

# the craft factor

Volume 5, Number 2

June, 1980



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## the craft factor



Editor: Seonaid MacPherson

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**Cover Photo:** Fury Stereo Bass by Glenn McDougall, courtesy of H.E.L. Music Supplies. Renaissance eight-course lute by David G. Miller, courtesy of the artist. Photo by Gretje Gurevich.

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Opinions expressed in articles appearing in *The Craft Factor* do not necessarily reflect those of the Saskatchewan Craft Council.

## Glenn McDougall — Portrait of a 20th Century Luthier

It was while working as a musician in the late fifties that Glenn McDougall grew increasingly frustrated with the fact that he "couldn't find a guitar that would stay in tune under the stage lights". A lot of thought and experiment led to his development of a radical (for those days) system of adjustable steel rods embedded in the neck of the guitar. He patented his truss-rod system in 1959. The instability problem had been laid to rest, but for McDougall another problem was born: he was hooked on building guitars. With his wife Janet as Vice-President, he founded the Fury Guitar Company in 1962.

By the time I met Glenn in 1975, he and his instruments had become something of a hazy, mysterious legend in musicians' circles, and his electric guitars and basses were turning up (always in small numbers) on stages from Halifax to Vancouver.

"Fury??"

"Yeah. It's a great guitar. Made in Canada."

"Canada?"

"Yeah, in Saskatoon, or some place."

"Saskatoon! Jeez, no kidding!"

And when I moved to Saskatoon, I kept hearing, "There's some guy in town here who makes electric guitars. I think they're supposed to be pretty good."

"Where does he work?" I'd ask.

"I dunno. Somewhere around here."

It was easy to see how all but a few fanatic Fury fans might have overlooked the Fury Guitar Company factory; when I arrived on the doorstep of a tiny, slightly run-down house in an old residential district, I assumed I had the wrong address.

The smiling woman who answered the door assured me this was the right place. If I could just squeeze around the kitchen table and pass the washing machine and go down the basement stairs, Glenn was expecting me.

I don't know quite who I was expecting, but it was not the dark, unshaven, angular figure who greeted me, without looking up from his work bench, by warning me not to hit my head on the (ouch!) stairway.

"It's a time-warp," I thought (bumping my head on a guitar body suspended from the rafters). Glenn McDougall, his Elvis haircut, and his deep-set ever-so-slightly-mad eyes definitely belonged in 1957 on the wrong side of some set of tracks.

He was friendlier than he looked, but he kept talking about "output" and "decibels" and "shielding", and referring to the large number of "units" he produced each year.

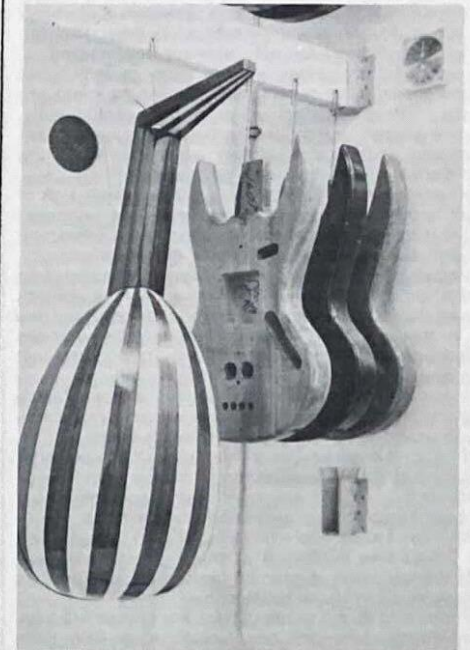
I thought, (a) this guy is a Heavy-Duty Manufacturer, and there are fifteen employees hidden away somewhere around here. ("But where?" I wondered, looking around and banging my head on a furnace pipe.)

(b) this guy has no comprehension of delicacy and taste,

(c) this guy and I have nothing in common.



Marking out guitar necks with template.



Study in contrast: Renaissance lute and bodies for electric basses hand in Fury curing cabinet. McDougall collaborates with lute-maker Miller in spray-finishing lutes.

Wrong. On all three counts.

The conversation turned to wood, and to quality, and suddenly we had a common ground.

In the course of that and subsequent visits, I saw more of his instruments, and began to see and appreciate some of the subtle and well-thought-out design features that go into making up the sound and the look of the Fury guitar.

I also discovered that (aside from occasional assistance and invariable support from Janet) Glenn is the Fury Guitar Company.

In 1978, Fury was moved from that incredibly cramped basement to a small, neat, well-organized shop. Even in the new surroundings, Glenn is often as unshaven and hollow-eyed as he was when we first met, and usually for the same reason: he's been up until 5:00 a.m., working on some new aspect of design or a new piece of equipment.

It's sometimes difficult to compare McDougall's work to that of the "traditional" luthier. The Fury shop is thoroughly mechanized, with an overarm router for slotting and trimming and shaping; machines to cut fret slots, wind pick-up coils, and pierce intricate pieces of plastic with even more intricate series of holes. "I want the whole system to be bullet-proof," Glenn says, "so that even an idiot couldn't botch the job." And until it's "bullet-proof", Glenn won't relinquish control of any step in the process. He maintains standards which are almost impossibly high. Every electrical component (all designed and built by McDougall himself) must be flawless; every surface polished just so. When the instrument is complete, he handles it with cotton gloves so as to leave no fingerprints.

"Whatever abuse they may give it onstage," he growls, "when it leaves the factory, it meets Fury standards."

McDougall's skill with a spray-gun is legendary. Though he's turned out some pretty horrible guitars (in green, say, or black and white) to fill a demand in the market, when left to his own tastes, he produces lacquer finishes that are gently toned to bring out the natural beauty in the wood.

Every good luthier carries his own "ideal sound" in his head, and Glenn is no exception. However, he must not only try to create guitars that will produce "a vocal quality, like a good singer", but must also build instruments that can produce that sound clearly anywhere from the threshold of hearing to the threshold of pain.

A school drop-out from Grade 8 (with a mutual sigh of relief all around, I suspect), McDougall has educated himself in the physics that he needs in order to understand and design his complex instruments. Sound, electricity, wood, metal, hearing, music . . . it must all be taken into consideration. I'm not always certain where the physics stops and the intuitive understanding takes over, but the result is the important thing. If his physics theories sometimes seem a little strained, his guitars sound just fine anyway.

He's learned more than physics in the years since leaving school; although he may lack a scholarly vocabulary to discuss it, his aesthetic awareness is acute.

"Well, I don't know anything about plays," he says after attending his first live theatrical performance, "but it kinda seemed as if . . ." and there follows a perceptive and sensitive analysis of the play on all its subtle levels.

"Well, I don't know about this kind of stuff," after a visit to the Tablewares exhibition at the Shoestring Gallery, "but I thought that piece by so-and-so looked like something made by Hagar the Horrible."

The lines and forms of his guitars are always his own, though he's hit upon some conclusions which have been made by others. I bring him a book about historical stringed instruments, and to our mutual delight, we discover that Michael Harton inlaid a little heart-shape to cover a locating pin in a lute in 1598 . . . in precisely the same location where Glenn has stencilled a little heart-



Gluing neck blanks with McDougall-designed clamps.

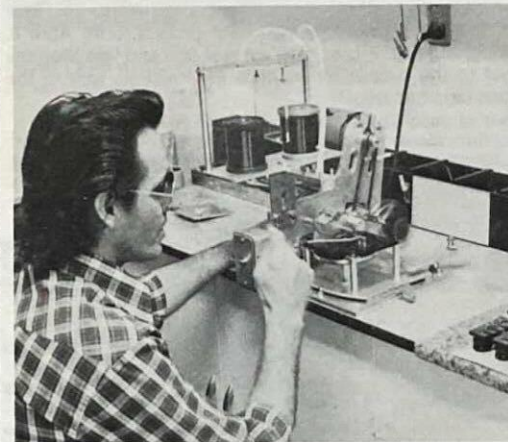


Parts in process, Fury Guitar Company.



Marking out screw holes with template.

(Photos by D. Miller)



McDougall operating the high-speed coil-winder he designed. Rows of finished coils for electric pick-ups lie on bench at right.



Fitting lining in guitar case.

shape to cover a locating pin on his guitars.

Glenn has enormous admiration for the work of those early instrument makers, and often for builders of modern acoustic instruments, but he doesn't consider himself in their class. "They're *real* craftsmen. I'm just building these things outta solid wood. And half the time they just go to guys who get up on stage and play bad music too loud."

Well, if craftsmanship is connected with design, then Glenn McDougall qualifies as a craftsman for his functional and aesthetic design work. "I wanted to push the design of the bass as far as I could and still be in the bounds of good taste," he says. And then shakes his head and adds, "I'm still not sure if I made it."

If craftsmanship stems from control, then he's got that, too. Though he belittles his own work because it is often machine-oriented, it was Glenn himself who designed most of the machines in his shop. By controlling the design of the machine, he's been able to maintain control over the end product.

The musician in the man hasn't been smothered by all the years of sawdust and lacquer spray: he's currently building a unique guitar to suit his personal whims, and is talking seriously about getting a band together and going out on the road "for one last fling before I'm too old."

Glenn McDougall is 43. The Fury Guitar Company will soon be 20. The years of drive and dedication to high quality work have not even brought in a steady, decent living, much less fame and fortune. Glenn and Janet have both, at times, taken "outside" jobs to keep the family afloat while Fury's profits were reinvested into materials and equipment.

Why bother?

"Well," Glenn muses, "I could have made it if I'd been willing to compromise, willing to suck up to the right people.

"But I expect to get paid eventually for all the work. The company's going to be worth a lot when I retire."

And then, after a pause and a drag on his cigarette, "And I couldn't spend my life doing something I didn't want to do, or something I'm not good at."

— David G. Miller

## Saskatchewan Craft Council's Latest Acquisition

Marlo Kearley has recently accepted the position of Executive Director of the Saskatchewan Craft Council, and is happily ensconced in the office at 136 Avenue F South, Saskatoon.

Marlo comes to us with a background of considerable involvement in voluntary associations, including two and one-half years as Executive Secretary of the Newfoundland and Labrador Crafts Development Association, with the hope that her previous experience will be of assistance to the SCC and its membership.

SCC minion David Miller has been doing double (triple? quadruple?) duty in terms of his own administrative chores and orienting Marlo, but he will return to his own workshop as of the end of April or early May.

Marlo will be travelling throughout the province meeting craftspeople and those affiliated with or interested in the Council and its work, and she looks forward to her involvement with all concerned.

## Saskatchewan Handcraft Festival

July 18, 19 and 20  
Arena and Auditorium  
BATTLEFORD

The 1980 Craft Market will have 65 craft booths, two food booths and about 90 craftpersons participating. The demonstration area will be expanded to include raku firing, wheel throwing and handbuilding, weaving, spinning, stitchery, batik, wood lathe work and leather work.

The Juried Craft Competition receipt of entry forms deadline is **June 27**. Additional forms can be obtained from:

The Co-ordinator  
Box 145  
Meacham, Saskatchewan S0K 2V0

## SCC Board Nominations Open

*One good nocturne  
Deserves another,  
Said George Sand  
When she met Chopin.*

— C. Morley

Do a good turn for your Saskatchewan Craft Council — it does a lot for you.

Help it grow — be a member of the Board.

Nominations are open for elections at the October AGM. Either stand for office or think of good people to nominate.

Names may be sent to the SCC office, Box 7408, Saskatoon S7K 4J6.

## editor's bit

Here is a photo of my latest project, born April 6, weighing 8 lb. 7 1/2 oz. She's a real doll and lets Mommy get to the typewriter as little as possible. Life in the fast lane has begun.



*Aimée Anastasia van Drimmelen at 3 days.*

— Seonaid MacPherson

## David Palm — Instrument Maker



*David Palm examining one of his violins.*  
(Photo by Jayne Heese)

The art of making fine violins reached its peak in the 1700s, but artisans today carry on the centuries-old craft in an attempt to equal or surpass the work of the Old Masters.

David Palm is one of those artisans.

Devoting his winter hours to the craft, David Palm produces the kind of fine instrument admired by fellow craftsmen and desired by musicians with a finely tuned ear for quality tone and a discerning eye for quality workmanship.

David Palm, his wife Lorette and their two children make their home on a farm south of Shellbrook, Saskatchewan, set amid quiet woods. The Shellbrook area has been home to David for all his thirty years.

His instruments are crafted in the "violin room", upstairs in a home he and his wife have been constructing themselves over several years. There, of late, he has been experimenting with various materials, hoping to find the secret of those superb instruments of old.

Presently, David is experimenting with various kinds of varnishes made of a base incorporating bee propolis, which he gathers himself. To date, no one has reproduced the varnishes which the Italian masters used — a vital part of the production of an instrument with quality tone.

Since producing this first violin in 1975, David has completed eight violins, the end products of an average

300 hours per violin spent over a three- to four-month period.

Upon purchasing one of David's violins, the buyer is obtaining the result of hours of wood crafting, research and painstaking care, all chalked up to love of the craft by its maker. The value of the violin is greater through this love than is the material cost of the instrument, although the purchase price of a violin may not even cover the actual material cost.

David says he doesn't produce his violins to earn money — the greatest reward he can derive from his craft is the knowledge that a musician is happy with the instrument he has provided.

David has been playing the violin himself since he was 14. He has always harboured an interest in the instrument — his grandfather made a violin in Sweden before coming to Canada. Although David never had the opportunity to see that violin, his interest was sparked.

He first met Frank Siedler of Nokomis, Saskatchewan when he decided to purchase a good quality violin for himself. The Nokomis artisan introduced David to the art of making violins. He provided advice, encouragement and resource information, and since his death, David has obtained many of the specialized tools Mr. Siedler used in his craft.

David's name as a violin maker has become known through word-of-mouth, through publicity in area publications, and through other craftsmen. In addition to crafting complete instruments, David is called upon to provide repair work.

Having become well-known on the local scene, David's work earned a Merit Award in 1977 at the Saskatchewan Handcraft Festival staged annually in Battleford, Saskatchewan. Last year, his work was included in the juried exhibition portion of the festival and he has begun work on a violin he hopes will be included in this year's juried show.

David's craft has taken him even further afield. He has made regular trips to competitions through violin associations and his work placed third overall in 1976 when he participated in an international competition in Arizona. His work also won a place in an international competition in Italy last year. His work was chosen to be included in a group of 300 out of about 500 entrants from all over the world.

Through his participation in similar events and through resource material obtained as a result of his memberships in various associations, David has access to a constant source of learning — the opportunity to compare techniques and materials with other instrument makers throughout the world.

While David terms his craft a "hobby" he enjoys during winter hours, the production of high quality instruments hand-crafted and designed after the fashion of the best violins ever produced can only be termed an "art".

Although he devotes painstaking and patient hours creating finely crafted violins, he only hopes they will be desired by others for the quality of music which may be made through their use.

— Jayne Heese

*Jayne Heese is a reporter with the Battleford Telegraph, a weekly newspaper serving northwestern Saskatchewan. The author of a monthly column for the North Battleford Arts Centre, Jayne's interests include painting, pen and ink drawings and various forms of work in the crafts field.*

## Arts and Crafts Needed for Energy Homes

### Dear Craftspeople of Saskatchewan:

The Office of Energy Conservation would like to invite you to participate in our province-wide project. This is an opportunity for you to benefit from increased public exposure to your work, to gain more widespread recognition as a result of publicity and direct public contact, and to enjoy the possible sales of your crafts.

The Office of Energy Conservation, in conjunction with the Saskatchewan Housing Corporation and the Saskatchewan Research Council, has purchased six houses throughout the province. The houses, of varying ages and styles, are to be "retrofitted", or renovated so as to render each one a more energy efficient dwelling. When the construction work has concluded in the fall of 1980, our office will open these houses to the public. Utilizing photos, graphs and other displays, the energy conserving techniques carried out in each house will be displayed for a demonstration period.

We wish to offer you, as a Saskatchewan artist, the opportunity to display examples of your work in one of the six houses. You will be taking advantage of both the advance publicity and the large volume of visitors in each location, as a source of sales and increased public knowledge about you and the work you create.

If you are interested in participating and displaying work which exemplifies the high quality of crafts produced in this province, contact us no later than July 15. There's plenty of room available, and an audience is guaranteed, so your batiks, weavings, paintings, drawings, sculptures and pottery are most welcome. Adequate insurance against damage and loss of all objects submitted for display, while such objects are within the houses, will be carried by the office.

The six communities in which your work may be displayed are Yorkton, Prince Albert, Maidstone, Weyburn, Moose Jaw and Swift Current.

We look forward to hearing from you, so if you are interested, please contact us at:

1935 Scarth Street  
Regina, Saskatchewan  
Telephone: 565-3033

— Elinor Ewert,  
Office of Energy Conservation

## Craft Display Opportunity

### Dear Artists and Craftspeople:

The Fort Qu'Appelle Elementary School is in the midst of preparations for our Celebrate Saskatchewan project. As you may know, we will be opening an addition to our present school this fall. We are very excited about this, and our plans include the purchase and display of local Saskatchewan arts and crafts.

We take this opportunity to invite you to display some of your works at a proposed art show in the fall. It is our intention to purchase some art works for our permanent display. We also hope to provide the opportunity for you to temporarily display and discuss your work at scheduled times during the year. It is hoped that this will help students to better understand our heritage through the arts.

We are sending you this early invitation so that you are aware of our plans. We are unable to set a date, at this point, as we are not sure of a completion date for our school. You will be hearing from us again in the early fall when our plans are finalized.

If you have any questions or suggestions, please feel free to contact Carole Matkowski at 332-5714 or Pat Ferguson at 699-2428.

We look forward to seeing you this fall.

Sincerely,  
The Fort Qu'Appelle Elementary Staff

## Prairie Handcrafts Shoppe, Swift Current

This shoppe was opened on June 1, 1979 with a New Horizons grant from the federal government. We are funded for 1 1/2 years and after that period of time, we hope we can keep it operating. It is an outlet for some 250 suppliers, senior citizens and others from the city, district and as far away as Oxbow, Moose Jaw and Saskatoon to offer their crafts for sale. All articles are taken in on consignment and then a 25 percent markup is taken to cover costs not subsidized by the grant.

Is it possible that there are craftspeople in Saskatchewan who would be interested in offering their crafts for sale in such an outlet? We are advertised in the Saskatchewan Tourist Guide and are hopeful of having many tourists visit us during the summer. We are very pleased with the quality of the crafts made in this area and if you are in Swift Current, may we extend an invitation to you to visit the Shoppe at:

Prairie Handcrafts Shoppe  
No. 7-1st Avenue N.W.  
Swift Current, Saskatchewan  
S9H 0M7

Dial: 773-2774

## Signatures

Walking into the instrument collection of the Albert and Victoria Museum in London was a little like falling in love: I was overwhelmed. I knew many of the outstanding lutes, viols, and other stringed instruments in the collection from numerous photographs in books in my own library. And here they were in front of me... real!

Well, perhaps just a bit *too* real; my second reaction (a common one, I gather) was to think, "Gee, they're a bit, well, *crude* when you see them up close!" The photographs had shown the instruments to best advantage, illustrating the ambitious inlay work without giving away the filler used to mask the inaccuracies, showing the beautiful lines without letting on that things were often visibly asymmetric if viewed straight-on.

It was something of a blow (to risk the love metaphor again, it became obvious that my darlings had feet of clay) and I had to re-think some of my romantic images of the Old Luthiers working away in their quaint little shops with their God-given genius.

Many of the rough details on the historical instruments were the result of centuries of wear and tear, use and abuse. Still, close examination reveals that even the ornate "court" instruments were originally built very quickly. The Old Guys had to make their livings, and wasting time was not the way to do it. Yet there is nothing slipshod in the work; a sloppily-built instrument does not survive for four hundred years. The luthiers who created these instruments worked with speed, but also with enormous confidence and control. "If the symmetry is not perfect," they seemed to feel, "or if one lute rib is a shade wider than the next, does it really matter?" Their concern appears to have been that the instrument should sound good, look good, be easy to play, and bring in a decent profit.

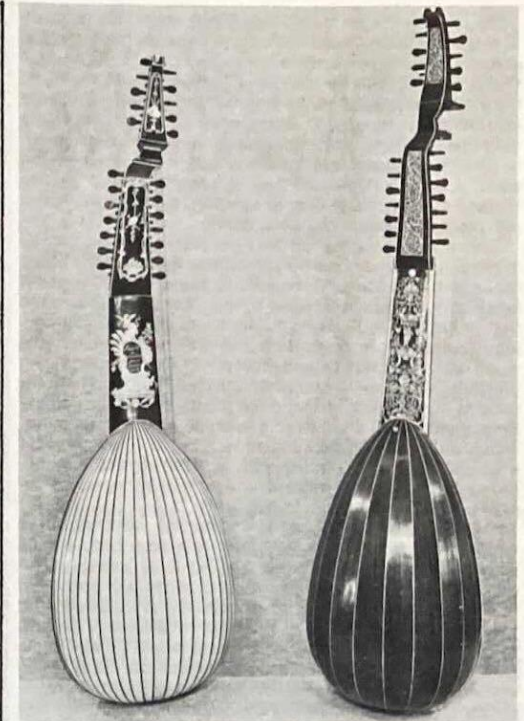
For a time, my admiration of Stradivari and the other Old Guys seemed to be in conflict with my passion for accurate, high quality work, but on consideration I've come to the conclusion that there's no conflict, but rather a change in definitions of "accurate" and "high quality".

In woodworking, I think there have been two contributing technical factors to this change in standards: machine tools and cheaply available sandpaper. Both have been a blessing; sometimes both deserve to be cursed.

When accuracy is called for, as in edge-jointing four-foot planks for a table top, please pass the power jointer. It is a fast and effective way to plane a straight line when a straight line is necessary. A table saw will cut many joints with more speed and accuracy than a hand tenon saw. I would be loathe to give up my 1 1/2 horsepower router when I need to cut a flat-bottomed slot.

But...

Perhaps it's a question of purpose: do we use a machine to give us efficient accuracy, or do we invariably design pieces that a machine is capable of producing? Unvarying straight lines and evenly-spaced dovetails can be tedious, and machines have a tendency to produce work that is sterile, with each piece looking precisely like the next. Does a table-edge need to be absolutely straight? And if it has a deliberate curve, must it be absolutely mirrored (through the use of the same jig) by the curve opposite?



Theorboes — (Left) made by Michael Rauche, London, 1762. (Right) made by J.H. Goldt, Hamburg, 1734. (From Albert and Victoria Museum postcard).

Hand tools need to be used with care and skill, but they permit a more direct contact with the wood. The control is in the hands of the builder, not in the setting of a machine. If one is working "by eye" with a hand plane, the resulting surface may not be true to the .001 mm, but it is the direct product of the eye and the hand of the woodworker. No one else would have planed that surface quite that way. This is part of the charm of old "folk" craft and of hand-hewn beams from pre-sawmill days: one can see the signatures of the individual who hewed that piece of wood. Was he careful and cautious? Confident and strong? Regular and disciplined, or a little devil-may-care with his adze? It's all there to be read; one man's beam is not like another's.

I'm not arguing for a slavish or romantic return to exclusive use of hand tools. We could all starve to death trying to find a market for some necessarily slow work, and we would all need underpaid apprentices to man the other end of the cross-cut saw. But we should not overlook the fact that there are alternatives to veneered chipboard and the surface left by a power planer. We need to be aware that there are some curves and technical details which can be achieved *faster* by hand-and-eye than by setting up jigs and adjusting machines. Indeed, sometimes only hand-methods will work, and at such times the design should not be compromised so that a machine tool will suffice.

And then there's sandpaper. Ahem. Well, I wouldn't be without it... but on the other hand, it may have contributed more to the boredom of contemporary woodwork than any other single factor.

You've left router-marks along that edge? No problem — just sand them smooth. Wild grain on that table top; the planer chips the surface? Relax — and plug in the sander. The end result will be smooth and pleasant and mellow. But what's happened to the edge? What's happened to the excitement in the grain? Gone, baby, gone. An edge is a definition — here something stops and something else begins; sandpaper just leaves a softness, whether you want it or not. Compare the appearance of a planed surface and a sanded one: in sanding, much of the lustre and clarity of the wood grain is dulled.

There are some woods that no plane can cut clearly (though not as many as we sometimes think. A *truly* sharp tool can do wonders. They used to say that a 60-year-old lute player had spent 40 years tuning; Ray Nurse maintains that a 60-year-old lute maker has spent 50 years sharpening.) Sandpaper is one alternative with such unplanable wood, but the old-fashioned steel scraper is another. When properly sharpened and manipulated, a hand-held or cabinet scraper will often do the job as quickly or quicker than sandpaper, and leave a surface that is still alive, which will come up sparkling under a finish. The scraper is a wonderful tool, and among its side-benefits is the non-production of the sawdust which makes sanding an unpleasant and bothersome job.

All this does not condone haphazard work as being "folksey" or "craft-y". A bad joint is a bad joint; sloppy work is sloppy work. Neither should it be accepted (or purchased . . . please, Buying Public, when will you learn to discriminate?). Still, sterile machined accuracy is not the only answer; there is another aesthetic standard available to woodworkers and craftspeople in all fields. How much more life and pleasure there is in a piece which shows a little of the touch, control and eye of the crafts-person! To create such work requires a lot of skill and confidence; it takes a lot of practice and many mistakes along the way to learn to make one smooth, strong, simple cut instead of three hesitant and choppy ones.

With courage, caring and a lot of practice, each crafts-person can do work which is distinctly (and sometimes very quietly) his own.

— David G. Miller

## Handmade House Report

The April show at the Handmade House Gallery was "Clothes Encounters", and consisted of roughly two dozen pieces of what has come to be called "wearable art".

Pieces ranged from the traditional — a nineteenth century-style working smock in linen by Quentin Miller — to the modern — leather vests with incredible drawings by Robin MacColl. There were also pieces in applique, batik, macramé, tie-dye and weaving. A lot of nice things to put on your body.

Handmade House's next group show opens June 2 and is a Dragon Show. Works by more than a dozen invited craftspeople will be included.



From "Clothes Encounter" Show (l. to r.): Embroidered dress, embroidered silk shirt by Quentin Miller; tie-dyed skirt by Joan Flood; leather vest (floor level) by Robin MacColl; landscape poncho by Cathryn Miller; "Mama" macrame dress by Arliss MacNeil.

(Photos by D. Miller)



"Out of the mouths come babes", a vest by Robin MacColl.

## Yorkton Art Centre productions proudly presents



the exciting sequel  
to last year's  
**ART AND CRAFT FAIR**

**STARRING:**  
*Saskatchewan Artists  
and Craftsmen (YOU!)*

and premiering:  
*Saturday, September 13  
Yorkton, Saskatchewan*

For reservations and details, contact:  
**Yorkton Art Centre**  
113-4th Avenue North  
Yorkton, Saskatchewan S3N 1A4  
Telephone: (306) 783-8722

## Yorkton to Get New Arts Centre

The face of the arts in Yorkton is entering the new decade by undergoing a major face-lift.

The biggest news is that the city is finally to get its long-needed fine arts centre. In February, the city of Yorkton received a pleasant surprize in the form of a bequest of \$500,000 from Mrs. Janette Dean, widow of the late Godfrey Dean of Vancouver. Mr. Dean was born in Rama, Saskatchewan, and spent the early part of his life in the Yorkton district. His mother and several relatives still live in the area. Mrs. Dean made the bequest that a memorial might be created to her husband, and city council has determined that the money be used to build a fine arts centre in downtown Yorkton.

The facility will house the Yorkton Arts Centre, the Yorkton International Film Festival and the Yorkton Music Festival. Brian Jamieson, nephew of the deceased, of Co-ordinated Communities Corporation of Winnipeg will engage that firm's architects to design the building. Exact details for the facility have yet to be worked out, but construction is expected to start soon.

Such a centre has long been a goal for Yorkton. Most recently, the Art Centre and the Film Festival had begun efforts toward acquiring the city's old Land Titles Office as a shared base of operations and a gallery.

Other developments in the Art Centre's own organization include the appointment of Robert Fenwick as resident animateur, effective March 1. The position involves various administrative and promotional duties. It is the first time the Art Centre has had a full-time administrator on staff.

Robert has served on the Art Centre's volunteer board of directors for the past two years in the capacity of chairman of the visual arts committee. He was actively involved in the organization of the Art Centre's first major exhibition under its own auspices, and in the development of "Sunflower", the Art Centre's art and craft market, initiated last fall.

Robert studied art and theatre at the University of Saskatchewan.

The position of resident animateur is made possible through funding from Sask. Sport Trust.

## Saskatchewan Linen

Linen flax grown in Saskatchewan?

A strange question in a traditionally wheat-growing province. Over the last couple of years, a project of the Flax Growers Western Canada, which is co-ordinated by the Saskatchewan Research Council, has looked at the feasibility of growing and processing linen flax in western Canada. With assistance from the federal and provincial governments, the project has set out to determine potential yields of straw and seed of four European varieties and follow this up with fibre yields and quality as determined in Belgium.

Four common European varieties were selected for the trials to determine adaptability under our conditions. From two years' data, the varieties are quite suitable to Canada and yields comparable to Europe were obtained. The lack of facilities in North America necessitated the shipment of the straw to Europe for retting, scutching and fibre evaluation. Samples sent from the first year of the trials proved to be of lower quality than Belgian samples and this was due mainly to our inexperience in handling a fibre crop.

The last two years' experience indicated that emphasis of the project should centre on the retting and scutching. Towards this end, field retting experiments have been undertaken to determine if our fall weather is suitable and a feasibility study is under way to consider a small broken flax processing plant for the 1981 season. This will be dependent upon the results of a final report on the linen flax project to be completed in fall of 1980.

Samples of fibre produced from our plots have been combed, spun and woven by several members of the Saskatoon Spinners and Weavers Guild. Even with the fibre being of lower quality, the resulting work produced was very attractive. Hopefully, the linen project will prove successful and in the future locally grown fibre will be available not only to Guild members but for export markets.

— Bernie Zuk,  
Saskatchewan Research Council

## Working With Saskatchewan Flax

I first became aware of the Saskatchewan Research Council (SRC) project through an article in the University of Saskatchewan newsmagazine, *The Green and White*, at the time that the Saskatoon Spinners and Weavers Guild was deciding upon the theme of "Natural Fibres" for its 1979 show at the Mendel Gallery. I contacted the SRC hoping to get samples of flax plants for a display of the processes involved in obtaining linen fibre from the plant — showing retting, breaking, scutching and hackling statically, and having demonstrations of spinning and weaving. Mr. Zuk was most interested from the outset and with his help we were able to put on a very effective display.

From that beginning my interest has grown to the point where for the past year, much of my time has been spent working with flax.

My first attempt at water retting in a baby bath was not successful, maybe because it was difficult to keep the flax totally submerged and the weather was too cool — I later learned that 70° F. is a desirable temperature. A large garbage pail solved the problem of keeping the flax immersed, and warmer weather produced more obvious signs of decomposition — a foul smell and bubbles of gas on the surface of the water. After three weeks, fibres were separating from the straw, and I was afraid of decomposing them as well as the woody stem, so I put the flax out to dry. Also, my family was becoming increasingly intolerant of the smell on the patio — next time, it goes at the *bottom* of the yard! Lesson number two: do not pour the effluent on your prized plants — it does not fertilize, despite its smell! A *clematis Jackmanni* which had produced a profusion of 3" purple blossoms for six summers barely survived its dose of retting water.

After drying, the straw was broken using the flax break constructed for me for the Mendel show by Mr. B. Anderson. Despite earlier fears of over-decomposition, it soon became clear that the straw was insufficiently retted and that too much vegetable matter was still adhering to the fibres. I was able to spin a small quantity of fibre, but it was a very time-consuming process to remove all the shives from the fibre and avoid pricked fingers. So — back to Mr. Zuk for more advice on retting and breaking. By this time he had received samples of fibre from prairie-grown flax which had been processed to the hackling stage in Belgium — that is, water-retted under controlled conditions and mechanically broken and scutched.

Using wool combs in the absence of flax hackles, I combed small bundles of the fibres from the middle to each end in turn to remove the short fibres or two from the long or line fibres. The line fibres were wet spun using water or flax jelly (1 tsp. flax seeds boiled in 1/4 cup water) to moisten the fibres whilst spinning. The wheel was treadled counter clockwise to produce an S-twist in the yarn. I experimented with various thicknesses and amounts of twist and made both single and two-ply yarns.

Each skein of yarn was boiled twice in soapy water for 10 minutes each time and then well rinsed in cool water and hung outside to dry and bleach in the sun. The yarn washed and bleached in January and February dried to a very light silvery grey and had a lovely sheen to it. That processed during the recent April heat wave did not bleach so much. Even wetting and freezing for 24 hours in the deep freeze before being hung to thaw and dry in the sun

did not produce such lustrous yarn as the winter processing. It would be interesting to understand more about this difference. The shorter line fibres and tow were spun together into a fairly coarse-textured yarn and boiled and bleached as before. This has woven up very well into place mats.

It is particularly satisfying to process a fibre through from beginning to end. I have learned many things, such as the importance of the retting process, the need to put plenty of twist into the yarn, but more importantly, that I still have a lot to learn.

If anyone has any experience in processing and spinning flax, I should be pleased to hear from them. I should also like to hear from anyone who has a flax break or hackle that they would be willing to sell or share.

## Reference Books:

*Carding, Spinning, Dyeing:*

*An introduction to the traditional wool and flax crafts.*

Elisabeth Hoppe and Ragnar Edberg:

Van Nostrand Reinhold, 1975.

*Spinning Wheels, Spinners and Spinning*

Patricia Baines:

B.T. Batsford Ltd., 1977.

*The Complete Spinning Book*

Candace Crockett

Watson Guptill, 1977.

*Handspinning*

Eliza Ledbeater

Studio Vista, 1976

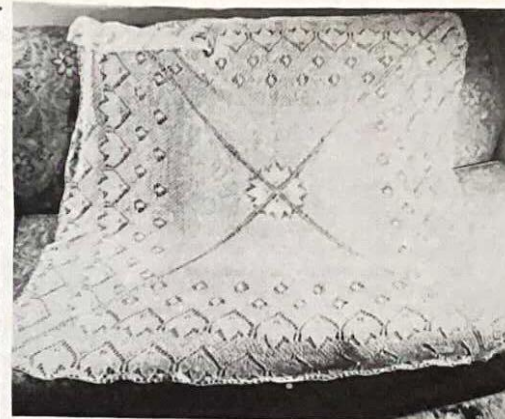
— Muriel Prior

*Ed. Note: Muriel Prior, fibre artist, has been a very active member of the Saskatoon Spinners and Weavers Guild and has contributed a great deal to crafts and craftspeople in Saskatchewan. Her family is moving to Alberta this spring — our loss, Alberta's gain. Good luck, Muriel; keep in touch.*

## "Mainly Wearables" Shown at Mendel

The Saskatoon Spinners and Weavers Guild held its third annual display at the Mendel Art Gallery in Saskatoon from April 19 to 27, 1980. The theme for this year's show was "Mainly Wearables". Twenty-one, or half the guild membership, submitted 65 pieces. Jackets, stoles, skirts, hats and vests were featured and the quality of workmanship was high. Guild members were also on hand during the week to demonstrate spinning and weaving to school tours and the general public.

— S.H.



"Wedding Ring" shawl shown at Mendel Gallery by Saskatoon Spinners and Weavers Guild. Merino handspun by Moira Thiede and knitted by Merle Bocking.

## Review: The Art of the Earth

*The Art of the Earth*, an anthology in paperback put together by B.C. potter Walter Dexter and writer Rona Murray, is an interesting addition to the wealth of pottery books now available. Published by Sono Nis Press in 1979, it is definitely the right price at \$9.95. It contains photographs of pots from prehistoric to contemporary times, interspersed with poetry and prose dealing in a philosophic, historic and sometimes romantic way with the art of pottery and potters. The order is not chronological, so the book can be opened and read at any page.

This book is sure to whet the interest of anyone picking it up, even for a cursory glance. It is of particular interest to beginning pottery students. The greatest disappointment is that none of the photographs are in colour. This is a particular drawback in the instances of pieces which rely upon the rich earthy tones of clays and slips for their impact; or where the cool clarity of transparent celadons is so much a part of the finished piece. Experienced potters will also find the written excerpts are mostly quotes from publications they have read before. Still, it is interesting in that they have been gathered together in one book.

— Marlene Zora

## Correspondence Courses

### in Needlework

Have you ever considered taking a correspondence course in some aspect of embroidery? Last October, I completed my second correspondence course and heartily recommend such an exciting and rewarding experience, especially if you live in an area where the specialized instruction found in classes and workshops is difficult to come by.

There are several schools in North America offering correspondence programs:

The National Standards Council of American Embroiderers, licensed by the Commonwealth of Pennsylvania, offers three levels of instruction: basic, intermediate and advanced. Basic courses are offered in canvas work (needlepoint), creative stitchery, applique, drawn fabric and metal threads. Each course consists of five lessons which are to be completed within twelve months. At the end of the course there is an optional 1½-hour test which qualifies one for a Merit Award. The cost of a Basic course is \$60.00.

Intermediate courses are offered in canvas work, design for needlework, surface stitchery, colour exploration and crewel embroidery. Each course consists of eight lessons which are to be completed within fifteen months at a cost of \$80.00.

Advanced level courses include canvas work, surface stitchery, applique, crewel, drawn fabric and metal threads. The advanced level courses are designed for those interested in teaching others a specific form of needlework. Each course consists of ten lessons to be completed within eighteen months at a cost of \$100.00. After successful completion of the course, a teacher's certificate is issued by NSCAE. This certificate must be renewed every five years.

NSCAE also offers an advanced course for individual development. Ten lessons are to be completed within twenty-four months at a cost of \$250.00.

Direct inquiries to:

NSCAE Correspondence School  
Carnegie Park Office  
600 Bell Avenue  
Carnegie, Pennsylvania 15106

The Embroiderers' Guild of America, Inc. (EGA) also offers correspondence courses. Each course consists of six lessons to be completed within one year at a cost of \$65.00 per course. Courses offered in this program include Canvas Work I, Canvas Work II, Crewel Beginner, Crewel Advanced, Design for Embroidery I, Integrated Stitchery, Let's Bring Colour Out of the Closet, and Silk and Metal Threads.

The EGA also offers a Teacher Certificate Program for those who have had teaching experience. Certification is offered in blackwork, canvas work, crewel, pulled thread, drawn fabric, silk and gold, quilting, stumpwork, and embroidery as a contemporary expression. A fee of \$100 is required for the first course and certification. A second area of certification can be added for \$50.

In addition to these courses, the EGA offers two other programs by correspondence. The first is the Master Craftsman Program, which consists of a series of tests known as Star Awards. There are six steps and you must complete one step successfully before you can go on to another. When all six steps have been completed, you

receive a Master Craftsman certificate. This program is designed to test technical excellence and entries are judged by a panel of expert EGA members. Cost of this program is approximately \$3.00 per step and includes canvas work, counted thread, crewel and silk and metal threads.

The second program is a group correspondence course which is a combination of individual and group study over a period of three months. A group of 10 to 20, with a group leader, may apply at a cost of \$65 per group.

Direct inquiries to:

Embroiderers' Guild of America, Inc.  
6 East 45th Street  
New York, New York 10017

Canada, unfortunately, has no large correspondence school programs available at this time. The Embroiderers' Association of Canada, Inc. is presently working very hard at setting up certified correspondence courses and more information will be available from them within the next year or two.

Anne Adams, a well known Toronto teacher, will give a correspondence course in whitework to a group only. Information can be obtained by writing:

Anne Adams  
75 Bessborough Drive  
Toronto, Ontario M4G 3J2

As I stated before, correspondence courses are an exciting and rewarding experience. I have completed two NSCAE intermediate courses, canvas work and design for needlework. You may think fifteen months is a long time to complete a course, but you need every moment of it.

Once you apply for a course, you are assigned a counsellor who works closely with you for the entire course. She critiques each lesson and answers the many questions that arise as you complete the exercises contained in the lessons. You are responsible for the cost of all your materials as well as the cost of mailing your lessons both ways. If you are not an individual member of either NSCAE or EGA, you must take out membership. On completion of your notebook, the entire course is sent to the Correspondence School, where it is reviewed by a panel for final evaluation. If successful, a certificate is issued.

I would recommend these courses to anyone who has either the desire to learn more about her particular form of needlework or who would like to learn a completely different form. The course is demanding, but very rewarding.

— Anna-Marie Winter

## Recent Work in Clay and Wood

by Marline Zora and Paul Lapointe

SASKATOON PUBLIC LIBRARY GALLERY  
APRIL 22 TO MAY 11, 1980

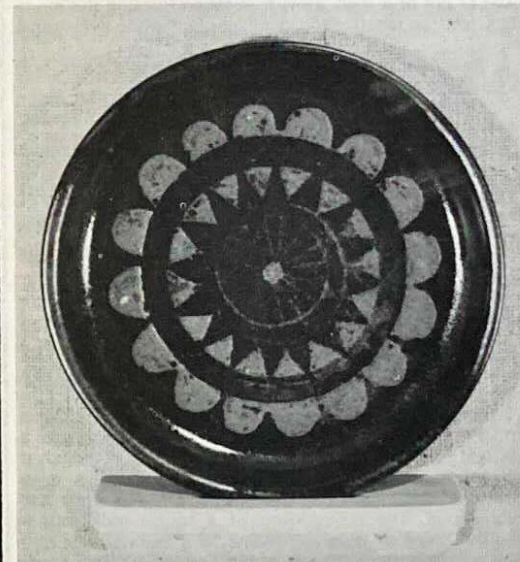
Exhibitions of the works of two artists working in different media sometimes give rise to visual conflicts which make things difficult for the viewer. Not so in the case of "Recent Works in Clay and Wood".

Zora's pieces remain within the tradition of pottery in the sense that the possibility of function is there: the planters have plants growing in them, the containers could not hold whatever one wishes, but the pieces are complete in and of themselves. Zora's work has a fine sense of space — both contained and excluded — and of surface.

The visual weight and stillness of Zora's work was nicely contrasted by the lightness and implied (or in one case, actual) activity of Lapointe's pieces. Most of these were "drawings" in wood, expressing a strong awareness of the grace and fluidity of the material. It was a pleasant change to see wood used in this way. Lapointe's work shows good compositional sense and occasional flashes of humour.

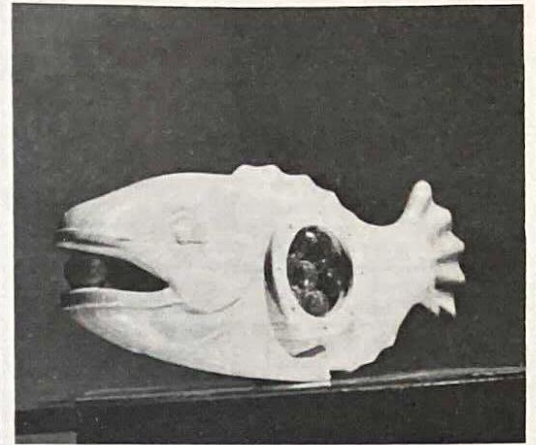
This particular combination of media and styles was very successful, the works of each artist providing both a foil and a balance for the works of the other.

— Cathryn Miller



Marline Zora Plate. 11" diameter.  
Shiny black on matte black wax resist decoration,  
fired at cone 6 oxidation.

(Photo by Sylvia Jonescu Lisitza)



"Fish with Porthole" by Paul Lapointe  
(Photo by D. Miller)

## Fifth Street Studio Announces:

JUNE 20, 21, 22: Stan Taniwa will be teaching a weekend workshop in Raku at the 5th Street Studio. This will be a participatory workshop and students will need to bring grogged bisc ware. Commences Friday evening at 8:00. Fee: \$45.00.

JUNE 9-20: Sandy Ledingham will be instructing a beginners or first-level pottery workshop. The classes will be held every morning, providing an intensive learning situation. Open to advanced students as well. Fee: \$65.00.

SEPTEMBER 12, 13, 14: Vic Cicansky will provide a most interesting workshop as he discusses and demonstrates the finer points of working in earthenware. Vic's main focus is sculpture. This workshop should provide an exciting alternative to working in circles. Commences Friday evening at 8:00. Fee: \$65.00.

With assistance from the Saskatchewan Arts Board

### ALSO:

THE FIFTH STREET STUDIO, in conjunction with the City of Saskatoon, will be holding children's classes in clay.

The classes, to begin July 7, will run for one week, two hours each morning. A new class will start each Monday.

The classes will be held simultaneously at the studio: 905-5th Street East, Saskatoon, as well as the Cosmo Centre.

For further information, contact the Fifth Street Studio: 242-1122.



# Ceramics Puzzler

	I	II	III	IV	V	VI	VII	VIII
1								
2						■		
3								
4			■					■
5		■			■			
6	■					■		
7				■			■	
8								

## Across:

1. Decoration from the Renaissance
2. Japanese style — switch position (abbrev.)
3. Naked
4. Other switch position (abbrev.). Smell
5. Chemical symbol for an opacifier — Circle
6. Containers — Double it, string it, play it
7. Nothing — Chemical symbol for a lustre
8. Whole number or sum of differentials (math.)

## Down:

- I Casting utensil — chemical symbol for metal
- II Flows through Florence — Container
- III Tool or dance — a sprinkle can change everything
- IV Difficult shape to obtain on the wheel
- V Ingredient — Pots do sometimes when walls are weak
- VI Animal Park — Weight (abbrev.)
- VII Red hue
- VIII Help — the rose one is not for potters

(Answer on page 21)

— Charley Farrero

## Lapidary is a Craft!

As far back as the cavemen, man discovered that lapidary is a craft. Indians gathered rock from the fields and shone them as ornaments for their dress, jewellery and for trading value. Later came the influx of white settlers and homesteaders. Here lapidary was to find its true beginnings in the form we now recognize. The settlers passed on the knowledge they had brought from their native countries, mixed with what was taught by their new-found friends, the Indians, and the rock was a very important part of life. Methodically, they saw that theirs was a method by which God's beauty, which until now had only sat in a field, could be made useful, either for personal use or as a saleable item.

Today, as the decades have nurtured and matured man, so too has the art matured. Hundreds of men, women and children who have an eye for beauty do lapidary as a hobby. It is enjoyed most of all by those whose eye for the beauty of nature gives them an upper edge. But then, I have always said Saskatchewan is full of hidden beauty, enjoyed by too few.

Young and old take pleasure in the steps:

1. Procuring the rock, whether it be from a lapidary outlet or out of a field. Then it is taken through the many steps until the resulting product is appealing to a layman's eye.
2. Sawing it open to discover what minerals, salts, and pressure have caused to occur internally.
3. Determining the desired thickness required and slicing off such a piece.
4. Marking and cutting the shape the stone will result in. The lapidary must consistently take into account what particular section of the stone's design he wishes to work on.
5. After the desired shape is cut out and ground down to size, grinding and polishing the cabachon to give the high gloss finish, as free as possible of all visible flaws.
6. Mounting the stone into a finding (setting) to emphasize the beauty of the work. Whereas the mount is not hand-produced, its purpose is mainly to make the product saleable to the public. It would be very difficult for one to wear a stone about her neck if it is not attached to a chain.

With all the impending controversy regarding the terms "art" and "craft", let me just say this: to be able to take a rock and have the knowledge to cut it, shine it, polish it and remove all cracks and flaws is indeed an art. And, to quote the Craft Council, the words art and craft are synonymous. The transferring of a rough rock into a beautiful piece of jewellery likens to a seamstress who sews a cotton dress. She cuts the pattern, bastes, hems and top-stitches, and at the end a zipper is inserted so that the dress is useable. Equally, the lapidary inserts a cabachon into a finding to make it useful by everyone.

Lapidary is the art of displaying one piece of God's beauty. The raw material is plentiful in Saskatchewan, and in fact, in every province of this beautiful country. The art is dated back more than six thousand years to the Syrians and the Babylonians. A more popular and much more advertised craft, pottery, is indeed blessed with an even shorter history than lapidary. The only difference is that lapidary is not as well known among hobbyists and the public. Therefore, we must hope that man encourages his fellow man to cultivate and recognize his talents in this area . . . and soon. Until this happens, lapidary will find it difficult to achieve the acclaim they so richly deserve.

— W. Siladji

*About the author: Mrs. W. Siladji wrote this article in response to the lapidary work of Mr. John Jesney of Eatonia, Saskatchewan. Both Mr. and Mrs. Jesney are extremely active in art and craft shows within the province of Saskatchewan. Mrs. Siladji's concern involves the failure by some to recognize the talent required to be a good lapidary.*

## P.A. Arts Centre — A Busy Place

The Prince Albert Arts Centre has had a unique history. Completed eighty-seven years ago as an opera house-theatre, it became the focal point for activities in the area at the time. The exterior was constructed completely of brick, made and fired locally. Oak woodwork, large archways, balconies and a skylight complemented the interior design.

Needless to say, in the 1920s, support for the arts declined. Artistic activity was abandoned in favour of more practical purposes. City Hall moved to the main floor. Police Court and City Jails occupied the basement. In subsequent years, the balconies were removed. Across the theatre area, a second floor was built to gain more office space.

In the latter 1960s, City Hall moved to larger quarters. Concerned citizens launched a "Save the old City Hall" campaign to prevent its demolition. The campaign was a success. In order to justify its existence, it functioned as an Arts/Senior Citizens Centre. And thus it served for ten years.

In 1977, the senior citizens retired to a new building of their own. The Arts Centre reverted to its original concept — focussing on artistic activity in the area. The problem is no longer one of justifying its existence, but of manipulating available space to accommodate all the activities. During this year, 1979-80, a minimum of four hundred people pass through its doors every week for classes, meetings and shows; The Little Gallery Committee arranges for the display of new shows monthly, both local and travelling shows. Credit classes in pottery and photography are offered by the University of Saskatchewan. Natonum Community College and the City of Prince Albert provide

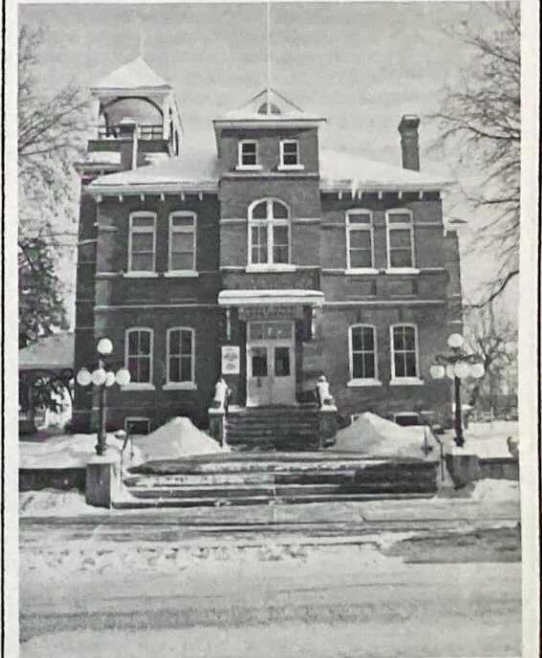
interest classes in pottery, weaving, painting, drawing, stained glass, quilting, silversmithing, wood-carving, needle weaving, creative canvas work. The Arts Council, Pines Camera Club, Mid-Pro Rock and Gem Club, Embroiderers' Guild, Chess Club and Watsonnaires meet regularly. Studio work on weekends and after hours is available to potters, painters, photographers and rock hounds. The Arts Centre has even named an official Writer-in-Residence, Mr. John Hicks.

Social gatherings at the Centre include the monthly show openings in the Little Gallery and the Annual Wine and Cheese Social, opening the Juried Art Show and Sale during Winter Festival Week. A special event was added in October: the Commemorative Juried Art Show in honour of the 75th birthday of the city. The December sale of crafts, *Evergreen*, featured a day of entertainment for the family and was a successful venture.

Plans are tentatively being made for the second craft sale in the park in June. Also in the germination stage is a great extravaganza in the early fall, in conjunction with our Celebrate Saskatchewan Committee.

Thanks to generous grants from the city and a Heritage Site Assistance Grant from the Saskatchewan government, the Arts Centre has undergone some redecorating and refurbishing during the past few years. There is still more to be done, but the future of the Prince Albert Arts Centre looks bright indeed. City Hall plans to return — not to the building, but nearby, incorporating the park area and the Arts Centre, into a new City Hall Square. With its singular role defined, the Prince Albert Arts Centre will continue to be a vital hub for the art community.

— Olesia Kowalsky,  
Secretary  
P.A. Allied Arts Council



Prince Albert Art Centre  
(Photo by Gary Thurber)

## Saskatchewan Craft Council Second Biennial Juried Exhibition

The Saskatchewan Craft Council Second Biennial Exhibition is a juried exhibition which gives the Council members an opportunity to show the residents of Saskatchewan a sampling of the quality items being produced by craftsmen in this province.

The Biennial Exhibition will be shown initially at the Dunlop Art Gallery in Regina. The opening for the Exhibition will be on the evening of Friday, October 24, 1980. This opening coincides with the Canadian Crafts Council and Saskatchewan Craft Council annual general meetings, so will also provide us a chance to "show our stuff" to fellow craftsmen from across the country.

During the first six months of 1981, the Biennial Exhibition will also be shown at galleries in Moose Jaw, Saskatoon, Prince Albert, Weyburn and Swift Current. Dates for the showings are as follows:

### Regina

- Dunlop Art Gallery  
October 25 to November 30, 1980

### Moose Jaw

- January 6 to 28, 1981

### Saskatoon

- Shoestring Gallery  
February 5 to 24, 1981

### Prince Albert

- March 16 to April 3, 1981

### Weyburn

- April 14 to May 5, 1981

### Swift Current

- May 19 to June 16, 1981

Any active member of the Council resident in Saskatchewan may submit entries for the Biennial. All items entered must have been completed since December 31, 1979 and must not have been included in any other juried exhibition. Each person may submit up to a maximum of three entries, one of which may be a set. The deadline for submitting entry forms is August 1, 1980, and the items entered will need to arrive at the collection point in Regina between August 26 to 30, 1980.

If you have not received the full set of regulations, entry forms and delivery instructions regarding the Biennial Exhibition, or if you need information or have suggestions about it, contact:

Pat Adams  
Biennial Exhibition Co-ordinator  
313-8th Street East  
Saskatoon, Saskatchewan  
S7H 0P4  
Telephone: 665-0001

## CRATE BUILDER REQUIRED for Biennial Exhibition

We want to hire someone to build sturdy wooden crates for the Biennial Exhibition tour. The exact specifications for the crates will not be available until September 5, 1980. The crates must be completed by November 17, 1980.

If you are interested in applying for this job, please write or phone Pat Adams, SCC Biennial Co-ordinator, 313-8th Street East, Saskatoon S7H 0P4, Telephone: 665-0001  
*by no later than June 30, 1980.*

## Jurors' Statement: 1980 Saskatchewan Handcraft Festival

Following the jurying of slides and photographs for the 1980 Handcraft Festival craft market, the jurors would like to present these items:

1. We were favourably surprised at the amount and variety of activities that have evolved in Saskatchewan crafts over the past five years.
2. In general, the standard of competence is commendable. We commend the Saskatchewan Craft Council's emphasis on quality in craftsmanship for helping raise our province's standards.
3. We as a jury felt we were presented with an overall sameness within the crafts. There is a need for the craftsmen to develop a more personal relationship with their media.
4. If limited to our own criteria of selection, based on SCC standards, there would only have been half the number of booths. Economic pressures required acceptance of lower standards than we would have desired.
5. We recognize that the SCC now has to cope with business aspects for this market. However, if the council wishes to improve the standards of excellence of crafts in Saskatchewan, it must become more stringent in selection of participants at craft markets. In the future, this may limit the number of booths at a sale.
6. Although there were sufficient numbers of applications, we as a jury had a hard time finding enough competent people to fill the available booths.

Observations on the mechanics of the market jurying:

1. No polaroid pictures should be accepted. Applications should be by either all slides or all photographs (per person, not a mixture of the two for an application) in colour, showing the quality clearly, concisely, and describing photographically what the object is. These should have a single object per photo, not groupings.
2. Selection should be based strictly on the quality shown in the photographs or slides.
3. A longer time lapse between receipt of application forms and the deadline for applications may facilitate better photography and processing, serving as a reminder and impetus to people.
4. We felt that four photographs per applicant was a good number on which to judge.
5. If possible, jurors from outside Saskatchewan would be desirable for anonymity. Crafts would be judged solely on the basis of information presented in the pictures.
6. The standard applied in the SCC's rules for juried craft shows should be applied for the market regarding molds and kits: "Articles made from molds are acceptable only where the original mold is the design and product of the individual craftsperson. Or, if the molded part is subordinate to the craftsperson's own effort of creativeness and design. "Articles made from kits are not acceptable."
7. Ideally, there should be a follow-up by at least one member of the jury at the time of the craft market. The

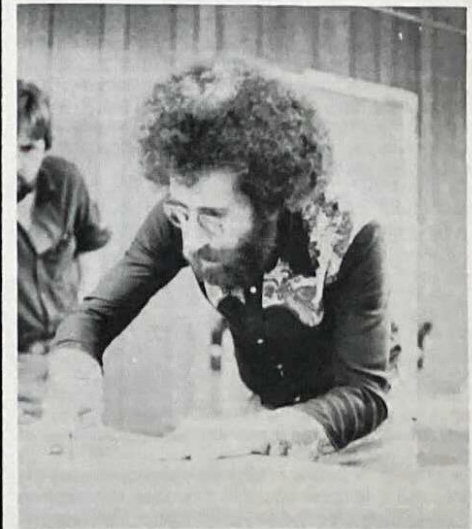
purpose would be to assess if applicants actually presented in their booths the type and quality of craft presented in the original application. If blatant abuse of the criteria of an SCC-sponsored craft market occur, warnings should be issued to offenders and, if they persist, they should be left out of future markets.

— Jane A. Evans  
Jack Sures

## Marioni Workshop Report

Take chances ... that was the thought that Paul Marioni left with me — a simple idea that is rarely enacted in regard to producing stained glass items. A recent intensive three-day workshop was full of technical information on advanced glass working techniques.

In addition to the workshop (which was limited to fifteen people), Paul gave an outstanding public slide lecture held on Friday night at the Kelsey Institute. The presentation was attended by well over one hundred people, mostly stained glass workers — though it was gratifying to see people involved in other craft media share Marioni's insights. Over two hundred slides of the work of innovative contemporary stained glass artists clearly demonstrated the new renaissance in glass.



Paul Marioni demonstrates technique.  
(Photo by Diane Paterson)

The enthusiasm generated and the comments made during and after the workshop made me realize the importance of an event such as this. Glasswork's future plans include a guest artist workshop for advanced glass workers yearly, and a glass competition.

The following is a comment on the workshop written by one of the workshop participants, Judy Wood.

— Diane Paterson



Participants in Marioni workshop.

On the weekend of April 18, 19 and 20, fifteen fortunate glassworkers from Saskatchewan and Alberta were privileged to attend the Paul Marioni workshop presented by Diane Paterson at Glassworks in Saskatoon. This was a major coup for Glassworks and a rare opportunity for the workshop participants, as Paul Marioni is a leading name in the world of contemporary glass and this was his first workshop in Canada.

The participants were barraged with an incredible amount of information relating to all aspects of working with glass. Paul's delivery is low-key, anecdotal, and relaxed, but he conveys more solid information in a few hours than could properly be absorbed for weeks to come. This, combined with an incredible presentation of 600? 800? superb slides from his own collection, makes an unbeatable combination.

Sharing plays a large part in Paul's approach to life and to his teaching. He believes that the more information is shared among fellow glassworkers, the greater the benefits for the individual, the glass community, and the advancement of the craft itself. This philosophy was put into action during the workshop as he poured out, in words and by demonstration, the massive amount of technical expertise which he has painstakingly acquired over the course of his ten years work in glass.

While generously instructing us in the fine points of technique (much of which he wryly refers to as "cheap tricks"), Paul emphasized that technique is only a means to an end, not the end itself. Technique frees the artist/craftsperson to express the vision which lies within each of us, and which must not be sacrificed for the sake of technical virtuosity.

Despite his amazing technical skills, fine level of craftsmanship, and unquestioned artistic integrity, Paul does not take himself or his work too seriously. He has a keenly developed sense of the absurd, which constantly surfaces in his work and in his speech. He conveys a sense of the adventure, excitement and limitless possibilities of working glass.

"I like to learn" was one of his catch-phrases during the workshop, and it is quite possibly this open approach to life and glass that also makes him a damn fine teacher. Paul Marioni and Glassworks, thank you.

— Judy Wood

## "Tablewares" Shoestring Gallery

Hurrah for the Shoestring Gallery, organizer Sandy Ledingham, and the almost thirty people whose work made "Tablewares" an exciting and energetic exhibition of art/craft! The exhibition was on display at the Shoestring Gallery in Saskatoon during April, and at the Rosemont Gallery in Regina in May.

With its central theme, "Tablewares" had a unity that may not always be evident in group craft shows like Battleford or the SCC Biennial. One came away remembering not just specific tables, plates, napkins and decorations, but also recalling the show as an entity. The exhibition was enlivened by a number of different approaches to its theme, and especially so by some of the collaborative efforts where people with experience in different media joined forces to create a whole that was quite different from the sum of its parts.

There were a number of entertaining and inventive pieces like Anita Rocamora's tea set and Karen Dahl's fantastic dragons and kinky lobsters, and there was a strong showing of woodwork — some careful and well-executed, some courageous experiments, and only one piece pretty crude.

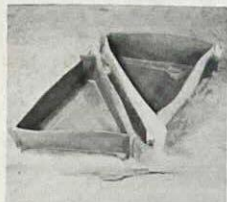
"Tablewares" was a fresh, enjoyable exhibition which included a lot of very fine work.

Encore!

— DGM



Doug Frey



Franklin Heisler  
(Photoby Sylvia Jonescu Lisitza)



Jack Sures



Anita Rocamora

## exhibitions

### Yorkton Art Centre

- May 27 — June 16 Yorkton School Art  
June 17 — July 7 "Netherlandish Art"  
July 8 — 28 Gretje Ferguson-Gurevich:  
Photography  
July 29 — August 18 "In Celebration of Seniors"  
August 19 — Sept. 15 Stained Glass Group Exhibition  
Yorkton Potters  
September 13 Sunflower  
Sept. 16 — October 6 Display of Globe Theatre

### Rosemont Art Gallery, Regina

- May 30 — June 14 Highschool Art  
June 18 — July 19 Watercolour  
July 20 — August 9 Vision 80: Edna Markle

### Dunlop Art Gallery, Regina

- June 6 — July 6 Lima in Sweden: Photography  
Old Swedish Things  
July 12 — August 10 Wonders of the World

### Glen Elm Library Branch Gallery, Regina

- May 13 — June 10 Katherine Ylitalo: Porcelain  
June 12 — July 13 Vision 80  
July 15 — August 12 Themes from the Parklands:  
Margery Baker paintings  
Salt and Pepper (shakers)

### Mendel Art Gallery, Saskatoon

- May 28 — July 6 Edouard Vuillard Drawings  
June 11 — July 6 David Milne  
Private Collections: Saskatoon  
July 9 — August 10 Brahma and Buddha  
Saskatchewan Open

### Handmade House, Saskatoon

- June 2 — 29 Dragon Show  
July 2 — August 2 Woodworkers  
August 6 — 30 Randy Woolsey: Clay

### Swift Current National Exhibition Centre

- June 20 — July 13 Steranko: The Graphic Narrative  
July 14 — August 2 Landscape Photographs:  
William Tilland

## Reminder

Saskatchewan craftspeople are reminded about the Saskatchewan Craft Portfolio questionnaire that accompanied the last *Craft Factor*. If you are interested in having your portfolio on file in the SCC office, please fill out and mail in your form. Additional forms are available. Send to:

Saskatchewan Craft Portfolio  
c/o Saskatchewan Craft Council  
Box 7408  
Saskatoon, Saskatchewan S7K 4J3

## Classifieds

SAVINGS on kilns, wheels, clay and other major pottery equipment. Soldner, Brent, Shimp, PV, Paragon, Cress, Giffin Grip, Ohaus and Minnesota clay. Write for a free price list:

Maple Grove Pottery  
General Delivery  
Graysville, Manitoba R0G 0T0  
Telephone: 1-204-828-3302

### OPPORTUNITY WITH CUSO FOR CRAFTSPERSON

— A person to be attached to a team setting up an integrated Rural Education Program in the Sudan. Ability to work with primitive materials in a number of media. Contact:

International Education Centre  
St. Mary's University  
Halifax B3H 3C3  
Telephone: 422-7361, Extension 262

### THE CANADIAN STANDARDS ASSOCIATION

ALL CRAFTSPEOPLE who are making table lamps, floor lamps, swag lamps, lampshades, etc. must send photographs of their product to:

Canadian Standards Association  
c/o Tom McLellan  
178 Rexdale Boulevard  
Rexdale, Ontario M9W 1R3

Mr. McLellan will then ask for a typical lamp and shade to be submitted for CSA approval.

*Craftspeople are required by law* to have all their wiring marked with CSA stickers. These may be purchased from CSA after your products have been approved.

### HEALTH HAZARDS

ANY CRAFTSMAN who has had a medical problem which is definitely or possibly attributable to a toxic substance(s) is asked to communicate the details in confidence to Peter Weinrich, Executive Director. The Canadian Crafts Council is gathering information preparatory to a possible extensive project investigating toxic hazards in the crafts. A brief medical history is needed, particularly relating to allergies, pregnancies, or chronic illness such as diabetes which may have been particularly affected by exposure to toxic substances as well as details of the effects of the exposure or any subsequent changes in condition. Information may be sent anonymously, but we would prefer that names and addresses would be given, as a follow-up could include further tests.

Next Craft Factor deadline:  
July 21, 1980

## Artist in Residence Needed for Moose Jaw

The Moose Jaw Arts Council invites application for the position of Resident Artist. The position is being funded by Sask. Sport Trust for a one-year period.

### DUTIES:

- six hours of community service per week for ten out of twelve months. Emphasis on instruction in adult pottery and painting.
- to be available to the public for consultation and visits.

### QUALIFICATIONS:

- B.F.A. or equivalent
- studio experience of a serious nature
- teaching experience in art

### SALARY:

\$14,000, plus materials and travel expenses.

Please submit 20 slides of recent work with your curriculum vitae and three references to the Moose Jaw Arts Council, Box 1581, by June 13, 1980. The artist is required to be in the studio space provided by July 1, 1980.

## Artist in Residence Required for Biggar and District

The Biggar and District Arts Council is inviting applications for an artist in residence in Biggar from September to June, 1980. Preference will be given to people with versatile backgrounds in the fine arts and in handcrafts. Salary is negotiable.

Send applications to:

Biggar and District Arts Council  
Box 1583  
Biggar, Saskatchewan S0K 0M0

## SOKOMO II

The Biggar and District Arts Council announces that Sokomo II, the Art and Handcraft show, will be held in Biggar on October 17 and 18, 1980, during the town's celebration of 'Turkey Days'.

Those wishing to enter the Juried Arts Show or rent a booth for their wares are asked to contact Joyce Huffman, P.O. Box 1409, Biggar S0K 0M0.

# 1980 Meadow Lake Stampede Art and Craft SUPERAMA

*Time: 1:00 p.m. to 5:00 p.m.*

*Date: June 28 and 29*

*Place: Civic Centre*

You are invited  
to participate  
in this event!

If you wish to sell or display,  
contact Marlene Millar at:  
236-6961 (home)  
or: 236-5659 (office)  
to confirm.

**EVERYONE IS WELCOME!**

(Participants are asked to give the Stampede Committee  
10% of sales.)

Solution to Ceramics Puzzler

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4	L	O		O	D	O	R	
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