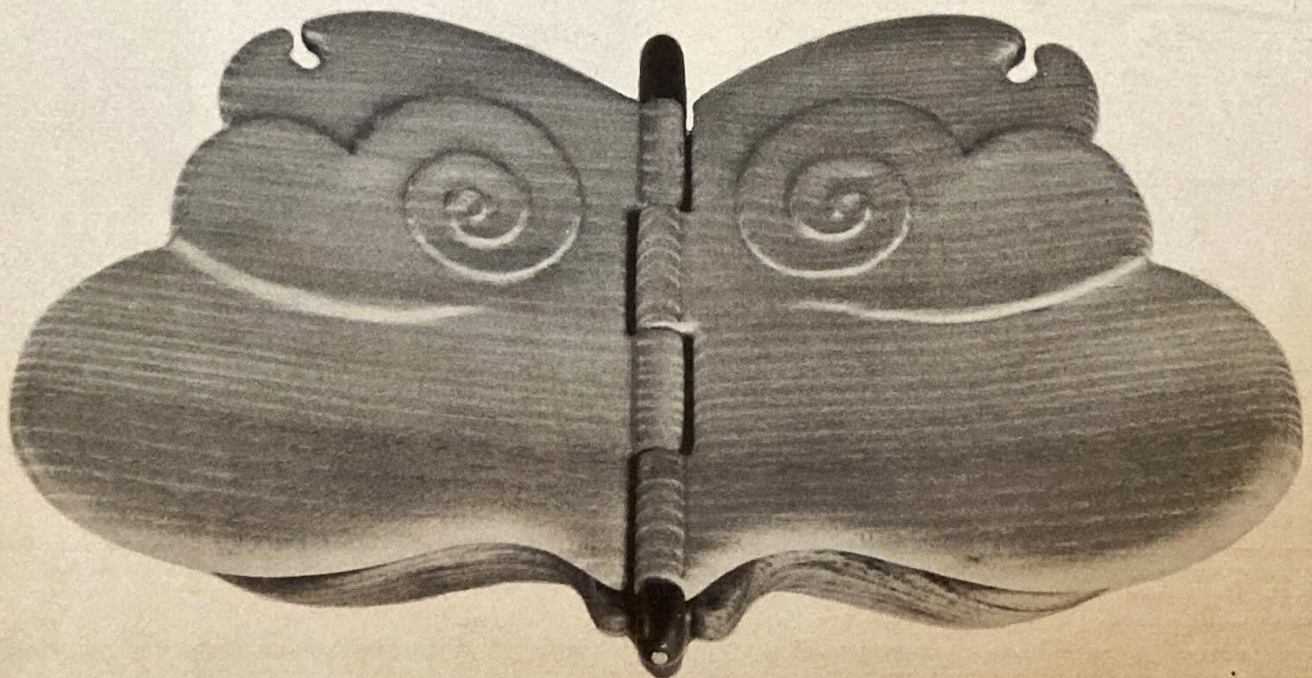
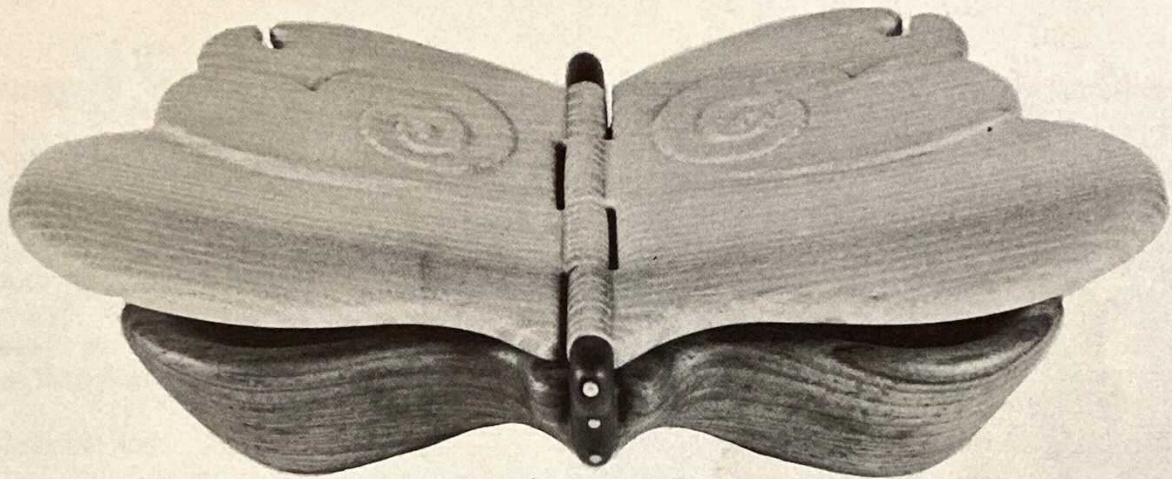


the craft factor

Volume 5, Number 3

September, 1980



battleford '80

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Volume 5, Number 3

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Note: All photos taken at the 1980 Saskatchewan Handcraft Festival and printed in this edition of *The Craft Factor* are by **Menno Feiguth** of North Battleford.

the craft factor



Editor: Seonaid MacPherson

Saskatchewan Craft Council Board Members: Mel Bolen, Chairman; Ross Rooke, Vice Chairman/Treasurer; Eva Scott, Secretary; Gary Essar, Publications; Marlene Zora, Past Chairman; Robin MacColl, Sales; Connie Talbot-Parker, Exhibitions; Jane Evans, Nominations; Margaret Ann Burrill, C.C. Representative.

Legal Advisor: Barry Singer

Cover Photo: "Moth Box" by Paul Lapointe, Saskatoon woodworker, Winner of Premier's Prize, 1980 Saskatchewan Handcraft Festival. Photo by Leo Kreigel, courtesy the Saskatchewan Arts Board.

The Craft Factor is published quarterly by the Saskatchewan Craft Council, P.O. Box 7408, Saskatoon, Saskatchewan S7K 4J3. *The Craft Factor* is made possible through funding from the Saskatchewan Arts Board and Sask Sport Trust. Comment and opinion are welcome, but will be subject to editing for space and clarity. Only signed letters and submissions will be printed. The Saskatchewan Craft Council is an affiliated member of the Canadian Craft Council and the World Craft Council.

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

Letters

The Editor, *The Craft Factor*:

May I, through your publication, express my sincere thanks to the craftspeople in Saskatchewan for the honour paid to me at the Handcraft Festival in Battleford during the opening ceremonies.

The seventh annual show was certainly another success and I am most happy to have played a small part in the development of one of Canada's finest craft shows.

I will wear my pin with pride and continue to sing the praises of Saskatchewan craftspeople from our new home on Vancouver Island.

Thank you again.

—Eileen Barry



Mel Bolen, SCC Chairman presents sterling silver SCC logo pin to Eileen Barry for her contributions to past Saskatchewan Handcraft Festivals.



Hon. Eiling Kramer presenting Premier's Prize certificate to Paul Lapointe for his "Moth Box".

Cover Story "Moth Box" 1980 Premier's Prize

Paul Lapointe of Saskatoon was this year's Premier's Prize winner of \$1,000 at the 7th Annual Saskatchewan Handcraft Festival July 18-20 in Battleford.

Paul's "Moth Box" (2' x 5' x 9") is made of three woods: osage orange, ebony and rosewood. As the jurors stated, "It is impeccably made, combining function with unique design and conceptual intent. It is simple, direct and had instant aesthetic appeal. The choice of materials services the function but is also visually satisfying."

Paul began his artistic career as an abstract painter and calligrapher but then later turned to woodworking. His father, a cabinet maker, taught him woodworking. His wood sculpturing began with a pair of owls, then a stylized buffalo; more recently his "drawings in wood" have shown another direction and now his sculpted "Moth Box" continues to show his growth and awareness.

Congratulations Paul!

—June Jacobs

Chairman Mel's Report

Hello again.

Everyone finally recovered from Battleford? A terrific sale, well organized (thanks to June Jacobs), attendance was up, sales showed an increase and quality again, through the rigid scrutiny of the jurors, reflected a definite improvement. The Sunday morning meeting of exhibitors brought out some constructive suggestions that will be discussed by the Board and Battleford co-ordinator. The screens and pedestals built by Ross Rooke definitely improved the space around the juried show. Thanks to the exhibition committee for the time and energy involved in the mechanics of the show. I think that the increase in demonstrations was a very positive action and should be continued in future sales.

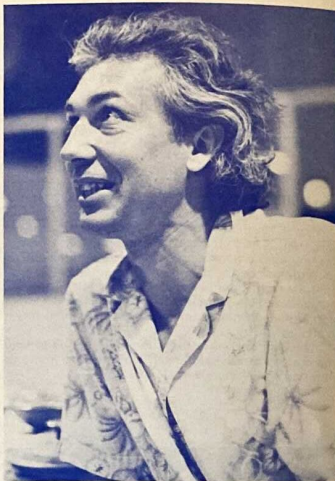
Our acquisitions committee, chaired by Marline Zora, has been very active this year, busily purchasing work from shows and sales. We are accumulating an excellent cross-section of pieces which will form an expansive base for a long-term craft collection.

The next two major events on the SCC calendar are the Biennial Show opening October 24 in Regina at the Dunlop Gallery and the joint Annual General Meeting of the SCC and CCC which will be held at Fort San, October 23 to 26, 1980. Pat Adams is our co-ordinator for the Biennial Show — don't forget that the deadline for pieces to be entered (active members only) is the end of August. The show will travel to six Saskatchewan galleries with the big finale in Yorkton in July '81 at their brand spanking-new Art Centre, where I'm sure Robert Fenwick will astound us all.

Charley Ferrero is co-ordinating the Fall joint AGM and it looks like it will be a real whopper. Workshops, personalities, eat, gab, food, drink, dance, etc. Registration is now open — try to make it; it will be a good chance to meet and exchange with craftspeople from across Canada and to hear all about Vienna.

Great news for the future of our *Craft Factor* publication. Sask Sport Trust has just made available a grant of \$7,500 for our 1980-1981 fiscal year's editions. However, in order to diversify and improve in this area, we are looking for interested individuals to assist the publications committee in recruiting advertising from local community business and professional groups. In the long run, we are always aiming at self-sufficiency in terms of funding. This attitude assures relative ongoing security and independence regarding policy and direction.

This brings us to our next little interesting tid-bit. Sask Sport Trust has made available to the Craft Council \$15,000 in grants under its matching dollar criteria. This means that for every dollar the SCC manages to raise, Sask Sport Trust will match dollar-for-dollar up to a maximum of \$15,000. This is all brand new to us and anyone out there with



Chairman Mel, obviously pleased with Battleford Craft Market.

experience or energy would be very welcome on the fundraising committee.

Eva Scott has been quite active heading up the workshop committee and has lined up some tantalizing busy little beavers these days, going through the Paul Epp workshop in June, and still champing at the bit, have the opportunity to see Michael Fortune in action August 23 and 24 at Mike Hosaluk's place outside Saskatoon.

Lola Betteridge, past Bronfman Award winner, will be in the province in late February '81 to conduct a jewellery workshop. Deborah Forbes is going to do a repeat performance and gears are in motion to get a glass blower and some big ceramic guns in for show-and-tell.

Just a few short snappers to round it off...

— SCC membership is close to 300

— Ginette Shinkie is our new secretary

— Send your nominations for fall elections of Board of Directors to Jane Evans, 1181-113th St., North Battleford, Saskatchewan, S9A 2M3.

Hope to see everyone at the AGM in Fort San in October.

—Mel Bolon

7th Annual Saskatchewan Handcraft Festival Battleford, July 18-20, 1980

Co-ordinator's Report

Another successful Saskatchewan Handcraft Festival can be marked in the records. During the three days, estimated attendance at the Festival was 21,000 people. Over \$70,000.00 was reported as sales in the Craft Market with another \$11,600 recorded for orders taken. The registers recorded visitors from all of Canada, the United States, United Kingdom, Australia, New Zealand, Europe, Indonesia and Japan attending the Festival.

Craft Market

The Craft Market was comprised of 67 booths, two of which were food booths and 90 exhibitors. Only one booth, two exhibitors cancelled their participation after the refund deadline. Diamond Decathlon (Saskatchewan Sport Trust), Heritage Trail Travel Association, Lakeland Library Region and National Film Board comprised the four information booths.

Eleven different craft demonstrations ran continuously and consecutively throughout the Festival show hours. They were batik, embroidery, leather braiding, leather exotic techniques, puppet-making, clay hand-building, clay wheel-throwing, clay raku firing, spinning, weaving and wood lathe work. There was an excellent response to the demonstrations as crowds gathered to watch the craftspeople at work.

The exhibitors made good use of the exhibitor's lounge, a place to relax with your feet up. There was an excellent turnout of exhibitors to the annual wine and cheese party sponsored by the Town of Battleford and hosted by Joe Degenstein; it was an event not to be missed.

Juried Exhibition

188 entry applications were received from 86 entrants into the juried craft competition. Of the 188 entries, 150 were juried and of these, 46 were selected for the Juried Exhibition. Jurors of this year's exhibition were Vic Cicansky, Craven; Lorna Cutting, Saskatoon; Carol Phillips, Regina.

Jeff Bugera, deputy minister of Industry & Commerce announced the following Merit Award winners, each for an amount of \$200.00:

Jane Evans, North Battleford - Handwoven Reversible Rug
William Hazzard, Regina - Wood, Blue Wing Teal
John Ingraham, Regina - Sterling Silver Pendant, Last Mountain Lake
Ann Newdigate-Mills, Saskatoon — Handwoven, Thirty-five Silk Symbols Rug
Randy Woolsey, Ruddell — Stoneware Bowl



View of craft market.



Rob Robb, Saskatoon weaver, demonstrates the operation of a loom in his booth.



Ann Newdigate Mills receives Merit Award.

Frances Morrison, Saskatchewan Arts Board representative, presented the Saskatchewan Arts Board Purchase Award to William Hazzard of Regina for his Blue Wing Teal carved of wood.

The following items were purchased from the Juried Exhibition for the Saskatchewan Craft Collection:

Mike Hosaluk — Burl Bowl
 Randy Woolsey — Stoneware Bowl
 Charley Ferraro — Vase (Stoneware)
 Paul Lapointe — Moth Box (Wood)
 Bruce Anderson — Plate (White Stoneware)
 Byron Hansen — Self-propelled Swath (Wood)

Mrs. Eileen Barry of Battleford was recognized by the Saskatchewan Craft Council (SCC) for her tremendous support and involvement in the Handcraft Festival since its inception. Mel Bolen, Chairman of the SCC presented Mrs. Barry with an SCC logo pin of sterling silver made by Winston Quan of Saskatoon.

Congratulations must go to Connie Talbot-Parker, Chairperson & committee members, Pat Adams, Jane Evans, Charley Ferraro and Anita Rocamora for the excellent job in setting up the Juried Exhibition. A job of long, hard hours spent, but all for a well worthwhile event!!!

On Sunday afternoon, the first People's Choice Award was announced. Mrs. Fran Sawley of the Beaverbrook Lodge presented a cheque of \$35.00 and a plaque to William Hazzard of Regina for his gosh hawk and ruffed grouse, carved in wood.

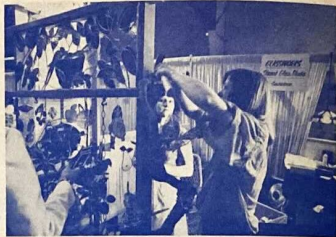
The Saskatchewan Craft Council raffle winners were also announced on Sunday. Winner of the Martha Cole Wall Hanging was Robert Fenwick, Yorkton and Linda Fiast of North Battleford won the vase by Joan McNeil. The raffle money was used to assist the SCC delegates on their trip to the World Craft Council Conference in Vienna.

I would like to take this opportunity to thank the following people for their excellent cooperation and assistance with the first SCC sponsored Handcraft Festival. The SCC Board of Directors; Mario Kearly, Executive Director, Dee Lowe, for her many hours of typing; Town of Battleford and arena staff; and the Battleford's media for excellent press coverage of the Festival and many others too numerous to mention.

—June Jacobs, Coordinator
 Saskatchewan Handcraft Festival



Emma Radfelder, Mossbank, displays hand-sculpted ceramic flowers.

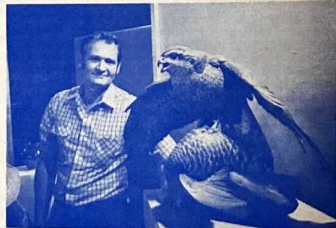


Diane Patterson of Glassworks, Saskatoon hanging lightcatchers of glass.



Burl Bowl by Mike Hosaluk purchased for the Saskatchewan Craft Collection.

(Photo by Leo Kriegl, courtesy Sask. Arts Board)



Bill Hazzard, winner of the People's Choice Award for his Gosh Hawk and Ruffed Grouse carved of wood.

Jurors' Reports

Victor Cicansky

In 1974, when I helped jury the first Handcraft Festival sponsored by Trade, Industry and Commerce I was disappointed by the quality of the crafts entered in the show. Since that first seeding by Trade, Industry and Commerce, the plants have matured and bloomed again and again.

The quality of the work in the 1980 Festival is as good as that being done in New York, Toronto or Bucaresti. The Saskatchewan craftsmen who entered work in the show have demonstrated a first-class understanding of the nature and use of wood, fibre, leather, metal, clay, etc. There is also a noticeable growth towards greater refinement and a more expressive use of materials.

I can only hope that the treasures of the 1980 Handcraft Festival that engaged my eye will challenge the minds and fertilize the imagination of craftsmen towards greater personal refinement in the making of their handcrafted objects.

Carol A. Phillips

Being a jury member for the 1980 Saskatchewan Handcraft Festival at Battleford has been a pleasurable education. I would like to thank the Saskatchewan Craft Council for allowing me the privilege. An explanation of how and why one makes the aesthetic decisions one does is not simply put. All previously gained knowledge and biases are brought to the moment and it is admittedly difficult to eliminate prejudice and preconceived notions. Neither can anyone with experience in the visual arts bring an innocent eye, nor should it be expected. However, consideration of the purposes of the juried exhibition and the excellent standards procedure set out by the Craft Council were constant reference points and aided the process considerably.

Generally, the exhibition is of credit to Saskatchewan artisans and certainly suggested the wide range of media being investigated. Just in summary, it seems the development of fibre arts in this province is continuing upward while perhaps clay is going through a leveling-off period. This year's Premier's Prize going to Paul LaPointe for his woodcrafted Moth Box indicates the great advances in that material. This work exemplified all the criteria the jury was searching for. Not only was it perfectly crafted with function and design uniquely combined, it was a direct artistic statement, uncomplicated in presentation but sophisticated in concept.

As with each juried exhibition, there will be disagreement among the entrants as to the decisions made. The Craft Council carefully organizes ample opportunity for discussion and criticism, and at that time entrants may talk at length with jury members. Each decision was weighed seriously and carefully, so there are several reasons why any piece was not accepted in the exhibition. It was felt by all the jurors that a short statement on the entry form as to why a work was not included in the

exhibition would be uninformative, possibly even discouraging to the artisan. The accompaniment of a Craft Council executive member throughout the jurying process was somewhat inhibiting. If care is taken to select a qualified jury, then confidence should be placed in that jury to complete its task effectively and honestly. There are some syntactical problems to overcome in submissions; for example, there is much confusion between "sets" and what more accurately would be termed "series". Where works were said to comprise a "set", but there was no visible or functional association among the pieces, the "set" was not accepted.

However, the jury's opinion is only that, an opinion. Artisans working seriously at their crafts will accept it or reject it, but hopefully with analysis. The best work in this exhibition could compete anywhere under any circumstances and it is with much confidence in the Saskatchewan Craft Council and Saskatchewan's artisans that I look forward to next year's exhibition.

Lorna Cutting

The quality of the crafts presented in this year's show was of a continued high level with some exceptional pieces. Having the opportunity to jury such a show is a privilege and a learning experience. Rather than repeat my fellow jurors' comments I would like to set out some ideas that might be considered in future shows.

Jurying a show is fairly straight forward but giving critiques demands certain optimum conditions which were not present. People submitting work to a juried show or coming for a critique should have a clear idea of why they are going through the process.

It is perfectly valid at certain stages of your work to not want any outside influences. Asking for a critique or even putting your work in a show at such a time may not be a constructive step.

If you do choose to present your work in a show and to ask for a critique, then these factors should be understood. The jurors can only present their own views of the work based on their own experience and insight. Their views are never presented as absolutes and are meant to provide a sounding board to help you see your own ideas more clearly. You gather different opinions on your work from many sources but growth and development will depend on your ability to sort out what is useful to you and on trusting your own judgements. In these terms, hostility and defensiveness have little place in a critique session because you choose to interact with the jurors.

The environment is important in any exchange of ideas. It is not fair to expect a participating craftsman to share and discuss ideas when faced by three jurors in a small, bare, hot, inhospitable room. This jury decided to go out to the booths to provide a more comfortable atmosphere for the participant and to make more work available for positive discussion. The obvious disadvantage was the public coming to view the work.

One solution might be to open the show the evening before the booths open. This would give the jurors and participants a chance to talk in the actual show rooms so that specific pieces could be used for discussion.

I thoroughly enjoyed the chance to talk to so many serious craft-artists and I would like to thank them for taking the time to discuss their work and methods with me.

Battleford '80 Juried Exhibition

Premier's Prize

Name: LAPOINTE, Paul
Item: Moth Box
Medium: Wood
Price: \$250
Award: \$1,000

Merit Awards

Name: EVANS, Jane
Item: Reversible Rug
Medium: Handwoven
Price: Not For Sale
Award: \$200

Name: HAZZARD, William V.
Item: Blue Wizzing Teal
Medium: Wood
Price: \$700
Award: \$200

Name: INGRAHAM, John W.
Item: Last Mountain Lake
Medium: Sterling Silver
Price: \$300
Award: \$200

Name: NEWDIGATE MILLS, Ann
Item: Thirty-Five Silk Symbols Rug
Medium: Handwoven
Price: Not For Sale
Award: \$200

Name: WOOLSEY, Randy
Item: Bowl
Medium: Stoneware
Price: \$100
Award: \$200

Name: ADAMS, Pat
Item: Handwoven Rug No. 897
Medium: Wool and Linen
Price: N.F.S.

Name: ADAMS, Pat
Item: Handwoven Rug No. 8010
"Short Nights in June"
Medium: Wool and Linen
Price: \$160

Name: ADAMS, Pat
Item: Handwoven Rug No. 8012
Medium: Wool and Linen
Price: \$120

Name: ANDERSON, Bruce
Item: Jar
Medium: White Stoneware
Price: \$90

Name: ANDERSON, Bruce
Item: Plate
Medium: Clay Stoneware
Price: \$175

Name: BOLEN, Mel
Item: Bowl
Medium: Porcelain
Price: \$45

Name: BOLEN, Mel
Item: Bowl (large)
Medium: Stoneware
Price: \$125

Name: DIETRICH, Zach
Item: Butterdish
Medium: Porcelain, Wood fired
Price: \$25

Name: ELDER, John
Item: Butterdish
Medium: Porcelain
Price: \$25

Name: ESSAR, Gary
Item: Quilt
Medium: Polyesters and Polycottons
Price: N.F.S.

Name: FARRERO, Charley
Item: Raku Vase No. 1
Medium: Clay
Price: N.F.S.

Name: FARRERO, Charley
Item: Vase
Medium: Porcelain
Price: \$35

Name: FREY, Douglas
Item: Toothpick Holder
Medium: Silver, semi-precious stone, wood
Price: \$325

Name: HANSEN, Byron
Item: Self-propelled swather
Medium: Wood
Price: \$100

Name: HANSEN, Byron
Item: Tractor and combine
Medium: Wood
Price: \$150

Name: HAZZARD, William V.
Item: Gosh Hawk & Ruffed Grouse
Medium: Wood
Price: Not For Sale

Name: HEISLER, Franklin
Item: Covered jar with handle
Medium: Clay
Price: \$80

Name: HEMMERLING, Pearl
Item: Bedspread
Medium: Crochet
Price: \$900

Name: HOSALUK, Michael
Item: Table
Medium: Birdseye Maple
Price: \$1200

Name: HOSALUK, Michael
Item: Burl Bowl
Medium: Wood
Price: \$150

Name: HOSALUK, Michael
Item: Burl Bowl
Medium: Wood
Price: \$150

Name: INGRAHAM, John
Item: Crystal Cave
Medium: Copper
Price: N.F.S.

Name: KUTTAI, Jessie
Item: Afghan
Medium: Acrylic
Price: \$150

Name: LAPOINTE, Paul
Item: Prairie Machine
Medium: Wood—Cherry, Maple, Boxwood
Price: N.F.S.

Name: LORINCZY, Pearl
Item: Doilie
Medium: Cotton
Price: N.F.S.

Name: MACCOLL, Robin
Item: Leather case
Medium: Leather
Price: N.F.S.

Name: MILLER, Cathryn
Item: Landscape Jacket (reversible)
Medium: 100 percent wool
Price: \$165

Name: MILLER, Cathryn
Item: Silk vest
Medium: Hand Crochet
Price: \$100

Name: MURDOCK, Allan
Item: Braided Bridle
Medium: Leather
Price: \$650

Name: PALM, David
Item: Violin and bow
Medium: Wood
Price: N.F.S.

Name: PARSONS, Wendy
Item: Casserole
Medium: Woodfired porcelain
Price: \$35

Name: ROCAMORA, Anita
Item: Porcelain Bottle
Medium: Porcelain
Price: N.F.S.

Name: ROCAMORA, Anita
Item: "A Place to Remember"
Medium: Porcelain
Price: N.F.S.

Name: ROOKE, Ross
Item: Ernie
Medium: Woodplane
Price: \$200

Name: WOOLSEY, Randy
Item: Teapot
Medium: Clay, Woodfired
Price: \$75

Name: WOOLSEY, Yoshimi
Item: Set of 3 batik on silk scarves
"Cloud" "Rainbow" "Northern Lights"
Price: \$60 each or \$180 set

Name: WYCHOPEN, Stan
Item: Stage Coach
Medium: Wood
Price: N.F.S.

Name: ZORA, Marlene
Item: Bowl
Medium: Porcelain
Price: \$20

Name: ZORA, Marlene
Item: Jar
Medium: Stoneware
Price: \$45

Name: ZORA, Marlene
Item: Plate
Medium: Stoneware
Price: \$45



Juried Exhibition.



Blue Wing Teal carved from wood by Bill Hazzard — winner of a Merit Award and Saskatchewan Arts Board Purchase.



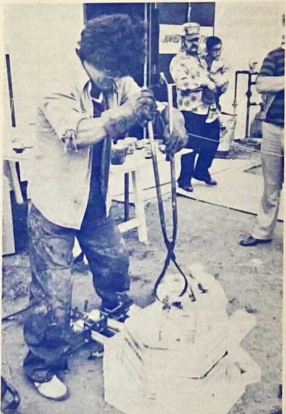
Dorothy Boran, Saskatoon, sorting raw wool to be spun.



Ross Rooke, Saskatoon woodworker demonstrates turning a bowl on a lathe.



Zach Dietrich, Endeavour, demonstrates wheel throwing.



Charley Ferrero, Meacham, carefully lifting a fired sculpture from a hot raku kiln.



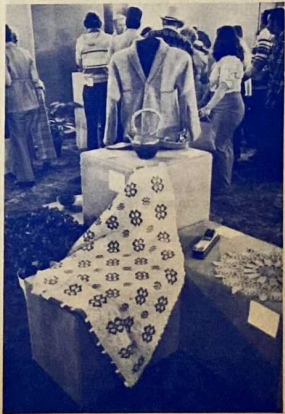
Weaving demonstrated by Jane Evans, North Battleford.



Wendy Parsons, Endeavour, giving handbuilding demonstration.



Billie Klassen, North Battleford demonstrates puppet to youngster.



Handwoven reversible rug by Jane Evans, a Merit Award winner.

Basic Design Workshop

Room 101 MacLean Hall, University of Saskatchewan
7 p.m. — 9:30 p.m. September 29-December 8, 1980
Monday evenings

Ann Newdigate Mills — Instructor

Study of such fundamental elements of design as colour, value, texture, line and space. Exploration of their interactions in relation to general composition, materials and process. The workshop will be directed towards helping people who have little or no design training to develop an approach that meets their own particular resources, medium and goals. By concentrating on the basic elements of design, the course will not be concentrating on any one particular medium or process. Towards the end of the course, participants will be encouraged to pursue the specific aspects of design that relate to the discipline of their choice.

For further information contact the University of Saskatchewan, Extension Division or the Community College in Saskatoon.



James Russell and Bob Billzard combined their skills in this ceramic top wood table.

Latest from the Office

Wintergreen:

Plans are now underway. Dates confirmed November 28/29, 1980. Jubilee Hall, Regina. The position of co-ordinator should be filled as of 1 September 80 and booth applications will be distributed shortly after that date.

Resource Centre:

- Listings of resource materials and back issues of journals are available from the office. Members are welcome to come in or write in to borrow.

- We also have all issues of "Handweaver & Craftsman" dating back to 1957. These are available for browsing in the office or can be borrowed by members of the Saskatoon Spinners and Weavers Guild as they are the property of the Guild.

Workshops:

- Weaving with Deborah Forbes of Medicine Hat, October 6 to 10, Regina. *Watch for details in the next Office Bulletin.*

- Tapestry Design & Weaving with Deborah Forbes, Medicine Hat. Last two weeks in October in Saskatoon. This workshop is being sponsored by the Saskatoon Spinners and Weavers Guild. For further information contact:

Anne Clark
404 Garrison Crescent
Saskatoon, Saskatchewan
S7H 4B6
Phone: 373-1355

- Basic Weaving with Cathryn Miller of Saskatoon in Alsask, mid November.

Nominations '80

All SCC members will be mailed a report from the 1980 Nominating Committee. This report will contain information on each nominee and should be received at least one month prior to the October 26, 1980 elections for new Board members. If you have not received your report by September 30, please contact the SCC office.

If You Care Enough to Craft It

I once sent an entry Down East to a full-fledged art gallery (which shall go unnamed) for a juried show. Much to my horror, the parcel later came back obviously never opened. A note followed with apologies that the parcel had been put in the storage room and somehow was overlooked at jurying time. My disgust with the efficiency level of that gallery is easy to imagine.

In July of this year, I reached an equal level of frustration. This time the tables were turned, because I was the Receiving Committee (all of it) for the Saskatchewan Handcraft Festival's juried show in Battleford. After two years as Official Receiver, I still am nonplussed by how craft items are delivered for jurying. Off is the cry, "Don't they CARE?!"

The Saskatchewan Craft Council has laboured on in its efforts to educate both public and craftsmen on matters esoteric and practical. Each year precise Packing Instructions go out with application information. And yet...

It is quite probable that most craftsmen submitting to a show are not aware of some of the problems their work will encounter. A few of these are: the physical limitations of a receiving area (be it gallery or hockey rink), the receiver's own physical limitations (flesh and blood, with only two hands), lack of communications (How can a box be unpacked without knowing to look for x number of small items or not to slit a fabric?), pressures of time, and inexperience by receivers in handling different media.

A further difficulty is that items seldom can be displayed for a jury properly. Dirt, lack of wall spaces, uncomplimentary settings, poor lighting, a bustling atmosphere are all part of the reality of setting up shows, much less choosing the items to be shown in the first place. Battleford is no exception, but neither is it the worst of conditions.

The point is, a craft piece will have to be moved, seen under negative conditions, and handled a dozen more times before it is either in or out of the show. Even then it eventually needs to be repacked for travel, a buyer, or the trip home. The craft piece needs all the help it can get to come through such ordeals in mint condition.

Until I began helping with shows at the Shoestring Gallery some years ago and recently with SCC shows, I was naive. It is not an unusual state, to judge from the submissions again this year. Unfortunately, such simplistic visions by entrants are a long way from reality.

It is gratifying, exhilarating even, to receive a well-parceled item. This should be a common event. After all, it is logical that the problems mentioned earlier exist. Mere mortals must handle your work in mundane conditions. In which case, if you care enough to make it, WHY don't you care enough to protect it? And for good measure, include display and packing instructions!

—Jane A. Evans



Linda Chartier, Holbein, serving delicious borscht at one of the two food booths, new in this year's craft market.



**Carlton Trail
Community College**

Humboldt — Watrous — Semans

ITINERANT ARTIST

TERM:

Two months before Christmas 1980
Possible two months after Christmas

DUTIES:

To conduct adult education classes in art and painting
To hold classes at various locations as specified by
Community College

QUALIFICATIONS:

Teaching experience in art is necessary
Studio experience desirable
Must be able to instruct in various media
B.F.A. or equivalent expected
Suitable combination of training and experience
will be considered

APPLY TO:

Principal
Carlton Trail Community College
Box 720
Humboldt, Saskatchewan
S0K 2A0

Send resumé, list of references and slides of recent work

First Report on the World Crafts Council 9th General Assembly and International Conference

"Stimulating and Fun" sums up the World Crafts Council Conference held at Oberlaa, Austria from July 25 to August 2, 1980. The location of the attractive and well-appointed Conference facilities at the end of Vienna public transit lines permitted frequent excursions into Vienna to view the numerous exhibitions, which had extended their hours for the convenience of those attending the Conference, and to enjoy the beautiful and historic city.

Mornings at the Conference commenced with lectures on topics of general interest. Outstanding among these were Carl Aubock's "Crafts and Learning" and the Swedish scientist Per Anderson's "Intelligence of the Hand". A series entitled "Wearable Art" presented by Katherine Westphal and Joan Stabb of the United States offered such unconventional alternatives in clothing as a transparent plastic "Japanese" kimono and an "Eskimo" parka made out of sausage casings. They used these to illustrate the interaction of change and tradition in creating design. The philosophy of "Wearable Art" is to humanize and personalize attire by rejecting mass production and making each article of self adornment unique and the very act of dressing a "celebration".

The afternoon programs offered a choice of demonstrations, workshops, slide presentations and discussion groups. Often it was difficult to decide which ones to attend and which others in conflicting time slots to forego.

Unfortunately some promising sounding offerings on the program were cancelled. Also the number of exhibitors of supplies and equipment was extremely limited. The selection offered at the book table was largely limited to publications in German.

During the Conference the various committees met to hammer out proposals and recommendations. The official delegates were concerned about the present very large scale of the world conferences, which places large financial, organizational, and administrative burdens on the hosts. Another general concern of the conference was the effect, particularly in India and Africa, of the heavy demand by tourists for traditional and utilitarian items, which tends to substantially increase their prices, and to encourage the modification of design from utilitarian to purely decorative, making the items more unaffordable and less useful to the traditional native buyers. Final committee reports were not available at the time of writing this article.

Marea Gazzard, a ceramist from Australia, was elected president of the World Crafts Council, succeeding Lord Reilly.

The World Crafts Council was founded by Mrs. Aileen Webb and Mrs. Margaret Patch at Columbia University in New York City, in 1964. Mrs. Webb has since died, but Mrs. Patch was in Vienna, and was conferred an honorary membership in the council at a reception in her honour at the Canadian Embassy. At the same reception, Ann Mortimer, president of the Canadian Craft Council, presented the Aileen Webb Travelling Bursary to Diane Gaudreau, a woodworker from Nova Scotia. Our host at the reception, the Canadian Ambassador to Austria, Mr. Maurice Copithorne, accepted from Elsie Blaschke an exquisite miniature wall hanging which she had made, to remain in the Canadian embassy in Vienna. A personal gift to Mr. & Mrs. Copithorne of a wooden bowl with lid, made by Diane Gaudreau, was then presented, again by the artist herself. This reception was a memorable and happy occasion for all of us who were privileged to attend.

The Austrian Craft Council organized an unusual and tremendously successful hospitality night for which each conferee was issued a direction to meet a particular person at the information centre at an appointed time. No further information was offered. The conferees were then whisked off in various directions to destinations unknown, where we were entertained for the evening. Not until the following day were we able to share with each other our experiences of the evening, and to compare accounts of the fabulous houses, apartments, studios, galleries, heurigen, the Prater or wherever we had been the night before.

The grande finale on the last night was great fun, with the conferees decked out in "wearable art" and entertained by an Austrian song and dance group in national costume. The conference ended late in the evening in a lovely outdoor amphitheatre on the conference grounds.

I have been enriched by wonderful memories of Vienna and by the important giving and sharing of knowledge in the Crafts that took place at the Conference. Thank you to all of you who made it possible for me to attend.

—Margaret Ann Burrill



Yoshimi Woolsey, Ruddell, giving a batik demonstration.

Saskatchewan Craft Council Second Biennial Juried Exhibition

The title for this exhibition is a mouthful, so let's just call it "The Biennial".

Well, arrangements are moving right along for the Biennial. The coordinator has finally got it straight that it is spelled with an "a". Many Craft Council members are busy working on their "Untitled, completed August 1980" entries. By the time you read this the jury will have selected the items that will make up the Biennial. And, sooner or later, the tour of the Biennial will reach somewhere that is convenient for you to go and have a look at it.

Yorkton has been added to the Biennial tour during July 1981 and the exhibition just might be the first one in the new Yorkton Art Centre. We will publish the full tour schedule again in the next *Craft Factor*.

The initial showing of the Biennial will be at the Dunlop Art Gallery, Regina Public Library, October 25 to November 30, 1980. The opening will be at 8:00 p.m., Friday, October 25, and you are invited to attend. The speeches will be short, the punch bowl full, the craft items on display great, and our glorious leader will probably wear his suit for those of you who missed it at Battleford. This opening will also include the announcement of the 1980 recipient of the \$10,000.00 Bronfman Award honouring a Canadian crafts person.

We would like to thank the Craft Council members who submitted entries for the Biennial. All of your entries contribute to us being able to put together a good exhibition of items produced by Saskatchewan craftspeople. If the people who view this show go away with an increased appreciation of or interest in handcrafted items then this is to the benefit of all craftspeople in the province.

—Pat Adams

P.A. Craft Fair A Success

In the centre of the city, on a portion of land known affectionately by inhabitants as Old City Hall Park, lives the Prince Albert Arts Centre. On Saturday, June 21st, the accustomed activities of the grounds were temporarily arrested to accommodate the second annual June craft sale. 'Ye Olde Towne Square Crafter Faire' emphasized family entertainment, with costumed craftspeople, food booths, music, singing, and the occasional outburst of spontaneous dancing on the grass. Scores of people gathered to enjoy the sun, to listen, to buy, and to taste. Thanks to the competent committees in command, a highly successful venture for all participants. Ye Olde Towne Square Crafter Faire promises to flourish as an annual event in the future.

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

Embroiderers' Seminar in Winnipeg

The seventh annual seminar of the Embroiderers' Association of Canada — Seminar '81, focusing on a "Back to our Roots" theme — is being sponsored by the Winnipeg Embroiderers and will be held at the University of Manitoba, May 3 to 7, 1981. Workshops, special shows, competitions, slide lectures, tours and a grand finale banquet are but some of the activities. The teachers who represent a wide range of fibre art interests are: Audrey Francini, Florida, crewel embroidery; Michael James, Massachusetts, pieced and whole cloth quilts; Wilke Smith, New Mexico, contemporary stitching; and Winnipeggers, Carol McCann, rag dolls and soft sculpture; Leonida Leatherdale, stumpwork; and Shirely Yderkie, boxes. To pre-register and ensure a place members should send a \$25 cheque, non-members \$37.50 cheque to: Mrs. Eleanor Thomas, Registrar, Seminar '81, 1208 Polson Avenue, Winnipeg, Manitoba, R2X 1M9.

Composition and Interpretation in Crafts

A friend and I were talking about some of the problems that arise within the Craft Council as a result of the wide range in the aims and intentions of the people involved. This seems to be most noticeable when there is a juried exhibition. I mentioned that I felt that there was a sort of parallel with music: it is as though (when one looks at the work) (a) one hopes to hear a fresh new tune that surprises the ear (the eye in this case); and (b) on the other hand one also takes great pleasure in hearing an old tune played with integrity and rendered in a personal and imaginative way.

My friend then went on to say "Yes — but ... in a musical competition one would never expect to have an original composition judged against an interpretation of a traditional piece."

It struck me that it might be worthwhile to pass on this insight that came to us. It might make jurying less stressful if there were two categories of awards. Perhaps people could categorize themselves: (1) for innovative use of materials and process; and (2) for competence in rendering a traditional form.

I do in fact know that there are quite a number of people in the Craft Council who are well capable of meeting both criteria. However, it is possible the exhibition oriented people, for the most part, who have had the exposure at this point which makes it easier to understand the conceptual element that jurors seem to be looking for. There seem to be many people whose pursuit of their craft is very legitimate and has integrity but whose intention is not, and never will be, to pursue the medium beyond its traditional aspect.

For example, the straw furniture of Reinhold Adams from Yorkton. I would very much like to see more of such older crafts being encouraged and fostered in their traditional form. Would it be possible to pursue funding from the business sector to make a nice prize available specifically for a traditional rendering of an old 'tune'?

This idea that I am groping towards may have more problems than it is worth. One that I would hate to see arise would be that one category would come to be seen as more prestigious than the other. Also, it would be wrong to suggest that an innovative category would mean that aspects of skill and craftsmanship were abandoned. (There is a tendency in art curators to pay too much attention to things that seem conceptual and lack skill. An impeccable tapestry artist in Scotland has said, "How can I compete with the bundles of wool on my floor!") But I believe that there are enough excellent people in the Craft Council who can prove that in addition to skill and craftsmanship there can be exciting and interesting ideas in the work — even though functional as with Ross Rooke's handcrafted planes.

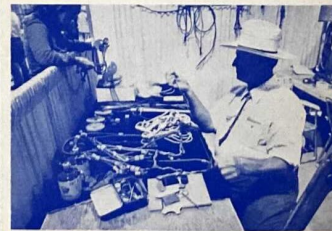
I was also listening to a few people talking about the desirability of including an invitational exhibition of well-established people (who have not been submitting work to a juried show) to make the event more representative. This seemed to me to be worth investigating and I wondered whether it would not be a good idea for people who had already won the Premier's prize to be given the honor of being included in this category?

One tends to forget that all the hard work being done by the SCC board is voluntary and I would like to take this opportunity of thanking you and your board for making the exciting things that are happening in Saskatchewan possible.

—Ann Newdigate Mills



Straw furniture by Reinhold Adams, Yorkton.



Leather braiding demonstration by Allan Murdoch, Birsay.

editor's bit

It's amazing how rapidly summer speeds to an end — one look at the Valley and you'd think it was autumn, which for me, means getting back to work. This winter I really hope to squeeze in some weaving and spinning between diapers and *Craft Factors*.

Now is the time for you to think about your contribution to *The Craft Factor*. Be famous — see your name in print — have a photograph published. It's a lot easier than it sounds. We'd like stories about what you do, where and how you do it. Share a technique, pattern or recipe. Why not think up a project that your guild could contribute? Dig into the history of your craft; tell us about someone you know who has hidden talents. The range of ideas acceptable to *The Craft Factor* is infinite.

Congratulations to Jenny Hambridge who has taken over editorship of *Artisan*, the magazine of the Canadian Crafts Council.

—Seonaid MacPherson

exhibitions

Rosemont Art Gallery, Regina

September 3-27
October 1-31
November 5-29

Albert Gatin/Greta Niebo-Preuss
Regina Stitchery Guild
Ruth Pawson/Dorothy Martin

Yorkton Art Centre

September 16-October 6

Display of Globe Theatre

Dunlop Gallery, Regina

to September 14

Expression — Art and the Handicapped
SCC 2nd Biennial
Juried Exhibition

October 25-November 30

Mendel Gallery, Saskatoon

September 10-October 12

Steranko: Graphic Narrative
Michael Snow: Two Sides
to Every Story

October 29-November 30

George Sawchuk
Western Wall Works

November 19-December 14

19th Century European
Landscape

December 3-January 4

Emily Carr: Oil on Paper
Sketches
Saskatchewan Watercolours

Handmade House, Saskatoon

September 3-October 4
October 6-November 1
November 3-29
December 1-18

Paul Lapointe
Linda Cook
John Elder
Olive Kalapaca
Handmade House Group Show

Plainsman Clays under New Ownership

This communiqué will serve as official notice that controlling ownership of Plainsman Clays Limited has been acquired by a group of young businessmen whom the undersigned represents. As a result of this change, Mr. Luke Lindoe has resigned as President and Director of the company.

All new company policies will be stated and advertised when they are established. Some additions and changes to the product line will be announced shortly. Any suggestions in this regard will surely be helpful to both of us in trying to fill your needs.

This decade will be one of improved communication between Plainsman and you, our customer. Plainsman wants to get to know the clay user better and their problems, so we can work together to improve our service to them. Plainsman wants to share its years of technical information with you so we can both benefit from the knowledge we have accumulated in the clay manufacturing field.

—Normand Poulin
President
General Manager

Aileen O. Webb

Travelling Bursary Awarded

Diane Gaudreau, woodworker, from Stancheil, P.E.I. has been chosen by the International Committee of the Canadian Crafts Council to receive the first Aileen O. Webb Travelling Bursary valued at approximately \$1,600.

The bursary was established in memory of Mrs. Webb who died last year and who was the founder of the World Crafts Council. It is designed to aid a young craftsman under 30 to attend the Biennial Assembly of the WCC which this year is being held in Vienna.

Diane Gaudreau was born in 1955 and studied woodworking at the Handcraft Training Centre and Holland College in Charlottetown as well as taking special workshops. She is at present working from a small studio making custom furniture and small wooden products for which she has won awards. She is a member of the P.E.I. Craftsmen's Council, among others, and has been responsible for the PEI/CCS's public relations since 1978 and she has participated in numerous exhibitions on the island.

The Committee were impressed with her evident dedication to her craft in establishing her own business — never an easy task, especially in crafts — her technical and design skills, her concern for her fellow craftsmen and her commitment to try to convey her experience of the Assembly to other craftsmen on her return.

For further information please contact Peter Weirnich, (613) 235-6200 or Joan Auld (902) 892-0351.

Classifieds

Renaldo's Supply of Arelee. Hardwood lumber for craftsmen. Thirteen different species. Reasonable prices. Box 64 Arelee, Saskatchewan, Phone: 237-4435.

Outstanding Craftsmen for Workshops, Juries etc.

The CCC office gets fairly regular letters from various sources asking us to recommend names of first-class craftsmen who are also first-class designers and who are willing to give workshops, serve on juries, give critiques, lectures, etc.

It would be of great help to us — and to craftsmen — if member associations could provide us with their own lists of such people duly annotated (eg. Will give workshops but not jury; or, Not available October to March).

As a supplement to that we are initiating in *Artisan* a section for classified advertising and we propose including in that a division for craftsmen who wish to advertise their availability for the above. Rates will be 25¢ per word, minimum \$10, prepaid.

New Advertising Rates for *The Craft Factor*

In order to at least pay for the space taken up by advertising *The Craft Factor* has been forced to up its advertising rates. The new rates are as follows:

Display Ads

- \$80 — full page
- \$40 — half page
- \$20 — quarter page

Classified Ads

10¢ per word, SCC members included.

**Next *Craft Factor* deadline:
November 19, 1980**

Portfolio People

The following people have so far listed their names and media information with the SCC Portfolio file.

Marline Zora, 434 Main St., Saskatoon,
S7N 0B8 — Pottery

Ankie Engel: G.D. Lemberg, Sask. S0A 2B0 — Weaver

Marg Oberg: 38 McSherry Cres., Regina
S4T 7B7 — Puppets

Sheree Lee Pohjavuori: 1-2170 Lorne St., Regina

S4P 2M5 — Weaving & Soft Sculpture Embroidery

John Russell Baldwin: Box 262, Yorkton,
S3N 2V7 — Pottery

Ross Rooke: 1213 Coy Avenue, Saskatoon,
S7M 0H2 — Woodwork

Charley Farrero: Box 145, Meacham,
S0K 2V0 — Ceramics

Margaret Ann Burrill: Box 267, Frontier, S0N 0W0
Spinning Weaving (Beginner)

David G. Miller: Box 51, RR5, Saskatoon, S7K 3J8
Luthierie (Building stringed instruments)

Janice E. Routley: 150 Connaught Cres., Regina
S4T 6M9 — Stitchery

Joan Ashenhurst: 1133 Elliott St., Saskatoon
Potter

Mary Haywood-Anderson: 2744 Robinson St., Regina
Models from dough

Jane A. Evans: 1181—113th St., N. Battleford
S9A 2M3 — Handweaving

Lydia Dagg: 91 Sunset Dr., Regina S4S 5V7
Pottery (mostly porcelain)

Edward Kowalski: Box 423, Dundurn,
S0K 1K0 — Woodwork

Anne G. Clark: 404 Garrison Cres., Saskatoon,
S7H 4B6 — Fibre-weaving

For more information on the Saskatchewan Craft Portfolio File see the march, 1980 issue of *The Craft Factor*, page 19, or contact the SCC office.