

The CRAFT Factor





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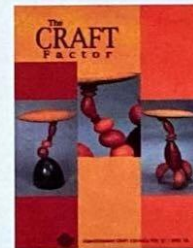
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FRONT COVER: **Michael Hosaluk**, Unusual Fruit Tables, 2000; wood, acrylic paint, gels, metal; 66 x 53 x 36 cm.
BACK COVER: **Ken Wilkinson**, Vase, 2001; stoneware clay, slip; salt fired; 25.5 x 12.5 cm.



The CRAFT Factor

Saskatchewan Craft Council Magazine
VOL 27.1 Fall 2002

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Teresa Gagne, *Shield*, 2001; paperclay, terra sigillata, engobes, glazes, 42 x 34 x 6 cm.

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Common Ground Stories

An Exhibition by Oriol Dancer and Teresa Gagne

Saskatchewan Craft Gallery

January 18 to February 24, 2002

As the double *entendre* title to this two-person exhibition may suggest, *Common Ground Stories* concerns itself not only with exposing similar concerns and ideas shared by the two artists participating in it—Oriol Dancer from Birch Lake, Saskatchewan and Teresa Gagne from Ruddell, Saskatchewan—but with eliciting a consideration of our physical, emotional and spiritual connection to the earth we all share as its inhabitants.

Oriol Dancer and Teresa Gagne first met each other in the early 1980's at the *North Country Fair* in Jossard, Alberta, a small community on the Lesser Slave Lake almost 300 kilometers north of Edmonton. This alternative fair is held annually on the summer solstice and includes music and performance events as well as craft displays as part of its earth-centered and community-centered celebrations.

Oriol is a musician, a freelance tree planter, a craftsman and an "earth maintenance" artist, as she calls herself. Over the past 25 years she has developed an evocative personal iconography aimed, as she puts it, at making "beauty that aids and maintains the balance of the earth." By presenting examples from the natural world, twigs, feathers, bones, and stones, Oriol's work may remind us of that world and make us more apt to appreciate and protect that beauty.

Teresa is a relatively recent immigrant to Saskatchewan from Alberta, a graduate of the Ceramics Program at SIAST Woodlands Campus in Prince Albert where she studied under Sandra Ledingham and Charley Ferrero, and a potter specializing in handbuilt objects that are not afraid to reveal their construction. Most recently, she has been working with traditional *terra sigillata* as well as with untraditional paperclay, a mixture of clay and paper pulp (which gives greater plasticity and strength to the clay but which ultimately burns out upon firing). Using a vocabulary of trans-historical and trans-cultural visual symbols such as spirals, ovals and circles, she manifests work that, as she puts it, engage notions of the continuity and "commonality of humanity."

In September of 2001 longtime friends Oriol and Teresa serendipitously found themselves not only enrolled in the Kenderdine Campus Artist in Residence Program at Emma Lake but sharing a studio there. While not collaborating on pieces together, both artists did recognize many aesthetic, technical and ideological convergences in their individual bodies of work that lead to the exhibition partnership that is *Common Ground Stories*.



Oriol Dancer, *A snag holding the essence of both the over and under stories: Tree of Life, 2001*; cast cotton, 157 x 31 x 12 cm.



left: Teresa Gagne, *Shield #1, 2001*; paperclay, terra sigillata, glaze, patina, 40 x 35 x 6 cm.



below: Oriol Dancer, *Shield #6, Infinite Possibilities, 2001*; cast cotton, abaca blend, 37 x 37 x 9 cm.



Oriol Dancer, *Overstory: Doorway to the Above World*, 2001; cast cotton, 84 x 57 x 7 cm.

Both Oriol and Teresa work with tree pulp: Oriol using it as a primary material, and Teresa, as an additive to clay. While clay is and simultaneously refers to the substantive body of the earth beneath our feet, paper pulp as a natural material metaphorically refers to the living creatures who call her home. Both artists cast their materials over molds, a traditional craft strategy that manifests a reverse ghost impression of other forms—in Oriol's case, of twigs, stones and grass reeds and in Teresa's case, of both tree trunks and human made forms that reference the earth, such as tilling disks used to farm the land. Both make or refer to labyrinths or mazes. Quite independently of each other, both have made numerous circular, breast-like 'shield' forms that are to be understood not so much defensive devices protecting us but the earth itself. And while Oriol's work refers to the earth's stories from its creation to contemporary decay using a personal vocabulary of symbols and Teresa's work conversely refers to shared human stories rising from experiences of the earth using a vocabulary of universal archetypal symbols, both artists address our bond to the earth.

Oriol's work here begins with a number of topographical and geographical maps of a certain quadrant of Divide Forest near Meadow Lake, that act as a kind of preamble to her work. This is the area where she works as a freelance tree planter reforesting clear cut timber land. With the help of a local Brownie group and in a way acting as their mother/mentor, she recently replanted trees in this area in a labyrinth, 99 meters in diameter, bringing as she says, "beauty to the chaos." Much in Oriol's almost ritualistic practice acknowledges and rises out of tales and myths about a character she calls "Birdwoman." This regenerative symbol refers to "the care-keeper of the cycles of life and death: she is a spiritual entity overseeing the land." And we find here various fetishistic sculptural renditions of her as well as simple cast 2-D paper images of her in various earth-related contexts, such as among the grasses or floating over the land.

Like many other potters, Teresa promotes an understanding of clay both as object and subject. To her, clay is simultaneously the substantive matter of the earth and a place—one that is not only shared by all humanity but that has given 'birth' to and nurtures humanity. Reiterating in her work the tradition of the ceremonial craft object, Teresa binds the past to the present and there to here. As in many cultures throughout the world and in times both past and present, the earth is represented here as a circle, suggesting wholeness, community, continuity, even eternity. Working with simple curvilinear symbols such as the circle and the oval (which gives her work a kind of gentle flowing gracefulness), she creates objects that generate a consideration of the cycles of life that bind humanity to the earth as they remind us of ripe fecundity and the nurturing feminine principle implicit in the earth.



Teresa Gagne, top: *Veryl*, 2002; paperclay, terra sigillata, patina; 13.5 x 20 x 14 cm. below: *Bark*, 2002; paperclay, terra sigillata, patina, sand; bark; 18 x 4 x 2 cm. vessel; 6 x 26 x 10.5 cm.

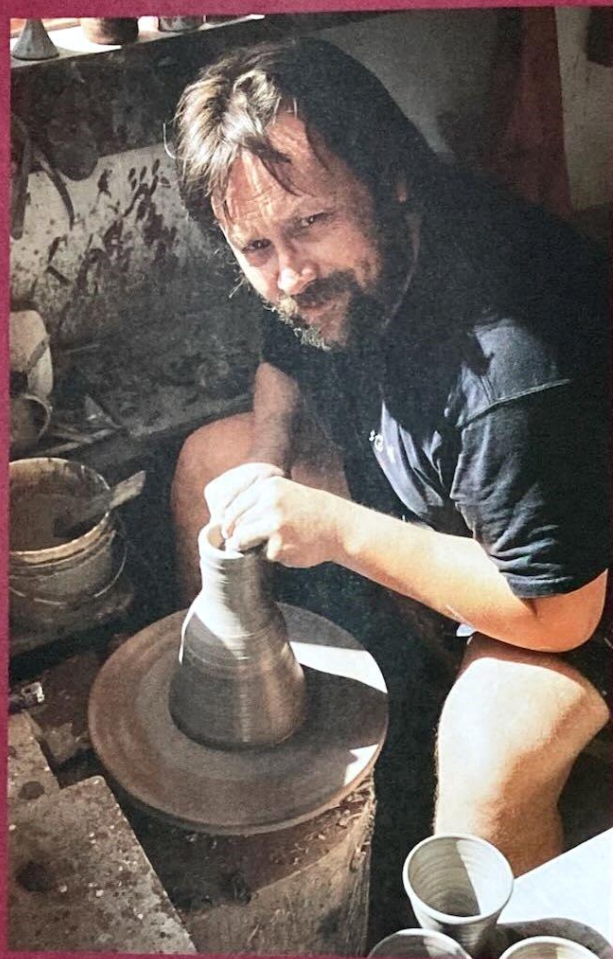
If anything, this exhibition is a conversation between two women sharing similar interests, experiences and concerns in the long history of "women's" work, in ritual practice, in symbols and narratives, in mythological time and space, in nature and the Divine feminine, and in the Gaia principle, which understands the Earth to be a living nurturing entity requiring nurturing back from us. Like good magic, Oriol And

Teresa generate positivity by requiring us to reconsider not only the linkages between the secularities of the human body and the body of the earth, but of their spiritualities as well.

Jack Anderson is a practicing artist and art critic from Regina, Saskatchewan

Ken Wilkinson

Profile and Photography by Puck Janes



Ken Wilkinson throwing on his wheel in his Saskatoon studio.

Saskatchewan ceramic artist, Ken Wilkinson, makes as he says, round pots with coloured porcelain slips. Although these days, he is squaring and working his pieces with last second swirls. Ken is known for his well-thrown forms, pitchers, plates and goblets. This was confirmed recently as both of Ken's submissions to Dimensions 2002, a teapot and bowl, were accepted as examples of the finest in Saskatchewan craft work.

Mornings are most productive for Ken and he is up early to take advantage of this. After coffee and a read, he is out

to his garage studio by 7:00 am; 5:30 am if the pressure is on to produce. Ken is a production potter and his technique is mesmerizing. He throws very thin, with a fluid elegance and experienced hand and eye for replication.

His afternoons are spent on other aspects of the job—paper work, firing kilns, slip decoration and glazing. "I worked in a shack for twenty years. When I moved to Saskatoon, I took a lot of time and energy to create a pleasant, efficient work environment. Everything has a nice flow."

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Pitcher Set, 2002; stoneware clay, porcelain slip, glaze; wheel thrown; pitcher: 23 x 15 cm. mugs: 10 x 7 cm.

Ken is mostly self taught; if a kiln needed to be built, he got out a book and tried it. In recent years, he has changed his approach to on-going learning. This came about when he was asked to teach workshops and he discovered that he learned as much as he taught. "Getting together to learn is a great thing to do."

This past summer Ken spent two weeks in paradise at a glaze and colour development workshop at Metchosin International Summer School of the Arts, 45 minutes west of Victoria on Vancouver Island. Ceramic artists came from all over North America and unlike at other schools were encouraged to visit the various classrooms and experience what was going on. "For me, going to workshops is not about learning techniques—it is about what your instructor thinks and feels about what they do. It is the brain and the heart that creates the art."

Ken markets in three areas. He consigns his work to retail stores throughout Saskatchewan, as well as in Calgary and Tofino, British Columbia. He is a regular at markets such as Bazaar, Waterfront, Sundog and Wintergreen. Ken is also

one of the few ceramic artists who enjoys the challenge of commission work. His commissions have included: baptismal fonts, funeral urns, meter-wide planters, dinner sets, hundreds of conference mugs, and company-sponsored giftware for employees.

Ken's newest upcoming initiative is architectural ceramics—for this think big. Together with Judy Tryon, from JT Pottery, Ken has scheduled a Saskatchewan Craft Gallery exhibition on anything and everything large. There are plans for garden arches, fireplace surrounds, baseboards, tiles, pillars and tables. Ken wants to put a bathroom in the gallery, complete with clay sink and vanity. The challenges are new and it is all in the figuring out how to do it. But as Ken says, "I'm willing to try anything." Ken won't be looking to books for new glazes for his new work, because after his summer in paradise, "I can create my own."

Puck Janes is a potter and freelance writer living in Saskatoon, Saskatchewan.

Sylvie Lavallée

La Soirée des Masques

Ed Pas

Between Frozen Sky and Burning Water

Saskatchewan Craft Gallery Exhibition

March 1 - April 14, 2002

by Sheila Robertson



Sylvie Lavallée, Chinway, 1999; recycled leather bra, beads; 33 x 17.5 x 7.5 cm.

Some exhibitions are still and rather solemn; not so a recent two-person show at the Saskatchewan Craft Gallery. It isn't hard to imagine the creations of Ed Pas and Sylvie Lavallée as animated forms, whispering, laughing, singing or squeaking. His wooden works and her leather masks are spirited, to say the least.

Pas, of Saskatoon, has a Bachelor of Fine Arts degree from the University of Saskatchewan. His show, *Between Frozen Sky and Burning Waters*, includes large-scale, carved and painted wall pieces, and tiny, freestanding figurines. His colourful characters are a mass of contradictions. Fish morph into birds, and clouds hover as entities. The figures appear to be caught up in monumental events. There's an interplay of contrasting elements: human/alien, East/West, fire/water.

These works have psychological import, touching on terrain that, while unfamiliar, strikes some chord with the collective unconscious. For instance, waves and flames are almost interchangeable in this artist's visual vocabulary. It seems the figures dance unscathed amidst floods or conflagrations. In the work entitled *Lotus Blossoms at Watermoon's Rise*, sea creatures navigate amidst water and blossoms of flame.

Despite the rigid qualities of the wood and the formal symmetry of the compositions, Pas' works manage to imply movement. His scenarios suggest arcane ceremonies unfolding. Green tendrils line up along a red field, like troops being inspected by a solemn general. A pale shoot bursts from a pod into a dark void. Three long-necked blue figures sail their boat across a scarlet sea.

The Meeting Place is Pas' title for his crowd of standing, miniature figures, fashioned of carved and painted birch plywood. There are sixteen of these pointy-headed characters, bearing names like *Mistress of Butterflies* and *Keeper of Winds*. Extending wing-like arms, the tiny (122-mm-high) forms have the presence of priests, diplomats or messengers.

The wall pieces are formed in overlapping sections, like a coat of arms. Pas begins with sketches, which he transfers to laminated wood. He draws on the surface patterns and then carves them to create texture. The last step is applying acrylics in vivid colours.

Lavallée also offers a cast of whimsical characters in her exhibition, *La Soirée des Masques* (Night of the Masks). Her medium is soft, malleable leather. It's astonishing what she can do with a suede bra, a tattered coatsleeve or an old leather glove. Wetting and shaping



Sylvie Lavallée, left: Alice Roby, 2000; recycled leather dress, paint, earrings, feathers; 58.5 x 43 x 15 cm. right: Mentor, 1992; recycled leather, beads; 33 x 23 x 5 cm.

sections of leather over pottery molds, she pinches and twists the material into faces. With some paint and a few beads here, a few feathers there, the visages—human, animal or quirky hybrids are complete.

Lavallée, whose background is in interior design and fine arts, was born in Quebec and recently returned there. She became part of Saskatchewan's craft community during a brief stay in the province, from 1999 to 2001.

Two of Lavallée's masks have been selected to appear in *Dimensions*, the Saskatchewan Craft Council's annual open, juried exhibition. Her piece entitled *Zookeeper*, appearing in *Dimensions 2000*, was purchased by the Battleford Allied Arts Council for its collection. The following year, *Hybrid*, her altered leather glove (the fingers appearing like a tattered crown above a bird-like face) received the Jane Turnbull Evans Award for Innovation in Craft.

Hands down, the most vivacious personage in this throng is Lavallée's *Alice Roby* (The Singer). The face and turban-style hat are painted gold, the eyes are crinkled with pleasure, the mouth is open in song. A seam runs right down the nose like an accent. Horizontally placed feathers suggest long eyelashes, and the eyeballs are formed from red beaded earrings.

Chinway, created from the triangular cup of a leather bra, has a kind old face with two dark beads for eyes. Bordering

this wise-looking countenance is a contrasting stitch of leather lacing.

Cleverly, Lavallée turned a section of a blue suede sleeve into a bird, which appears to be zooming down for a landing. Its eyes are red beads, its beak a swatch of gold leather.

Both artists were thoughtful in naming their creations. Pas suggests mythic narratives with his long titles, including *Navigating Through the Dreaming Clouds II: Between Frozen Sky and Burning Waters*, and *At the Temple of Water: the Wood Guardian's Message*.

Some of Lavallée's titles combine English and French words. A grey mask called *Gant-dit*, created from a glove, translates as "Glove says." It is also a pun on Ghandi. Similarly, *Robin Wood* and *Frere Tock* refer to the merry men of Sherwood Forest.

These separate bodies of work use very different materials but complement one another nicely. Somehow, the two approaches—Pas' reverence and Lavallée's flip attitude meet in the middle.

Sheila Robertson is a freelance writer from Saskatoon, Saskatchewan.



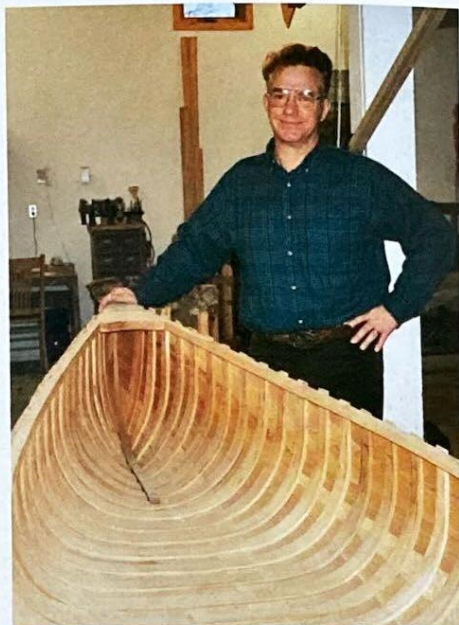
Ed Pas, top: Lotus Blossoms at Watermoon's Rise, 2001; acrylic on salvaged wood; shaped, laminated, carved, painted; 48.9 x 95.3 x 4.3 cm.
 below: The Meeting Place, 2002; acrylic on baltic birch plywood; shaped, laminated, carved, painted; 20 x 122 x 122 mm.



Ed Pas, Spreading Seeds, 2002; acrylic on baltic birch plywood; shaped, laminated, carved, painted; 90 x 128.5 x 4.3 cm.

Jane and Tom Evans

Profile by Sheila Robertson



above left: **Jane A. Evans** standing by her award winning picture, *Pastoral*, 2002, woven landscape, *Places of Peace* series, #64, cotton, polyester, acrylic, linen threads, textile paint, warp painted, hand woven, machine embroidered. 38 x 48 x 5 cm. Photograph by Sheila Robertson. below left: **Jane** painting a warp on a loom in her studio. Photography by Tom Evans. right: **Tom Evans** in his workshop. Photograph by Sheila Robertson

Tom Evans has a longstanding love affair with the canoe. It was an important part of his youth in Minnesota. He recalls training for his first canoe trip with his father: he'd been told he must be strong enough to carry his own bedroll.

Tom put himself through medical school guiding fishermen at a resort in northern Minnesota, and he and his wife, Jane, a noted Canadian weaver, have spent many holidays on the water during nearly 35 years of marriage. They still enjoy canoeing together, although Jane says she's now strictly a "flat water and fair weather" paddler.

Tom began making canoes in 1960, and he can tell you precisely when avocation became vocation. He was specializing in orthopedics—the treatment of disorders of the bones and joints—and he allowed his medical insurance to lapse December 31, 1994. "After that, you don't touch anybody," he says.

The couple had been in Canada since 1971. While Tom was doing his internship in Victoria, Jane, an educator who couldn't find work, took up weaving and never looked back. They moved to Saskatoon for Tom's residency, and stayed.

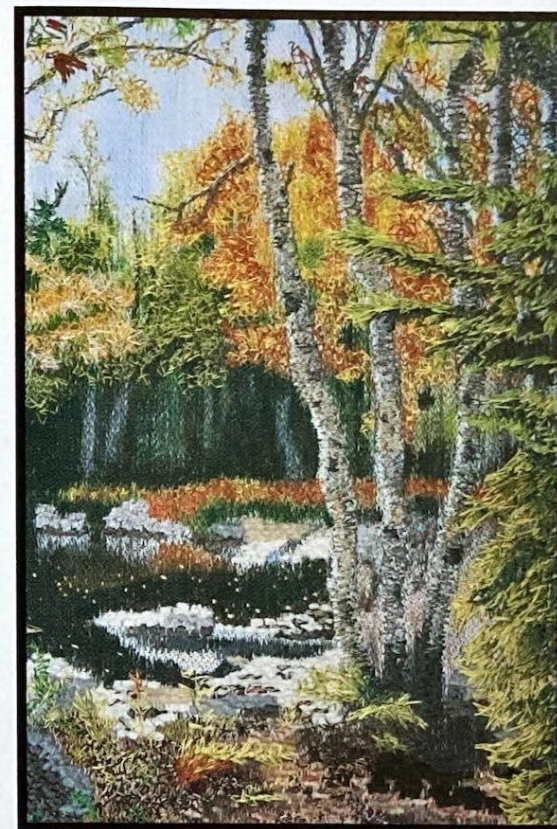
There was a mixed response to Tom's decision to pursue canoe building. He recalls a colleague quipping that he was "turning professional."

Some acquaintances doubted he was changing only his career. "They were looking for the little red sports car," Jane says, referring to the stereotypical signal of mid-life crisis. There was no crisis. Tom had simply realized he needed to make more room in his life for canoes...lots of canoes.

When I visited, there were eleven in his workshop, in various stages of construction or repair. Amidst rolls of canvas and pots of glue, some vessels were sitting upright while some were overturned on trestles. More were swinging from the ceiling on ropes, like oversize cradles.

"There are a lot of stages," he notes. "I wait a lot for things to dry, cool or cure."

Leaving medicine was not that difficult, Tom says. "One of the fallacies is that it's a lucrative profession. Considering the years of training and the long work days, I never earned as much as the nurses."



Jane A. Evans, *The Sunny Side of the Stream*, 2002, warp painted, handwoven, embroidered cotton, rayon, polyester, silk threads; textile paint; 35.3 x 28.5 x 5 cm. Photograph by Tom Evans

With his wife already immersed in what she wryly calls "the murky world of crafts," Tom knew what he was getting into. He balks at the title of craftsman, though, preferring to call himself a canoe builder.

The couple have an attractive bungalow amidst hills and bush near Grandora, west of Saskatoon, but there's no RV in the driveway, speedboat or other trappings of success. "We have no dependents and we've got what we need," says Tom. "Our needs are modest."

Fixing broken canoes is not unlike fixing broken limbs. With both, "You're dealing with individuals and their histories," he explains. "I'm still talking with people about their expectations and their needs."

As with orthopedics, canoe restoration involves "delineating what you can do and deciding what you should do."

Diagnosis remains important. A craft seemingly in bad shape may need only new ribs and some new canvas. Other "patients" are worse off than they appear. Treatment might require compromise, as in sacrificing some dexterity to gain strength.

Nor is the delicate process of replacing the wooden ribs or gunwales of a canoe unlike operating to repair shattered bones. Tom believes building skills are intrinsic. "I'm adept with my hands, and inclined to make things."

Canoe making and medicine differ in one respect. "When I was doctoring, the cornerstone was confidentiality. Now the cornerstone is networking, and it's important to remember names and faces."

He's the sole Saskatchewanian in the Wooden Canoe Heritage Association directory of builders and suppliers (<http://www.wcha.org/buildsupply/index.html> www.wcha.org/buildsupply/index.html). He attributes his growing reputation to a combination of perfectionism and realism. "I don't let a canoe into my shop unless I know it'll come out in a condition I'll be proud of."

He prefers canoes with histories. "If someone says, 'My mother bought this in 1949,' it's much more appealing to me than if someone says, 'I just bought this at an auction for \$400. Can you fix it up for me?'"

Some casualties have "flown off of car roofs," Tom says. Others have been punctured, scraped or wedged between rocks while in use. "Mostly, canoes get damaged in storage, standing outside in bad weather."

Using a wood and canvas canoe "keeps it pliable and clean," he advises. "I'm a strong proponent of time on the water."

His clients self-select, based on whether they can afford his fee. He meets some "tire-kickers," but is glad to share his knowledge and encourage others to do their own repairs.

Tom tends to do more repairs in the fall and winter and construction in the spring. "I like to have a new canoe every summer to play with," he says.



Tom Evans in his shop beside a reconstruction job of an old canoe. The cedar interior has been repaired and re-canvased. Photograph by Jane A. Evans

Meanwhile, Jane occupies the lower level of the house with her looms, yarns and paints. A Master Weaver in the Guild of Canadian Weavers and author of a book on Latvian weaving, she is recognized for her woven landscapes and decorative rugs. She's often asked to lead workshops.

In August, she presented at an international textiles conference in Vancouver. In July, at the Saskatchewan Craft Council's annual juried exhibition at Battleford, her woven landscape, *Pastoral*, received the Jane Turnbull Evans (no relation) Award for Innovation in Craft, as well as the Guild of Canadian Weavers Nell Steedsman Award.

The densely textured, intricate work is part of her *Places of Peace* series. In the fibre landscape, trees in a meadow lean toward a small pond. Fluffy clouds drift along the horizon. Jane's work incorporates her own special combination of painting, weaving and embroidery.

She enjoys "building something from the start." Referring to drawings she does on-site as well as photographs, she paints landscapes onto warp threads strung on the loom, then weaves the fabric with textured yarns and sewing thread. Her innovative, four-shaft "split-shed" technique highlights both the painted warp and the weft. The final touch of embroidery contributes sculptural effects.

She's happy to explain her techniques to students. "They'll take the information and do their own thing," she says.

Jane has twice been nominated for major Canadian craft awards: the Saidye Bronfman Award for Excellence in Craft (1996), and the Jean A. Chalmers National Craft Award (1998). This fall, she'll give a workshop in Ontario, and have

an exhibition, shared with bird carver Harvey Welch, at the Saskatchewan Craft Gallery in Saskatoon in November and December.

Her recent pieces explore conventions of picture making and mimic the camera's focal plane. For instance, a weaving of wildflowers on a hillside has a sharply detailed foreground, with the remainder a blur of pastels. She lists composition as her first priority, then light and shadow, and finally colour.

Jane jokes that she and her husband work well together, "for two Virgos who are always organizing one another."

"When she's stuck, she'll call in the grumpy old man," he puts in.

"Though I might not agree with him, I appreciate his comments. He'll say, 'That area looks awfully dark and empty,' or 'That's fine now; I think it's done.'"

The biggest challenge for craftspeople is being self-directed, the duo concur. "There's freedom in it," Tom says, "but you have to set your own goals."

"You have to decide for yourself where you'll place the emphasis," adds Jane, who's turned down teaching opportunities to permit more time in the studio.

Their works are informed by their ideas about nature, and their fondness for the outdoors. Both Jane and Tom Evans trade in imagined spaces. Her landscapes and his canoes are companion pieces, permitting us to broach the wilderness that is so much a part of the North American consciousness.

Sheila Robertson is a Freelance writer from Saskatoon, Saskatchewan.



Rachel standing beside her preliminary designs. Photograph by John Perret

Glass Artist Rachel Schutt Mesrahi

by Harriet Richards

Rachel Mesrahi has taught at the Pilchuck School in Washington, Ohlone College in Fremont, California and at international glass conferences, and has given workshops across the continent and in Japan. Her own work is in numerous private and public collections, including a commission by the John Muir Hospital in Walnut Creek, California, and has been featured in several publications on stained glass.

In February 2002, the Saskatoon Glassworkers Guild had her conduct a three-day workshop in Advanced Lead and Copper Foil Technique. A report about that workshop follows this profile.

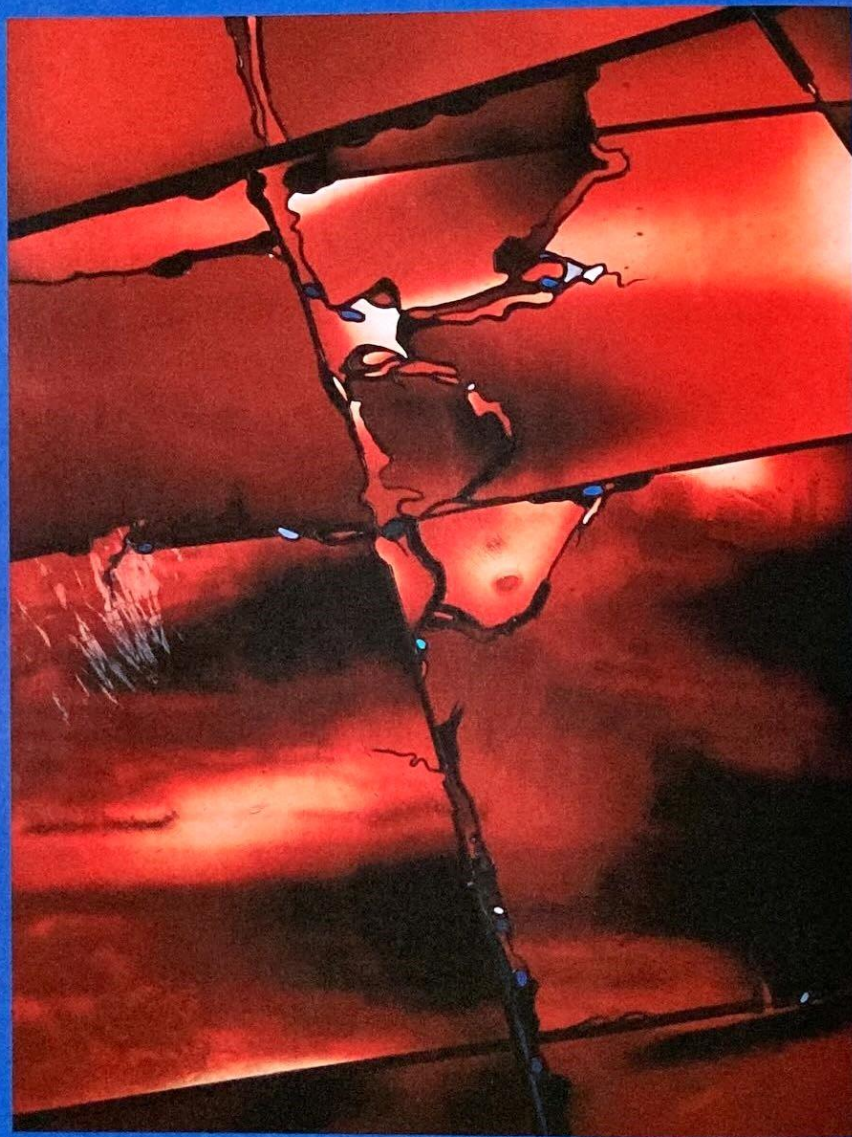
Rachel Mesrahi grew up in the heart of the Beat Generation, Greenwich Village, New York City, where her parents owned a restaurant. In 1970, when she was nineteen and had dropped out of college after a year, (seeing education as "irrelevant"), she joined North America's surging crafts revival by taking a three month course in stained glass the YWCA offered. Immediately her affinity for glass became evident and she knew that, above all else, she wanted to become an accomplished craftspeople. She applied to New York's glass studios; when she found they all required that she belong to the Painters and Glaziers Union, which accepted only men, she loaded up a Volkswagen van and headed to San Francisco.

The freer artistic community there wasn't quite what she'd hoped for; the established studio situation was the same as New York's, and independent operations wouldn't take her on because she would "only end up becoming their competition." Eventually she found Narcissus Quagliata, a traditionally trained Italian painter who had begun creating

large figurative works in glass; she agreed to help construct his pieces without pay for three months if he would teach her what he knew. He started out by laying his drawings over the glass he had chosen, and saying "make this." Mesrahi's experience was limited and although she didn't really have the technique required, she figured it out on her own. It wasn't long before she knew exactly how Narcissus wanted a piece constructed and was able to construct it without direction.

After a couple of years with Narcissus she was approached by glass artist Richard Posner. Under a National Arts Endowment, they completed a large project for the Exploratorium, a Science Museum in San Francisco. Mesrahi continued to learn in this way, by hiring herself out to the best artists and watching them work, while privately teaching herself to draw. She sees her own training as like that of a 15th or 16th century apprentice who has worked with others in order to master the art. Although she is an immensely skillful craftspeople, she says that challenging the medium itself is not her goal, and techniques are only of interest in terms of her art. For example, her use of lead overlay, which is carved and manipulated, is something she has developed for its aesthetic value but would be too time-consuming for most artists.

Later she and Narcissus became full partners and worked productively together for fifteen years in the Qualiata/Mesrahi Studio. They attracted a stream of glass artists who applied to apprentice with them, up to eight at a time, and take part in the studio's weekly critiques. Their skill in design and craftsmanship became well known and commissions, both public and residential, were steady.



left: **New York Sidewalk**, 1983; blown German glass, lead came, sheet lead, copperfoil. 122 x 91.5 cm.
Metamorphous, 61 x 106 cm. Photographs by Rachel Mesrahi

It was during this period while their studio was flourishing and busy that Rachel Mesrahi's life took a crucial turn. A high-powered Hollywood producer and his singer wife commissioned three windows for their home, and Qualiata/Mesrahi treated this as they would any other job: take a deposit and finish the work when they could fit it in. Unfortunately the clients became impatient and demanded delivery within a matter of weeks when they were to host an important Presidential fund-raiser.

Mesrahi, Narcissus and studio helpers did it, but after weeks of working 16-hour days, every day, and her own wedding somehow taking place during that time, Mesrahi collapsed into a long depression.

Photographs she took during that period show interiors—dappled light on plank wood floors, blue-grey shadows over an unmade bed. A trip to her hometown, New York, gave her images of broken sidewalks and the crumbled mosaics of cement. She decided that never again, for any amount of money, would she break herself making something which was not her own. This was the moment of her transformation from craftsperson to artist.

The first glass piece she did after this period, *New York Sidewalk*, is emotionally charged and powerful, (those attributes, she says, which often come with the very new or the first in a series). Photographs became her sketches. When translated into glass the images of the play between shadow and light are animated; the overlapping forms become slightly amoebic and take on lively colours. Other photographs are a result of her passion for geology, an attraction to "the idea of the earth constantly breaking down and reorganizing." More recently, her images have taken on increasingly energetic forms, and she is experimenting with more intense colours.

Whenever she has digressed from her own artistic sensibilities and her personal visual language, Mesrahi believes the piece produced isn't nearly as good as it should be. Commonly used pictorial imagery, such as flowers and trees, are not natural to her. Buildings and sidewalks are. Her family emigrated from Greece in 1956, living briefly in Iowa before settling in New York, and she has always felt slightly "other, or out of place". For many years as a little girl she was told to hide her Jewish identity, a burden which the young Rachel took very seriously, understanding that to betray this has caused people to die. During the occupation of Greece by the Germans in World War II, her mother had escaped being sent to the concentration camps by using falsified papers, and when their family immigrated she remained fearful. Mesrahi's secret has, in part, become an element of her psyche and is included in the lexicon of her imagery—cracks breaking over a hard surface which hides or protects, while seeping through are hints of what lies beneath. "My point of view of the world was strongly influenced by that secret. Yes, it does play into my work, but my work is a metaphor of all that is kept cloaked and on the verge of being unmasked and the danger that is implied."



Rachel instructing students from the Glass Workers' Guild, February 2002. Photograph by John Perret

A big change to her life as an artist came at age 39 with the birth of her son, "one of those babies that never sleep." She had produced exactly one piece during her pregnancy, a sidewalk configuration with the tiles askew and heaving, and throughout her son's infancy she used her husband's days off to work hard in the studio while he looked after the baby. Soon her son was mobile and, accepting the reality of having little undistracted time to work, she began to put together 3 inch white glass squares, a tiny bit at a time. The resulting piece took nine months to complete and is entitled *Meditations in Patience*. It isn't for sale, but has been an important source of many other works.

Although she is connected to a thriving arts community and continues to train apprentices, the isolation of Mesrahi's chosen medium bothers her, and the work of other breakthrough stained glass artists is mostly seen in magazines. She and her husband make regular visits to the small galleries in the San Francisco area to see the avant-garde, the new work being done by young artists, but she finds little to inspire. Mesrahi attributes the sameness of the work on art school graduates having been told how to paint, what is good or fits current trends—hard to swallow for a self-taught artist who admires Marcel Duchamp. As for emerging stained glass artists, it worries her that there seem to be none who work as artists as such, in other words creating non-decorative work in the context of contemporary art. It is an expensive medium which uses mostly antique glass, essential for its flaws and individual character. The work is painstaking

and arduous, and because of this there is little incentive to explore the medium and experiment in a purely artistic sense. Art schools which teach glass work now concentrate on hot glass methods (blowing and fusing), techniques which allow for saleable objects to be made more quickly.

Another barrier to this medium as a choice for artists is the notion of stained glass work being considered solely as 'the handmaiden of architecture'. Mesrahi believes that the movement cannot be advanced without more critics and art historians treating it with interest and doing research. It does not lend itself to being part of the gallery system. Large pieces are especially difficult to ship, and "our culture values the big and powerful [works of art], not anything small or 'feminine'."

In spite of these current trends, Rachel Mesrahi still hopes to chance upon new artists doing significant work. She asks, "I know what I'm doing and what my contemporaries are doing, but what about the very young, cutting edge artists out there?"

Harriet Richards is a freelance writer and author.

Advanced Lead and Copper Foil Technique

facilitated by
Rachel Schutt Mesrahi
by Harriet Richards



Rachel demonstrating. Photograph by John Perret

The Saskatoon Glassworkers' Guild workshop on Advanced Lead and Copper Foil Technique was held February 8-10, 2002 at the R.J. Williams Building, which also houses University extension classes such as Bob Whittaker's stained glass and Lee Brady's glass fusing. Volunteers set up the physical requirements of the workshop. The Guild's Educational Fund helps keep fees low, along with grant money from both the City of Saskatoon and the Saskatchewan Craft Council, which assisted through the Cultural Industries Development Fund.

This is the second such workshop Mesrahi has presented in Saskatoon, the other held in 1991. She has further refined and expanded her own use of these techniques, and shared with the nineteen participants the process of her experimentation, saving them the pain of making the same mistakes.

Mesrahi brought with her two patterns made up in blueprint form—one with organic shapes, the other abstract—both of which required the several techniques covered. In profile, lead came is H-shaped, with the channels on either end holding the glass in place, so pattern pieces are cut with special scissors which remove the 'lead line'. Transparent glass was used to practice all techniques, including cutting difficult shapes. Inside curves are tricky to execute, putting so much stress on the glass that it often breaks on the outside of the curves. These curves are successfully achieved by cutting many tiny chunks, each one about 1/4 inch, which prevents over-stressing the glass.

A process sympathetic to achieving the tendril lines of ivy or vines has sheets of copper foil laid on plywood, a pattern drawn and cut with a fine utility knife, and the design soldered on the board. Patina may be applied to the surface, and the underside is sprayed with matte black paint. The black mimics lead came, which changes colour from the

lamp black in putty used to seal everything together. This copper overlay is affixed to the glass with epoxy and, if a window is visible from both sides, then two identical overlays are made.

Another technique presented in the workshop is a controversial method of reinforcing large stained glass works, one which doesn't use rebar in the traditional grid form. Mesrahi's method does not intrude on the design; it is virtually invisible and has proven in many cases to be more structurally sound than the centuries-old methods. The rebar is bent to exactly shadow some of the lead lines in a piece, so the metal is never allowed to disrupt the visual impact of the work. She reinforces vertically, usually picking the centre-most waving line and only reinforces horizontally if the piece is wide.

Lead came comes in widths between 1/4 inch to 1 inch, and a grater may be pulled along the side to manipulate the width. In many of her works, Mesrahi runs lead lines where they normally wouldn't go. By cutting the heart out of the channel and lightly epoxying the lead to either side of the glass panel, the line may be used almost anywhere in the design.

Sheet lead is generally used to shield walls from x-rays, but glassworkers have made it their own. The sheets are rolled very thin, then small holes are cut into it and filed smooth to reveal the bits of colour attached beneath: glass nuggets (flat on bottom, rounded on top), glass jewels (faceted or raised) or chips, which have been copper-foiled and soldered to the underside of the lead. Jewels may also be set in a bezel, as a goldsmith might, which leaves no visible lead line.

(For an overview of the Saskatoon Glassworkers' Guild, see TCF Vol.25.2 Winter/Spring 2001)

I COULD MAKE PAPER OUT OF THAT!

by Cathryn Miller
Photography by David Miller

After twenty years as a professional weaver I was diagnosed with rheumatoid arthritis. My hands no longer tolerated the repetitive stress of weaving, and after struggling for a while I was forced to stop. I began doing kumihimo (Japanese braiding). It seemed an obvious choice: another textile craft, but less stressful to the joints. Then I needed to find a use for the miles of decorative cord I was producing and began making small stab-bound notebooks. Although many attractive papers were available for my little books, I thought learning to make my own paper would be interesting so I began to teach myself from books. My husband built me some basic tools and I started.

To make paper I had to learn to choose plants that produced suitable raw materials. Daylily leaves, asparagus stalks, cattails, and grasses all work well. They contain enough cellulose to stand upright without support, and the fibres are difficult to tear. Other sources were less obvious: onion and garlic skins or the leftovers from after eating an artichoke. I was constantly on the lookout for new materials, and people around me began to get a little tired of the phrase "I could make paper out of that!" One day when my husband and I went for a walk in the pasture, I looked down at the pile of aging, crumbling horse manure at my feet and said "I could...."

Plant fibres must go through a number of processes before reaching the pulp stage needed for papermaking. First they must be collected: it can take a surprisingly long time to gather enough to be useful. They must be chopped up, then rotted and/or cooked in a caustic solution. The chopping is hard on the hands, and both the rotting and cooking processes can be slow and unpleasantly smelly. The resulting pulp must be thoroughly rinsed, then beaten to separate the individual fibres.

As a source, aged horse manure has a number of distinct advantages. The horse has already gathered the grasses and concentrated them, making them easier to collect. It has chewed them, eliminating the need for chopping them up by hand. And, if breeding conditions are right, flies have laid eggs in what the horse has left and the maggots have eaten most of the non-cellulose matter. Left out in the weather, frozen and thawed, washed by rain, the result is a totally acceptable pile of papermaking material.

I collect the suitably pre-processed manure in the dry days of spring before the grass starts to grow, and store it in plastic bags until I put it to use. The fibre is then cooked in a mild caustic solution to ensure the removal of the last of the unwanted components and to sterilize it. This takes much less

time than for undigested plant fibres, and smells less. The rest of the process is the same as usual: the fibres are rinsed several times to remove the chemicals and fine particles, squeezed to remove most of the moisture, and weighed out in appropriate portions. Small amounts at a time are processed with water in a kitchen blender to make pulp. Manure again has an advantage: it requires less processing time. I often use a combination of recycled paper (presoaked and/or precooked) along with the plant fibres. Other prepared materials such as flower petals or leaves may be added at this stage.

Because I work in small batches (no more than 40 sheets at a time, and often less), I use a box-deckle with the mould. This means that instead of having to fill an entire vat with pulp, the box-deckle and mould are placed into a vat of plain water, small amounts of pulp are poured into the box, and paper is formed on the mould. Box and mould are separated, the paper is allowed to drain, and is then couched (transferred) onto a damp felt. This set of actions is repeated until a stack of alternating felts and sheets of paper (called a post) is built up. The post is then transferred to a press where more water is squeezed out. Next, the papers are placed in a drying system (alternating layers of cotton blotters and cardboard stacked between two sheets of plywood and clamped). Depending on the type of surface wanted on the finished product, the length of time in the drying system varies. The paper may be left to dry completely, producing a textured surface retaining the marks of the mould on one side. For a smoother surface, the paper is removed while still damp, placed in the press to remove surface texture, then returned to the dryer. Finally, if a non-absorbent surface is desired, sizing is applied and the paper re-dried.

After drying, the finished product is ready to be used: lighter weights for writing paper and envelopes; medium weights for cards, book endpapers, and cover papers; and the heaviest for structures such as boxes.

Having to stop weaving came as a blow, but I have found another satisfying field. Because it is possible for arthritis to burn out, I haven't sold my looms and yarn. Most of my paper activities take place in my old studio on a large workbench surrounded by weaving equipment. If I am someday able to return to weaving, I doubt that I will give up making paper. There's nothing like the satisfaction of making something attractive and useful out of materials that most people discard, and a special pleasure in using what might be considered the ultimate waste product.



Samples of handmade paper (centre: contains horse manure and safflower petals)



1



2



3



4

1. The source • 2. Completely pre-processed material • 3. Some suitable plants for papermaking • 4. Weighing the prepared fibre



5



6



7



8

5. Adding fibre to the blender • 6. Lifting the box-deckle and mould from the vat (pulp in sink) • 7. Couching the sheet of paper • 8. Pressing the post



Cathryn clamping the drying system

SOME PRECAUTIONS

Never use the same utensils for food preparation and paper making.
 Never pour leftover pulp down a drain. You'll end up paying a plumber.
 Always cook the fibre in a well-ventilated area (possibly while your family is out if you're working with manure).
 You also might want to up-date your tetanus shot if you're using horse manure.

SOME BOOKS ABOUT PAPERMAKING

Japanese Papermaking: Traditions and Techniques, Timothy Barrett, Weatherhill, 1983
Making your Own Paper, Marianne Saddington, New Holland Ltd., 1991
Papermaking: History and Technique of an Ancient Craft, Dard Hunter, Dover, 1978
Papermaking with Plants, Helen Hiebert, Storey Books (Haggerty and Holloway), 1998
The Art of Papermaking, Bernard Toole, Davis Publications Inc., 1983

Cathryn Miller is a former weaver turned papermaker. She lives south of Saskatoon where a neighbour's horses help with her work.

SCRATCHING THE SURFACE

Art and Content in Contemporary Wood

by Michael Hosaluk

Review by Alicia Popoff

Photos courtesy of Guild Publishing

Michael Hosaluk, an internationally acclaimed wood artist, author and educator, who lives near Saskatoon, has had a book published, *Scratching The Surface: Art and Content in Contemporary Wood*, a sumptuously illustrated guide to the exploration of wood surface design.

The book is the sixth title in a series about the crafts: the first shows glass, the second turned wood, the third, baskets, the fourth, teapots, and the fifth, ceramics. It presents more than 140 examples of work by about one hundred wood artists.

The book presents the work of leaders in the contemporary wood movement who use wood as both a structure and a canvas. Six of the artists live and work in Saskatchewan: Brian Gladwell, Leon Lacoursiere, Reg Morrell, Jamie Russell, Frank Sudol, and the author, Michael Hosaluk.

An introduction by Judy Coody gives a general overview of this aesthetic movement and explains how it evolved from university studio programs rather than the mainstream apprenticeship tradition.

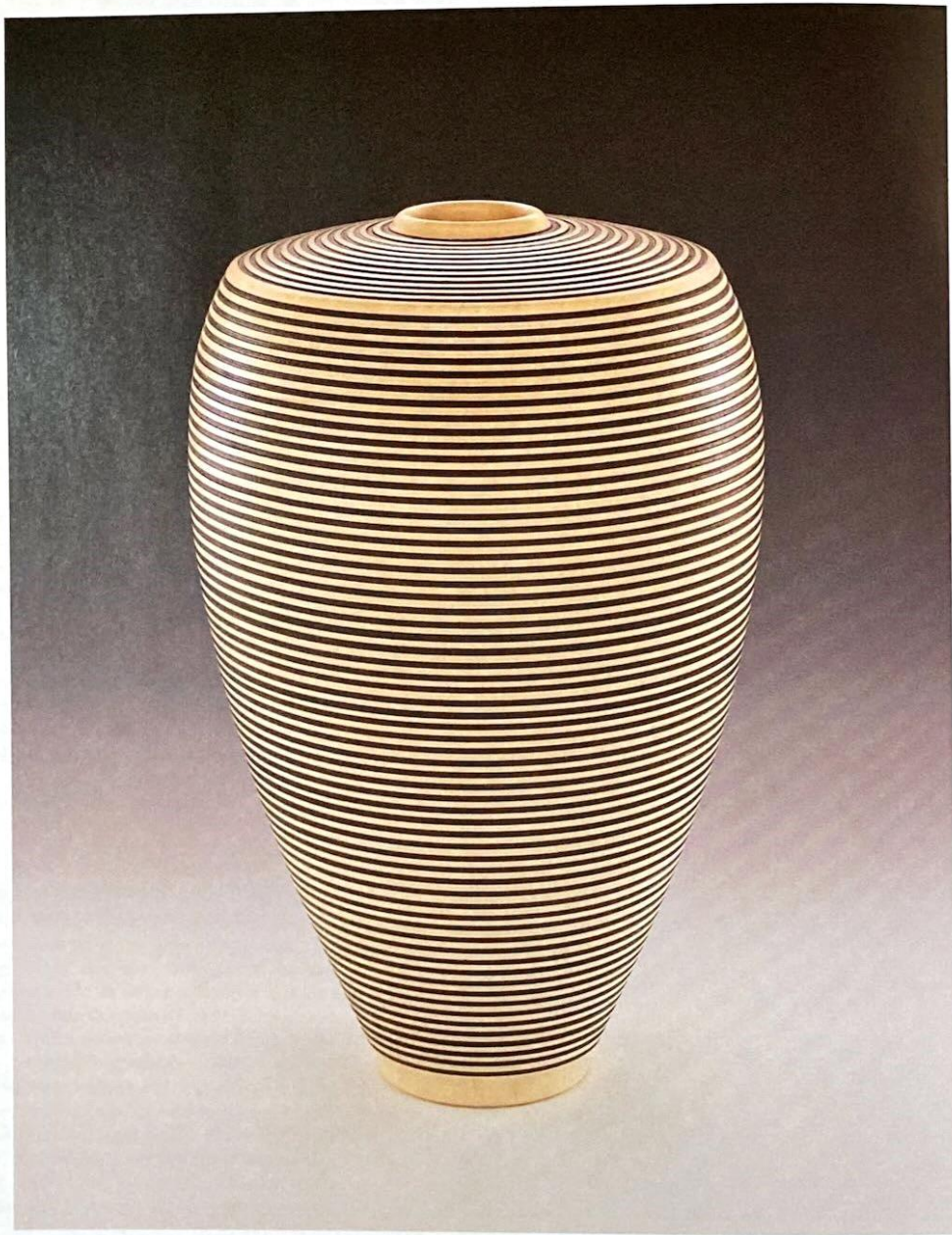
Paul Sasso, one of the artists represented and a professor of functional design and woodworking in Kentucky, tells his personal story of how he became intrigued with colouring wood while living in Northern Ontario in the 70's, in *Board With Brown*.

Hosaluk mentions in his opening essay, *Surface Effects*, that he is one of the artists who are basically self-taught. Or should we say group taught. The support system here is phenomenal and in many ways the cross-fertilization of creativity and learning is a product of collaborative conferences such as the ones held at Emma Lake, Saskatchewan every two years. These types of educational workshops and resulting exhibitions take place around the world and they have influenced many contemporary wood artists.

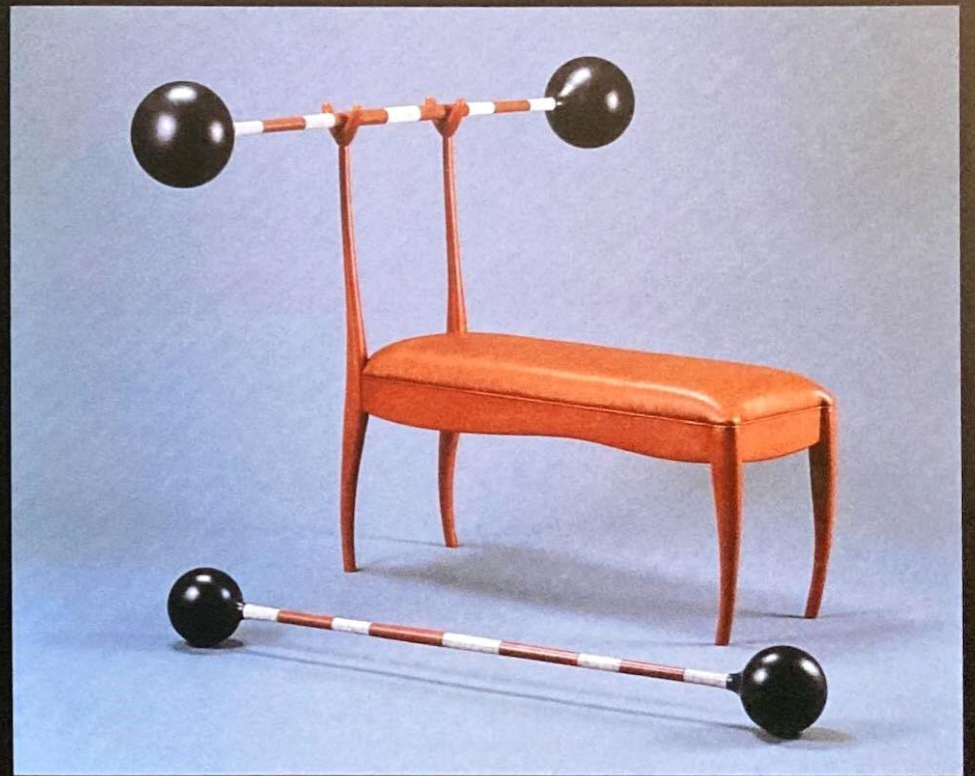


David Ramsey

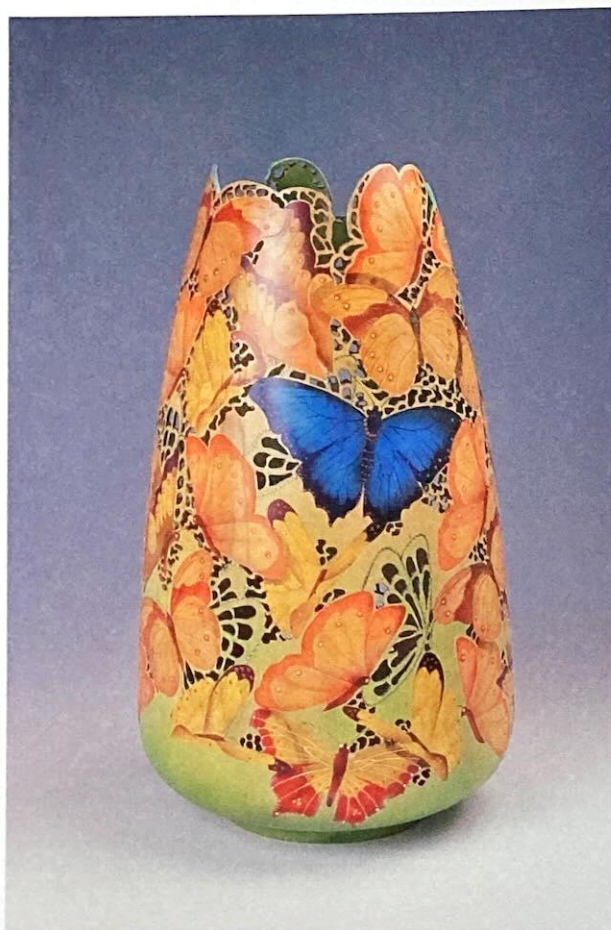
Brent Skidmore, Cairn Clock, 1999; basswood, pommele sapele, aluminum and acrylic paint; 249 x 53.4 x 43.2 cm.



John Jordan, Untitled, 1993; bleached box elder, acrylic paint; 24.2 x 15.2 cm. Photograph by Bruce Miller



Andy Buck, Bench Press, 1999; wood, leather, paint; 91.4 x 96.5 x 86.4 cm. Photograph by Bill Bachnuber



Binh Pho, Emperor, 2000; ginkgo, acrylic; 38.1 x 25.4 cm. Photograph by Binh Pho

As well, Hosaluk gives us some historical perspective on the development of painted woodcraft, which emerged in a major way in the 1980's.

Each of the six chapters is categorized with titles such as *Balance*, *Nature* and *Making Marks*. Hosaluk introduces each chapter briefly from an artist's perspective, and then the fun really begins; page after page of wooden works in every colour, shape and treatment you can imagine, or that the artists can imagine for you. Some of their chairs, tables, cabinets, and chests might serve practical purposes; all of them give us amazing and often beautiful objects to look at. These craftspeople use wood as a surface to decorate with such treatments as painting, burning, bleaching, ebonizing, texturing, stippling with graphite, and more. Many of the artists have included a short statement about their work, which adds some insight into their process and motivation.

Andy Buck states in reference to his piece *Bench Press*, "For me, it's really about trying to reach an elevated place, where feeling and doing become the same thing. I call it thinking with my hands".

And who is Andy Buck? As I browsed through the work, I became very curious about where these people come from, where they work now and whatever else I could find out about them. Short biographies of the artists would have made the book more informative; a list of their addresses would make ordering their works easier.

All in all, we are given exciting glimpses into a groundbreaking field of creativity throughout *Scratching The Surface* and Hosaluk's spirited writing is accessible for everyone. Yet more background on how this art fits in with other current art practices such as contemporary sculpture and some discussion and evaluation of the art chosen, could have given us a greater understanding of this remarkable discipline.



Michael Cullen, Chest of Drawers, 2000; milk paint, cherry, maple, tung oil, pulls of grenadillo; 117 x 92.7 x 55.25 cm. Photograph by Don Russell



Tommy Simpson, *She Was an Italian Evening*, 1995; basswood, paint; 202 x 106.7 x 45.7 cm. Photograph by William Seitz

Still the main purpose of this book is not to delve into an analysis of art movements, or to do a critical survey of new woodworking. Instead, it is to appreciate and enjoy the quality of the art, so evident in the illustrations. As Hosaluk writes in his chapter, *Color and Line*, "wood artists today are engaged in new directions as innovative and exciting as any witnessed in history." Indeed, that and the art, tell it all.

Alicia Popoff is an artist living and working just outside Saskatoon.

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A Feel For Glass

Profile by Bill Armstrong
Photography by Gary Robins



Linda Forbes assembling the bevel cluster before the perimeter glass is soldered on.

What is there for a mother with an education degree and two pre-school-age children to do in Uranium City? For Linda Forbes, the answer was to substitute teach, look after the kids, and satisfy her love of the arts by trying every craft there is, which she did. Eventually, in a roundabout way, Linda discovered stained glass, in her words, her "addictive hobby."

"My husband's employer offered cheap flights into Edmonton, and I noticed a German fellow working in his stained glass studio in a corner of a hangar at the Edmonton airport," Linda recalls. "I had never seen it done before, and it looked challenging. I bought some glass and a book, and I got started on a little table in the basement."

Linda admits she didn't know there was such a thing as a glass grinder when she began: she made do with a whetstone. When the family first moved from Uranium City to Regina her workshop included a swing for her younger son, Matthew. "He spent a lot of time watching me at work," Linda says.

The next step, says Linda, was to support her habit by selling her work at small craft fairs and church bazaars. She readily admits that she'd rather "make it than sell it," but describes the business of putting her work out there as a good learning experience. That includes being rejected the first time she applied to display at a juried show, Bazzart. Her work was later accepted, and she now shows her creations at Bazzart, Wintergreen and Our Best To You. However, most of her work comes through commissions based on twenty years of positive word-of-mouth.

"Clients come to me with the bud of an idea," she says, "and it goes and goes from there." Linda's commissions include tiffany lamp shades, bowls, large panels around entry doors and stained glass windows. Sometimes, she adds, the ideas come simply from fooling around. For instance, a customer asked her to create a spider: "they're supposed to bring good luck," Linda explains. Experimentation with marbles led to the creation of an entire table full of spiders of various colours and sizes, which passed their first big test at



left top: Commission for Mr. and Mrs. Dave Roulston. Bathroom window, tiffany method construction, 106.7 x 53.4 cm. left bottom: Commission for Mr. and Mrs. Phil Hawk. Door panel, tiffany construction, 50 x 160 cm. above: Commission for Ms. Bev Bradshaw. Sunporch windows, tiffany method construction, 67.3 x 47 cm.

this year's Bazzart. "The spiders went over really well; I was quite surprised," Linda says. During the show she also received commissions to create a stained glass bathroom window and three wedding gifts.

While she feels somewhat isolated from other stained glass artists, Linda is finding that the Internet is a good way to learn what other artisans are doing. Still, she needs the tactile experience of actually touching the glass. Soon after she began making glass beads in 2001, she participated in Canada's first bead exchange, using the Internet to bring together artisans scattered across the country. "Everyone makes a bead based on a theme, such as 'Homage to Spring,'" Linda explains, "and sends their bead to one person. That person adds their own bead and sends them along to the next person. It's a good way to see how each artist approaches the same theme, and I get the feel of the glass, which is important to me."

As for the future, Linda would love to do more of what makes working with glass challenging and addictive, such as

sculpture, lampworking, and blown glass; she considers blown glass the ultimate form of glass work.

"It's a beautiful medium," Linda says reflectively. "When you consider how stiff and flat a piece of glass can be, and then see how one person can use it to create a very different and beautiful form, using fairly simple techniques that have been around for centuries, that is impressive."

For the moment, however, creating her own blown glass works represents a further evolution of Linda's challenging and addictive hobby, something that may happen in the future. There's no doubt, though, that she's thought about it. "I would need better equipment for that," she says, "and more space, which rules out the basement of the house in the city. I hear that Red Deer College has a good program in glass blowing; maybe someday I'll take classes there," she muses.

Bill Armstrong is a freelance writer living in Regina, Saskatchewan.

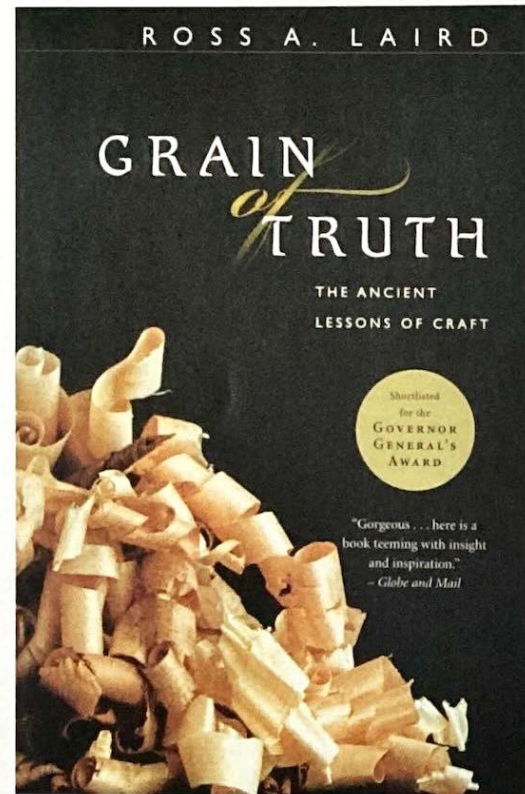
A Grain of Truth

THE ANCIENT LESSONS OF CRAFT

by Ross Laird

Macfarlane Walter & Ross, 2001

Reviewed by Norma Lundberg



Ross Laird's book is hard to fit into a ready-made category. It offers accounts of his woodworking projects, personal memoir, and reflections on the Taoist philosophy of nature and action, all written in clear and often poetic language. Story-telling and myth are woven throughout in a way that illuminates the value for him of creating with wood.

From the beginning, he invokes "the primordial creative genesis of all things" that is the essence of Taoism, a tradition in which action is not forced but flows between the energy of the natural world and the individual in harmony with that world. Whether he is looking for the right piece of wood for a project or devoting time to sharpening a blade, his account unfolds with clarity and a sense of immediacy. Making an object or working with wood and tools is not separable from the rest of his life. His family, his memories, the weather, and the elements of nature all play a part in the work, provide nourishment and motivation for the work, which then feeds back into his life.

There is an abiding sense of ritual to each project he undertakes, emphasized by his use of the present tense when he describes what he's making. This does not mean that the work is always effortless, that he never despairs. He acknowledges his mistakes and accidents, recounts instances of near reckless exhilaration and bouts of frustration, but emerges with a clear sense of what they have taught him. As a mostly self-taught woodworker with a small shop, he has respect for technique but only as it applies to the work in hand. When he writes, "Without a spirit of discovery, the work is just a technical exercise" he is cognizant that every piece he makes (none of them made for sale, but for use by himself and his family) opens new territory for him to explore.

Each of the eight chapters evolves on the theme of a different element—such as earth, water, thunder and lightning, or fire—of significance to his interaction with his family, his history, and the natural world. Each relates to a different encounter with his craft: simple cabinet door handles; a plain wooden box for his mother-in-law's ashes; a marimba; hauling 92 boards of fresh-cut lumber; restoring the family rowboat; building a block plane and a cedar-framed garden lantern. Each carries the reader deeper into the intimacy of involvement with both craft and life.

Laird remains committed to traditional ways of crafting wood, but does not dismiss the importance of machines. He respects the power of his table saw, is awed by its potential as an "angel of death," but emphasizes that "the important work in my craft is done by hands". This plain fact applies to any craft or art involving tactile materials, but for Laird such work first requires seeking, watching, remembering, and experimenting before engaging the skill of the hands. In the case of the musical instrument he struggles to make through one winter season, he is for the first time challenged to listen to the wood as he works with it, to open himself to a harmony other than visual.

The relevance of such a book for craft practitioners will not be primarily technical despite the detailed accounts of the properties of various kinds of wood or decisions about design. There are few illustrations apart from the black-and-

white photos of each completed project, some simple effective drawings, and the Taoist trigrams that head, and inspire, each chapter. This is not a "how to" book. Laird's own evolving answers to problems posed by his practice embody an awareness that abstractions and instructions can not lead to a more profound understanding of what it means to engage in a craft. For him, to truly practice a craft is to be open to the materials themselves, and their response to hands and tools. For anyone dedicated to creating with materials or even with language, his words offer a lesson about being open to the creative energy of basic substances.

This is a book that invites repeated reading for its beauty, balance, and wisdom, and its affirmation that craft potentially encapsulates these qualities. At its conclusion, Laird is planning a task that will take him "to the edge of his skill" and more deeply into his experience of the landscape he lives in: carving masks inspired by the totems at Vancouver's Museum of Anthropology. What he writes about this next exploration will make for essential reading.

Norma Lundberg is a Saskatchewan-born free-lance writer currently living in Toronto. She was a founding member of the Saskatchewan Craft Council and the first editor of The Craft Factor.

SASKATCHEWAN CRAFT GALLERY SCHEDULE

DIMENSIONS 2002
Annual, juried, all craft media
September 13 - October 27, 2002

THE FRESH CONNECTION
Jane A. Evans, woven, stitched landscapes
Harvey Welch, carved birds
November 1 - December 15, 2002

AN EXHIBITION SELECTED FROM THE SASKATCHEWAN ARTS BOARD COLLECTION
December 20, 2002 - February 2, 2003

NEW FACES IN CLAY
Barb Goretzky, ceramic wall sculpture

FROM FIRE, FOR FIRE
James Gerlinsky, blacksmithing
February 7 - March 30, 2003

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Rachael Schutt Mesrahi, Meditation Stones, 1987, blown German glass, lead came, sheet lead, copperfoil. 40.6 x 76.2 cm. Photograph by R. Mesrahi


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c o m m i s s i o n



This guitar was designed and constructed by Luthier, David Freeman of Tugaska, Saskatchewan. It was built for Ron Evans in April 2002. It is built from Sitka spruce, Honduras mahogany, East Indian rosewood, quilted maple, mother of pearl, and abalone. It is 13 cm. x 38 cm. x 1020 cm.

INVITATION

Craftspeople are invited to submit professional quality photographs, transparencies, or slides illustrating their commissions for private and public use or installation. Include identification; title; dimensions; materials/techniques; client; date completed or installed; exact location on site; gallery, agent, interior designer or architect involved. Those works chosen for publication will be featured on the Commissions page in upcoming issues of *The Craft Factor*. For more information, contact: Editor, *The Craft Factor*, SCC, 813 Broadway Avenue, Saskatoon, SK S7N 1B5 Phone: 306-653-3616; fax: 306-244-2711; Email: scc.editor@shaw.ca

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