Van Nuys, CA

right: **Megan C. Broner** *Necklace* 1990 Sterling silver, 24k, 22k, 18k gold 45cm long

far right: **Don Foulds** *French Arch Chair* 1989 Welded steel, paint, fabric 86.5x53.5x50cm



In this, the Saskatchewan Craft Council's 1990 travelling exhibition, the selection of the artists and of the works is based purely on the curator's personal response to the pieces.¹ With the exception of Megan Broner's pieces, none of the work is new, most of it has been exhibited before and will be known to the knowledgeable viewer. Such an idiosyncratic choice of work of necessity omits media and artists one might expect to find in an exhibition subtitled "craft from Saskatchewan".

Curator Wayne Morgan's taste encompasses calm, mature, well-bred works of fine craftsmanship with exquisite attention to detail. It does not encompass anything extravagant, baroque, shocking, narrative or humorous. The artists selected are established professionals, five craftspeople and a sculptor, each with very different personalities, working in different media to different ends. The works selected seem to follow a pattern of three closely related works and a fourth related but distinctly different work from each artist. It is an exhibition which richly repays a slow, careful and thoughtful viewing.

Kaija Sanelma Harris is a weaver who for a decade has been exploring her own variations on a double weave technique originated by British weaver Theo Moorman. One generally sees Harris' tapestries singly and at intervals so it is a pleasure to see four works in the same gallery. (The pleasure was doubled by a concurrent exhibition at The Gallery's Framers Inc., Recent Tapestries, showing works related to and produced since these four.)

Searching for Roots, *Fading Roots* and *A Place for Contemplation* use Harris' unique three dimensional variation of inlay double weave tapestry to explore an idea inspired by childhood memories of rag runners and the landscapes of Finland and Sweden. Lying behind the white birch trunks or pillars of the upper weave, the landscapes shatter into geometric shapes and reform like a shaken kaleidoscope. The concentrations of richest colour move from lying below the horizon and the top edge, to centring on the horizon and brokenly fading to the edges, to retreating to the edges leaving the centre pale and brilliant. The wide palette of colours is handled with delight and sure expertise, remaining clear and bright, and reinforcing the psychological impact of each landscape.

Unlike the remote, flat, greying, monochromatic reproductions of classical motifs hanging in museums and stately homes which were my first experience of tapestries, these are visually warm, illuminating and opening up the wall like a window. Their imagery, colour, dimension and materials make them immediate, comfortable. Their size is domestic. Close to, the subtly changing textures and blending and juxtaposition of delicious colours enchant.

Northern Summer is not a landscape in the same sense as the other three. Viewed from an angle the soft smoky browns, greens and greys of the regularly spaced pillars of the upper weave hide the flaming reds and yellows of the background weave. The references are to a Summer of forest fires and of personal reappraisal and regrowth. The fabric construction itself seems to be a complex metaphor for life, reflecting the apparent and the hidden, the myriad ways events and threads can and do interweave and the

complicated possibilities, and the inextricable entwining of opposites.

In sculptor Don Foulds' quartet of welded steel chairs the component shapes, their proportions and relationships are confidently and precisely manipulated to make simple chair-like structures – seat, backrest, legs and stringer. In the three welded plate chairs this is not enough to sustain the initial interest. They function unsatisfactorily as chairs, plate steel is not a material sympathetic to flesh and bones, and in *Medieval Chair* there is a row of knobs down the centre front of the backrest. Nor do they function satisfactorily as sculpture, restricted to a simple chair shape there is none of the visual complexity or layers of reference, comment or spoof which continually renew the engagement of the viewer and send one away to look at the ubiquitous chair, or the possibilities of materials, with a new eye. *French Arch Chair* with its steel rod tracery and padded seat is the variant, spritely both in its swelling, slightly Art Nouveau arches and in its references to French café furniture.



Art furniture, furniture whose aspiration is primarily visual rather than functional, has a long history currently lying principally in the hands of architects. Philip Johnson [architect] a protégé of Mies van der Rohe said, "I think that comfort is a function of whether you think a chair is good looking or not."² To ignore function in favour of purely aesthetic considerations seems to sidestep an important and complex problem and leaves an integral component achingly missing. It also seems to represent a contemporary architectural attitude which claims the power to impose ideas without recognition of the legitimate identity and comfort of the user.

Brian Gladwell's three floor pieces and a wall piece are furniture made from a relatively unusual material, cardboard. *Console Table with Drawers* and *Cabinet #2* are exciting pieces in which he uses ranks of shaped, exposed cardboard core to buttress the central drawers or cupboard creating architectural structures which deal imaginatively with volume, in space, material and in the complete work. Smoothly glossy, richly coloured cardboard surfaces are juxtaposed with broken-textured exposed core which alters as curves cut across the tubular structure of the cardboard, this surface appears to be further broken by a distressed colour application. Faultless workmanship and thoughtful detailing contribute to the success of these two pieces. The four square drawer fronts on *Console Table with Drawers* use the exposed core in an amusing reference to matched figured wood: the strong colour of the exterior, smooth reddish purple lacquer against distressed orange core, are shockingly complemented by the brilliant yellow flocked interior of the drawers. One is left with a lingering regret that such workmanship and design is executed in such a relatively fragile material whose ability to age gracefully is questionable.

Michael Hosaluk gained notice for his beautiful turned wood vessels. In this set of five vessels we see a steady development away from bowls where the accidental beauty of the wood is revealed by skilled and sensitive turning to vessels where the wood is subservient to the worked surface and, in what is logically the final development, the vessel is no longer of wood but woven on willow twigs of cloth, plaster and glue. This seems a major change in activity on the part of the artist from "listening" to the wood to imposing his ideas onto the material. If the intrinsic beauty of the wood is no longer the focus, the generating ideas are still concerned with the realities of the natural world and of life, death and personal experience. These vessels, like Harris' tapestries, mark a period of trauma, reevaluation and growth.

Travelling Bowl, a plain unpolished bowl, is turned out of the "worst piece of wood imaginable", its crack sewn, encircled with twigs from which dangle threads carrying beads, shells, mementos. In *Tracing the Roots* the vessel has become ovoid and is lifted off the ground by external twig legs. The smoothly turned, polished exterior contrasting with the chiselled interior still discusses the beauty of the wood; the inscribed shells, attached by trailing bead-laden threads to the legs, talk in cryptic terms of personal events. *Future Species* uses a more elongated ovoid vessel slung between twig legs hung with threads but there the similarities end. The external surface of the vessel is stained and marked by burning, the interior is daubed with subtle colour, as are the twig legs and their cut ends are painted. The rim is crisply shaped and painted. The subtle and skillful use of colour and texture in *Future Species* blossoms into the intricacy of *Selfportrait*. Gouged, stained and painted against the grain of the wood, the exterior of the elongated vessel expands smoothly to release thin, sharply pointed, patterned pins, three of which actually reach the ground to form the legs. The rim again is crisply cut and painted, with three tiny inserts sprouting hair. Altogether this is a more foreign, leaner, fiercer selfportrait than

acquaintanceship with its relaxed and cheerful maker might suggest.

In a totally different way the archival references in Hosaluk's works are present in the jewellery of Megan Broner. Two hollow brooches and a necklace, and a solid bracelet make up the quartet. The reticulated surfaces of the brooches and necklace caused by the silver being heated until it begins to shift and buckle, the random flakes of inlaid gold and the incised and relief spirals, meanders and periods suggest the archaic. From what pre-Classical civilization comes the black onyx crowned blade bound with gold wire, or from what remoter antiquity the other brooch which looks as though it should lie in the hand to be explored tactilely rather than pinned to cloth to be viewed only. The soft domed forms and the muted colour reinforce a cool and mysterious remoteness. This work seems to come out of the same tradition as the work of such American trained jewellers as Miriam Sharlin and Susan Rezac, expressive, discreet and with meticulous metalsmithing skills.

Lee Brady's fused and slumped glass bowls also relate to an American trend which started about twelve years ago. While American artists seem mainly concerned to exploit the transparency of glass, Brady has beaten a lonely and experimental path to the dark side of glass, using deep rich colours and iridescents contrasted with relatively small areas of transparent glass. Cut in precise geometric shapes and subjected to heat, the glass fuses and melts into a fluid whole; this soft edged geometry and the flowing shapes of the wide rimmed bowls contrast with the rigidity of the glass. Distinctively different too is Brady's interest in working into the surface with lustres, metallic overlays and paint. Thin glass rod also draws fluid lines across the surface. Of all the work in the exhibition only these pieces seem to refer to the Saskatchewan experience using as inspiration Plains Indian mythology and the northern environment.

Despite the exhibition's title, it seems purely incidental that the craft comes from Saskatchewan. In materials, colour, cultural or visual reference the work shows no obvious reflection of its place of origin. There appears to be no craft equivalent of the prairie school of landscape painters, perhaps the prairie provides no such obvious focus for craftspeople. Perhaps even to concern oneself with locality is an anachronism in our immigrant, pluralist, mobile society. We are exposed constantly to visual information from around the world and are free to select our own references, cultural and historical. These six artists are of international calibre in skill and achievement. In the way in which they engage with their materials extending the possibilities in unexpected ways, in the concern with surfaces, with abstraction, with ethnological and personal mythologies, they reflect contemporary trends. In every other way the work reflects only the skill, personality and vision of the individual craftspeople.

1. In Place catalogue p.6 Saskatchewan Craft Council
2. Rybczynski, Witold Home Penguin Books 1987 p.211
3. In Place catalogue p.18

FUN, FIBRE AND FRIENDSHIP

by Cheryl Wolfenborg

For some time the SCC has been working towards a mutually beneficial financial relationship with guilds around the province. We now have in place a policy which will enable the SCC to put much needed funding (up to \$2000) into the hands of SCC member guilds. Available to any guild who is an Associate member of the SCC and has at least ten percent of its members registered as Active General members in the SCC, the money is intended to assist guilds in offering workshops, conferences and exhibitions. The Member Funding Policy is less than six months old. It will be reviewed and may be revised as we gain experience over the year. We hope that the guilds will work with us to ensure that what we put into place works well for them. The Regina Weavers and Spinners Guild was the first applicant for Member Funding this year. The Fun, Fibre and Friendship conference is the result of their initiative.

The Regina Weavers and Spinners Guild is a group of approximately thirty weavers and spinners. We encompass a wide variety of skills, interests and ages. In the last few years we have been experiencing the plateau effect caused by a lack of focus, a lack of funds for major workshops, and a lack of the time and desire to infuse the guild with the enthusiasm necessary to generate and maintain a high level of interest in our craft.

One of the first events I attended after moving to Saskatchewan twelve years ago was a terrific weaving show put on by the Regina Weavers and Spinners Guild at a local art gallery. It aroused such interest in me, a non-weaver, that I eventually learned to weave and joined the guild. As incoming president I felt it was time to think about another gallery show so last July a small group of guild members met to discuss the idea. Enthusiasm ran high and ideas flowed. By the conclusion of the meeting, not only had a committee been formed and the long term gallery exhibition project accepted, but the idea of a weekend conference had been discussed and agreed upon, and job responsibilities were allotted and accepted.

It is unusual to have seven diverse personalities mesh together and commit their time to such a large venture as organizing a conference. Committee members were given a month to think over how badly they wanted to give a time commitment, a weaving and spinning commitment, and how much they were willing to work co-operatively with each other. In August the decision was made and brought to the guild executive and then to the general membership for approval.

Our objectives for the Fun, Fibre and Friendship weekend are to provide an opportunity for fibre artists in Saskatchewan to learn more about their craft through lectures, demonstrations and mini-workshops. We want to provide an occasion for the many fibre artists and guilds from both rural and urban areas to get together and strengthen their ties. We want to educate ourselves and the public about the variety and quality of fibre artwork being produced in this province. And having gone through the process of putting on a conference we hope that we will be able to persuade and assist other guilds to continue the good work and sponsor workshops and gatherings of this kind.

Each conference committee member has her own area of responsibility. The committee meets once a month to formally discuss conference progress and to offer and

receive suggestions and support. As chairperson, I receive information on a more frequent basis and keep overall records on our progress. These records will, I hope, form the basis for a workbook to help other guilds embarking on a similar venture. As none of us have been involved in anything like this before, this has been a learning process for all of us.

In the process of turning a daydream into a reality, we have learned some valuable lessons. First that it is important to establish your priorities and long term goals. Several good and thorough discussions on the project clarifying your expectations and the expectations of the others involved are a must. Once your goals are established, you need always to keep them in mind during any planning discussions. It is easy to be distracted by an overabundance of good ideas. Learning to work out a proposal for grant purposes and figuring out budgets on the "what if" theory is a unique experience for the uninitiated. We have also learned to co-operate with each other's areas of responsibilities in a way which makes me proud of our individual levels of maturity.

As the organization of our conference continues we have gone from the excitement of seeing ourselves first in print in the Bulletin, to wondering during the pressures of Christmas time if we could pull this idea off, to finally realizing that we are committed, we have a good idea, a great program, funding in place and a guild working hard to achieve its dreams.

We are delighted to have been able to get Cheryl Samuel as our keynote speaker. Cheryl Samuel is a weaver who has explored all kinds of weaving techniques from Guatemalan backstrap weaving to Norwegian birch root basketry, learning from experts and researching in museums. In the quest to find how to weave perfect circles, Cheryl Samuel came across the weaving of Chilkat women. Her research into the distinctive Chilkat dancing blankets gave rise to a book and led to further research, into an even earlier form of Northwest Coast twining, the Ravenstail robes.

Other events at the June 8 and 9 conference will include mini-seminars and demonstrations, competition and guild displays, a Saturday night dinner and entertainment, a presentation on "Colour" by Emelie Hunt of Regina, and a fashion show of handwoven and handspun clothing.

Information from: Cheryl Wolfenborg 586-5478 or Carol Sereciak 586-0891.

FOR THE RECORD

THE SASKATCHEWAN CRAFT COUNCIL 1975 — 1990

by June Jacobs

The Winter 1990/91 issue carried the first instalment of this history of the Saskatchewan Craft Council. It covered the development of the Resource Centre and of marketing programs, and our necessary involvement with government departments and funding agencies. This instalment traces the development of other facets of the organization.

Numbers in brackets refer to the volume and issue number of The Craft Factor.

The SCC became an affiliate member of the Canadian Craft Council (CCC) at the SCC Founding Conference in 1975. The CCC, founded in 1974, is an organization representing the national concerns of craftspeople in dealings with Federal government, and in participation in national events and exhibitions. The CCC Board of Directors is composed of twelve representatives from each provincial and territorial association and eight national directors-at-large. The CCC's national magazine, *Artisan* (1976-1984), was the vehicle for getting priority information to its members. The CCC also issued bulletins concerning CCC action on behalf of craftspeople, and reporting and interpreting Federal government actions and legislation concerning craftspeople. The Craft Factor reports on CCC activity and has reprinted some CCC Bulletins.

In 1977 a CCC selection committee announced the winner of the first Saidye Bronfman Annual Award for Excellence in Crafts, an award of \$15,000. Every year since



each provincial craft organization has nominated one or two candidates. William Hazzard, a bird sculptor from Regina, received the award (by then \$20,000) in 1984.

Membership in the CCC gave the SCC an automatic membership in the World Craft Council (WCC), thus putting Saskatchewan craftspeople in touch with the international crafts community. Saskatchewan has an enviable reputation when one checks the list of working craftspeople who have gone to WCC conferences — a total of 24 to conferences in Mexico 1976, Japan 1978, Austria 1980, Vancouver 1986, and Australia 1988. Each of these delegates shared their experiences with SCC members through presentations at SCC's AGM, articles in *The Craft Factor* and personal encounters. Mel Bolen and Sandra Ledingham both relate memories of WCC conferences, and emphasize the importance of working craftspeople participating; the experience goes full circle to benefit the organization through leadership, commitment to professionalism and a sense of growth and direction for SCC's future. Barry Lipton's "Crafts Tomorrow in Saskatchewan" contains similar insights. (*TCF* 6/2, 6/4).

The SCC hosted the joint AGMs of the CCC and the SCC in Fort San in October 1980. All the provinces and the Northwest Territories were represented by 110 participants with 50 being SCC members (it must have been an all time high for SCC members attending an AGM). Charley Farrero became President of CCC and Kate Waterhouse was celebrated as an Honorary CCC member. (Lea Collins received Honorary CCC Membership in 1978, and Fulmer Hansen in 1983; Lea and Kate are also the only two SCC Honorary Members.)

After the June 1989 AGM, the new Advocacy portfolio reaffirmed the need for an ongoing liaison with government and other art organizations during discussions about long range planning. The Advocacy Portfolio mandate is printed in the 1990 December 1 Bulletin.

facilitating the growth of craft excellence ...

Just as the CCC recognized the importance of professionalism so did the SCC, which developed and nurtured professionalism through the education of its members. Workshops were a priority, and between 1975 and 1983 some 30 workshops were offered. These workshops were both SCC sponsored and co-sponsored. As media specific craft guilds and associations were formed, and the community college system, municipal recreation departments and art centres expanded their facilities and craft

*Working on sculptor Kai Chan's **Rabbit** at Incite 85, Ruddell*



"Transition" at the Mendel Gallery, Saskatoon 1982

programming at the introductory level, so SCC's role changed to that of resource facilitator in conjunction with these other bodies.

SCC's professional workshops for experienced craftspeople were intended to educate members new to the business of craft. Media specific workshops were aimed at raising the standards of craft performance in technique and design by introducing new ideas, techniques and media. Resource personnel included craftspeople with national and international reputations from across Canada and abroad, SCC members, CCC employees, government officials and business specialists.

The SCC initially acted in an advisory role in the formation in 1981 of the new craft school which forms part of the Northern Institute of Technology (now SIAST Woodland Campus) at Prince Albert (*TCF* 7/3, 11/1, 11/2). The programs, in audio-visual technology, weaving and ceramics, began in 1986 with Sandra Ledingham as head of the Applied Arts Program. Today Olesia Kowalsky feels that the SCC has a role to play in ensuring the program continues to grow, securing it for future Saskatchewan craftspeople.

The SCC and Saskatchewan Culture and Recreation jointly sponsored a Resident Artist program. "The program provides professional artistic leadership in strategic Saskatchewan communities and provides selected professional artists with the opportunity to practice and develop their art. Specifically this program stimulates participation in the creation and interpretation of original works of visual, performing and literary art, enhances the organizational skills of groups supporting the arts in the province and increases public access to the artist" (*TCF* 11/4). Michael Holroyd became the SCC Potter-in-Residence in Outlook in January 1988. The program culminated in an exhibition of work by the resident artist and program participants at the SCC gallery in January 1989 (*TCF* 13/4).

The opening of the SCC gallery, the Saskatchewan Craft Gallery at 1231 Idylwyld Drive North on October 4, 1984 (co-incidentally on the 9th anniversary of the SCC Founding Conference) and the birth of *Insite/Incite!*

Insight in August 1985 provided more advanced educational opportunities for SCC members. The gallery has presented over 70 exhibitions by craftspeople, as individuals or groups and guilds, from Saskatchewan, other provinces and other countries. There have been theme, historical and media specific exhibitions; they have been artist selected, juried and curated. The Saskatchewan Craft Gallery is the only gallery devoted exclusively to the continuous exhibition of crafts in this province thus fulfilling the SCC's mandate to raise public awareness of crafts, and to educate and promote its members through the experience of exhibiting their work in a public gallery. Slide and lecture presentations, videos illustrating the process, exhibition catalogues and an archival collection of slides of exhibition works are some of the educational programs run in conjunction with exhibitions.

Six months after the gallery opened, a Gallery Co-ordinator was hired to take over administrative duties from the volunteers who formed the Gallery committee. As the gallery has grown and developed so have the duties of the Gallery Co-ordinator. The committee has continued to play an active role in formulating gallery policy, helping to install exhibitions and hosting openings.

Several controversies surfaced among members and the Gallery Committee regarding the quality of exhibitions, exhibition policies, jurying procedures and 'art versus craft'. In response the committee published the "Saskatchewan Craft Gallery: Guidelines for Exhibitions" in Fall 1986 and defended some of their decisions (*TCF* 11/3). These tough times reflected the growing pains of a new arm of the SCC, in this case the gallery, but backtracking briefly one realizes this was not the first time (nor probably the last) that complications would arise from issues around standards. In 1978 the SCC Standards Committee introduced its "Standards of Excellence" (*TCF* 3/3) which were aimed at evaluating crafts in the province according to technical competence, functionalism and aesthetic quality. These criteria would be implemented at SCC juried exhibitions and craft markets. In 1983 the Standards Committee presented the "Exhibition Guidelines for



Jurors" (TCF 8/1). The guidelines were categorized on the basis of media and were meant to add specific detail for jurors and as an educational aid. In Spring 1986, the gallery announced it would attempt to pay CARFAC artists fees for exhibitions (TCF 11/1).

The first Incite/Insite/Insight, an interdisciplinary craft and sculpture conference, scheduled for a three day August weekend was announced in Spring 1985. Bringing in highly accomplished international craftspeople for a practical and analytical workshop provided a stimulating and challenging opportunity for Saskatchewan craftspeople. Ruddell, Fort San, Sagehill and Muenster have all been sites for Incite. For some reason participation has never been high despite the calibre of the resource people and the low cost to participants because of high subsidization by SCC.

Also four major conferences took place between 1985 and 1989: Contemporary Furniture Design and Techniques Conference, August 1985; Wood Design Seminar 1986; First National Woodturning Symposium, August 1987; and the Contemporary Furniture Design and Technique Conference 2, August 1989. The first three were co-sponsored with the Saskatchewan Woodworkers Guild (founded in 1980), the last was sponsored entirely by SCC. All four conferences were very successful in terms of the number of participants and fulfilling a specific need for craftspeople. Resource personnel were of international calibre with expertise extending beyond wood (TCF 10/3, 11/2, 12/3, 13/4, 14/3).

promoting exhibitions ...

Exhibitions serve to educate the public and are an educational tool for craftspeople whether participating, curating, critiquing or simply viewing. In the years between 1975 and 1984, before the existence of the Saskatchewan Craft Gallery and in addition to the Battleford Juried Exhibition, a small number of craft exhibitions were held in other galleries. The first and second SCC Juried Biennial Exhibitions were displayed at the Dunlop Art Gallery, Regina in 1978 and 1980. The second Biennial opened in conjunction with the SCC's hosting of the CCC AGM at Fort San. The Mendel Art Gallery, Saskatoon, sponsored "Transition", a juried and invitational exhibition of contemporary Saskatchewan crafts in 1982. The Norman MacKenzie Outreach Program

linked craftspeople to the school system in a tour of communities in 1983, exposing young school children to handbuilding with clay and weaving. "Dimensions '82", was toured by the Norman MacKenzie Art Gallery; they also toured the 1983 SCC sponsored "Making Art in Saskatchewan: Five Approaches".

On the national and international level, SCC has participated in or originated a number of exhibitions: 1984 "External Affairs Exhibition"; 1985 "The Saskatchewan-Jilian Cultural Exchange Craft Exhibition"; 1986 "Beyond the Object" a national curated exhibition; 1989 "Games People Play" a national, invitational and a juried Saskatchewan exhibition co-sponsored with the City of Saskatoon Summer Arts Festival; and "Under the Influence" an international, invitational exhibition in conjunction with the Contemporary Furniture Design and Technique Conference 2.



Pat Adams, John Peet, Michael Hosaluk face Regina members in a discussion in 1984

SCC began touring exhibitions with the curated fibre exhibition "Crossing the Line" in 1984. It was followed by "Black and White" a juried exhibition in 1986. At this time the Exhibitions Committee announced the creation of a second (the first being Dimensions), annual touring exhibition. These have been "Beyond the Object" 1986, "The Magic of Childhood" 1987, "Collaborations" 1988, "Rituals and Ritual Objects" 1989 and "In Place" 1990. SCC has joined forces with OSAC to travel exhibitions to smaller centres in Saskatchewan. All of these exhibitions have met the SCC's objective to provide opportunities to display the excellence of craft works produced by Saskatchewan craftspeople throughout Saskatchewan, and in the case of some, further afield.

informing the public ...

The public's awareness of SCC's existence has been achieved through different visual means including the establishment of a physical space. The SCC moved from the basement boxes and living rooms of early Board members to its first formal office with regular business hours at 136 Avenue F South, Saskatoon in the Summer of

1979. Four additional moves have brought the office of SCC, its gallery and resource centre to 813 Broadway Avenue, Saskatoon in December 1990. The Saskatchewan Craft Gallery contributes to the high visibility of the Saskatchewan Craft Council. In 1981 SCC acquired its first official patron, the Honourable C. Irwin McIntosh, Saskatchewan's Lieutenant Governor. There have been 3 official patrons.



The second means of creating public awareness has been through the creation of a visual identity. This began with the SCC logo which was designed by Joan McNeil and was adopted by the Board of Directors at the 1978 Spring meeting in Saskatoon (TCF 3/2). This logo is a representation of a ball of yarn in a clay bowl. The logo's purpose was to associate quality handmade craft items with the SCC. It appeared on all stationary, posters and publications of SCC.

The symbol used on Saskatchewan highway signs and on provincial tourist material was developed and designed by the Department of Highways in consultation with SCC in 1978. These craft signs have given crafts a province wide visibility. Over 40,000 Craft Brochures were printed by the Department of Tourism and Renewable Resources for the SCC in Spring 1982. These brochures listed Saskatchewan shops, studios, galleries and outlets. They were distributed by the Department (TCF 7/1). Sask Media produced in 1978-79 a series of videotapes of craft workshops and they were made available through the Department of Culture and Youth. The SCC produced its own series of advertisements promoting crafts which were aired on Saskatchewan television stations.

encouraging communication ...

The Craft Factor, as the former SCC Newsletter was named in March 1977, began as a publication to serve the membership and its content has reflected that purpose. There have been 10 editors (including co-editors) and 58 issues (15 volumes with 4 issues a year except in 1977 and 1982 when there were three). The Craft Factor's mandate was to encourage the development and awareness of crafts in the craft community and the public, to keep the community aware of developments, significant topics and the achievements of Saskatchewan craftspeople, and to act as a forum for controversial, educational and financial topics.¹ The Craft Factor has not had a quiet past. It has come 'under fire' at several AGMs, questions being raised about the cost of the publication, its content and whether it was serving the needs of the membership. A publication policy was printed in 1983 and it is continually reviewed. A history of The Craft Factor 1975-1990 in the Fall 1990 issue discussed in detail some of the changes in the magazine (TCF 15/3).

The Bulletin carries Board and SCC activities and datelined information to SCC members. It appeared on an irregular basis in xeroxed form until July 1989 when it started being issued as a printed sheet at regular intervals eight times a year.

the members ...

The development of SCC's membership categories reflected the changes and growth of the SCC as an organization. In the beginning members determined the fees, later fee increases were voted on by the members but amounts were set by the Board. Under the direction of the Membership Committee changes in membership were adopted at successive AGMs in the form of amendments to the original 1975 Bylaws. In 1975 SCC membership cost \$5, there was one general membership category, your particular craft interest (medium) was indicated on the membership application form and you had the right to vote on the future of the SCC. At the 1976 AGM, the categories Subscribing (non-voting) \$5, Active \$15, Craftsman and Supporting were voted into the Bylaws (TCF 1/4).

A proposal for an Artisan Status category (to replace the Craftsman category) was introduced at the Spring 1977 meeting and bylaws amended to include it at the Fall AGM 1977 (TCF 3/3). In October 1978 fees were increased to: Subscribing \$12, Active \$20, Artisan no fee, Supporting for donations greater than \$50.00. After its acceptance at the 1979 AGM the Artisan Status Membership category read "Artisan Status. An active member at an SCC Annual General Meeting and upon the decision of a SCC jury is recognized to be of high quality and is specifically designated for Artisan Status. Artisan Status will be held for four years following the receipt of the designation. The only benefits will be those of special recognition" (TCF 4/4). Only two members were awarded Artisan Status before it was eliminated.

By 1982 fees for Subscribing Membership had increased to \$20 and Active to \$30. The Active Marketing Membership category was implemented in 1983 after its adoption at the 1982 AGM. An Active Marketing member had to have participated in three consecutive SCC markets since 1980 and had to hold an Active Membership, the fee was \$40. Concurrently the Active General Membership category replaced Active Membership category (TCF 8/1, 8/2).



George Glenn, teacher and painter, talking at the AGM 1985 in Prince Albert

In 1985 the fees were: Subscribing \$20, Active General \$35, Active Marketing \$50, Associate (group membership for guilds and craft associations) \$50. Changes were made to the enforcement of the Active Marketing Membership category in 1986, a jurying fee was charged, a monitoring system implemented and periodic participation at markets was required.

In the Winter of 1988 the Subscribing Membership fee was reduced to \$15, soon after it was deleted as a membership category as part of a series of recommendations from the Membership Committee. Responding to members who were unhappy at the perception of the SCC as solely a 'marketing organization', the Membership Committee reviewed all membership categories. A new set of categories was voted in at the AGM, including Active General, Associate, Patron, and Honourary. A Non-Voting category for craftspeople living outside Saskatchewan was added in 1990.

For a short time in 1983 and 1984, a Membership Assistance Program was available to Active Members. This SCC internal program utilized self-generated money from membership fees, commissions on sales, workshop fees and craft market admission fees to provide one year interest-free loans and travel scholarships (TCF 8/3).

and staff ...

In its early days the SCC relied entirely on the efforts of volunteers, the burden falling heavily on the Board members and their committees. Market co-ordinators were hired for hardly more than honorariums. For a short period in 1976/77 the SCC hired an executive director/ program co-ordinator. In Spring 1979, the SCC hired an executive director/secretary. By 1980 the SCC had a full-time executive director and a part-time secretary. In late 1982 a bookkeeper was hired, a gallery co-ordinator in 1984 and a gallery attendant in 1988. In 1990 the SCC staff includes three permanent (as opposed to contractual), full-time employees, the Executive Director, Executive Assistant and the Marketing Co-ordinator, and five permanent part-time positions, Secretary/receptionist, Bookkeeper, Exhibitions and Gallery Co-ordinator, Gallery Attendant and Publications Editor. Typically jobs have developed from being first done on a volunteer basis, to being paid an honorarium, to becoming a short-term contract position and finally a permanent employee position. Various other people are also employed on short term contracts as workshop co-ordinators and curators.

financial responsibility ...

The SCC has been accountable to its members and to the public through its programs and mandate and the SCC has always taken upon itself to be fiscally responsible. The SCC Board begins each fiscal year with a balanced operating budget and it has never had an accumulated deficit in operating funds. The responsibility of budget management is delegated by the SCC Board of Directors to its committees under regular monitoring by the Treasurer and the Board. The responsibility of decentralized management of the allocated budget strengthens the volunteer committees' commitment and efforts, yet

reinforces careful financial management by the staff and the ultimate responsibility of the Board.

While recognition and appreciation must be given to the funding agencies, Sask Trust for Sport, Culture and Recreation, the Department of Culture, Multiculturalism and Recreation, and the Saskatchewan Arts Board, SCC must also acknowledge its own ability to generate a large portion of its revenue. Over the years, depending on directions from the membership, some funds have been allocated toward specific programs. In 1989/90 fundraising for "Building for the Future", the new home of the SCC, was undertaken.

some final thoughts ...

Two of the goals from the 1987 and 1988 Think Tanks have been realized but that of establishing a permanent year round gallery and craft outlet in Regina has not. In recent discussions with Elly Danica, Charley Farrero and Karen Leitch it was reiterated that there is a lack of services and visibility in Regina; except for Wintergreen, there is no retail outlet, gallery, resource centre or office, and this is one of the SCC's major shortcomings.

Annual General Meetings are an opportunity for members to become involved in SCC policies and planning but they have never been well attended regardless of where they have been held. Only in the years 1975, 1980 and 1982 has the attendance at the AGM been over 50 people. All other AGMs have recorded attendance between 23 and 29 voting members. This number clearly reflects the member's lack of concern.

This lack of involvement creates burnout in those who do serve the organization on the Board or at committee level, resulting in a quick turnover of active participants who leave feeling overworked and frustrated by the lack of membership support, some become fed up with the mechanism of SCC, and some cancel their membership. This continual turnover and general apathy have at times contributed to a lack of continuity in policies, erratic implementation of programs and increased employee responsibility. In the end, the question is who is making the decisions for SCC, the members or the employees.

The average age of craftspeople in Saskatchewan is now 49 years of age, by the twenty first century it will have increased to 59 years, and unless we have an instant transfusion of young craftspeople into the organization all the programs will be pension plans and retrospectives. Is it the responsibility of the SCC to ensure its eternal existence and pursue its original mandate or should it fade into extinction after having run its historical course?

Footnote: 1 SCC Board Manual 1990

June Jacobs is a SCC member, a past contractual employee of SCC and owns the Handwave, a craft gallery and shop in the village of Meacham.



DOUG FREY • MEGAN BRONER

Saskatchewan Craft Gallery February 1991

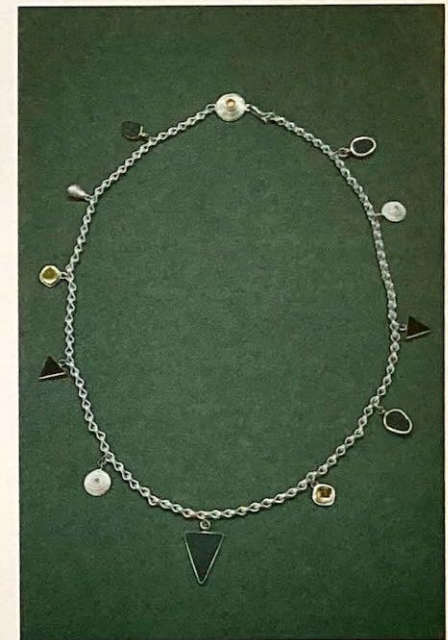


Doug Frey

*l. to r.: Brooch Silver, 24k, 14k gold, palladium;
Brooch Silver, 14k, 4.4ct pink tourmaline 6.7x1.6cm
Brooch Silver, 24k, 14k gold 7.3x2.1cm*



left: Megan Broner *Necklace* 22k gold, amethyst 45cm



right: Megan Broner *Necklace* Fine silver, sterling, 22k, 18k gold, citrine, black trilobite

by Joanne and Ken Paulson

Unlike many arts, jewellers' materials are incredibly enduring and if there was a unifying theme among the works of Megan Broner and Doug Frey, it was a mood and direction inspired by primitive cultures. From original North American peoples to the gloriously orna-

mental days of ancient Egypt, global influences from many times have been interpreted into this art for the body. Highly wearable today, the works of these two artists could also have been worn in other times; they are timeless, as all good art is.

A jeweller is a physicist as well as an artist, a fashion guru much whose much-burned fingers can pick up a hot casserole without flinching. Function must come into the creative equation along with beauty and comment. Jewellery making is as much an exact science as a form of artistic expression. The photographs taken by the artists, lining the walls of the exhibition, showed strong hands at work on various techniques including stone polishing, chain-making, and shaping, filing, stretching, hammering and bending metal. It is a completely different thing to craft fine jewellery than to bend plastic into a flower's shape.

Doug Frey's new fascination is archaeology, and his respect for this field is apparent in a careful representation of what looks like a Navajo sand painting, formed into a disk, with a buffalo head as the dominant image. An arrowhead of oxidized silver is suspended from it. The arrowhead is beautifully done and convincingly real as Frey believes that fine reproductions are better than creating a market for the real thing. Frey derived inspiration for this recent piece, called *Pelican Lake*, from a people who live around 1600 to 1200 B.C. in the Great Sand Hills area. Some might prefer to wear this piece with a thin leather thong instead of the chain presented.

Primitive in a different way, a series of asymmetrical brooches each feature a large stone with gnarled wire extending from it. Frey cut his own stones for these pieces because he wanted unusual shapes. Gold wire is wrapped around heavier silver wire as if emulating earlier jewellers who did not have modern equipment. The stones Frey chose have lovely intense colours; the wire portions are an acquired taste. The same wire-on-wire technique is found on a group of pendants, which feature a stone at the top, set on an angle to a panel of fused gold and palladium in a semi-geometrical shape, and finished by the wrapped wires. These were possibly the least successful pieces in the show; the many shapes – first round, then semi-rectangular, followed by the long skinny wires – did not please the eye as much as the artist's other works.

Frey's tubular collection was fascinating. The tapered silver tubes, in some cases enhanced by amethysts and pearls, are elegant to see and to wear. The best was a simple double tube brooch, one tube pointing down, the other curving upward, reminiscent of an animal's tusk. In this piece, Frey shows his remarkable understanding and use of movement, one of his finest creative instincts. This is the main element that also recommends a brooch in the shape of a flat open ellipse, with fused, not soldered, gold and palladium. Two long, curved arrows cut through the shape and made interesting the space created by the ellipse.

Doug Frey has been a jeweller for twelve years, and says he finally feels confident that he can translate the images in his mind into pieces of work. Frey's first one-person show takes place in Montreal this April.

The works of Megan Broner are so eclectic, it is difficult to group them neatly together, other than to say she has a well-defined sense of human history and symbolism which is eloquently expressed through much of her work.

Cleopatra would have loved this jeweller, for two pieces in particular so arrest the eye, they are as unforgettable as the Queen of Egypt. Both are necklaces. The first features a fairly heavy but very feminine silver chain anchored by a large, black onyx triangle and a fancy clasp; between them are smaller triangles, small spiral domes (very Egyptian), round citrines and trilobite fossils in oval shapes. Combining fine and sterling silver, gold, and a host of primitive inspirations, this is an elemental, dramatic, inventive work, described by Broner as a "souvenir of the ages". The woman who wears it will feel like a treasured tribal princess.

The most impressive piece by far was the Etruscan-style necklace, fashioned from 22K gold. The anchoring pendant, a fairly large gold dome, is layered with granulation, an Etruscan technique from about the 7th century B.C. which mystified later goldsmiths for hundreds of years. Two deep purple amethysts flank but are separated from the granulated dome. The three elements are enhanced by what is another technical marvel; a very dense, softly coloured, many-linked gold chain that shows Broner's impressive skill. It must have required great patience and great artistry. This is a work of rare power and beauty.

There were two more necklaces; one, a delicate gold chain punctuated by several series of vari-coloured tourmalines. The other was an enormous rutile quartz (rutile being a highly refracted crystal showing as whisker-like inclusions in other minerals) pendant, beautifully set but not as imaginative as the others.

Of the two rings shown, one repeated the Egyptian spiral in a large design. The other, in eternity-ring style, alternated pseudo-tear-shaped chrysoprase (green) with smaller round moonstones (white). It is beautiful, but these stones are very soft and the wearer should be careful not to do anything strenuous while wearing it. Megan Broner's work was a virtuoso display of imagination, interpretation of old style into new, and excellent technique.

Two more comments are in order. The artists had a great deal to do with the presentation. While limited by glass cases, the ripped-paper shapes and cones in neutral, matte colours, and the tiny black stands enhanced the works and did not become features themselves. This was a woman's show. Men's jewellery tends to be heavier and therefore more expensive to make, particularly if not commissioned, but it would be interesting to see adornment for men from these artists. And artists they are, creators of the most enduring forms civilization has yet seen. They may well be rediscovered 5,000 years from now.

Joanne Paulson is a writer and Ken Paulson is a goldsmith, both live and work in Saskatoon.

TWO CONCERNS FOR THE NINETIES

by Brian Gladwell

Why should a person with talent, energy and a desire to retire with a bit of security continue a career in craft in Saskatchewan?

In 1991 the average age of a professional craftsman in the province is 44 years and the average income is \$15,000. When craftspeople of this generation are ready to retire in twenty years, will we do so as respected senior members of a vigorous and progressive practise? And will our places be filled by talented newcomers? Or will we be the equivalent, in the year 2011, of the last of the buggy whip makers? Now is the time for the Saskatchewan Craft Council to ask these questions and to focus attention on the long range health of craft production in this province.

The generation of craftspeople who established themselves here during the seventies have developed stable, though financially modest, careers. As well, many part-time producers look forward to leaving their day jobs for full-time craft production in later life. Since we will need to hold the attention of a substantial and thriving market to survive, we should be asking just who will be buying craft in twenty years.

The challenge facing producers of this generation is to ensure that our work continues to be culturally vital, is aware of its global environment, and expresses in a fresh way values relevant to contemporary life.

In the seventies a popular concern for quality, integrity, individuality and creative expression led to a major craft revival throughout the post-industrial world. This craft revival continues to develop within a global context through television, fine magazines and international travel. Social issues, formal and material concerns and fashions from a wide variety of sources in England, Europe, Australia, Japan and North America directly influence both producers and collectors in this relatively isolated place that is our home. The traditional values of craft offer continued relevance to life in the future if they are re-examined and expressed in a way that responds to the changing nature of our lives, and also to the very different lives of today's young people.

The challenge facing producers of this generation is to ensure that our work continues to be culturally vital, is aware of its global environment, and expresses in a fresh way values that are relevant to contemporary life. And we must also ensure that a talented new generation of pro-

ducers is attracted to the field, taking our places when the time comes for our retirement, and ensuring that craft continues its cultural and economic role.

In many cases, craftspeople can look forward to small or non-existent pensions. As this generation of producers reaches retirement age, it will naturally slow down a little, and likely be less innovative in what it produces. And as this generation of buyers ages, buys less and eventually passes on, there will be a shrinkage of the market. We may be facing a crisis in the long term security of our current practitioners. Fortunately for us in the arts professions, if the market is strong enough we may be able to continue working at a reduced level well into our old age. This will only be possible if there are enough young producers entering the market with new ideas and a resulting ability to attract their peers as new buyers.

Looking at craftspeople in Saskatchewan now, we see very few who are in their twenties. The population of Saskatchewan is ageing, and young people are being lost to Canada's larger cities. What does craft offer to attract a bright and talented youth today? Certainly not a great deal of money or security. But it does offer personal fulfillment, independence and an opportunity for commitment. If current production is thoroughly identified with one generation how will it appeal to the next one? How can we create an opportunity for a cultural expression through craft that will be relevant to today's youth?

We must also address the considerable difficulties in getting started. Training programs, apprenticeships, post-secondary education and incubator studio situations are all needed. An innovative work/study program might help. Advice and financing for studio start-up are needed. Marketing opportunities, from entry level onward must facilitate entry to the practise.

Can the SCC focus its efforts in this area by setting a goal; for instance, to attract a specific number of new producers each year. If five per cent of the current number of full-time producers annually entered the field, we could take care of attrition and ensure modest but continuous growth.

Is it possible to maintain a healthy market just by continuing to do well what we are doing now? Or are innovation, exploration and development necessary, not only to achieve personal growth and satisfaction through our work, but also to maintain the interest of the public and thus to sustain the strength of our markets?

The appeal of contemporary craft lies in a fresh and original statement of its traditional values. Take a look at the craft being produced now. How much of it is coasting in a state of inertia – repetitive and predictable? The most wonderful marketing programs are not going to sustain a good market for work caught in a time warp.

We who have committed ourselves to careers in craft here in Saskatchewan will do well to focus on the growth and development of our work itself as our immediate priority. The creative development of craft is not a luxury enjoyed only by exhibition artists but is the heart of all crafts production. It is essential to the continued viability of the market for every kind of work.

How are we going to improve and keep doing new things? Some of us may already have lots of ideas and just need a chance to work on them, possibly with help from a government grant. Perhaps we are at an earlier stage than that and need to analyze what we are doing and find out where we want to go. Or we mainly need feedback as we work through a project. Whatever the case we all need analytical and language skills in order to think about what we are doing and to talk about it in an effective way with others. We need to develop a way of looking closely at our work, of analysing successes and weaknesses. By establishing this kind of critical dialogue among ourselves we can develop a common understanding; and a commitment to the process will allow us to help each other through informed reaction and comment.

Is it possible to maintain a healthy market just by continuing to do well what we are doing now?

We should not see a critical dialogue among ourselves as an academic exercise nor as a concern only of those doing advanced exhibition work. Its purpose is to facilitate the development of ideas of all kinds, including, new product ideas for the production crafts person.

This dialogue would include the discussion of relevant issues in the pages of our publications. Symposia and seminars would provide occasions for face-to-face exchanges and, through visiting lecturers, views from elsewhere in the craft world. Small groups could meet regularly to discuss each other's work. Through a more focussed approach to curating and reviewing exhibitions our gallery could serve as a laboratory for the development of our vision of craft.

Our vision will involve developing the ability to see our work in a larger context – geographically, historically, culturally and artistically. It will involve thinking about our goals, as persons and as artists. It will involve finding ways to talk about our work, helping each other to recognize our strengths and finding ways to build on them. And it will involve a commitment to growth and development; a conviction that things can be improved, and that it is worthwhile to try to do so.

This article is based on a position paper presented to the SCC Board and staff for discussion at the "Future Planning" weekend in January. Brian Gladwell is a furniture maker and is currently Chairman of the SCC. ■

by Sue Galimberti

For the second consecutive year a special weekend was set aside where typical board meeting procedures and business items were abandoned and the Board and staff of the Saskatchewan Craft Council devoted time exclusively to debating and developing a collective sense of vision and direction for the Craft Council to follow over the next three year period. In spite of a tedious process and long hours, the results were both valuable and enlightening from several perspectives.

Our facilitator, Bev Crossman, was essential to the success of the entire exercise. Using input she had received from Brian Gladwell, our chairman and from Terry Schwalm, our Executive Director, Bev developed a plan for guiding the weekend's discussions and for achieving tangible results which are crucial to both staff and Craft Council members in general. There were times during the weekend when Bev needed to draw on all her skills as a facilitator to untangle the discussions when we got stymied and to push the discussion forward when we got bogged down. She accomplished all of this with finesse and diplomacy so that in the end a set of priorities was developed and goals set with which to take a pro-active approach to the ongoing development of the organization.

Saturday morning began with each person giving a brief account of their background and what had brought them to the Craft Council either as an employee or a volunteer Board member. These introductions were surprisingly entertaining and eclectic. The craft community is definitely a diverse collection of individuals, which is probably one of our greatest strengths.

Next the real work began. There are many issues facing the Craft Council specifically and the arts community in general. Lean economic times coupled with mixed and confusing signals from various levels of government add extra pressures to an already challenging existence. To make this planning session workable we had to identify those issues which we felt to be of greatest importance and to deal principally with them. We had no trouble fleshing out some major ones:

- The ongoing need for creative development.
- The lack of young people entering the field.
- The unavailability of formal training and educational opportunities, locally, provincially and nationally.
- The role of the SCC gallery and exhibitions.
- The role of the two SCC publications, The Craft Factor and the Bulletin, and the need for open lines of communication given the provincial distribution of our membership.
- The SCC's role in marketing and related programs.

Many good ideas emerged over the two days. Board members had a chance to listen to each others' points of view as they related to these major topic areas and to form-

A COLLECTIVE SENSE OF VISION

ulate specific plans for transforming these ideas into reality. At the same time staff members were an important part of these discussions and acquired a first hand sense of the priorities the present board wishes to establish and the direction the Craft Council will move over the coming years.

We will be looking at ways to increase the effectiveness of our exhibition space both for our own members and for the public at large. The Gallery is one of the most visible aspects of our organization and as such has the potential to be an educational tool useful in increasing the public's awareness of the diversity and quality of craft being produced in this province. It also represents an opportunity to promote creative growth among our membership by providing an excellent exhibition space conducive to imaginative, artistic expression. In addition, an informed, curatorial approach to exhibitions will be emphasized in the organization of our exhibitions.

Much of the discussion dealing with education and the lack of new people entering the field centred on ways in which the SCC could raise the general awareness of craft production as a legitimate vocation and opportunity for self-employment. We discussed such ideas as advocating apprenticeship programs and artist in residence programs as well as strongly supporting the existing training programs such as SIASST's Woodland Campus weaving, ceramics and film departments as well as their Regina Photo Technician program. Other ways in which the SCC can contribute to the acquisition of much needed educational opportunities is through our continued participation in such initiatives as Marcel Masse's task force on Professional Training in the Arts, and the recently completed Saskatchewan Task Force on the Arts. One of the two main priorities identified at the end of this planning session was to undertake a major study of our present producers and of how many new producers are entering the field and what is necessary to increase that number.

Publications and their role as effective and efficient communication tools has been reviewed both by the publications committee and by the board over the past budget year. Discussions at this planning session were a continuation of this ongoing evaluation, but with a new twist. The Craft Factor and the Bulletin are often the only sources of information that much of our membership receives regarding the activities of the SCC, and as such are vital means of maintaining open lines of communication. Some suggestions made at the planning session included increasing the size and content of the Bulletin to include all informational articles and items relating to our organization and its activities. In contrast, the focus of The Craft Factor could shift to become a vehicle devoted to the presentation of craft through articles dealing with contemporary issues and thoughtful and informed reviews

of exhibitions and of practising artists' work, all aimed at encouraging and advancing critical dialogue among members, presenting and promoting craft to the public and promoting the organizational profile of the SCC.

Marketing and related programs are extremely important to the many of our members. Our markets serve not only as sales avenues for members work, but also as promotional venues for increasing public awareness of the variety, quality and vitality of craft being produced in Saskatchewan today. The consensus was that in order to maintain successful marketing the SCC must continue to encourage high standards of excellence. We will gradually implement a shift in the approach to jurying and standards that will emphasize the creative nature of craft production, while maintaining our concern for technical excellence.

These are examples of the way in which all of the topics identified for discussion were handled. And it is fair to say that planning session participants are in agreement about the approach we as an organization will take in addressing these concerns. Ideally, the plans initiated at this session will be reflected in concrete policies and actions.

However, one common thread which connected all of the debate that took place throughout the weekend was the need for creative development. Whether we were discussing the role of the Gallery or our collective values; healthy marketing environments or communication within our organization – the fundamental importance of the continued growth of creative development came through loud and clear. This is the essence of our ability to develop ideas, to sustain our livelihoods and to express ourselves artistically. And as such, the need for creative growth and expression will be the underlying premise upon which all of our policies and programs will be built over the foreseeable future.

Naturally, long term planning is an ongoing process. Realistically, participants at the next planning session should be able to look back over the priorities set this year and see that some things have been accomplished, some others may need more work and still others may need to be reconsidered. The beauty of this method is the ability to set goals and therefore have a co-ordinated approach to whatever issues present themselves. It also gives our staff a clear sense of priorities and direction. But most importantly it allows our organization to take a pro-active role in our continued evolution as opposed to a re-active role in responding to external circumstances which impact on the SCC.

Sue Galimberti was elected to the SCC Board in 1990 and is currently Chairperson of the Advocacy Committee. ■

New ideas and approaches to one's craft can come from a variety of sources. To name just a few, there are workshops, conferences, talking with friends, some casual words overheard on the radio, taking part in sales, or leafing through a magazine or book. For the last named, the Saskatoon Public Library has numerous books and magazines in the Fine Arts Department that may spark a new idea or just broaden your own knowledge of different crafts. Four fairly current ones are mentioned below. These books are all available through inter-library loans.

Embroidery

Embellishing cloth to create sensuous and tactile surface designs is one of the most dynamic and innovative areas in the fibre crafts. Within the last few years there has been an explosion of new ideas often using variations of traditional techniques. These days some of the most exciting artistic and creative experiments in colour and design come from Great Britain which has a long and respected tradition of needlework.

Julia Barton guides the aspiring and the experienced needleworker from the selection of the materials for designing through the various sophisticated techniques for surface embellishment. She carefully describes the drawing materials, cloth, fabric paints, threads and other needed equipment. Then she proceeds with chapters on designing, colour, drawing and painting, and finally techniques.

While the designing ideas are excellent, the most exciting sections of the book are those illustrating various techniques. Using numerous colour plates as well as detailed close-ups, Barton graphically illustrates each procedure. In the chapter on machine embroidery, for example, she gives a detailed description of machine-made lace. Then, by using soluble fabric, Barton shows how to create a cut-away lace leaf of remarkable fineness.

Barton, Julia *The Art of Embroidery*, London: Merhurst Press, 1989. Numerous full-colour photographs.

Jewellery

This survey from the British Museum shows a spectacular array of jewellery. Magnificently illustrated, this book presents one of the oldest forms of decorative art.

Whether used for an amuletic purpose, a religious purpose, a sign of social status, useful currency or the sheer pleasure of wearing a beautiful object, jewellery has been designed and created by totally unconnected civilizations from pre-historic times to the present. The intrinsic beauty of certain precious metals and minerals was discovered by societies independent of time or location. Grouped together in this book chronologically and regionally, jewellery of intricate design and special ornamental techniques are discussed and illustrated.

By tracing the craft in this linear way, sophisticated advances in technique as well as the impact of contact between cultures are shown. In addition to the chapters devoted to jewellery by region, there are also several chapters covering specific types of jewellery. Amulets, cameos in jewellery and functional finger-rings are each given separate treatment.

For sheer beauty alone, the book is well worth perusing.

Tait, Hugh, ed. *Jewellery: 7000 Years: An International History and Illustrated Survey from the Collections of the British Museum*. New York: Abrams, 1987. 400 illustrations, including 250 full colour.

Furniture

It is not often that a "how-to" book is published that incorporates design principles with numerous sophisticated examples from contemporary crafts people.

Seth Stem, who teaches furniture design at the Rhode Island School of Design, clearly and thoughtfully takes the artisan through the design process. While his approach to design is a formal, linear one, he does not suggest that it is the only way or even the "right" way. All he asks of the reader is to try this approach once before making a final decision on the preferred procedure.

He takes the furniture maker step-by-step through the process from conceptualization to completion. At each step, an aspect of design is discussed and sketches or photographs are used to clarify the concept. For example, when he describes ornamentation, he shows works by furniture designers such as Judy Kensley McKie and indicates how the ornamentation is integral to the structure.

Not only are design principles amply illustrated and described, but in the several appendices he puts theory into practice. Drawing techniques to building mockups, Stem designs from concept to finished work are presented.

Stem, Seth. *Designing Furniture From Concept To Shop Drawing: a Practical Guide* Newton, CT: Taunton Press, 1989.

Ceramics

Wheel thrown pots of simple shapes with deceptively simple glazes are a Lucie Rie trademark. She created stoneware vases with long, tapering necks opening to a flattened oval aperture. Her pitted, volcanic like glazes were another specialty.

Even though she had already exhibited internationally while still a student in Austria, Lucie Rie was virtually unknown in England when she first arrived as a refugee in 1938. She had begun studying ceramic art in Vienna in 1922 just when the avant garde movement which combined contemporary design with 20th century technology was in its infancy. In 1939, a year after her arrival in Britain, she was introduced to Bernard Leach. He became not only a mentor but a close personal friend. Since then, Rie has had various shows culminating in 1982 with a major retrospective of her work at the Victoria and Albert Museum in London, England. At the age of 85, when this book was written, she was still actively potting.

Rie is considered one of the world's most distinguished ceramic artists. Her work reflects how function and fine craftsmanship can be aesthetically united to produce distinctive objects. In addition, this retrospective study gives the reader an insight into the development of contemporary ceramic art.

Birks, Tony. *Lucie Rie Radnor*, Penn. Chilton, 1987. 65 colour illustrations plus numerous black and white illustrations.

STANDARDS AND JURYING

by Jamie Russell

In spite of, or maybe because of, the current shrinking economy, the SCC's marketing ventures find themselves facing increasing numbers of applications for what is a finite resource - booth space at our markets. This is as good a place as any to remind people that the SCC's primary mandate is to promote excellence in craft and that our markets are a vehicle for this. Membership in the organization gives you the right to compete for space at our markets. It does not in any way promise you marketing speciality.

The job of the Standards and Jurying Committee and the Jury is to see that the allocation of booths is done as fairly as possible while maintaining and, hopefully, improving the quality of craft available at our markets. There is no way to do this without stepping on toes although my own observation has been that the Jurors tend to be lenient out of respect for fragile creative egos and livelihoods. Unfortunately, as demand for booth space continues to increase, borderline applicants are going to find themselves not accepted more often.

As part of the ongoing process to evolve and maintain standards, Committee members Doug Redl and I met with the Jury the day after they juried for the Spring Sale and the Handcraft Festival. Market Co-ordinator, Sue Robertson, was also present to advise us and record the proceedings. Some of the outcome of the meeting was procedural. For instance, a rating system was evolved giving equal importance to each of the following criteria: a) Quality; b) Originality or Respect for Tradition; c) Technique: Skill, Level of Execution and Respect for Materials; d) Aesthetics defined as Principles of Design, Composition, Purpose and Unity.

While it may seem artificial to attach a numerical value to craft it is just impossible for the Jurors to keep 75 to 100 submissions straight in their heads. Some record keeping system is necessary. On the subject of records, the Jury felt that having access to previous Jurors' and Monitors' comments would be a help to them. (Monitors are two people from the Jury who look at the products in the booths to make sure the applications were an accurate representation of what is being sold). They also felt it important that Monitors have access to Jurors' comments, previous Monitors' comments, and slides. Because of this slides will

not be returned to applicants until the Monitors complete their review of the market.

One of the hardest things in jurying is to form a valid, informed opinion based on slides that look like the dark side of the moon. In the future, applications with inadequate photographs will not be juried. Please do not make us be meanies. Take advantage of the photography sessions the SCC offers at all of our markets or impose on the most dedicated camera nut in your extended family, but get some clear images of single objects on an uncluttered background or the Jurors will not look at your submission. Other points that may result in future rejections are: insufficient slides, too many slides, and improperly labelled slides. It is not part of our Marketing Coordinator's job description to decide which side is up or towards the screen. To do this for 1200 slides for a typical jurying gives her square eyes. Please label slides as instructed on the application form.

The biggest increase in applications and headaches comes from the Costume Jewellery field. These products are aimed at the low end of the market and a lot of them rely heavily on ready-made parts and found objects. According to our Standards, this is alright as long as "such parts are subordinate to the overall image". Unfortunately this is not always the case. Also, just because something is low priced it is no reason for relaxing standards in creativity or quality. The Jurors were especially disappointed at the work of established craftspeople who are making sloppy jewellery in their medium to increase their sales. People who regard jewellery as a way to make a fast buck, as opposed to an interesting challenge in design, are going to find themselves dealt with more harshly. Just to show that a superior product at an affordable price can be produced, there was one new application in acrylic jewellery that got unanimous approval from the Jury on all counts.

The SCC has been successfully running markets based on our reputation for quality for a long time. We intend to protect that reputation. My committee welcomes any input into the standards evaluation process. Any signed letters not containing death threats or obscenities will be carefully considered. Please send your comments to the Standards and Jurying Committee, c/o the Saskatchewan Craft Council, P.O. Box 7408, Saskatoon, S7K 4J3.

Jamie Russell, a furniture maker, is currently Chairman of SCC's Standards and Jurying Committee.



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