

the craft factor

Volume 5, Number 4

December, 1980



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Cover Photo: "Craftsman's Christmas Tree" decorated with ornaments donated by Saskatchewan craftspeople to Wintergreen '80. Photo by Don Hall.

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cover story

The following are photos of some of the many beautiful ornaments donated by Saskatchewan craftsmen to adorn Wintergreen's Craftsman's Christmas Tree this year.

The ornament competition was won by Anita Rocamora.

Proceeds from sales go towards special SCC projects.



Stitchery ornaments. (Left to right): Jean Kares, Applique Landscape; Janice Routley, A King (One of the magi); Florence Deusterbeck, Snow Star; Elizabeth Beskowiney, Mary and Child.



Three ornaments in clay by Anita Rocamora. The middle one is the grand prize winner of this year's competition.

(Photos by Don Hall.)



Ornament in copper by Martha Cole.



Dough art by Mary Haywood-Anderson.



Clay bells by Erna Lepp.

Another New Year

For the Saskatchewan Craft Council another new year is under way. As of the October 26, 1980 Annual General Meeting at Fort San, the SCC began a new fiscal and physical year. Not only are we now operating on our 1980-81 budget (trying to plan the 1981-82 one), but a new Board of Directors embodies the members.

Three board members continue from the 1979-80 election, having one more year as directors. Connie Talbot-Parker (Exhibitions) of Fort Qu'Appelle, Gary Essar (Publicity and Nominations) of Regina, and Robin MacColl (Sales and Standards) from Yorkton head the indicated committees. Margaret Ann Burrill of Frontier was elected for the one-year term that resulted from a resignation. She will handle the workshop/education committee and be the SCC's representative to the Canadian Craft Council.

Zach Dietrich is the new Treasurer and Vice-Chairman. Wendy Parsons is secretary and on the budget committee. They are from Moose Jaw. Both are beginning two-year terms.

Having been on the board since March when a vacancy occurred, I came into the unusual position of being elected for a two-year term beginning this October 1980, and yet being a continuing board member. The board felt that I should be this year's Chairman. So it is in that capacity that I am writing to you, the members of the Saskatchewan Craft Council.

As a board we are concerned with several goals this year. SCC members clearly directed that their organization should emphasize marketing and business aspects. To this end, a symposium has been arranged for January 10 and 11, 1981. It will be in Regina and offer a very knowledgeable resource person. Further information on that is elsewhere in this *Craft Factor*. Plans for the 1981 AGM already are afoot with workshops on the theme of "self-promotion". This does not imply an exclusive business outlook, for it includes improving your craft skills and your "image".

Other goals are, briefly: coping with the Battleford sale/show and its dearth of funding to keep it existing; studying the feasibility of continuing to administer Wintergreen; responding in a responsible manner to the Cultural Policy Secretariat Report (have YOU read it and written to your MLA? It does matter.); implementing the Artisan status; reviewing the standards report; studying a gallery/shop run by the SCC; clarifying and implementing workshop/education policies; evaluating exhibitions logistics; setting up a teaching file; enlarging the portfolio system; compiling a suppliers index and raising the SCC's membership and profile.

The SCC can only begin to realize some of these goals this year; others, of course, must be completed. They seem to be goals most sought by the membership. The SCC is always ready to hear new ideas. After all, that is the reason this organization exists.



Jane Evans, new SCC Chairman.

This is a crucial year for crafts in Saskatchewan. The Cultural Policy Report is a reflection of widespread awareness of our activities as craftsmen.

Our lifestyle relates to our choice of being craftsmen, be it full-time or hobbyist. There is an implied concern with getting on with our work, not with playing politics or making waves. But our craft work needs to survive, and the SCC is a body whose whole aim is helping it to thrive. Who can care as much as we ourselves, we craftsmen?

None of us can plan just what will be the situation a year or two from now, in our own lives or in our environment. We can try to shape our lives to best meet our desires. If we do less than try, we cannot complain about anything that occurs. The SCC is our best way of trying to influence our craft-oriented futures. Only if we, the members, care enough to give life to the name of an organization can any action follow. The SCC is not a living entity. Its members are its whole entity.

Think about yourself. Think about your future in crafts. Now think how the organization called the SCC can help you. If you communicate your thoughts, you have likewise helped the SCC, which is to say yourself and your fellow craftsmen. You'll get as good as you give.

Whatever your level of involvement, we are all in this together. As your representatives, we directors seek and expect your input. For all of us this could be another very good year.

— Jane Evans,
SCC Chairman

Thanks, Mel

In the weary final hours of the busy weekend at Fort San, there were many details, words, ideas and confusions. Amidst it all, trudging along to complete all the necessary diverse activities was the SCC's chairman of the Board, Mel Bolen. It had been a very hectic, tiring series of meetings and events with the Canadian Craft Council and the Saskatchewan Craft Council. Mel handled it with dignity and good sense, which is how he has handled the position of chairman for the past year.

It is not an easy job. There is a great deal of time and responsible effort required of every director. The chairman is expected to do even more. Is it any wonder that 26 people have already passed through the ranks of directors in the SCC's five-year existence? Of great note, though, is the vast strides the SCC has made in those five years. Many people from across Canada were respectfully amazed at what a fine organization the SCC has become in that brief time.

At the 1980 AGM special thanks were expressed to Barry Lipton and Marline Zora for their contributions in previous years with the SCC. Mel, as past-chairman, is still a member of the board and has not yet left the fold of board meetings and associated activities. However, a word of appreciation is always in order.

For the past year as chairman, Mel, and for all your efforts, we of the Saskatchewan Craft Council are most grateful. We have not and will not forget your help. Thank you, Mel.



A familiar sight at Saskatchewan Craft Sales is Mel Bolen politicking on behalf of the SCC and craftspeople.

(Photo taken at Battleford by Menno Feiguth.)

vienna '80

WCC Speeches Thought-Provoking

While we were in Vienna, the eight of us from Saskatchewan decided we would report back to you on different aspects of the conference so you would not be getting eight versions of the same thing. I chose to report on the talks given each morning to the delegates.

Because each of these speakers had important things to say, and each had his own style, I have taken excerpts from their speeches to make up my report. For those of you who would like to delve further into the speeches, copies are available at the SCC office.

May I take this opportunity to thank those of you who voted for me to be one of your delegates in Vienna, and the Saskatchewan Arts Board and SaskSport Trust for providing the money for our travel, conference fee and accommodation. I learned a great deal at the conference, which I will try to share as best I can. Vienna is a fabulous city and well worth the trip itself. Although I am a Saskatchewan chauvinist at heart, I must admit I was sorry to leave Vienna and the rest of Europe. I am looking forward to putting impressions and insights to use in my work, both teaching and potting.

Wilhelm Mrazek: Welcoming Address

"There is no means of looking back; it is only the crafts tomorrow, the searching for qualities of true craftsmanship, that can become a new path to discover new goals and models of the future."

Statement above the entrance of the Secession Building: "Each age shall have its art — Art shall have its liberty."

E. Pouchpa Dass, UNESCO: Welcoming Address

1. A creative craftsman constantly strives for excellence and perfection, not economic or social elitism. Elitism confines the audience to the socially accepted and economically affluent. Elitism is restrictive. Concern with aesthetic excellence and high standards expands the audience to the underprivileged many and the economically deprived. The craftsman should be advised on how to increase production and retail high quality of products.

2. When something unique is created in the crafts, it represents part of a cultural legacy. Creative craftsmen live in the present with an eye to the future. This is why craftsmen are so necessary to contemporary society. Their quick intuition and perception not only make life deeper and richer; they provide insights into the human condition. Like scientists, educators and inventors, craftsmen must have the right to search, explore and create.

3. There is a growing need for expansion and diffusion of the crafts. To broaden cultural experiences crafts must be made more accessible to the young, different ethnic groups, labour, low income families and senior citizens.

4. Crafts, being a reflection of a distinct physical and social environment, make it most pressing to develop forms of artistic and cultural expression that are indigenous and

contribute to a collective searching for a unique cultural identity.

5. Just as conflict rages throughout the world between traditional and contemporary values, so a conflict is evident in the crafts over traditional and contemporary forms of expression. We must develop a sensitivity for the delicate balance necessary between the best of the past and the need for innovation.

6. Since craftsmen are contributors to society like other creative artists, they have the right to expect the opportunities and resources necessary to pursue their activities. Society has been slow in most parts of the world to recognize and reward the contributions of craftsmen.

Max Bill, critic, sculptor, architect, etc.: Craft Tomorrow

Discussed problems in craft: craft — bad connotation = arty/crafty = not serious.

Importance of education for gestalt (organized whole — total design). Craft education is necessary for creative input to mass production and technology. Craftsmen must be well versed in material, technique and aesthetics before designing a new prototype for industry. It is also necessary to produce small craft items and one-of-a-kind pieces. The importance of artist prestige to the buyer is important in our culture.

He formed the conclusion that no new designs are produced without craftsmen. Art is created in a free space through which ideas can be realized. Craft experience, creativity and ability result in beautiful objects for use.

Things produced that are not art or handcraft only pollute the world. Three criteria for crafts: (1) useability (2) independence (innovation) (3) beauty, along with natural handcraft quality.

Carl Auböck: Crafts and Learning

1. He has a lasting impression formed from a picture seen during childhood — a Chinese drawing of people arranged in a pyramid with the scholar on top and soldiers, money-lenders, etc. on the bottom. The drawing depicted various human activities and their roles and positions in the community hierarchy. The figure of the teacher was clearly positioned below that of the scholar. "The person prepared and eager to learn was considered more significant than one who merely teaches."

2. Crafts are not only an object, a commodity, a collection of narrow specialties. They are an absolutely undistorted mirror of every society. Being part of what we really are, crafts are part of a process that makes this reality manifest, which in turn constitutes and defines the quality of life in a country as well as shapes its profile in the eyes of the world.

3. Historically, technology began as an extension of tools. There now seems to be no one in the driver's seat, and it rolls on, beyond any conceivable human scale, overriding all needs of the human spirit, traditions, customs, languages, races and ideologies. Everything connected to craft is opposed to megalomaniac thinking and behaviour.

4. Craft objects can have the elegance of a mathematical equation, being so exactly suited to their purpose that they are tuned to the emotional and practical needs of a society at a moment in its history. Crafts are a practice whose premise is feedback to society, unlike "art for art's sake".

5. Basis for excellence in crafts historically has never been on an abundance of natural resources, but rather, in situations of want and need, on human qualities of industriousness, patience, stoicism, wit and ingenuity. Development in crafts, contrary to other fields, requires an unusual amount of patience. It is a slow process in which experience is added to experience, sometimes over generations, if not centuries. It is significant that all stages of the product development, from design concept, to making of tools, to finishing the product can be (and often is) done by one person. The human hand is the most important tool.

6. As always, but especially in the modern world, there is a need for fun and fantasy — for gaiety as well as seriousness. To meet these unquantifiable needs today's craftsmen must have a different approach from the past. Unfortunately, those with the requisite attitudes and talents too often work only for a small coterie who laugh at their own private jokes.

7. Many years of learning and practice are necessary before craftspersons are able to practice with professional competence. We should "approach our tasks with humility and accept that we are usually more usefully engaged in making minor improvements to existing products and systems than in radical innovation. 'Fitness of purpose' is still an appropriate slogan, but we must evaluate the purpose before deciding whether it justifies the search for a solution which will fit it".

8. Practicing crafts is linked to engineering, design, decoration and tenuously to the fine arts. Design is a total social activity mirroring society. If the pursuit of ugliness is part of what we really are, design is the process that makes this manifest. The roadside strips, consumer products, billboards, fantasy cars and monster junk piles are all designs we commissioned, we made, we live with. They are portraits of us, not someone else. Unspoiled nature is not what we made, but what we found.

Ugliness is inappropriateness, perversion, corruption. Technology, design and politics are the available tools by which we can turn this trend. The crafts can and must become an attitude, a way of thinking and acting creatively.

9. "Learning crafts means to discover and understand possibilities to improve and extend spiritual and physical capabilities by training, discovery and innovation."

"All learning activities should fundamentally arise from a basic artistic-creative attitude which should contain a conscious embracing of all technical and socio-economic problems and their requirements."

The post-industrial societies we live in or strive towards have created new situations in which the crafts and arts acquire new significance. If the crafts are part of a way of life, the learning process must evolve beyond the limitations of mere vocational training.

10. *Conclusion:* The professional training and the future prospects of the craftsperson who will represent a creative element within a productive industrial society will be characterized by a thorough professional training on the basis of complex thinking processes. A fundamental attitude, stimulated towards creativity will permit him/her to contribute in numerous ways to new development in the arts, economy and technology.

To learn means to question. In art as well as crafts there are no easy answers. Let us explore together the possibilities for a future in which the "intelligence of the hand" will again be an important part of the learning process in men's struggle for self-improvement.

— Marline Zora

(The conclusion of Marline Zora's WCC report will appear in the next issue of The Craft Factor.)

"Wearable Art" — A Stylish Controversy

"Wearable Art" was certainly the most controversial presentation at the World Craft Conference in Vienna this summer. An American contribution, the presentation reflected the joint efforts of four U.S. delegates: Katherine Westphal, Joanne Stabb and Dolph Gotelli — all professors of textiles at California universities, and Debra Rapaport, a professional New York designer (California trained). An entire day was devoted to the subject. In the morning, two keynote addresses with slide accompaniment were presented by Katherine Westphal and Joanne Stabb providing us with information and examples of "Wearables" throughout the U.S. Their comments and the concepts provoked considerable audience response — not all positive! Having thus aroused us, they proceeded in the afternoon with more slide presentations and discussions on specific topics, such as body painting and tattooing and "Fantasy Clothing for Disneyland". The climax of the day came when Dolph Gotelli and Debra Rapaport, using clothing items we had contributed, transformed four fellow delegates into "Wearable Artworks".

What is "Wearable Art"?!! To quote Katherine Westphal, "Art should be an everyday thing; what better way than to wear it? ... It is art moved out of the gallery and onto the street."

We were then shown a number of examples. Many of the items combined traditional, "classic" folk patterns such as the kimono and the caftan with non-traditional materials. Every possible technique was used and combined, like a mixed-media collage for clothing; and from a purely technical point of view, they were fascinating to see. There was an Eskimo parka made from pig gut, an elaborate knitting machine coat with a patchwork lining of brocades and satins, a felt appliqued cape and a feather-patterned neckpiece, to name a few.

We were also shown other pieces of clothing which can only be described as "costumes". Most entailed an altering of the body shape by various means and could be defined as sculptures in motion. For example, one fibre artist uses permanently crimped (pleated) nylon which is then wrapped around the body in various ways to create additional external shapes. There were a number of examples using stretch fabrics, metal, plastic, shiny lamés, etc. which were welded, laminated, stuffed and/or sewn together to create added three-dimensional appendages. Some were "performance pieces" created specifically for dance works or happenings and these usually included elaborate metal and fabric mask/head pieces as well as all the usual body coverings. The final products were certainly a long way from your standard pair of Levis!!

The four spokespeople for this idea insisted that these "costumes" (my word) were valid, functional wearing apparel and that clothing should be seen and used as a vehicle for personal emotional expression. It was this concept that provoked such controversy at the Conference. Both the European and Third World craftspeople were hard-

pressed to see these "Wearables" as anything other than additional examples of "wasteful, rich America". (There were a number of Canadian examples shown in the presentation as well.)

Ms. Westphal told us it was "... art moved out of the gallery onto the street". I perceive it as moving in the opposite direction. In the 60s, clothing (along with hair, length, etc.) was used to make a personal statement, and, at that point, perhaps it was an "art of the streets". By the 80s, however, these "Wearables" have become the personal statements of professional designers imposed upon whoever is wearing the creation. It is the ultimate of high fashion — you see the "Wearable", not the wearer.

Wearable Art? It's the 60s embroidered jean jacket gone Establishment.

— Martha Cole

"Crafts Tomorrow" in Saskatchewan

My report on the World Craft Council Convention will deal more with my thoughts generated by the theme of the convention, "Crafts Tomorrow", and how it relates to the situation in Saskatchewan than with reporting on workshops I attended in Vienna.

The convention was a very important milestone for me as a craft worker. I broadened my understanding of my own craft and it demonstrated to me a whole world of craft.

The convention has stirred me to take a deeper look at this world of craft, the world that is our common denominator. I have seriously thought about craft for the last four months, first in Europe, then in my sickbed in Marquis. I have had an opportunity few of us enjoy — that of stepping back from what we are engaged in, viewing it, and then thinking about it, thereby possibly gaining some new insight into our world of craft.

I used the opportunity of the convention to meet many craft workers. I later visited them in their own studios and homes. I have discussed crafts and craft production with craft workers, craft organization administrators and elected officials, with government bureaucrats, craft design educators and craft store owners. I made this examination of craft in Holland, Germany, Norway, Sweden, Denmark and Ireland.

I tried to get the craft workers I interviewed to place crafts within a social context in their countries. I wanted to know how they relate to the general public and to the various government agencies that share responsibility for craft, and how they survive the day-to-day struggle to make a living. These interviews have clarified in my mind some of the problems we are facing as craft workers in Saskatchewan.

There has been much talk about the question of professionalism both inside and outside the Craft Council. The recently released report of the Saskatchewan Cultural Secretariat states, "The criteria for public support should be talent and accomplishment, not professional status." This may be fine for a government policy paper, but we are an organization that is trying to serve the needs of two distinct groups of craft workers.

The major difference between the two groups is economic. When a person has to depend on his or her handwork to pay the mortgage and feed the children, his/her

needs and requirements from the Craft Council are far different from those who are producing crafts for their own satisfaction or to supplement an already secure income. I have seen the strains of this division at previous general meetings where some people felt that there was no room for them in a "professional organization" and other people wanted more programs for professionally oriented craft workers.

I think we must deal head-on with this problem and strike a formalized balance between these two groups. If we don't, I feel one group or the other will drift out of the Craft Council, and we will no longer represent crafts as a whole in Saskatchewan.

There is another strain on our organization, and that is in the area of awards in juried craft competitions. Ann Newdigate Mills expressed her concerns in the last issue of *The Craft Factor* (Vol. 5, No. 3, page 4). We must make some decisions in this area or we will find some craft workers boycotting our juried shows and possibly the Craft Council. The tension between the artist-craft worker and the traditional craft worker or artisan will have to be relieved. We must make room under our umbrella for both creative art, the "innovative use of materials and process", and interpretive art, the "competence in rendering a traditional art form".

Stan Wychopen raised this question at an annual general meeting two years ago. He asked how a craft worker who was doing production work could compete with the craft worker who could devote several months of undivided attention to the making of a "showpiece".

Soetsu Yanagi, in *The Unknown Craftsman*, writes, "The individual craftsman of today has the potentiality of shepherding craftsmanship towards a rebirth of true work. Work without innate beauty is dead work; that is why the artist craftsman is important to us. The great need of our time is for the artist craftsman not only to produce his own good work, but to ally himself closely with the artisan, so eventually we may have beauty in common things again."

In my European travels I was confronted with a new economic force in the field of craftwork. We as an organization will have to make some fundamental decisions concerning the relationship between handcraft work and skill-dependent industries. A skill-dependent industry is one in which skilled handwork such as glass blowing, weaving, potting, embroidery, etc. is organized in an industrial or semi-industrial setting. There is a large potential for conflict between craft workers and those engaged in such industries. The skill-dependent industry can produce products in quantity at a lower cost than the comparable handcraft worker.

Some of our members will probably branch out into this area of production in the next few years. How do we as a Craft Council deal with skill-dependent industries? We cannot ignore them and we should develop a positive policy that we can all live with.

Growing out of this is the bottom-line concern for many of us — and that is marketing. The marketing scene for most craft workers has been uneven and spotty. For the professional there is the ongoing problem of financial survival and cash flow. The major craft sales in this province provide many of us with a large portion of our income. But what about the fuel bill in March? Craft sales at Christmas and in the summer are not a way to inspire a banker's confidence in the ongoing viability of a craft enterprise.

Some of us have had dealings with consignment craft stores that appear and disappear with a disconcerting regularity. There are some craft producer co-ops that have had a better record, and some that have had problems as well.

If we are to develop and progress through the next decade successfully, a firm financial base must be provided for

craft workers. An organized and well-published marketing system is the only way that craft workers will survive. We can use a more primitive technology to make our products, but unless we use every modern marketing tool at our disposal, we will be overwhelmed by mass culture.

I would like to turn now to some Craft Council organizational questions. From my observations of the functioning of other countries' craft organizations, I feel it is time for the SCC to consider the establishment of local organizations. There are cities, towns and areas with relatively large numbers of SCC members where locals could be formed.

They could raise the awareness of craft in their communities. They could lobby their local municipal governments and school boards more effectively than the provincial Craft Council for such things as art and craft in municipal buildings and craft instruction in local schools. They could also assist in major sales such as Battleford and Wintergreen.

A good current example of this is the upcoming Artisan sale in Saskatoon, organized by a group of SCC members. They approached the Department of Industry and Commerce as a craft group independent of the Craft Council. This could lead to misunderstanding, confusion and fragmentation. As a local, they could have done all the same things, only under the aegis of the SCC.

We must make a decision. Does the SCC represent the interests of Saskatchewan craft workers, and is there room and energy to do this at a local level as well?

The SCC is a democratically controlled and administered organization. The concern I have here is the possibility of a shift of policy decision-making from the board to the paid staff, such as is the case with some other cultural organizations in Saskatchewan. I would hope that the new board will make it a priority to set terms of reference and job descriptions for the paid positions and the elected and appointed positions as well. This would give our membership a better knowledge of the work by the board and give it the information needed to make rational decisions about accepting or rejecting nominations and appointments.

The third concern that has been emphasized by my European investigation is the growing dependence of the SCC on government funding. The amount of time spent on the paperwork for the grants is still enormous, even after attempts at simplification by the three agencies: The Saskatchewan Arts Board, the Department of Culture and Youth and SaskSport Trust.

We must maintain our policy and program independence. If we relinquish these, we are by default a policy and program instrument of the funding agencies. We will no longer represent the interests of Saskatchewan craft workers. We must not fall into the trap that is revealed in the Saskatchewan Cultural Policy Secretariat Report. "The result has been a distortion of priorities among arts organizations, as they try to conform to the special criteria of SaskSport in order to compensate for reduced grants from the Arts Board or the Department." The independence of the SCC cannot be bought or sold.

There is a problem that has not been dealt with and rarely discussed during the five-year history of the SCC. Saskatchewan has the largest population of native people in Canada and we have no contact with native craft workers and their organizations. This problem was brought home to me in Vienna. There were no Canadian native people at the conference, except two Inuit men with the Territories delegation. The native people wanted to be recognized as a separate nationality. The World Craft Council refused to recognize this demand and the native people refused to be part of the Canadian national delegation. There are many pitfalls and problems to be faced, but we must open lines of communication with native craft organizations. We must also work with the CCC to resolve this massive political,

racial and cultural problem.

I would like to turn now to our participation in the World Crafts Council convention. Saskatchewan can be proud because we were the only political jurisdiction to send all craft workers to the WCC convention. I was disappointed, however, in the makeup of the Canadian delegation. Fully one-third of the delegation was made up of administrators, educators and others. The main reason for this imbalance is the difference in income levels between craft workers and craft administrators. I feel that administrators should not make up more than 10 percent of future Canadian delegations to WCC conventions.

There were also complaints by delegates of Third World countries about the size of the delegations and the domination of the industrialized nations at the convention. I feel their point is well taken — of the 58 countries represented, Saskatchewan had the same number or more delegates than 35 of those countries. We must take time for a philosophical understanding of these and our other problems. We can use our talents to find humanized solutions and to make "Crafts Tomorrow" a strong and vibrant part of the Canadian culture.

Thank you.

— Barry Lipton



Austrian woodworker at WCC Vienna.
(Photo by M.A. Burrill.)

Vienna Diary

Saturday, July 26

Up early. I greet my roommate, Marline Zora, for the first time and we make our way out to the Conference site, register, meet up with Barry Lipton, and we all wander downtown together for our first look at Vienna. The night before, I had attended the Weissen Jazz Festival, about 40 miles outside of Vienna, and was feeling elated, but a bit dazed. We wander through the old city, designed for people just in my state; a maze of tiny, wandering streets full of surprise courtyards, colourful and tidy show windows, sidewalk cafes with umbrellas and leisurely-looking people — and we became lost in a 17th century world of the Baroque. The big treat was St. Stephan's Cathedral, a gigantic, solid, Gothic structure full of Baroque decoration on the inside; the heart-beat of Vienna, and the only important church that is Gothic and not Baroque. We see few buildings of this scale in North America; in fact, I was amazed at the scale of the churches in general. They are much bigger, emphasized by the fact that the interiors are all one space, and on the outside are usually crowded in by tiny streets, making it impossible to see the buildings in their entirety.

Sunday, July 27

Back out to the Conference site. Chaos reigns. It is the first day, and I get right into the swing of things by missing the opening speeches as I can't find the location. I continue my brave efforts by attending slide lectures which don't exist. I spend part of the afternoon at the sidewalk cafe near the site which turns out to be, over the week, my favourite hang-out and where conversations happen between delegates. It is also the only place I am allowed to smoke. We have supper at the conference, then back on the bus to Hotel Panorama, where we all end the evening in the bar. It is very easy to get a drink in Vienna; bars are everywhere.

Monday, July 28

I decide to take the morning off and go to the Hofburg, a Baroque palace in the centre of Vienna. A city almost in itself. I tour the palace rooms, maintained in their original state. The style is Rococco, a later development of the Baroque — very ornate, decadent and luxurious, but rigid in its application to interior design. The furniture arrangements are stiff; walls are hung with huge tapestries that don't work with the architectural detail. It was an atmosphere not unlike a prison. Nonetheless, one felt the presence of the royalty who once live here, their portraits and lives lingered and I was caught up in a fantasy of pretending I was one of them.

I walk on to the Secession Building, designed in 1898 by J.M. Olbrich. This important building was commissioned by the Secession group of artists and designers as their permanent exhibition space. It is a triumph of functionalism over historicism, custom-built for the new philosophy of modernism. It is severely geometric and massive with a huge wrought-iron dome on top in the Secession style.

I return to the conference and attend a slide lecture on the "Thonet Story", which outlines the development of the Thonet chair, originally designed in 1830 and still being manufactured. It is a classic chair, using new technology of curving round wood. I meet the curator of the Museum of Applied Arts, Christian Witt-Doring, who gives me leads on where to find the early modern architecture and invites me to visit the museum the next day.

Tuesday, July 29

Marline and I take off in the morning for the museum. We first visit a show in the museum called "Neues Wohnen: 1918-1938" (New Furniture). It is a knock-out — an inspirational treat of early art deco style furniture, lamps, working drawings. They are truly elegant, severe, bizarre — some as modern, in fact more so, than anything being produced now in our age of nostalgia.

In the permanent galleries we meet Christian who shows us the 1900-1920 craft and industrial design collection of wood, glass, ceramics, silver, functional objects. Many are designed by architects, again in the early modern style, and are superbly crafted. I am struck by the European tradition of architects also being craftsmen, and the high regard for craftsmanship, which was most evident in this collection.

We go on to the Postal Savings Bank, a building designed by Otto Wagner, the leading architect in the reaction against historicism and the father of modern Viennese architecture. Designed in 1904, it is the interior space that is spellbinding. Under a glass roof, a jewel-like large space of reinforced concrete, glass, marble and aluminum used with the utmost technical virtuosity and attention to detail. Later, we stopped for a Viennese coffee and strudel in Wagner's original subway station entrance, now combined with a coffeehouse. Like sitting in a stage set; a whimsical, stark, oriental-influenced building — beautiful, pristine, elegant and weird.

Wednesday, July 30

In the morning, a trip to the Belvedere, a Baroque palace which now houses the 19th and 20th century painting gallery, and includes a marvellous collection of Klimts. One wonderful thing about Vienna is the availability of Baroque palaces and grounds which have been converted for use as art galleries and parks.

In the afternoon I attend a slide lecture on the Linz School of Design. It is disappointing; I am struck by how much further ahead we are in North America in the development of fine art. The Linz sculpture students seemed to be trying too hard to make "art", to be big, impressive, and missing the point, being arty and pretentious. Technique seemed to overtake everything else.

Thursday, July 31

I attend a slide lecture on Joseph Hoffman, an architect and craftsman of the Secession period. Unfortunately in German, but interesting nonetheless. Later, I searched out Otto Wagner's two apartment blocks. Wonderful flat, spare facades of ceramic tile covered in an elaborate decorate art nouveau tracery pattern; and, inside one building, an elevator shaft of painted white iron work of incredible art nouveau detail.

Friday, August 1

The last day. I went back for one last glimpse of the interior of the Postal Savings Bank and went to a ceramics show at the Museum of Applied Art.

I have to admit that I found the ceramic workshops (aside from Jack Sures) and slide lectures disappointing. Because of this, I have talked more of my other experiences in the city which had nothing to do with the conference, but do have a lot to do with my interest in the relationship between architecture and craft and design.

We ended things with a farewell party on Friday night, donned in our "wearable art", which was great fun; and I fell asleep on the bus home and ended up in the bus depot. Whether this was an appropriate ending, I'm not sure.

— Joan McNeil

Crafts on the Up Down Under

(Jane Burns, Executive Director of the Australia Craft Council, was interviewed by Margaret Ann Burrill, Saskatchewan Provincial Director, at the World Crafts Council Conference in Vienna.)

Background:

Australia in the early 1960s was bristling with confidence and optimism, nourished by political stability during the Conservatives' long term in office, and fortified by the mining boom. Immigrants in large number from Europe and Asia brought to the frontier society the older traditions of the crafts not as mere hobbies, but as serious full-time pursuits.

Bad times as well as good contributed to the development of the crafts. A rural recession in the mid-1960s impelled farmers to turn to leather work, spinning and weaving to supplement their incomes.

These conditions engendered a number of small volunteer-run specialist groups. However, there was still no adequate national organization to respond when an invitation came in 1964 from Mrs. Vanderbilt Webb in New York for a delegate to attend the inaugural meeting of a World Crafts Council. In the void the New South Wales craftspersons undertook to select and sponsor a representative for Australia.

Not until 1968 was an Australia Council of the Arts formed to advise the national government on all matters pertaining to the arts. It was to this body that the New South Wales craftspersons then presented their case for a national crafts council with a full-time paid staff and adequate office facilities.

The government responded with a \$13,000 grant, and in 1971 the Craft Council of Australia was formed, and the first two issues of its official journal, *Craft Australia*, were published.

Organizational Structure:

Memberships are not held directly in the Craft Council of Australia. Instead, craftspersons participate in the formulation of national policy and programs through memberships in one of the eight state craft councils.

Each state council has an executive committee whose thirteen members also serve on the various subcommittees. Reporting to each state executive committee is a full-time paid staff consisting of at least an executive director, a planning officer and a secretary.

Each of the state craft councils chooses two delegates from among the thirteen members of its executive committee to form the sixteen-member executive board of the Craft Council of Australia which meets annually. The president selects eight of the members, one from each state, to meet five more times during the year as a policy committee. Reporting to this committee is a full-time paid executive director, who with his staff, administers the national policies and programs.

The president of the Craft Council of Australia is elected by the total of one hundred and four members of the various state craft council executive committees, and serves for three years as the chairman and official spokesman of the Council and as Australia's representative on the World Crafts Council.

Australia has a population of 14,000,000, and there are a total of 3,827 memberships in the various state craft councils. Of these, 3,560 are held by individuals and the other 267 by official representatives of particular craft groups.

In order to keep this large and widely dispersed membership informed, the national office prints a monthly newsletter and calendar of events which is distributed by the state craft councils as an insert to their own monthly newsletters.

No organizational structure is perfect, and certain weaknesses have revealed themselves in Australia's experience. It is often not easy, for example, for the state representatives on the national executive board to maintain an objectivity and a broader perspective when donning the hat of a national policy maker. Quite predictably, a continuity between elected boards is difficult to maintain. A high degree of autonomy is vested in the state councils, and as a result national policies once made are not necessarily automatically accepted and implemented at the state level. We in Canada, as we grapple with our own constitutional issue, may be especially able to empathize with the Australians, as they attempt to coax all eight states to adopt uniform constitutions! On the whole, however, the Australian organizational structure has worked well.

Services:

The Craft Council of Australia has succeeded in providing a wide range and even quality of services to craftspersons all over the nation.

A Secretariat, staffed by five employees, discharges such central administrative chores as the answering and redirecting of enquiries and correspondence, and provides a liaison between the various state and national organizations, as well as facilitating intercourse with governments and overseas agencies. In addition to the regular budget management, the Secretariat is charged with responsibility for special fund-raising and for providing effective special interest lobbies on behalf of the membership.

A Craft Resource Production Unit is staffed on a regular basis by a director, a secretary, two research assistants, a word-processing operator and a typist, and this staff is supplemented when necessary by outside consultants contracted to perform specific research assignments or to execute special projects. In addition to compiling directories and statistical information relating to the membership, and assembling a large collection of reference material, this unit performs a major educational and promotional service through the production of slide kits and films. Major film productions are funded by the federal government's Crafts Board, and are frequently purchased and aired by the Australian Broadcasting Commission. In addition this busy unit provides an advisory service to individual craftspersons, galleries and crafts shops.

A Project Office, in response to requests from the various specialized craft groups, will do a feasibility study, and if found viable will organize special conferences, workshops or seminars. Being part of the national office, with nationwide contracts and access to the information network, this unit is especially useful in co-ordinating national projects and the itineraries of visiting lecturing craftspersons.

A gallery, which will mount seven exhibitions in 1981, provides the Craft Council of Australia with both a national and an international focus. There is a strong educational and promotional emphasis to its exhibitions program. In addition, the gallery advises interested groups and individuals on all aspects of arranging exhibitions, and will negotiate on their behalf favourable terms for insurance and cartage.

Craft Australia, a quarterly journal with a circulation of 8,000, is the official organ of the Council.

Finances:

All of this adds up to a lot of money! Some of the enterprises are partially self-supporting, but the bulk of the funds, in fact over 53 percent, comes from an extraordinarily generous government, largely through the agency of the Australia Council of the Arts.

Summary:

The impressive, sophisticated and well funded crafts organization in Australia today is less than twenty years old. From its inception it has been shaped and controlled by practising craftspersons themselves. At the same time, through the hiring of professional administrators, they have been successful in relieving themselves of the necessity of sacrificing valuable creative working time in the crafts in order to implement their policies and programs. For this reason the organization has served the crafts community particularly well, and the prognosis for the future is: more and better!

— Margaret Ann Burrill

reviews

IN BROWN AND WHITE: A Show by Franklyn Heisler

Franklyn Heisler recently had a show at the Dunlop Art Gallery and the Glen Elm Branch Library, both in Regina. I saw the show while it was at the Dunlop; it consisted of drawings and pottery.

I will speak of the pottery first, which I will categorize simply into two types — the brown ones and the white ones. The brown ones appear as iron and the white ones appear as paper. The brown ones look heavy and rusty; the white ones look mostly weightless, brittle, chalky, sometimes sharp-edged and sometimes cloudlike. The dark interiors of some of the white ones emphasize these qualities by the contrast of inside to outside; they appear especially thin-walled and the edges become very important. They are like drawn edges and lines engraved into the outside surfaces are harmonious with the edges. There is a play between hardness and softness of line, each reinforcing the other. With none of the pots does one think of glaze; when it is used, it is very matte and integral with the clay. Some pots have decals which contrast with this use of glaze. In the handbuilt pots there is a wonderful roundness of edges felt, and shape has the easiness and thoughtfulness of an experienced craftsman. The pots were displayed on simple white boxes as the precious and straightforward objects which they are.

Being a potter myself, I feel less secure in commenting on the drawings, but then again, I am starting to draw and force myself to look more intensely at people's work. Franklyn's drawings were hung as three groups on three walls, representing three distinct series. One series, the latest drawings (on the left wall as one entered), I will clumsily describe as being reminiscent of landscape feelings one might have in a dream; layers of muted gauzy colours defining floating and hazy big shapes, emphasized and pinned down in some by floating letters, and small, grey unrecognizable shapes. The heavy forms seem light, thin, transparent and looming. One feels if one reached out to touch these drawings, they would not exist.



Franklyn in his studio.
(Photo by Katherine Ylitalo.)

The six drawings on the middle wall are more obviously a series, containing the same subject matter. They are all a formal structuring of definite elements — squares, triangles, the number 4. These elements overlap and interrelate in different ways in each drawing. They are planes floating in shallow space, suggesting a far greater depth of field.

The drawings on the wall to the right as one entered are probably the most accessible in terms of colour and immediate enjoyment in a decorative sense, although also using formal elements of a private iconography inaccessible in meaning to anyone other than the artist. I was particularly struck by one drawing containing the very large numbers 29 repeated twice, one on top of the other, each number contained in a frame which has a rainy window-frame quality. The numbers refer to the artist's house number of his present address, as other numbers and elements used in other drawings refer to significant years or events in his life.

Franklyn Heisler obtained his M.F.A. in ceramics at the University of Regina, where he is presently teaching and producing pottery and drawings.

— Joan McNeill

PIPER: RECENT WORK

At the Glen Elm Branch Gallery, Regina Public Library
September 13 to October 19, 1980
and The Shoestring Gallery, Saskatoon
November 1980

A group of paintings by Saskatoon artist Audrey Piper has recently been seen in Saskatchewan's two largest urban centres. They are works done within the last three years and are representative of subjects and techniques she has been working with for some time.

Audrey's work falls within a uniquely prairie tradition. It is one where European-trained artists (she is originally from England) have come and been totally absorbed by the land. The vast skies and relentless quality of the climate through to its gentler, quieter extreme have been the source of many works of art.

This particular exhibition has examples of several themes she has been exploring. The paintings depict the artist's immediate surroundings: her home in Saskatoon and her cottage on the North Saskatchewan River. Subjects are simple: a view of downtown Saskatoon from her studio window over a dull snow-filled winter's day, a still autumn morning with the light coming through the leaves of the trees in front of her house, a couple of plants lovingly started by her son Stephan, a clear summer's day from the deck of the cottage looking over the seemingly endless prairie flatness.

In this group of pictures the handling is more confident than in the past. More risks are being taken. More resolution is achieved. Her series of rocks is an example. In those showing the edge of the river, she responds to the movement of the water around the rocks and to light reflecting through and over the water. A subtle range of colours in blues and earth tones establishes the solidity of the rocks and the particular murkiness of prairie river water. She also depicts rocks on uncultivated land. They sit solidly half-buried in the grass-covered soil. They are timeless in their encrustation with lichens.

Her technique is one she calls "paper batik". It involves painting in acrylics on paper. When she reaches the point that the area she is working on is successful, she blocks it out with hot wax. So the colour areas get a distinctive waxy quality and outline. She goes on layering colour areas on top of each each. After the picture is completely built up with colour areas, she removes all the wax by running a hot iron over absorbant newsprint. The resulting picture has a built-in element of surprise, as the wax is opaque and covers up details until this final removal. The combination of layering colour over the white paper and the waxy quality of the colour gives her work a distinctive look.

Audrey's work is very personal, even reserved. She takes a poetic approach to her subjects. Her works are most often without people. They are introspective. At the same time she shares with us her joy of looking at everyday things. We focus on something we might have passed up as commonplace. Through her straightforward honesty we are brought into her world.

— Gary Essar



Audrey Piper drawing on her paper with hot wax.
(Photos by Sylvia Lisitza.)



A hot iron run over the picture allows the wax to be absorbed into the newsprint.

New President Pleased With Combined AGMs

One hundred and ten craftspeople from all the provinces and territories met in Fort San from October 23 to 26 for the annual meeting of the Canadian Crafts Council, followed by the annual meeting of the Saskatchewan Craft Council. Fifty of the participants were from Saskatchewan.

All Thursday and most of Friday were filled with CCC board meetings, committee meetings and informal encounters. *Canadian Connections*, a slide presentation of potters across Canada, was shown Friday afternoon. Friday evening, the opening of the Second Biennial Exhibition was held at the Dunlop Gallery where the announcement of the 1980 Bronfman Award was made — Louise Doucet-Saito. A reception hosted by the Dunlop followed at Mieka's Kitchen.

Saturday the 25th started with a keynote speech on the theme of the conference, "The Creativity of Creation", by Joe Fafard, who presented slides of his work to support the concept.

Then, Saskatchewan Vienna delegates took the floor to account their experiences. In the afternoon, workshops were held with Vic Cicansky and Franklyn Heisler (clay); Cathryn Miller, Ann Newdigate Mills and Deborah Forbes (fibre); and Ross Rooke and David Miller (wood). The evening was the occasion for the official dinner and presentation of honorary memberships in the CCC to Lucie Wittewaal, New Brunswick; Micheline Beauchemin, Quebec; Kate Waterhouse, Saskatchewan, and Marjery Powell, British Columbia. A wooden bowl turned by Ross Rooke was offered to each member as a commemorative gift from the CCC.

A dance and some discussions (!!) followed until late in the night and early in the morning.

Sunday was the forum for the presentation of the Cultural Secretariat Policy Report with Dr. Gordon Vichert, and the AGM of the SCC with discussions on jurying systems and marketing.

I would like to thank the rest of the conference committee: June Jacobs, Marlo Kearley, Connie Talbot-Parker, and two ad hoc members, Pat Adams and Sandy Ledingham, without whom some of the participants would still be at the airport, some would have shared accommodation with their best enemy, and I would have had a nervous breakdown (which I am going for anyway).

Thank you all for your participation.

Charley Farrero,
Conference Chairman

A Profile of Kate Waterhouse

The great thing about Kate Waterhouse is the way in which her general approach to life enriches people in her environment. Whether it is in the capacity of a friend or participant in one of her many workshops, one is always learning from Kate. What one learns may be very varied because she has so many talents. One of her chief talents is her sense of adventure and constructive curiosity. In her garden, for example, each spring she plants a seed that she has never tried before. This may be woad or madder, lemon balm, comfrey, a new variety of sweet pea or corn, or teasles.

A long time ago, before there were books and workshops about weaving, spinning and dyeing, Kate saw a photograph in a ladies' magazine of a woman wearing a sweater she had knitted from wool she had spun and dyed with natural dyes. Kate wrote to her in the United States for information. She not only received information, but acquired a friend, and the woman visits her in Craik, where I am sure she has learned quite a few things, too — because generosity is one of Kate's other great talents. This, combined with energy and intelligence, have made Kate Waterhouse a most valuable resource person in Saskatchewan. About two years ago, when another most valuable resource person in Saskatchewan was very ill, Kate took over her workshop in primitive weaving with only about ten days' notice. She never hesitated, even though it was still winter, she had to travel to another part of the province, and she was nearly eighty years old at the time.

Kate has much wisdom and humour, too, and these qualities are evident in her valuable little book on Saskatchewan dyes. Thus, for those who may never have an opportunity of meeting her, her book gives much more than dye recipes. Those who do meet her will have had a unique opportunity of knowing someone who has a calm and modest knowledge of their own worth. Kate is a pioneer, and she brings out the pioneering spirit in others before they know what has happened to them, because they thought they were simply having an enjoyable time.

— Ann Newdigate Mills



Kate Waterhouse, Honorary CCC Member, attends Forbes-Newdigate-Mills tapestry discussion at Fort San AGM.

(Photo by S. MacPherson)

SCC's Second Biennial Has Grand Opening

The official opening of the Second Biennial Juried Exhibition occurred at the Dunlop Art Gallery in Regina on Friday, October 24. It was a great event. The place was packed with people, which made it hard to view the exhibition, but which gave the event a tone of excitement.

Wayne Morgan, curator of the Dunlop, MC'd the opening ceremonies. Mel Bolen, SCC Chairman and Ann Mortimer, CCC Chairman said hello to everyone. Liz Dowdeswell, deputy minister of Saskatchewan Culture and Youth, made the official opening and gave some encouraging words for crafts and craftspeople.

The Honourable C. Irwin McIntosh, Lieutenant Governor of Saskatchewan, presented the Saidye Bronfman Award for Excellence in the Crafts to Louise Doucet-Saito, a ceramist from Ayer's Cliff, Quebec. Louise was present to receive the award.

The Dunlop hosted the tremendous reception following the opening which provided everyone with a chance to visit with old friends and meet fellow craftsmen from across the country.

A copy of the Biennial Catalogue accompanies this issue of *The Craft Factor*. Check the inside front cover for the Biennial's tour schedule.

— Pat Adams,
Biennial Co-ordinator



Liz Dowdeswell, Deputy Minister of Culture and Youth opens Biennial.

(Photos by R. Gustin.)



Hon. C. Irwin McIntosh, Lieutenant Governor of Saskatchewan, presents Saidye Bronfman Award to Louise Doucet-Saito.



Mel Bolen, SCC Chairman, tours exhibition with the Lieutenant Governor.



Ann Mortimer (left), CCC Chairman, and Liz Dowdeswell view the Biennial exhibition.

Impressions of a New Brunswicker On the Second Biennial

I find it very strange that you chose a New Brunswicker to comment on your second juried show, but maybe it makes my point for me.

During the past few years, since I have become involved in the craft world at a national level, I have been meeting Saskatchewan (what do you call yourselves?) residents and it has become increasingly clear that our two provinces have much in common. Despite the silly jokes about "you're the province they fly over", and "we're the province they drive through", the sympathetic responses that we feel and the likeness of our aspirations are strikingly similar. I could expand on this, but suffice it to say that the experience of viewing your Biennial only confirmed my impressions.

We have just opened our juried Biennial, and we too have a premier's award — the only two provinces to be so distinguished. The striking similarity of our crafts was in the reticence and the subtlety. Our crafts, like yours, require contemplation; our Biennial, like yours, has many outstanding pieces, but none which scream out — they have to be discovered, like yours. We too are strong in fibre — very good fibre with variety and expert execution. However, I did miss metal and wood, both of which we understood could have been represented by strong craftsmen. Apart from one finely turned bowl, there was no other evidence of the quality we had anticipated. Another surprise was the thinness of leather objects. A prairie province automatically suggests that such a tradition should exist.

Tradition, however, was apparent in the many excellent fibre pieces. The minute attention to technical excellence and finish was consistent throughout and suggested, as is true of our people, the patience of the pioneer. Many of our group were particularly impressed by the beautiful pieces exhibited by Cathryn Miller, and Annemarie Buchman-Gerber's ingenious *Winter in the Arctic* and her delightful *View Into the Garden*. As a quilting province we greatly appreciated the technical excellence of Gary Essar's *Crib Quilt*.

I think we expected to see more pottery, but what we did see was consistent with the fibre — technically good and contemplative in finish. Anita Rocamora's bottles and Mel Bolen's *Stability No. 3* were examples of these qualities.

Among the Acadian craftsmen we have a tradition of the "catalogue" which was interesting to see being used by Susan Risk. However, Ms. Risk controls the form by her use of dyed weft, which is quite unknown among our weavers.

Most of us had some inkling of your craftsmen through the glossy booklet which has been widely circulated through New Brunswick (Culture and Youth's *Saskatchewan Craftspeople*), and were surprised not to see works by native peoples when this was very much a part of the image shown in the book. However, the "corn dollies" made a very positive statement of your culture.

Congratulations. It's a sympatico show. I wish you could see ours. If the new president of CCC (Charley Ferrero) has his way, provincial exhibitions will be zooming across the country, and what would be more fitting than his new vice-president being the first to exchange a show with him?

— George Fry,
National Director, CCC
Director of Crafts,
Province of New Brunswick

Definition and Communication in Tapestry — A Structured Discussion at an Informal Level

Organized by Ann Newdigate Mills as a workshop for the Annual General Meeting of the Canadian Crafts Council on October 25, 1980. Deborah Forbes was invited as a guest discussant and the event was taped by Seonaid MacPherson, and then edited for *The Craft Factor* by Ann Newdigate Mills and Seonaid MacPherson. We would like to thank the participants who contributed generous and lively discussions and we very much hope that the dialogue will not end here. Please write to *The Craft Factor* with additional information; even opinions will be gratefully received.

Ann Newdigate Mills: I wanted to start by saying that I'm particularly interested in tapestry as a medium for ideas, and I'm also fascinated by traditional tapestry, so from my point of view, since I work in quite an orthodox, conventional manner, I do think the idea is the important thing. I thought we could have this discussion because it seemed to me that it is easier, certainly here in Saskatchewan, to know what is happening in Britain and the United States than it is in the rest of Canada. I think that there's quite a communication gap and I'd like to know what other people are thinking. Particularly, I'd like to see tapestry start to thrive; I feel it is an underdeveloped art form. One comes back to questions of definition — what does one mean by tapestry? I know that this is a heavy that can go on and on, but it can be kept in perspective.

So, I invited Deborah Forbes to join us because she makes a living at tapestry weaving, has a good training and does beautiful work. I hoped we could conduct this on the basis that I would ask Deborah some questions, then we could go to the group in general. Please see this as a collaborative discussion — not Deborah providing the answers, but perhaps identifying some problems and then see where we can take it from there.

One of the things I wanted to start with was the question of collaboration because there's been a lot of interesting developments within the traditional tapestry area, such as Henry Moore's work being executed at West, David Hockney at the Dovecote and because Deborah has worked with Archie Brennan, who did so much for the Dovecote. I think starting with collaboration defines the designer-weaver as a special category.

Is there anywhere in Canada where there is a tapestry studio?

Deborah Forbes: I don't think that there is a tapestry studio in the same way that there are tapestry studios in Britain, Central and South America and Australia, where people come to have commissions executed which are either initiated by the artist, the artist's gallery or architects. The studio that would employ weavers (I don't like to say as technicians, because they are more than that in a good studio) and an artistic director, who would be a weaver and designer himself, to act as liaison between artist in another medium and weaver who is executing his work in tapestry. If we are looking at that kind of studio, no, I don't think there is that kind in Canada.

A. N.-M.: Does anyone know of this kind of studio in Canada?

William Hodge, Ontario: I believe that there is one in Quebec — a convent that runs a studio.

Pauline Lambert, Manitoba: Convents have had studios and I think the nuns still do it — that's where I learned. Or, a group of women will get together to do a commission, like the CWL — groups of women who move looms from home to home.

A. N.-M.: The Arts Centre in Regina has a piece that was designed by Weinstein which had to go to Australia. I think it was a \$20,000 commission for the Victoria Studio that helped get it set on its feet.

I wanted to ask Deborah if she sees a difference between col-



Deborah Fobres and Ann Newdigate Mills lead lively tapestry discussion.

(Photos by S. MacPherson.)

laboration and reproduction?

D.F.: Yes, in studios like the Dovecote (Edinburgh Tapestry Co., Edinburgh), there is a difference between collaboration and reproduction. Since Archie Brennan became its artistic director in the sixties, very good collaborative efforts have taken place where a new work of art has been produced from an artist's work in another medium. The artist designs a piece or an existing piece is used, and with collaboration of Archie and the Dovecote staff, a translation process is devised in such a way that something completely new is produced. There are a lot of places, especially the French studios, where a cartoon is sent from an artist and just executed on a loom without any interpretation or translation taking place between the two processes. There's a big difference.

Helen Sweet, Ontario: I'm not certain, but Gail Bent has a studio in the Mill of Cantail (?), which is a small rural area near Ottawa, with MacKenzie Tait, who is a sculptor (was a medical doctor who went into sculpting). She was attempting to get people to work with her and also teach — I don't know how successful she was. It's very out-of-the-way.

Annemarie Buchman-Gerber, Saskatchewan: When you talk about a studio, do you mean where weavers are employed for a longer period of time or where they help an artist with one commission?

D.F.: No, these would be weavers employed on a full-time basis — for years and years.

A. N.-M.: What is the advantage of a tapestry studio — to the individual and to the work?

D.F.: I think the advantage at best is that a new work of art emerges in a new medium, with its own identity, separate from the original work. The communication involved is very important. The communication between artists working in different media, and the communication between the work and the public can only be enriching. The public is made more aware of tapestry because usually these are large commissions for public places, so it draws tapestry to the eyes of the public and somehow maybe authenticates it as an art process.

A. N.-M.: Is that because of the names of the people involved like Nevelson and Hockney?

D.F.: Yes, if you have the artist's name on the tapestry, it helps to have tapestry seen as a legitimate kind of thing.

Jean Kares, Saskatchewan: I would like to ask why one would transfer one piece of art in one medium to another?

D.F.: Well, if you take the Dovecote in Edinburgh, for example, which I think really does a fine job, the why is — the communication that takes place and the emergence of a new work. When Archie was artistic director, he would reject a lot of commissions or proposals on the basis that there was just no simple way that the thing could be woven, or there was no reason to weave it other than to cover space in a building. So, there's a selection process going on there.

The first major successful set of commissions they did was with

a British sculptor and printmaker, Eduardo Paolozzi, who did a series of prints that were very sort of systematic in nature. They lent themselves very well to the weaving process and were enhanced by the tapestry process. And that's when I think it is legitimate to do it — when a new work of art can emerge from it, not when it's just a larger scale piece of work — a textile blow-up. In that case, you could take a print and blow it up to cover a space on a wall, but there may not be any reason to do that. But when collaboration takes place — a blending of ideas to produce something new — that's exciting.

J.K.: Would you say that this is more a European tradition?

D.F.: The tradition of taking something from one medium and doing it in another, particularly tapestry, is a long European tradition. But I think the idea of actually making something out of that kind of communication, of making something new, is relatively recent.

A. N.-M.: There was also the Canadian Tapestry Series... (laughter from the floor). You mean the ones punch-needled in Mexico?

William Hodge, Ontario: I don't think that has to enter this discussion. (From the floor: "yes, yes".)

D.F.: I really think it should, because it's such a travesty, and this is what has been brought to public attention as being Canadian tapestry. I've had more people who are not involved in the arts ask me if I get mine done in Mexico. (Laughter.)

The idea was that artists, painters, sculptors — good names in Canada, were asked to design things that could be made in tapestry. The results were paint-by-number — exploitation of the people in Mexico who did them, exploitation of the artists and their work, and exploitation of the word "tapestry" and of the word "Canadian".

W.H.: The CCC had its April meeting in a hotel in Ottawa that happened to have every single one hanging. It was a very good hotel, but if you had to look at them breakfast, lunch and dinner...

D.F.: Not only was it a bad idea in principle, for those of you who didn't see them, they were bad — bad in design and bad in execution.

W.H.: Many of the artists who were involved were so upset by it that a few who I have run into have apologized to me as a fibre person.

A. N.-M.: I wanted to bring collaboration up in its good forms and its bad forms, because I think somewhere tapestry has this slightly shady name and some things should not be called tapestry.

I saw a piece of Louise Nevelson's being executed at the Dovecote last year and I thought — is it valid to have that kind of situation, after all, I design and weave? But it was beautiful, and it was going to be terribly expensive. It was commissioned by Pace Gallery in New York, and even though her name would sell it, it was good.

How do you see a tapestry studio differing from a print studio?

D.F.: A print studio's function is really to produce good multiples. A tapestry studio's function is not to produce good multiples, because it's just not efficient, but...

A. N.-M.: But it brings together an artist with a technique he or she does not handle.

D.F.: Yes, that is the part they would have in common. It is very efficient to make prints to bring images of things to people's attention as a form of communication. It is not efficient to do just about anything in tapestry. (Laughter.) Therefore, the reasons for doing anything in a tapestry studio must be carefully thought out.

A. B.-G.: Would you like to see a studio like in Edinburgh or Aubusson happening in Canada?

D.F. and A. N.-M.: I don't know.

A. B.-G.: When I was at the Gobelins in Paris this summer they had executed large paintings by Chagall which are now hanging in Jerusalem. They were beautifully executed, but I still have problems with this. We were told these weavers have an apprenticeship of 10 years, they are government employees living in very strict quarters, and so on. They really work!

D.F.: It's almost monastic, isn't it?

A. B.-G.: Yes. The reproduction is fantastic and still, Chagall is a painter and here are other highly qualified people who reproduce his work. This summer I visited several artists who get commissions and what they have is not apprentices but people who

already have some technical training who work for that artist for a few months or longer on one or more commissions. They are there to learn the technique of that particular artist. Mainly I saw Moike Schiele; at that time she had a girl from Sweden who already had a Masters degree in weaving and she went to learn Moike's technique. She handled certain commissions, then left. I rather think that's a nicer, more personal way to learn.

D.F.: I really think they are two different things, aren't they? This is why we should make the distinction between reproduction and collaboration. With the case you brought up there are really then three categories. I don't really like most of the work that comes out of Gobelins because it is reproduction. What some other studios are doing is more original.

A. B-G.: And there's the learning process, too.

A. N-M.: Do you think that a studio-executed tapestry belongs in the same exhibition as a designer-weaver tapestry?

Cathryn Miller, Saskatchewan: My only stipulation is that it be so identified. I have seen exhibitions in which (D.F.: the Chagall tapestry), yes, in which I knew he didn't do it. But there was no credit — I couldn't find out where it was done and when. I think that as long as pieces are properly identified, I have no objection to them being in the same space.

A. N-M.: To get back to the question of designer-weavers in Canada. I have observed that — again in Edinburgh — the Scottish Tapestry Artists' Group (STAG) formed a group specifically for designer-weavers, I believe that was the original intention and from many aspects I wonder how a designer-weaver would make a living in Canada? How would one set about being self-supporting?

D.F.: Well, I guess it would depend on what they were doing. If they were looking to do large-scale commissioned work, they would go about it in one way, and if they were working just as any other artist who is looking to develop and do something in a sort of personal continuum, it's going to be a lot more hand-to-mouth.

A. N-M.: I was wondering, for example, where tapestry artists and designer-weavers would exhibit their work and where they might gain recognition? What is the process for gaining recognition through galleries in Canada? This is strictly communication — is there any one particular route, or does everyone go their own way?

D.F.: It seems to me that the initial route is to work through craft associations. That seems to be the place where things start. I don't know if that is the best place because I think that the case of the designer-weaver is distinct in some way. But I would like to hear what other people have to say.

J.K.: So far, from my experience, what few commissions I have done have found me accidentally. Not through the organization but maybe I have been at a craft fair or some kind of shop, or I had a show and people became aware of my work and sought me out.

D.F.: OK, but what about uncommissioned work?

J.K.: I haven't been able to sell any uncommissioned work, so I can't say.

From the floor: Are there any other provincial craft associations that have portfolios of artists' work?

Nancy Vivian, British Columbia: I don't know how well the one in B.C. works. We've got a registry and a lot of artists are encouraged to bring in their portfolios and keep them updated. We have a slide table so people can come in and view the work to select an artist to do a commission.

D.F.: But then again, that is geared toward commission work.

N.V.: Yes, it is. But Bill's (William Hodge) a practicing weaver. Why doesn't he speak?

W.H.: I am trying very hard to keep quiet. I always take over. (Laughter.)

Ron Mark: I am involved in setting up two Christmas craft sales — one in Winnipeg and one in Edmonton. This December I am hoping to make them an annual event along the pattern of the ones that have been flourishing successfully down east for years. One of the components that we are putting in this year is the preview show that won't be open to the public, but there will be special mailings out to designers, architects, wholesale buyers, gift shop owners, gallery owners, etc. This is just going to be one morning out of a four-day event, and we are hoping that the artists will concentrate

on portfolios or larger pieces of commissionable work that they are capable of doing. This will draw some of the buyers in to have a chance to see 150 artists together at one time.

A. N-M.: In taping this and publishing it in *The Craft Factor*, people who are in isolated areas will find out what they can do to try to function as artists. What I would like to ask you is whether you think that work is seen to its best advantage in a Christmas craft fair?

R.M.: What we are looking at is almost a trade show component.

A. N-M.: Not a gallery?

R.M.: No, it's not a gallery — in Winnipeg, it's in a convention centre.

A. N-M.: What kind of selection do you make of quality?

R.M.: We have a selection committee. It's not juried in the traditional sense, but a selection committee looks at quality and overall balance of the show in the different craft areas. We look at price range and production so there is enough inventory.

This is the first year of the trade fair component. Next year, when we are all back together, I'll give you some concrete results of it. What we are trying to do is start work on the commission aspect of it rather than working on direct sales.



Deborah Forbes.

A. N-M.: Ron, I prefer not to pursue actual sales outlets as much as galleries and places where people can put on their *vitea* that they have been accepted and that their work has been shown — to build up a reputation that allows people to be authenticated — to be able to say, "This work is worthwhile." So what I would like to find out is if there are any straight art galleries that involve themselves with fibre and have fibre artists in their so-called "stable", if you want to use that word.

D.F.: Well, there is a gallery in New York called Art Weave, which is the best one I have seen. It is a textile gallery that holds both historical and contemporary exhibitions — very, very well chosen and very well run. They got the miniature textiles from the British Craft Centre and I think they have helped to legitimize really good textile work.

W.H.: Is the Hadlers still going in New York? They were almost exclusively textile too — contemporary art. They were in trouble about a year ago.

D.F.: I don't know if they are still functioning.

A. N-M.: And in Canada are there any galleries involved with textiles?

N.V.: I think it is dreadful at this point — I have just watched it in Vancouver. About five or six years ago, we had at least two or three galleries and at least one prominent one that had constant fibre

shows in Vancouver. Gradually, one after the other, they started to close and we are now starting again.

The Craftsman's Association is just in the process of developing a new gallery called the Cartwright Street Gallery. We have hired a co-ordinator — at this point it's a very new development. It will obviously be mixed media — it is not only going to be fibre.

A. N-M.: That is very good — rather than categorizing it.

D.F.: Categorizing it can be stigmatizing it.

N.V.: Well, we have only had our first two meetings of the board of the Cartwright Street Gallery and certainly this is the concept we are looking at. It has got to be mixed media to begin with and it will not have one-person shows to begin with, either. They are going to exhibit quite a few people. So it will be interesting to see what happens.

A. N-M.: I think that there are individuals who have found that they can gain recognition but there is no one particular route that they can put in this article that will advise people who are working as artists in tapestry. Perhaps William Hodge can be persuaded to be silent no longer.

W.H.: I have sat on my tongue as long as I can. (Laughter.)

A. N-M.: I do want to mention that William Hodge teaches weaving and I do want to get to training, too. So I am pleased to have someone who is in a training situation here.

W.H.: Maybe we have been hitting our heads against a wall — but we have made a lot of strides. In Ontario we have many galleries — recognized art galleries — that do show fibre on quite a regular basis. In Toronto, I would have to go on to list about a dozen. Including the fact that we do have The Craft Gallery, which is a recognized gallery of the OAG (Ontario Association of Art Galleries). It has a monthly change of shows and each year a number of them are fibre exhibitions. There is a tapestry show on at this exact moment in Shaw Riminton, one of the commercial galleries in Toronto. We have these new "funny" situations; I am not too sure if you call them galleries or shops — it's kind of a new category goodie. Dexterity and Crime regularly shows fibre and tapestry.

What reputation I have had been made exclusively in art galleries. I have about seven pages of art galleries throughout the province that have shown.

A point that came up at the Fiber, Form and Fusion conference when Rory O'Donnel of OAG, who was the moderator, after seeing presentations by a number of people, said, "It is time you people stopped this foolishness of calling yourself a tapestry artist or fibre artist or thread weaver and just faced the facts of life. If you are going into this area, and if you are trying to produce this type of work, you are an artist. Period. Then if someone asks, 'And what media do you use?', then you bring out fibre."

If you go to an art gallery and immediately tell them you are a weaver, they will say, "Thanks, but no thanks." If you go into a gallery and tell them you are an artist, they will say, "Please come and show me your presentation." You will walk in and show them and they will say, "Oh, it's tapestry", and you will say "Yes", and go right on. It is part of the trip that we put ourselves on — a second-class citizen by pretending, "Well, it's just thread, you know." So what. So it's thread. So big deal!

A. N-M.: I wanted to get back to your reference to Fiber, Form and Fusion. So we do sometimes get together and we do sometimes have events that are specifically to do with fibre. (W.H.: It's the first time.) Now, how do all the people out there in this vast Canada find out about them? What journals are there? What art critics, what channels and authorities are there that would take this information beyond Toronto?

W.H.: OK. It is vitally important for anyone who has serious intent in their career to plug into appropriate groups and organizations, buy appropriate magazines — if necessary both inside and outside the country.

D.F.: I can think of things from outside — I don't know of things in Canada.

W.H.: Well, first of all, now that we have CCC being fully fledged and most provinces and territories have their own craft council, most councils do exchange publications at least into a central location, so it's not a matter that everyone has to be a member of all the others. I know that our publication keeps a calendar of

events coming up — all shows, exhibitions, conferences coming up. I noticed that the Saskatchewan one has a bit of a calendar — it's a matter of expanding these calendars so you can keep up.

D.F.: So you think that the craft councils are the places?

W.H.: That's a beginning — that's only scratching the surface. You also have to keep in touch with some of your counterparts in other countries — the United States. Now, Fibre, Form and Fusion, for example, was publicized a great deal through the States because they wanted to drag the Americans up here just to let them know that Canada is alive and well and there are some exciting things going on here. We did send back at least 20 converted people who are anxious to find out more about what's going on up here.

But it is very important to come to things like this — these conferences. I shouldn't say this in the middle of a workshop — most workshops and sessions are usually dull — but what is important is that there is breakfast, lunch, dinner — there's drinks. And that's when you go up to someone and say, "Hey, who the hell are you? What do you do?" Talk to them. Try to avoid sitting beside the person you sat beside last week. Meet someone. If you happen to meet someone whose name you saw in a magazine, say, "Hey, I heard about you — who the hell are you?"



William Hodge, Ontario weaver and teacher.

D.F.: Yes, well it's easy to find out about things in the States, too, say through *Fibre Arts*, or something like that, and I have lots of connections in Britain, but I haven't got a clue what's happening in Ontario right now.

A. N-M.: And another thing is that through these magazines that Deborah mentioned you find out what people are doing. So you meet this guy and you already have an idea of things like what scale he is working on, etc. . . .

D.F.: Right — but here you are, William, in our own country, and I don't know what your work looks like.

W.H.: The point I was making is that people are not yet making effective use of their own provincial councils and realizing that they are inter-plugged into each other. If your council is not providing you with information from across the country, you've got to scream, because I know that we all interchange publications.

OK, that's just the council. It is important for you to start banging your heads against your local Arts Association. Now, we have made headway again in Ontario. For example, I sit on the executive of the Ontario Society of Artists. It took a long time to get them to realize that there is more to art than putting paint on canvas. Fibre is now an accepted medium in their criteria. This year they actually accepted photography. (Laughter.) Another organization of which I am the vice-chairman is Visual Arts Ontario. OK, it's not just crafts — it is all visual arts — and at this council we once more cross-reference and exchange information which members of all organizations can use.

A. N-M.: I am going to have to act like a chairman because I know Orland Larson wants to say something.

W.H.: He's worse than I am.

A. N-M.: Please finish, William.

W.H.: No, I'll go on for an hour.

Orland Larson, Alberta: I just wanted to supplement what Bill has been saying. One of the reasons you have at least half a dozen — perhaps more — who are not here at this conference, is because in Nova Scotia there is the sixth provincial weaving conference taking place. Last year's guest was Jack Lenor Larsen. Metal has been the most lacking; there are good conferences every year. Weaving and clay also bring really important people in and put a focus on their own people which causes interrelationships to happen, and exchange.

The way you find out about these things is if you read *Artisan* magazine — all the things that have been mentioned since I came in are in that magazine. And to support what has been said about your magazine picking up things — the world does not end at Estevan or start at Shaunavon. I am from the West and coming back, even at eight weeks in Calgary, I notice that it's a geographic cut-off, and it's a mental attitude. People have to do everything they can to get out and beyond their own border.

A. N-M.: Thank you. This is the sort of thing we want to put into this session and I think that communication has geographic problems. Now I would like to move to the question of training.

What are the training facilities for designer-weavers in Canada?

D.F.: I don't really feel that there are places in Canada where you can get a thorough tapestry grounding. (William Hodge signals emphatically that he teaches tapestry.)

A. N-M.: William Hodge teaches at the Ontario College of Art. Where else could one learn tapestry in Canada?

W.H.: There are a number of private studios that do teach tapestry in the correct form.

D.F.: I don't care about "correct"; I am talking about an attitude.

W.H.: One of the best of the private ones is Andree Beauregard in Montreal, whose work has grown in leaps and bounds. They are doing some fabulous work. In fact, I am amazed at what she is getting out of her students in a very short period of time. At the moment it is primarily a technical school — a studio attached to a school. The school has taken off so much that she is not getting much work done in her own studio. It is convenient that Montreal does have a lot of additional art programs going on.

D.F.: So that you can get one thing from one place and another from somewhere else.

W.H.: Yes. I have been very amazed that for purported people first starting in tapestry, these little tapestries that her so-called beginners are doing are beautifully designed. I was shocked and embarrassed because she was getting faster results than I was.

A. N-M.: How long is your course? Is it a degree?

W.H.: No — ours is a diploma program at the College. It's four years. Tapestry as a specific is part of a larger program. The way our program is set up, it is feasible to specialize. But the general student in the fibre area takes an across-the-board program as we don't believe in narrow-slot teaching.

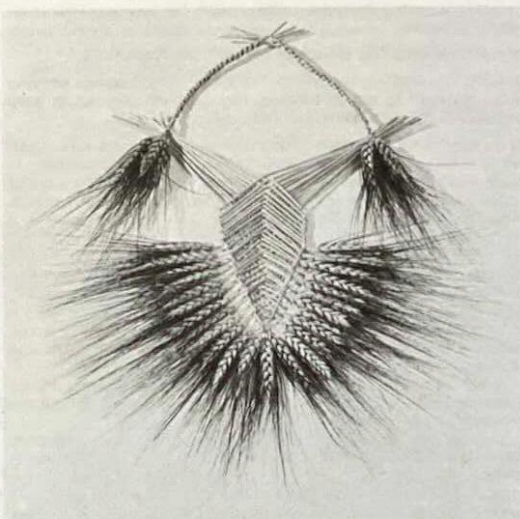
It is part of the difference — I was just talking to Cornelia from Algonquin — between community colleges and art colleges. Each has a distinct role to play. Where at the art college, the primary consideration is the concept, what is the idea behind the piece, the technical is secondary, even though they do get inundated by it, it is still considered secondary in the thrust of the program.

O.L.: The Nova Scotia College of Art and Design grants degrees in textiles, but not tapestry specifically.

Unfortunately, time did not permit the discussion to continue much after this point. It was the intention to share more information in the special aspects relating to self-trained people, vitae, portfolios, setting up a studio, pricing, etc. It is most certainly a discussion that we will have to pursue in a similar manner for publication at a later date.

Straw Weaving — a Saskatchewan Tradition?

One would think, given our strong agricultural heritage, that the use of wheat, oat, barley and other straws in weaving and braiding would be commonly done and seen in this province. Yet, it seems to me that only within the last few years, as more people are becoming involved with handicrafts, are we beginning to see more items made of straw. I would guess that in the pioneer days, the extreme hard work that went into growing the grain, getting it to market, preparing what was left into flour and foodstuffs, and collecting the straw for the livestock, left little time or desire to create decorative things from straw.



Welsh Fan by Kate Waterhouse is displayed in Second Biennial Exhibition.

(Photo by Don Hall.)

Because of its impermanent nature, it is unknown exactly when and where straw weaving originated. Impressions of straw work have been found on pottery excavated from tombs of the Egyptian pharaohs and on ancient Chinese pottery, suggesting the practice dates back to the original cultivation of grains.

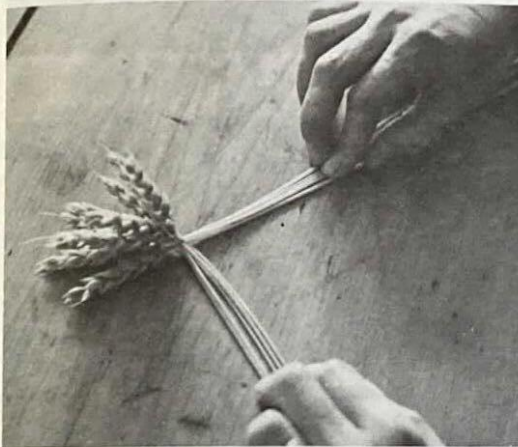
The term "corn dolly" refers to a variety of harvest symbols which were thank offerings to gods or idols; it is from the word "idol" that it is thought the name "dolly" comes from. The word "corn" is used generically, covering all edible grains.

In ancient times when grains were planted and harvested by hand, and the success of the harvest was attributed to the spirit world, these handmade harvest emblems played an integral role in the harvest festivals and ceremonies of ancient Greece, Mexico, North Africa, Scandinavia, India and Great Britain. Gradually, as the Christian God replaced the corn spirits, and as agriculture became more mechanized, the creation of symbols and thank offerings was no longer necessary. However, the craft was revived somewhat in the mid-19th century in England, when the church adopted the Blessing of the Harvest as an official festival. Besides making the familiar corn dollies, elaborate straw crosses were also woven.

The making of corn dollies was brought back to life in Great Britain during the 1951 Festival of Britain, where woven items were displayed.

Weaving with straw in Saskatchewan has not gained great prominence as part of our harvest festival — Thanksgiving. What we are seeing now is probably a late spin-off of the 1951 British revival. There is no information to suggest a tradition of straw weaving in this province. If anyone knows more about the history of straw weaving in Saskatchewan, I would be more than happy to hear from you through *The Craft Factor*.

— Seonaid MacPherson



Chris Lynn of Lumsden makes a 10-strand braid for a corn dolly Christmas tree ornament.

(Photos by S. MacPherson.)



Gathering Wheat:

The stem and heads must be golden. The heads should still be erect, the beards compact against the stalk and the grain still in the "dough" stage.

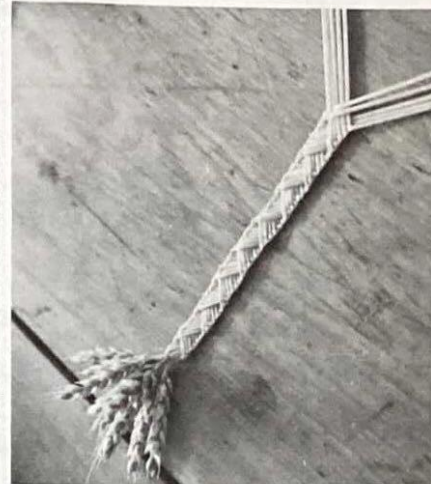
Cut by hand with scissors, just about the first joint from the head.

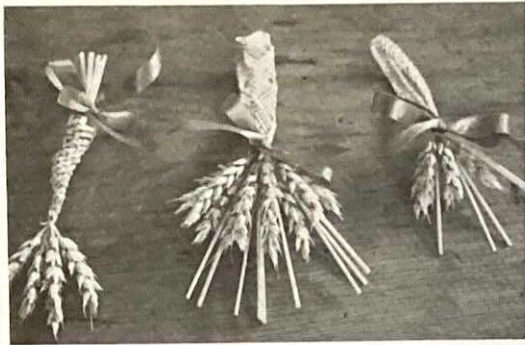
Cleaning:

Slip off and discard the sheath which is actually a leaf. Store in boxes long enough to keep the stem and head flat. It will keep indefinitely.

Preparing Wheat for Weaving:

Soak overnight or 12 hours in warm (not hot!) water with glycerine added (for best results) — 2 gallons water and 1/4 cup glycerine.





Corn dollies by Chris Lynn.



Overall view of Artisan Craft Market in the Bessborough Hotel, Saskatoon.



Olive Kalapaca (left), Pat Adams (centre) and Marge Foley peruse each other's goods at Artisan Market in Saskatoon. (Photos by W. Quan.)

sales

The Artisans' Craft Market

Was there a need for another pre-Christmas craft sale in Saskatoon? A number of professional craftspeople felt this was so and began organizing the Artisans' Craft Market this summer. Participants were selected on the basis of the quality of their work, as well as providing a sale with a variety of crafts.

The craft market was held on November 14 and 15 at the Bessborough Hotel in Saskatoon with 23 booths displaying weaving, pottery, woodwork, photography, stained glass, graphics, batik, macrame, clothing, jewellery, dollmaking and leatherwork.

Many of the craftspeople are members of the Saskatchewan Craft Council and the last three winners of the Premier's Prize at the Battleford Handcraft Festival — Kaija Sanelma Harris, Anita Rocamora and Paul Lapointe — participated in the sale.

The Artisans' Craft Market was an excellent opportunity for the public to view high-quality Saskatchewan crafts. An estimated 5,000 people attended the sale and there were many positive comments from the public about the atmosphere of the show and the fine workmanship in the displays. An extensive advertising program was a key to the success of the sale. Media coverage on radio, television and in the press emphasized the individual participants in the sale as well as the quality and variety of crafts that were on display.

With the success of the first Artisans' Craft Market plans are now starting for next year's event.

— Anne G. Clark

Melfort Sale Successful

The Second Annual Arts and Crafts Show and Sale held in Melfort recently was a resounding success. The number of entrants was up from last year, as were sales. The October 18 date was an ideal time to begin Christmas shopping. A door prize, donated by a local photographer, was given away and a raffle was held on an ink sketch and a handmade teddy bear, both by local artisans. Plans are already under way for the Third Annual Show and Sale to be held next fall. Watch for it!

— Barb Helse,
Melfort Craft Society

Wintergreen 1980 Juror's Report

It is most encouraging to note the large number of craftsmen (95) who made application for the 43 spaces in Regina's Wintergreen show and sale. Since its beginning in 1976, this annual event has grown so that it is now pushing the planning committee to provide much larger accommodation for its craftsmen. It is regretful that several worthy exhibitors had to be excluded. It is also regretful, though obviously just as well this year, that Regina's dates coincided with Saskatoon's "Sundog" event.

Never having judged works from slides, I admit I found this experience somewhat less than satisfactory, especially since the combination of slides and/or photo prints submitted did not allow for uniform presentation. Perhaps more explicit regulations could correct this imbalance.

I think paintings do not belong in this kind of sale. But if paintings are to be included, this should also be clearly defined at the outset to attract the best artists.

It seems to me a clearer definition of aims will achieve even better results than has hitherto been possible, to better serve the public as well as the craftsmen.

However, having participated in most of the craft events in the province, I can scarcely believe that so much has been accomplished by the Saskatchewan Craft Council since its formation only five years ago.

— Lea Collins

Prince Albert Hires Artist in Residence

The Prince Albert Allied Arts Council has been successful in obtaining a grant from SaskSport, under the sponsorship of OSAC, for the hiring of an Artist in Residence for a one-year term. Chosen for the position is George Glenn, B.F.A., M.F.A. George and his wife, Connie Freedy, have recently returned from a year in France.

Through classes offered by Natonom Community College, George Glenn is currently conducting classes in painting, drawing and design for artists and craftspeople. As well, artists and craftspeople who are members of the Arts Council are eligible for personal consultation/critique sessions with the Artist in Residence by appointment at the Arts Centre.

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

exhibitions

Mendel Art Gallery, Saskatoon

to December 14	19th Century European Landscape
to January 11	The Belanger Suite, Ted Godwin
December 4 - January 4	Saskatchewan Watercolour Painting (1905-80) Emily Carr: Oil on Paper Sketches
January 13 - February 14	Graphics from Permanent Collection
January 8 - February 1	Five California Clay Sculptors Sylvain Cousineau
January 8 - February 15	Doug Haynes: Paintings
February 5 - March 1	Tim Zuck
February 5 - March 22	The Bizarre Imagery of Yoshitoshi Permanent Collection
February 19 - March 29	David Bolduc: Paintings

Rosemont Art Gallery, Regina

January 2 - February 6	Stained Glass Works
February 10 - 28	100% Rag
March 4 - 29	Annual Show and Sale
April 1 - 25	Rural Saskatchewan

Norman Mackenzie Art Gallery, Regina

December 15 - January 12	Master Prints from Presgrave Collection, Art Gallery of Ontario
December 10 - January 19	Wedgwood: A Local Collection
January 16 - February 22	Frederick Nicholas Loveroff
January 16 - February 15	Joe Fafard
February 16 - March 15	Van Dyck's Iconography
February 25 - March 29	Max Ernst

Dunlop Art Gallery, Regina

to December 28	Steranko: Graphic Narrative Story-telling in the Comics
January 3 - February 1	Woven Images from the Bolivian Highlands
February 7 - March 8	Eight Sculptors

Susan Whitney Gallery, Regina

December 4 - January 7	Recent works by gallery artists
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The Little Gallery, Prince Albert

December 5 - January 2	Paintings and drawings from Africa by David Butt
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Allie Griffin Art Gallery, Weyburn

December 17 - January 7	Regional Show of Department of Culture and Youth Gallery Reception for Regional Show, 7:30 p.m. Everyone is welcome.
January 5	

workshops

Photography — Saskatoon

Richard Gustin, Regina photographer, will instruct craftspersons in how to achieve credible 35mm slides for promotion of their works on January 30, 1981 from 7 to 10 p.m. and January 31 from 9 a.m. to 12 p.m. and 1 to 5 p.m. It will take place at the 5th Street Studio in Saskatoon and will cost \$20.00.

Applications are available at the SCC office or by writing the SCC at Box 7408, Saskatoon S7K 4J3.

(Note that the dates have been changed from the last SCC newsletter.)

Photography for Craftspersons — Regina

Richard Gustin of Regina will conduct a photography workshop (see above) at the Pasqua Neighbourhood Recreation Centre in Regina on March 20, 1981 from 7 to 10 p.m. and March 21 from 9 a.m. to 12 p.m. and 1 to 5 p.m. Cost is \$20.00. Applications are available at the SCC office or by writing the SCC at Box 7408, Saskatoon S7K 4J3.

Chasing-Repousée Tool Technology and the Mysteries of Chasing-Repousée

A workshop to be instructed by the 1979 Bronfman Award winner, Lois Etherington Betteridge, from February 23 to 27, 1981 at the Al Ritchie Memorial Centre, Regina. Cost is \$120.00.

Course contents will be the aesthetics and techniques of chasing and repousée relating to bas-relief, coupled with tool-making principles. A knowledge of basic metal procedures is essential. Application forms are available at the SCC office, Box 7408, Saskatoon S7K 4J3.

Ethnic Weaving Techniques From the Ukraine

Carol Romanyk will instruct intermediate weavers in weaving of *poyas* (sashes) and *twills*, using two (2) types of looms. Important dates to remember for this workshop are May 1, 2 and 3, 1981. More details in the March *Craft Factor*.

Basic Design Instructress: Ann Newdigate Mills

Study of such elements as colour, value, line, texture and space in relation to composition. The workshop will be directed towards helping people with little or no design training to apply the principles of design to the medium of their own choice.

Materials: To first class bring scissors, glue, black construction paper and a drawing pad approximately 14" x 17". Other materials to be arranged prior to each class. At least two hours homework per week is recommended.

January 26 to April 6, 1981.

Location: Room 101, McLean Hall, University of Saskatchewan campus, Saskatoon (a U of S Extension Division program.)

For further information: phone 343-2608.

Three Weaving Workshops

The Regina Weavers and Spinners Guild would like to invite any Saskatchewan Fibre craftspersons to participate in three workshops we are holding with the help of Saskatchewan Culture and Youth.

In March, 1981, we are having **Diane Mortensen** of Vancouver, B.C. for two workshops. The first will be a week-day workshop which will run March 3 to 6, 9:30 a.m. to 4:30 p.m. It will be entitled *Double Weave, Four to Multiple Harness*, and will cost \$85.00. The second, a weekend workshop, will run March 7 and 8, 9:30 a.m. to 4:30 p.m. and will be *Warp and Weft Dyeing*, including *ikat* at a cost of \$45.00.

In May, 1981, **Margorie Pohlmann** of Minneapolis, Minnesota will be coming to give a workshop which will include two seminars and a weekend workshop. It will run as follows: Thursday, April 30, 1981: an evening seminar on *Ecclesiastical Design*. (This will be open to the public with admission.)

On Friday, May 1, 1981: an evening seminar on *Contemporary Fibre Work* — Both Art Fabrics and Fabrics used in Clothing and Home.

Saturday and Sunday, May 2 and 3: a weekend workshop on *Inlaid Techniques*.

These four days will cost \$55.00.

A \$10.00 deposit will be due upon registration, with the balance due one month prior to the workshop. For further information, contact Sharon Fraser, Box 183, Earl Grey, S0G 1J0; telephone (1) 939-4489.

Tapestry Design and Weaving

A successful design workshop was held in Saskatoon in 1979. Many of the participants of the workshop continued to work on design ideas in sketching sessions and discussion groups. With this interest, Deborah Forbes, a tapestry weaver living in Medicine Hat, Alberta, was invited back to Saskatoon for a two-week workshop on the application of design to tapestry weaving. The workshop was sponsored by the Saskatoon Spinners and Weavers Guild and held at the University of Saskatchewan from October 20 to 31. Thirteen weavers from Saskatoon, Estevan, Prince Albert and Moose Jaw attended the workshop.

During the first week, the basic techniques of tapestry were explored while weaving basic and complex shapes. The weavings were done on three large metal frame tapestry looms made from one-inch steel piping.

Once the basic techniques were mastered the participants could explore the design/weaving process in the second week. Although the tapestry process has limitations for accurately transposing a design, Deborah directed the individual work so that after re-working a shape a number of ways one eventually discovered the combination which most accurately followed the original intention. Deborah's sense of perfection carried through to everyone as a new awareness of accuracy in line and shape developed.

The success of the 1980 workshop demonstrates the growing interest in tapestry and design amongst Saskatchewan weavers.

— Anne G. Clark



Deborah Forbes (background) showing Gwen Trout how to transpose a design onto the warp.

(Photos by A. Clark.)

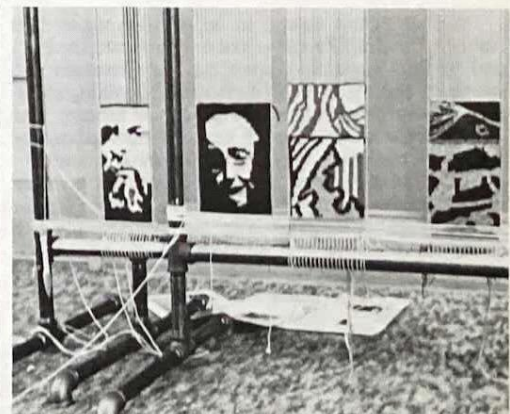


Gayla Derges concentrating on a new tapestry technique at Forbes tapestry workshop in Saskatoon.

(Photo by S. Spidle.)



Bobbins draped behind a weaving while work is in progress.



Completed tapestry designs.

An Invitation to Saskatchewan Craftspeople to Attend a Symposium on the Marketing of Crafts

In light of recent developments in the province, most notably the completion of the **Vichert Report** (Saskatchewan Cultural Secretariat), the SCC is sponsoring a two-day symposium with Peter Weinrich, executive director of the Canadian Crafts Council.

Peter, with his vast knowledge in the areas of marketing and craft sales, will be the focal point of two days of lectures and group discussions involving Saskatchewan craftspeople.

If you are interested in sales or the various aspects of marketing and are concerned about the future direction of these things in the province, this symposium is for you.

Registration fee: \$10.00.

Saturday and Sunday, January 10 and 11, 1981 at the Pasqua Neighbourhood Recreation Centre, 263 Pasqua Street, Regina.

To register or obtain more information, contact the SCC office, Box 7408, Saskatoon S7K 4J3; phone 653-3616.

Proposed Education Committee

SCC is concerned with future educational policies and directions. A committee is now being struck to study the feasibility of having: a Saskatchewan Craft School? expanding workshop programs? an apprenticeship program? etc.

We need input from our membership. Could you please contact the office in Saskatoon if you are willing to serve on this committee?

editor's bit

Political action seems to be the byword in this issue of *The Craft Factor* — not only between the SCC and various governing agencies, but between the members and the SCC. Many thought-provoking statements have been made in the various articles and Vienna reports that should keep us ruminating for months. We know and appreciate the value of crafts to our creative selves and to our livelihood, but it would seem we have a long struggle ahead of us to further integrate crafts, craftsmanship and craftspeople into society as a means of helping to improve our overall quality of life. This is part of our responsibility as craftspeople and certainly a challenge worth taking on in this decade.

On behalf of the SCC Board and myself, I would like to wish you all the best in the new year — diligence, patience and success in your endeavours.

— Seonaid MacPherson

New Centre to Benefit Craftspeople

On October 4, 1980, the City of Regina, Parks and Recreation Department, officially opened the Pasqua Neighbourhood Recreation Centre. It incorporates specific areas relative to the arts and to crafts rather than being completely multi-purpose or sports oriented.

Originally, the centre was used as a public school (built in 1952) and was purchased by the City of Regina from the Regina Public School Board in the fall of 1977 for \$454,000 (one block of property inclusive). Renovations were planned in two phases and both phases were completed by September, 1980, for a cost of \$295,000. The Department of Culture and Youth contributed \$223,400 towards the project through the Recreation and Cultural Facilities Program with the City of Regina providing the remaining funds.

The original building lent itself easily to conversion from large well-lit school classrooms to studios and community meeting rooms. The kindergarten room became a children's playschool. Activity rooms on the lower level have become active and passive recreation areas. Children to senior citizens use the area for a drop-in centre, dances and socials. Large meetings can also be handled in this area.

Classrooms have been transformed into: a dance studio complete with bars and full-length mirrors, a weaving and spinning studio with four harness floor looms, table looms, spinning wheels, tapestry, frame, inkle and salish looms, a photography darkroom and studio fully equipped with film loading rooms, temperature control, enlargers, and mounting equipment, a pottery studio for hand-building and wheel-throwing.

Two separate classrooms have been designed to be used for programs in painting and drawing, stitchery, quilting, as well as seminars and meetings of community groups and guild, etc.

Pasqua Recreation Centre is also a completely accessible building for the handicapped. A wheelchair lift was mounted onto an existing staircase so that persons confined to a wheelchair can move independently between the lower and main floors.

The photography darkroom has a light trap and film loading room designed to accommodate a wheelchair. One enlarging booth and sink have been lowered so that work space is at an adequate level.

The pottery studio has a working and wedging area which has also been lowered. The lowering of these work areas not only assists the handicapped, but provides easier access for children.

This centre was designated to serve the residents of the northwest Regina. Community associations in the area have priority to use the building, but other organizations make use of the facility as well. The Regina Spinners' and Weavers' Guild hold their monthly meetings and workshops at the centre and recently the Regina Stitchery Guild held a workshop in the facility.

It's a new era in recreation. Communities should no longer be satisfied to build only skating and curling rinks and limit the people they serve. In order that well-balanced programs be made available to the community, facilities must be provided. Opportunities to learn and to recreate must be made available to a larger segment of the population.

— Jan Cousins,
Regina Parks and Recreation



Joan Robertson, Chairman of Regina Spinners and Weavers Guild, demonstrates inkle loom at official opening of Pasqua Centre, Regina.

(Photos by Henry Holub.)



George Will demonstrates potting equipment at Pasqua Centre.



Cheryl Kelln (left) and Ruth Walker demonstrate spinning at the Pasqua Centre.

Next Craft Factor Deadline: February 18

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