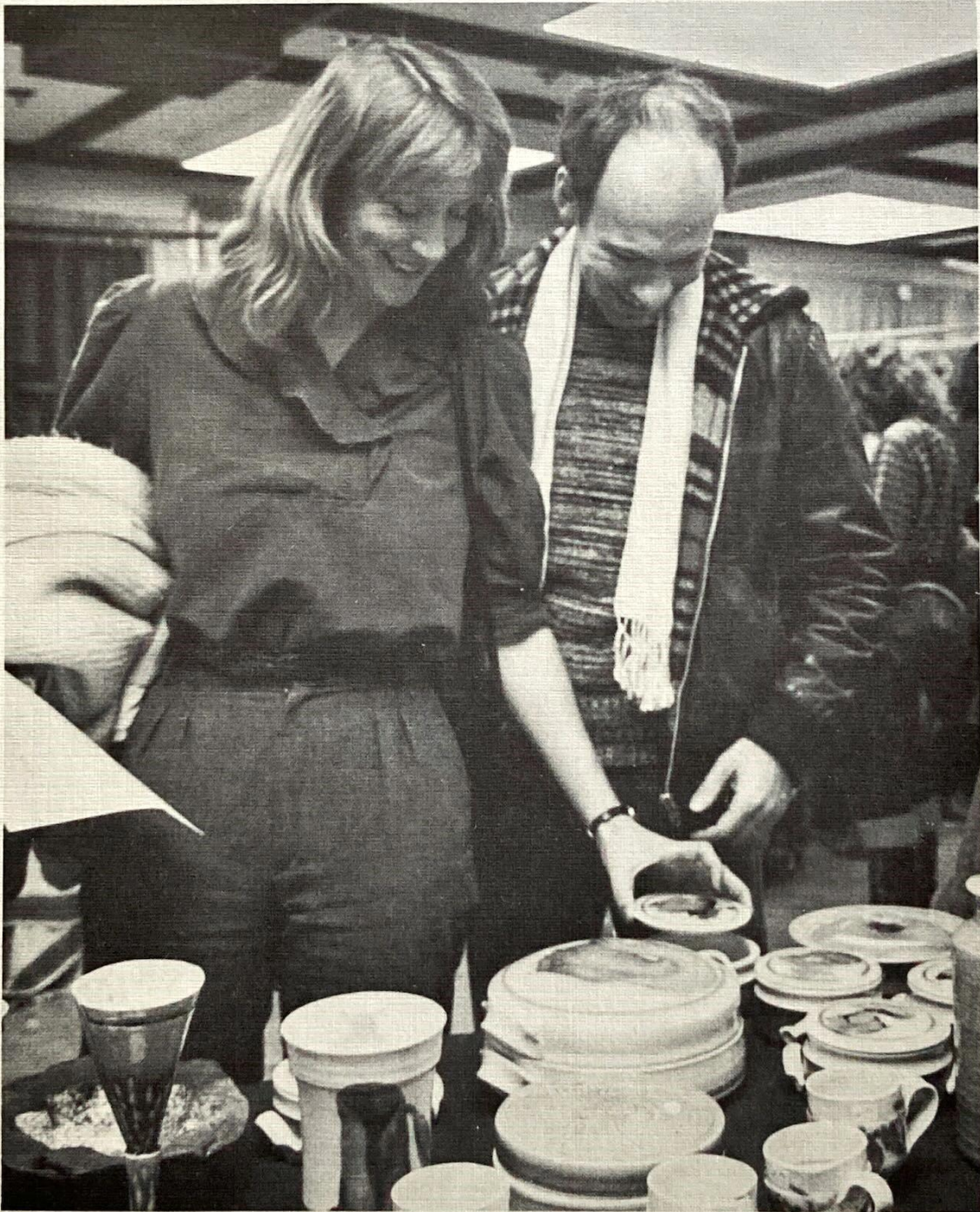


# the craft factor

Volume 8, Number 1

Winter 1983



market matters



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Cover Photo: Wintergreen shoppers admire a selection of pottery. (Photo by Bob Howard)

Volume 8, Number 1  
Winter 1983

Seonaid MacPherson  
Joscelyn Glew  
Joscelyn Glew  
Pat Adams

Tom Evans  
Annabel Taylor  
June J. Jacobs



Toymaker to the Prince, Eric Yoder is profiled in Studio. Visit on page 6. (Photo by J. Glew)

## editor's bit

For every craftsperson who wants more from their work than just the enjoyment of a hobby, markets are always important. The locus of this issue, Markets, may not be as widely examined as have been other topics in this magazine, but it is at least as far reaching. I took a survey of the major sales in the province, the results of which are on page 2. There are also reviews of two major Christmas sales — Wintergreen to the south and Evergreen to the north (methinks it should almost be the other way around!).

As my predecessor, Seonaid MacPherson, once wrote in this very column, one of the best parts of this job is getting to read everything that goes into the magazine. After having read the SCC Exhibition Guidelines for Jurors (p. 13), I feel that I have a better understanding of crafts that I am not familiar with. Each of you may, at some time, be called upon to jury an exhibition or sale, or to review the work of your peers. These guidelines are the "official" word from the SCC. Read them. They may be useful some day.

I had set aside a whole weekend and the following week to put this issue together (cancelled Tuesday night bridge and declined a dinner invite) because I was expecting piles of submissions and an avalanche of letters to the editor! They did not materialize. However, to my cloud there is a silver lining, as they say, and almost every article submitted this issue was typed and double-spaced, a dream-come-true for any editor!

It must be getting near Christmas. Cards keep appearing in my mail box. Ah, well, my friends and relatives will just have to wait for theirs until I've put this issue "to bed" (taken it to be printed). For those of you who always wanted to know what an editor really does but were afraid to ask, we have included our Publications Policy in this issue. Any questions or suggestions — please contact Robert Fenwick, Publications Chairman of the SCC Board of Directors.

Although it may be after December 25th when you receive this, it is never too late to wish all of you the best of the Christmas season and prosperity in 1983!

— Peggy Forde

**DEADLINE FOR THE NEXT CRAFT FACTOR IS MARCH 15th. THE THEME WILL BE WEARABLE ART.**

## notice board

# the craft factor



**Editor:** Peggy Forde, 1104-125 Fifth Ave. N., Saskatoon S7K 6A5, 934-3149

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

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### UNIVERSIADE '83 Crafts of the World

— A most dramatic exhibition of the works of the world's artisans is being planned as a major cultural component of the World Student Games in Edmonton in the summer of 1983. A display space has been set in the new Edmonton Convention Centre to celebrate mankind's expression of its culture through craftsmanship. Universiade '83 is inviting each nation participating in the Games to join in this tribute to the skills of the artisan.

**Positions Vacant** — Harbourfront Craft Studio is inviting applications for current and future residency positions in Ceramics, Fabric, Glass and Metal. No deadlines are given. Contact Jean Johnson, 235 Queens Quay West, Toronto M5J 2G8.

**New Publication** — The Canadian Museums Association, 280 Metcalfe St., Ottawa K2P 1R7, is launching a new quarterly publication for and about the 1800 museums, galleries, archives, etc. in Canada. The publications will be called MUSE.

**The Dinner Party** — The Mackenzie Art Gallery is presently organizing a tour to the Glenbow Museum in Calgary (late January or early February) to visit the internationally acclaimed Judy Chicago exhibition, The Dinner Party. The package will include transportation to and from Calgary, hotel accommodation, entrance to the exhibition and will take place on a Friday to Sunday schedule. This exhibition consists of a triangular dinner table featuring 39 place settings each symbolizing a particular woman and her historical period. The exhibition has broken attendance records all over North America. For more information, contact the Mackenzie Gallery, Regina.

**An art listing business** has been operating for almost one year in Victoria, B.C. and offers an unusual service to the art community. Artfile publishes a listing of artworks available for sale and wanted for purchase as submitted by its subscribers. All forms of artwork are listed and range from inexpensive lithographs to pieces priced in six figures. Information from Artfile, 303 Goldstream Avenue, Victoria, B.C. V9B 2W4

**The Canadian China Society** is arranging a tour to China in May of 1983. This year's focus is on the arts of China with special emphasis on pottery and weaving. Tour leader Moira Mudie is an artist who studied Chinese art in Hong Kong and works on rice paper using Chinese techniques. She has been to the Orient a number of times and this will be her second experience as a group leader in China. Details at the SCC Office.

**"The Crafts Require Teachers:** It should be known that a craft is the habit of something concerned with action and thought. In as much as it is concerned with action, it is something corporeal and perceptible by the senses. Things that are corporeal and perceptible by the senses are transmitted through direct practice more comprehensively and more perfectly. The skill a student acquires in a craft, and the habit he attains, correspond to the quality of instruction and the habit of the teacher." From the Muggaddinah of Ibn Khaldun, about 600 years ago.



## SASKATCHEWAN CRAFT MARKETS — A SURVEY

The following are (or were) craft markets and sales which take place in Saskatchewan at various times of the year. As many of the numbers (i.e. estimated revenue and attendance) are only approximations, and, as the number of booths and/or booth fees for a given market are subject to change, you should contact the person or association named for more information.

**SASKATCHEWAN HANDCRAFT FESTIVAL** — Started as an open Festival, market only, non-juried, by Saskatchewan Industry and Commerce, and the Town of Battleford. The Saskatchewan Craft Council (SCC) asked to become involved about 1976 or 77. In 1980, the SCC asked to take over the operation of the Festival with funding provided by Industry and Commerce. 1983 will be the 10th annual Handcraft Festival — Exhibition, Sale and demonstrations. Both the Exhibition and Market are currently juried. The SCC advertises for demonstrators through the Craft Factor, then makes their decision from the applications. There are 65 booths in the Market. The booth fee is approximately \$125.

The Handcraft Festival is held in Battleford on the third weekend in July (usually the 16th, 17th, 18th). Overall attendance is estimated at 25,000 with overall estimated revenue of \$120,000 (1982).

For information contact:

Mario Kearley, Executive Director  
Saskatchewan Craft Council  
Box 7408, Saskatoon, Sask.  
S7K 4J3

**WINTERGREEN CHRISTMAS CRAFT SALE** — Started about seven years ago as a private venture involving SCC members. It was taken over by the SCC about four or five years ago. A new component in 1982 was the "Commission Display area." Selections are made by jury. There are 60 booths with booth fees running approximately \$100. Wintergreen is held in Regina on the last weekend in November. The overall attendance in 1982 was estimated at 8,000 with estimated revenues of \$100,000.

For information contact:

Mario Kearley, Executive Director  
Saskatchewan Craft Council  
Box 7408, Saskatoon, Sask.  
S7K 4J3

**ARTISANS' CRAFT MARKET** — Started by Shelley Hamilton, Winston Quan, David Miller, Cathryn Miller and Pat Adams during a discussion over breakfast on a Sunday morning in late November or early December 1979. We felt that there was a market for crafts in Saskatoon that was not being reached through existing marketing mechanisms, so we conceived and initiated a new one. Members automatically have space at each sale if they want to participate. A selection committee invites additional participants to individual sales. Invitations depend upon space available and upon the type of work we want to add to maintain a balance of media. There are 24 booths. However, with the use of half booths and booth sharing, we have 38 individuals or groups at each sale. There is no entry fee.

Artisan is held in Saskatoon, up until now at the Bessborough Hotel, in mid-November and early May each year. Overall attendance at the two-day sale is estimated at 5,000. November sales revenue is approximately \$20,000 per day and in May the estimated daily revenue is \$10,000.

The current fee for participants is \$80.00 per booth plus 10% of all sales or firm orders. Our goal is to provide a sale that has very good quality work throughout.

For information contact:

Winston Quan, Chairman  
Artisans' Craft Market Cooperative  
413 - 9th Street East  
Saskatoon, Sask.  
or  
Pat Adams, Coordinator  
Artisans' Craft Market  
313 - 8th Street East,  
Saskatoon, Sask. S7H 0P4

**BAZAART** — This is the tenth year of Saskatchewan's oldest, most established province-wide arts and crafts fair. Bazaart features a wide variety of arts and crafts as well as providing food, entertainment, children's activities and exhibitions of art in the gallery. Selections are made by two jurors based on originality and aesthetic standards. There are over 150 four foot by ten foot booths at \$50 each.

Bazaart is held at the Norman Mackenzie Art Gallery on the University of Regina grounds in mid-June. The one-day sale attracted approximately 10,000 people in 1982 and the estimated per booth revenue was \$500.

For information contact:

Glenn Gordon, Public Relations  
Mackenzie Art Gallery  
University of Regina,  
Regina, Sask. S4S 0A2

**EVERGREEN** — Started as a small local craft sale at the Prince Albert Arts Centre. Three years ago, it took the name "Evergreen." Last year was the first year that the entrants were juried (by local craftspeople last year and by Yoshimi Woolsey this year). 1982 is the first year that applications have been accepted from outside the Prince Albert area and, having outgrown the Arts Centre, it moved to a new location. A juror selects the entrants from slides submitted. There are 22 booths at an entry fee of \$50.

Evergreen is held in Prince Albert (Elks Hall) usually the third Saturday in November. Estimated attendance for the one-day sale is 1,000, with an estimated per booth revenue of \$600. The organizers of Evergreen plan to keep the number of booths to a maximum of 30 for future years.

For information contact:

Barbara Terloth, Coordinator  
Evergreen  
535 - 21st Street East,  
Prince Albert, Sask.

**LONGSHADOWS** — Started in November 1979 by Bob Pitzel, Orban Lukan and Wayne Schidlosky. Participation is by invitation. Approximately 30 craftspeople participate each year. The fee is 30% of sales per booth.

Longshadows is held in Humboldt in late November. The overall attendance is estimated at 6,000 with total revenues approximately \$15,000.

For information contact:

Bob Pitzel — 682-4266 or  
Mel Bolen — 682-3223

**PARKART** — Sponsored by the Moose Jaw Art Museum, National Exhibition Centre; it was started in 1977 by Joan Goodnough and Austin Ellis to provide another outlet for the sale of crafts and to give the public a market for purchasing Saskatchewan Crafts. Selections are made by the Parkart Committee of the Art Museum Board. 50 booths are set up, each with ten feet of fence, for a fee of \$50 each.

Parkart is held in Crescent Park, an area directly west of the Moose Jaw Art Museum. The one-day market attracts approximately 2,000 people. An estimate of the revenue was not available.

For information contact:

Gerald Jessop, Director or  
Joan Goodnough, Administrative Assistant  
Moose Jaw Art Museum  
Moose Jaw, Sask. S6H 0X6

**SOK OMO** — This market is no longer in existence. The last year in which it was held was 1980. It was originally held as a part of the SOKOMO Turkey Festival. When the Festival was discontinued, the market also folded. SOK OMO apparently ran at a loss for the town of Biggar as well as for those involved. It has been replaced by a festival of a different type where there is no accommodation for booths.

**SNOWFLAKE** — Started by the Heritage Handcraft Society whose aim it was to accommodate the overflow from the Saskatchewan Handcraft Festival. 1982 is their fourth year. Members are guaranteed

a booth, otherwise it is "first come, first served." However, they do not accept art and applicants must come from within 100 miles of North Battleford. This year, liquid embroidery was included. There are 32 booths and an entry fee of \$15 (subject to increase).

Snowflake is held in the Frontier Mall, North Battleford, usually the first weekend in November. Both attendance and revenues are difficult to estimate. It is held in a mall with a large "walk-through" crowd, and no record is kept of the income. However, most participants are satisfied.

For information contact:

Eva Scott  
1521 MacKenzie King Crescent,  
North Battleford, Sask.  
S9A 3C5  
Phone: 445-8562

**SNOWFLOWER** — When the Yorkton Arts Council moved to the Godfrey Dean Building in November 1981, the Snowflake Arts and Crafts Sale was held to mark the occasion. Participants are members (membership fee, \$5/year). There are no booths; items are all displayed together. Snowflake is held in Yorkton, (Godfrey Dean Galleries) in November. The one-day, three-hour sale attracts about 30 people with revenues between \$150 and \$300.

For information contact:

Florence Slywka, Sec. Receptionist  
Yorkton Arts Council  
Box 1636, Yorkton, Sask.  
S3N 3L2

**SUNFLOWER** — First held in 1979, it was started by Robert Fenwick. It is open to applications from any craftspeople. In 1982 there were 84 booths and an entry fee of \$25. The estimated attendance and revenue are not available.

Sunflower is held in Yorkton at the Godfrey Dean Cultural Centre grounds one Saturday each September.

For information contact:

Florence Slywka  
Yorkton Arts Council  
Box 1636,  
Yorkton, Sask. S3N 3L2

**SUNDOG PLEASURE FAIRE** — Was started nine years ago by a group of artists, craftspeople and musicians. Selections are made by jury for about 55 booths. There is an entry fee of \$100.

Sundog is held in late November in Saskatoon at the Centennial Auditorium. This is not solely a craft market as it includes a music programme, children's activities, food booths and information booths. The estimated overall attendance is 3,000. The estimated revenues are not available.

For information contact:

The Sundog Arts Society

**BOMA REGINA ARTISTS & CRAFTSMEN SHOW & SALE** —

Building Owners and Managers Association (BOMA), Regina Chapter felt they could encourage artists and craftsmen to display their products. We select and purchase three prizes each year which are displayed by the members of BOMA in their respective buildings. They also felt that it would be a good downtown attraction for visitors to Buffalo Days. The selections for the three prizes are made by the donors with guidance from selected representatives of art galleries. The average number of booths is 75 and there is no entry fee.

The BOMA Show and Sale is held in the Scarth Street Mall, Regina, on the first Monday and Tuesday in August. Attendance is difficult to estimate (could be 3,000-4,000 depending on the weather). Overall revenue is also difficult to estimate but some of the better artists have indicated sales of over \$2,000 per day. This is an annual event which appears to be attracting more attention, as good quality art is being displayed. We are working on obtaining more and better advertising.

For information contact:

M. McLelland  
Simpsons-Sears Ltd  
569-1711, local 660  
or

L. Rogers, Lloyd Realty  
525-0125  
or

E. Clarke, 359-1455



Wintergreen '82 was the place to Christmas shop this year. These wooden toys caught many children's imaginations.

(Photo by Bob Howard)



# Wintergreen '82 — Cold Comfort



Wintergreen shoppers stop to admire Emma Radfelder's porcelain flowers. Over 7,000 people attended this year's sale. (Photo by Bob Howard)

Wintergreen has always been an annual highlight for me. In the past, cow barns meant nothing, church halls were quaint and crowds of people were a challenge. I have been to every Saskatchewan Craft Council (SCC)-sponsored Christmas craft sale in Regina since 1976; I even co-ordinated the event and sold weaving at Wintergreen '79. So, as well as being confident that, at Wintergreen '82, I could see and perhaps even buy handcrafted goods of high quality, I knew it would be a great time to visit with old friends and acquaintances.

But something was different this year; The same old feeling just wasn't there. Having been asked to write a review of Wintergreen for *The Craft Factor*, I'd like to take this opportunity to try to analyze this feeling based upon interviews with the craftspeople, observations of their work, and chats with some of the customers.

Before I begin, this is not to be a criticism or reflection of the organization of the sale; Every craftsman to whom I spoke felt that it was completely up to par in terms of their needs.

At the time of writing, I am not aware of the total sales figures and attendance compared to other years, so that evidence may prove to dispute my ideas. However, I did speak to many people and to a few faithful attenders who, like myself, found themselves disap-

pointed and leaving Wintergreen '82 empty-handed, because the quality was not up to standard.

Craft sales have been a big 'thing' throughout the province for a number of years now, and part of the purpose of SCC-sponsored sales has been to educate the public in the understanding and appreciation of high quality handcrafted goods. I think that the faithful public is becoming well educated but, perhaps, a bit bored with things that never change from year to year. Like it or not, our society is faster paced than ever; Styles and trends change, markets change, and I think that the time of earthy, grassroots-type crafts is becoming a thing of the past. I am not saying that crafts must reflect the "high tech" of commercially produced goods, but *that* is the competition and crafts must be seen to change and develop, to grow, to prick our imaginations and purchasing impulses as they once did.

A number of craftspeople said that the crowds were just like always but that the initial, competitive rush did not produce as many immediate sales. The economy is not booming, so now is the time when craftspeople must do something different to make people want to buy, rather than look around, have coffee and go home.

The response I received from the craftspeople, regarding the quality as a whole of

Wintergreen '82, varied. Most said it was "O.K."; no one said it was very good or great. A number of craftspeople were upset by the lack of innovation shown by many of the regulars and, as usual, by some of the people and their "crafts" which they felt the jurors should have omitted.

Only one or two sellers seemed to offer something different, indicating growth and development in themselves as artisans. Anita Rocamora's delightful, delicate porcelain fans were quite remarkable. As well, some of the goldsmiths seemed to have moved beyond the rut of heavy, chunky pieces and silver pinky rings. I feel that the wood-working, in general, is showing some advancement and refinement over past years. Some of the weaving, in particular the fine handspun and dyed silk scarves I saw in the Behm/Leitch booth, has transcended the often heavily textured things of the past.

I was pleased to see more weaving tailored into wearable items, and the availability of yardages that are handwoven, but how long will we be expected to wear shapeless, loom-shaped garments? I certainly do not feel that handcrafted goods should emulate commercially produced goods, but they should be even better, more interesting, more beautiful, more useful and imaginative.

Wintergreen is a sale geared towards Christmas shoppers as well as personal

shoppers, so it is nice to have toys and ornaments. The ornaments by Cheryl Kelin and Chris Lynn were a nice, finely produced blend of traditional and contemporary crafts. However, I felt that the plush toys had absolutely no place in this sale. For the most part, the designs were not original and the quality, doubtful.

I don't think the SCC should be obligated to represent the entire range of craft media at its sales because, if only one person applies and his or her work is poor or not in keeping with SCC standards, then regardless of the medium, he or she should be out. The same applies to the 60% pottery guideline, if only 25% of it is up to standard. It is not necessary to fill booths with the 35% who are borderline. In other words, do you want a large sale with some bad work, or a smaller one with no bad work?

One thing which angered me was a comment made by a craftsman, overheard by a customer and relayed to me. Asked, "What do you have for sale this year?" the seller replied, "Oh, the usual Wintergreen crap." Why must we, the educated public, put up with someone's "crap"? Wintergreen is a juried show — something of a showcase in which the SCC highlights the high standards for which it continually strives. Do craftspeople who care really want to associate with those who bring their "crap" to this sale? How long does this so-called artisan, and others with the same attitude, expect to fool the public that the SCC is working so hard to educate?

But, perhaps my tastes are changing. Perhaps I am growing away from what are perceived as handicrafts. If so — if I no longer can enjoy a craft sale, purchase something special and support something worthwhile — will I be forced to turn to high-priced, designer, commercial "crafts" whenever I have a few extra dollars to spend? One would rightly argue that I could seek out the artist and commission special items to be made, but I would hesitate to commission anything from anyone who views craft sales as a convenient place to make a fast buck unloading what he or she considers not to be his or her best work.

The jurying process for sales has been under review by the SCC and there will always be arguments as to what is or is not allowable within the guidelines. However, I believe that some method must be found in which to examine creativity of design as well as craftsmanship. There was just too much at Wintergreen — especially in the areas of stained glass, pottery and clothing — that has not changed one bit since the late '60's and '70's.

On a brighter note, I was very much impressed with the commission display area set up in the lobby for the first time this year. Martha Cole, the co-ordinator of this area, felt it was successful in providing exposure and potential sales for craftspeople who are more interested in doing one-of-a-kind works than production work.

Martha had sent out 100 invitations to architects, designers and purchasing agents, who received free passes to Wintergreen.

She said that the public response was terrific. That many questions were being asked and that no one was batting an eye at the prices. The concept of a commission display area, Martha feels, gives crafts better credibility in the business sector, i.e. the market. One exciting development resulting from this, is that The Bay is looking at the potential of setting up a space in its store for craftspeople. This is only at the idea stage right now. However, The Bay sent a number of people who showed a great deal of enthusiasm about Wintergreen.

I agree with Martha that the commission display area could be a real showcase for serious artisans. There should be stringent guidelines, though, if it is to seriously represent the highest standards of quality, and not succumb to creeping mediocrity.

I hope I have provided some food for thought here and that this is not looked upon as a diatribe against some craftspeople. It is just that I have always had this warm feeling for Wintergreen which dropped a few degrees last Friday. Basically, I want what is best, as a customer, as a craftsman and as a member of the SCC.

Craftspeople have a year to work out these problems, to become re-inspired, to start respecting the buying public and to re-evaluate their work. I hope this article will stimulate some thought and discussion. Meanwhile, I will again be penning Wintergreen into my 1983 calendar.

— Seonaid MacPherson

## Third Annual Evergreen Bigger, Better

Evergreen '82, the first Prince Albert craft sale open to craftsmen from across the province, drew 27 booth holders and a crowd of 1,000 on Saturday, November 20th.

The craftspeople were selected by Yoshimi Woolsey of Ruddell, Saskatchewan. The quality of the art products was an improvement on previous years, and so, too, was the location, said sale coordinator, Barbara Terloth. The sale has traditionally been held at the Prince Albert Arts Centre, and both shoppers and booth holders enjoyed the additional space at this year's location at the Elks' Hall on Second Avenue West.

Approximately two-thirds of the booth holders were from Prince Albert, the remainder from other parts of Saskatchewan. Potters were Olesia Kowalsky, Gail Carlson, Lee Johnson, Diane Young, all of Prince Albert, Robert Jackson of Loon Lake; Charley Farrero of Meacham; and John Eider of Humboldt.

Wood products were sold by Ewald Heinsohn of Prince Albert; Leo Gaumont of Henribourg and Doug Hunter of Saskatoon. Weaving was presented by Doris and Sonja Neven of Saskatoon, Madeline Walker of Christopher Lake and the Prince Albert Spinners and Weavers Guild.

Stained glass products were sold by Herve Vallee, Peter Reis and Gloria Yont, all of Prince Albert. Fibre crafts were exhibited by Darlene Sutherland of Prince Albert, Judith Fretz of Saskatoon, and Barbara Terloth of Prince Albert, who was also selling play-dough toys.

Other items on sale included crochet, made by Margret Heinsohn of Prince Albert, silk-screen prints by Signy Cohen of Prince Albert, photography by George Huczek of Prince Albert, puppets by Seven Sisters Crafts of Saskatoon, and German food cooked by Susie Miller and Ursula Terloth of Christopher Lake.

The sale started at noon and ended at 8 p.m. It was followed by a Christmas party, where about 200 people gathered to visit and dance to music played by Crooked Creek from Big River.

The sale was sponsored by the P.A. Council for the Arts and organized by the craft committee.

— Joscelyn Glew  
(Ms. Glew is a reporter for the Prince Albert Daily Herald)



Prince Albert potter Diane Young displays her wares at Evergreen '82.

(Photo by J. Glew)



## ERIC YODER: TOYMAKER



Clean, simple lines characterize Eric Yoder's wooden toys. His original designs delight children and adults alike. (Photo by J. Glew)

Eric Yoder enjoys his simple lifestyle to the fullest, and he sees his toymaking as just part of that.

Though he was commissioned by the Saskatchewan Government earlier this year to create a set of toys for Prince Charles' and Princess Diana's baby, he is not looking for this kind of recognition.

At 35 years old, this Rosthern craftsman sees his toymaking as a glorified hobby; something he does along with organic gardening, hog farming, and sharing the care of his two sons, nine-year-old Matthew and eight-year-old Tim, with his wife, Joan.

When Yoder first came to Rosthern with his family seven years ago, he intended to stay home, to allow Joan to concentrate on her new job as dean of a Mennonite boarding school while he minded the boys. He had been working before and wanted to give Joan this opportunity.

But things did not turn out quite like that, he admits shamefacedly. Shortly after the Yoders arrived in Rosthern, they met Ouane Soukahaseun, a Laotian refugee, who knew little English and had no job.

Eric knew what it was like to be short of cash in a new country. In 1969, in protest against the Vietnamese war he had escaped the draft and fled from Oregon to Ontario. He wanted to help this man. And so, he set up a workshop where he and Ouane were soon producing wooden toys by the dozen. There they were joined by another refugee, Thanh So Luu, a Vietnamese watchmaker, whose nimble fingers could make toys the size of matchboxes.

Yoder's toys began to earn a reputation. In 1981 the Saskatchewan Rehabilitation Council got wind of his work and commissioned him to design toys which could be assembled at Valleyaction, a sheltered workshop in Rosthern. The toys were sold through the Federated Co-op, and the orders grew to be worth \$20,000.

"There were hundreds of dump trucks and planes," Yoder recalls. Fulfilling the order became a community project, with senior citizens and high school students called in to help.

Anyone can follow the designs, explains Yoder. From the designs he makes a templet

from which he traces the pattern onto wood. The shape is sawn out on a bandsaw and then sanded down, first by machine and afterwards by hand. That is the longest part of the process, he says. The parts are joined together with glue and wooden pegs, and painted with non-toxic linseed oil.

With no formal training, Yoder first tried his hand at making toys eight years ago, using a table saw and a drill. He found the work "very satisfying," and was surprised at what he was able to produce. His friends were too. Their enthusiasm for the gifts he gave their children spurred him on.

Now Yoder sketches constantly. He is always on the look out for new designs. He is most satisfied if he can come up with something original.

Among the toys sent to Prince William are several of Yoder's original designs: the Sask-Pak, a wooden puzzle in the shape of the province containing three removeable cars; the 'O'copter, complete with an inset but separate miniature 'copter,' and best of all, a toybox in the shape of a granary.

"I couldn't just build an ordinary box," says Yoder. Though he was working under pressure — the baby was born a week early and at just the time when his garden needed to be put in — he built a unique toybox. It is on four levels — a child could crawl into the bottom level — and is on rollers so it can easily be moved around, says Yoder.

The design would be ideal for a daycare centre, he muses, adding that he has a "backlog of ideas" to develop. He runs his finger over one of his latest designs, a small wooden animal, "anymal" made in his favourite medium: Saskatchewan spruce.

His toys have simple, clean flowing lines, which seem in keeping with Yoder's outlook on life. He is a man whose Mennonite forebearers refused to join war in any form for the last 450 years, and believed strongly in public service. In keeping with this tradition, Yoder has left his country of origin in protest against war, and he uses his craftsmanship in the service of others.

He usually has some casual workers and this winter he expects to employ some students from Rosthern Junior College. He pays his workers on a piecework system. He sets the standards and markets the products himself through Hand Wave at Meacham and Handmade House, Saskatoon.

With his toys selling at between \$5 and \$45 each, Yoder estimates his workshop could be turning out about \$300 worth a day. But he stresses that it is hard to give an exact figure, because every day is different. Sometimes he and his crew will lock up the workshop for the day and go to work on the farm or in the market garden.

"I enjoy digging. I appreciate the simple things," says Yoder, "I'll never go nine to five again."

— Joscelyn Glew  
(Ms. Glew is a reporter for the  
*Prince Albert Herald*)

## TRANSITION: A REVIEW



Saskatchewan crafts were exhibited at the Mendel Art Gallery in Saskatoon during November and December.

(Photo courtesy of the Mendel Gallery)

I said, "Are you sure you want me to write a review of Transition?" She said, "Yes." So I said, "I'll think about it."

Transition is an invitational/juried exhibition of Saskatchewan crafts organized by and shown at the Mendel Gallery in Saskatoon. The only transition taking place, of which I am aware, is the one from the showing of craft exhibitions in the basement auditorium of the Mendel to showing this exhibition in actual gallery space. I heartily applaud this transition. The exhibition is first-rate throughout and warrants display in a major gallery.

There are so many excellent or outstanding items in this exhibition, that I can't even begin to mention them in the space I have available for this review. I had seen and been impressed by a great many of them in exhibitions, sales booths, studios, or retail outlets during the past few years, so I found that the items in the exhibition that had the most impact on me were the ones I had never seen before. These included William Hazzard's mallard duck, Bruce Anderson's snake and his iguana piece, Nikki Cotterill's three fabric sculptures, Louise Roy's rectangular landscape, and a teapot by Randy Woolsey. Some of the items I had seen previously, such as Robert Fenwick's jackets or Kaija Harris' two wall hangings, impressed me just

as strongly as when I first saw them. I envy those people who are seeing all the pieces in the exhibition for the very first time — that must be a real "rush."

There are some very serious shortcomings in the displaying of the exhibition. On opening night several items were either poorly prepared for display or were incorrectly displayed. Feedback from their creators to the Mendel resulted in the display of these pieces being greatly improved.

Many, many pieces in the exhibition are displayed at the wrong height and are therefore not shown to their best advantage. For instance, anyone shorter than 5'10" will never see the inside of Randy Woolsey's large jar, and anyone taller than 2'3" will never see a good silhouette of Michael Hosaluk's burl bowls.

Several exhibitors had their pieces spread throughout the gallery. But for at least sixteen exhibitors, all of their pieces were displayed as a group. I disagree with these groupings because I think it reduced the impact that each individual piece would have had if displayed separate from other work by the same person.

I returned to look at the exhibition when there no people in the gallery and it stuck me as very cluttered. I hadn't noticed this when the gallery was full of people. The tops of

some pedestals were especially cluttered. A smaller exhibition or better display would have overcome this.

An exhibition of crafts is extremely difficult to display well, and this is aggravated by the fact that most gallery personnel have little or no experience in displaying crafts. I think the display of this exhibition would have been better if the Mendel Gallery had invited some craftspeople to assist them in setting it up.

Over one-quarter (9 of 33) of the invited participants do not have any items in the exhibition. Several pieces submitted by invited participants were produced well before the July, 1981 cut-off date applied to juried participants. This lack of participation, and waiving of the criteria that items be quite current, are reflections of the extremely short lead time for this exhibition and of the fact that invitees were contacted only one month before pieces were to be submitted.

However, despite serious administrative and display shortcomings, the exhibition itself was a solid one and was a fairly good representation of the wonderful items currently being created by Saskatchewan craftspeople.

This endith my reviewer career.

— Pat Adams



# Meet The Board



**Olesia A. Kowalsky**

**Brief Personal and Craft Background:**

Married, with two daughters; maintain a pottery studio at home; member of the P.A. Arts Council Executive since 1978; substitute teach K-12; teach adult pottery, Natonum Community College; completing B Ed. degree; began clay in 1975; 1979-1976 . . . U of S credit classes in clay from Jim Thorsbury, Rick Bates, Margaret Keelan, Mel Bolen; 1975-77 . . . Sask. Summer School of the Arts from Randy Woolsey, Gary Palichek; non-credit classes, 1974-1982 . . . Colour Drawing, Design for craftspeople, Life Drawing, Introductory drawing from George Glenn; Workshops, 1974-1980 . . . Patti Warashine, Bob Sperry, Ann-Marie Schmidt-Esler, Beth Hone, Marlene Zora, Jim Thorsbury, Jim Craig; Calgary Ceramics Seminar, 1979 and 1980; 1975 - Batik . . . M. van Walsem; Design with Fabric, C. Howard, Embroider's Guild of London.

**Interest Within The SCC's Scope:**

I became actively involved in the SCC in April when I joined the Education Committee. In June, I was appointed to replace F. Heisler on the Executive. My involvement to date has been working on the Education Committee and have been concentrating my efforts toward the implementation of a craft training program into the new P.A. Technical School. My own particular interest is the educational aspect, as the ramifications of new curriculum at all levels in the arts will be exciting in the future.

The contribution that I would be prepared to make as a member of the executive is one of time and energy. My interest in the implementation of a training program for artisans, leads to an interest in the growth of marketing, tourism and the future climate of crafts in the province. It is imperative that SCC standards, aims and objectives are considered as these areas develop.

**Robert Fenwick**

**Education:**

University of Saskatchewan, Saskatoon; September, 1973 to April, 1975; College of Arts and Science, Bachelor of Fine Arts degree programme, majoring in theatre design; courses taken in theatre, art, English, Greek and Roman classics, archeology and anthropology.

**Craft:**

Basically, fibre. Involved in the historical, design, and technical aspects of both theatrical and fashion garments. Twice ventured into the area on a serious level, most recently in 1979/1980, when I produced garments for retail sale in Saskatoon and Yorkton. (I am, however, listed on the Saskatchewan Craft Council's mailing list under a small and very exclusive category, that of 'administration', which may be nearer the truth of 'what I do'.)

I have gained valuable insight into the importance of markets and the marketing of crafts in this province; as well as in-depth knowledge with the administration of sales. Markets are important not only from the economic point of view, but for their educational value as well. If the general, buying public is to come to appreciate their hand-thrown pottery as much as they do their Corelle Living-Ware, their hand-woven rugs as much as their K-Mart Indoor-Outdoor, then they must be constantly exposed to quality Saskatchewan crafts, through sales, and through such events as the annual juried exhibition at Battleford and the Biennial. That involves standards, for both the public and the crafts person.

A strength of the Council is the community-aspect it fosters, through its publications and through the sense of 'we're not alone' it promotes.

The Saskatchewan Craft Council is very much the tool that craftspeople can use to establish themselves as a very real force in this province's economic and cultural structures. That's important.

Having worked in an art gallery, I am well-aware of the disparity in attitude as to the place craft objects should have within the gallery that exists between the crafts person and the gallery worker. Part of that disparity undoubtedly lies in the definition of gallery or show piece, in varying attitudes regarding quality. Part of the solution lies in recognition and exposure.

One answer is a gallery maintained exclusively for the exhibition of quality craft show-pieces. The Saskatchewan Craft Council can be a positive force in realizing such a gallery space.

This is not to propose that the Saskatchewan Craft Council should undertake a gallery operation under its own auspices, although I would not like to preclude any notion of an SCC operated gallery/shop facility. But the Council could be instrumental in getting necessary support from government and/or private sector levels.

And it is a goal I would work towards.



**A Profile of Emma Radfelder can be found on page 12**

**MYRNA HARRIS**

I am the wife of a grain farmer and we have four grown children. My background is nursing and classical music (piano). I have taken workshops at Ou'Appelle and off-campus classes in pottery and painting. I have been making pots for about eight years.

My particular area of interest with the SCC's scope is to promote exhibition and marketing of craft members' products. I am also interested in making the people of Saskatchewan aware of Saskatchewan crafts.



**MICHAEL HOSALUK**

Began woodworking approximately eight years ago; founding member Saskatchewan Woodworkers Guild, and remains very active in that organization; teaches basic woodworking at Kelsey Institute, Saskatoon; has instructed major woodturning symposia and workshops, Saskatoon and Fredericton, New Brunswick; exhibited in Canada and the U.S.; recipient of Saskatchewan Craft Council and Saskatchewan Arts Board Purchase Awards, recipient of SCC Merit Awards.

I am interested in the growth and development of crafts in this province with a particular concern for craft education opportunities.

I feel that my teaching experiencing as well as my administrative involvement with the Woodworkers Guild will be valuable in terms of my contribution to SCC.

**MARTHA COLE**

I feel there is a need for the development of some sort of permanent structure for the distribution and exhibition of craft/art works produced by Saskatchewan artists. (By this, I don't necessarily mean a S.C.C. owned retail outlet.) A system is needed which provides more accessibility of the artist/crafts person and his work to businesses and potential buyers as well as to the public at large. For example — There should be some means whereby a manager of a craft store in, let's say, the Cornwall Centre in Regina can "discover" a destitute potter in Lac La Ronge; or, a lawyer opening a new office in Saskatoon can commission a large hanging from an equally destitute weaver in Wood Mountain. Certainly, progress is being made in this area and I would like to see even wider avenues of communications opened up. Because of our scattered locations, I think the Craft Council can be instrumental in establishing these links.

Our scattered, and consequently isolated, locations pose a number of very real obstacles to us, not only in the area of marketing, but also in our professional development. By providing workshops and other means of interaction (i.e. *The Craft Factor*, etc.), the Craft Council can, and does, help us to overcome some of these difficulties in a straight-forward and practical way.

If improvements are to be made in the areas of "accessibility to markets" and of professional development, they must be made for the "common good", myself along with others receiving whatever benefits may be gained. The Craft Council does much to fulfill these vital functions for the artist/crafts person in Saskatchewan. And to this end, I am prepared to devote some considerable time and energy and whatever "expertise" I may have.



**E. V. SCHILLE**

Born in North Battleford. Diploma in Agriculture, U. of S. Seven years as Public Relations representative for United Grain Growers. Three years as wholesale salesman for Ford of Canada. Woodwork began in refinishing furniture which led to building wooden wares. Currently operate under "Dovetail House of Craft" a production woodworking shop which employs two full time and several seasonal workers. My aim in the market place is wholesale with some retail of fine woodwork.

My particular areas of interest are marketing Saskatchewan crafts and public awareness of craft potential.

I feel that my teaching experience as well as my positive, direct selling attitude are the contributions I can offer to the benefit of crafts in this province. I am an idea man, many crazy but most workable.





## From the chair

Thanks to all those members who attended the Annual General Meeting held at the Mendel Art Gallery in November. Together we worked through several arduous business sessions dealing with membership category changes. Workshops given by Ann Newdigate-Mills and Bob Howard were well attended and informative. The business sessions were well balanced by the social events on both Friday and Saturday.

Congratulations to Myrna Harris, Michael Hosaluk, and Ed Schille on their election to the Board. I know that the 'old' members, Martha Cole, Robert Fenwick, and Emma Radfelder join me in welcoming you. We look forward to working together in the coming year.

The membership will by now have received detailed information on the changes to the membership criteria, as accepted at the AGM. One major focus at this time will be the active marketer category. To become an active marketer, new members will be required to request a review of work by their peers, which will replace the old system of selection for markets through the jurying of slides. This review of work, coupled with the completion of an application form and a payment of the \$40.00 fee, will qualify new members to enter all SCC sponsored markets. Applications are now being received and reviews will begin in March, 1983.

Those craftspeople who have participated in three SCC sponsored events since July, 1980, will automatically qualify as active marketer members under a grandfather clause. These active marketer members are encouraged to provide the office with a copy of a resume/portfolio suitable for use in publicity. Existing active members are also requested to submit the additional \$10.00 fee as levied by the AGM for active marketer. The replacement of the old system of jurying by slides with a review of work by peers will depend largely on the membership. It will depend on the willingness to work on a review panel when requested, and on an agreement on who your peers are in your area of work. This process, must in the long run, be an improvement on the submission of slides to an unknown juror.

With the changes to the membership categories, we anticipate the expansion of both market size and marketing opportunities in the future. The new marketing committee will be announcing its plans within the coming months. The exhibition committee is investigating additional exhibitions for the membership both in and out of province. The education committee will have several workshops in place for the early spring. It will be a busy year.

— Olesia Kowalsky

### Deadlines for Next Years' CF

March 15th: Theme — Wearable Art  
July 15th  
August 31st

All submissions should be typed, double-spaced or very neatly printed. Photographs must be black and white (photos will be returned if requested). Articles for *Debate*, *The Business of Crafts*, and *Studio Visit* are welcome, although it is recommended that you discuss your topic with a member of the board, the editor or the executive director beforehand. Letters to the editor also welcome.

## membership information

**SUBSCRIBING MEMBERSHIP** \$20.00

Entitles an individual or group to receive THE CRAFT FACTOR and bulletins for one year from date of purchase.

**ACTIVE MEMBERSHIP** \$30.00

The membership year is from October 1 to September 30. Entitles individuals (only) to receive THE CRAFT FACTOR and bulletins for one year as well as having voting rights and other privileges in the S.C.C.

### ARTISAN STATUS

Is open to active members only, subject to assessment of their work by the Saskatchewan Craft Council jury.

### SUPPORTING MEMBERSHIP

Any person or organization donating \$50.00 or more shall be recognized as a supporting member for the membership year but without voting rights.

\*\*\*\*\*

### Saskatchewan Craft Council

Box 7408,  
Saskatoon, Saskatchewan  
S7K 4J3  
Telephone: 653-3616

### I WANT TO JOIN

Name \_\_\_\_\_

Address \_\_\_\_\_

City/Town \_\_\_\_\_

Postal Code \_\_\_\_\_

Phone \_\_\_\_\_

Craft specialty \_\_\_\_\_

Subscribing \$20     Active \$30  
 New                     Renewal

— Marlo Kearley  
Executive Director

### UPDATE SCC CENTRAL

Life at the office has been more than hectic since our last Craft Factor reached you.

A delegation of 19 SCC members attended the first Canadian Craft Conference in September. Workshops were held in Halifax, Charlottetown, and Fredericton for the first two days. The final two days in Charlottetown saw all 300 delegates gathering for professional development seminars, socials, and fun. A truly great experience.

We were sorry to see Mary Ann Bisson, our office secretary, leave us in September after a year and a half, and we now welcome Gayle Mascho who has done yeoman service since joining us in October during our preparations for year end and the AGM.

Our AGM was extremely well attended this year. Fifty-three craftspeople registered, approximately 25 attended the basic design workshop with Ann Newdigate-Mills, and 20 the photography workshop with Bob Howard. Participation in the business sessions was lively to say the least, and our thanks go to Ed Schille, Pat Adams, and Charley Ferraro for chairing the sessions on membership struc-

tural changes. Thanks too, to Byron Hansen, our AGM chairman who kept us on the straight and narrow for two days — a formidable task.

Wintergreen '82 is history and will be remembered as highly successful with approximately \$95,000 in sales and \$6,000 in commissions for our "commission display area." Our gate saw in excess of 7,000 people through in the two days; we received lots of good press coverage in Regina; and Christmas shopping lists are definitely shorter. Special thanks to our coordinator, Mari Stewart for a job well done.

Another year is fast coming to an end. It has been busy and interesting. 1983 promises to be even more so, as we anticipate internal changes, new orientation, and expansions. May we thank you for assistance and involvement in your craft council, and we look forward to your continued support.

Have a Happy Christmas and a Bright and Prosperous New Year.

The Canadian Crafts Council's most visible effort of late, the Canadian Craft Conference in the Maritimes, has generally been hailed as successful. Elsewhere in *Craft Factor* you will read of individuals' perceptions of it. Unfortunately you may hear little in the general media due to a dismal lack of coverage on their part.

CCC had been planning to host an international conference in conjunction with the 1986 Vancouver World Fair. This was not going to be a World Crafts Council meeting, but would be international in scope. The success of the Maritimes conference stimulated the CCC board to direct that another Canadian conference be investigated for this time instead. Evaluation is being done. The committee considering the 1986 conference was directed to include an emphasis on the Canadian craftsman in the international scene.

Note that a National Craft Exhibition may well be held in conjunction with the 1986 conference. Plan ahead if you want to have quality works to enter.

Following the Maritimes conference the CCC Board held a long day's meeting in Charlottetown, P.E.I. It was attended by Saskatchewan in the persons of myself and Olesia Kowalsky, alternate. Among the many business items, a few of note are:

- *Artisan's* new editor, Teresa Radford, will include a regular column listing current exhibitions of interest
- a study of a fee schedule for craft exhibitions has been done, with no strong conclusion for CAR/FAC rates or not.
- a small meeting was approved in principle, for 1983, on the future of crafts, to include selected persons recognized within craft activities. (This topic also was recommended as part of the 1986 conference.)

CCC's 1982-83 officers are: President, Deirdre Spenser (Alberta); Vice-Presidents Patricia McClelland (Nova Scotia) and Adrienne van Riemsdijk (Ontario); Hon. Secretary, Joan Chalmers (Ontario); Hon. Treasurer, Gerald Tooke (Ontario); and Stephane Bellegarde (Quebec), member at

large on the Executive Committee.

The new national directors are Barry Lipton, Patricia McClelland, Colleen Lynch, and Adrienne van Riemsdijk.

We all are in that end-of-year sigh, trying to gather up new energy for another go at old problems and new ideas. One tidbit to turn over in your thoughts came from the keynote speaker in Charlottetown, the Hon. David MacDonald, former Minister of Communications and Minister responsible for arts and culture. He spoke of the state so many people have assumed, given our world's situations. Calling this "objective cynicism," he stressed the negative separateness it can produce. To those of us listening to his genial encouragement came a pride in being part of people who make objects, make feelings, and make a difference to this separateness. There is much optimism implied by being a craftsman.

— Jane A. Evans  
Sask. Representative to  
the CCC Board of Directors

## Report on the Canadian Crafts Conference 1982

### Canadian Crafts Conference Inspiring

The organization of the event was masterful. Participants included fine and interesting people. Workshops, seminars, and other events were provocative and stimulating. I am grateful to The Saskatchewan Craft Council for making it possible for me to attend.

The Fredericton workshops were all held in the New Brunswick Craft School and all participants stayed at one motel. This promoted free interaction, group spirit, and smooth running of the sessions. Participants in various workshops got together for coffee breaks and lunch so that there was considerable interaction between the workshop groups. An interesting demonstration, critique session, or lecture would attract a drop-in audience from other workshops. Spontaneous exchanges developed such as, "Grab your lunch and go to the third floor photo lab for viewing of the video tape of artisans and their work from Ste-Jean-Port-Joli."

Charlottetown was the group experience of the whole. Less active, less creative, less spontaneous, and more cumbersome. Most of the professional development seminars were lead and monopolized by the moderators but some of them turned into real think tank sessions.

Stephen Hogbin lead the workshop on wood. He started life as a designer and a craftsman whose medium is wood. He starts his work with traditional turned objects but cuts them into pieces and makes new

designs to suit the purpose of the object. He insightfully recognizes the ceremonies and rituals of life and tries to make suitable objects to simplify these events. Bowls for presenting food to guests or a potato masher handle for someone who is really serious about his mashed potatoes are examples of his work. He is particularly interested in stimulation of creativity and understanding ways of trying to promote creative approaches to problem solving. He was often provocative with, "What if you tried . . . ?," "What do you see if you look at it this way?," or "Where could you go from there?"

George Fry lead a brainstorming session on craft education that turned into a sharing of concerns about defining words, defining problems, and defining the audience for education. There are universal problems of dealing with bureaucrats, funding, and consumers.

Don McKinley gave a refreshing session on critiquing as one person's opinion and perception. He had a series of slides of common objects taken from various angles, lighting, magnification, relationship to one another, films, lens filters, clarity of focus, and accuracy of exposure that demonstrated it is sometimes impossible to recognize apples and oranges let alone compare them. He emphasized that a work can speak for itself but a photo is an unreliable facsimile.

The Bronfman presentation by Joan Chalmers was an overview of the Bronfman

award winners including background, development of style, work habits, studio space, and personal notes. It was an interesting and stimulating collection of photos and information gleaned from much travel and conversation.

The Atlantic Visions show was an impressive spectrum of media, ideas, traditions, and interpretations which stimulated and focused much discussion about crafts, craftsmanship, and showmanship.

The social events were glimpses of culture and entertainment of the maritime provinces and pleasant diversions.

The openness, comradeship, insight, and creativity apparent in the Conference participants was an inspiration. The industry and determination of craftsmen of all ages and levels of expertise and who have succeeded at their crafts or businesses engender pride in the Canadian craft movement.

— Tom Evans

More reports on the Canadian Crafts Conference 1982 on next page.



# Maritime Craft School Impressive

The value placed on tradition and heritage was evident throughout our stay in the Maritimes during the Canadian Crafts Conference. It was also reflected in the atmosphere of the New Brunswick Craft School and Centre. The school is housed in an old Liquor Commission Warehouse built in 1929 and many of the students are Acadian.

The most impressive aspect for me was the realization that here was a place where young men and women could acquire a sound training in craft areas, both technical and aesthetic. That this opportunity is not considered unusual in the Maritime provinces did nothing to lessen my appreciation of the concept.

Here in Saskatchewan it is rare for a student seeking post-secondary education to consider the field of crafts. Craftsmen, in general, begin with an interest in a hobby and some are dedicated enough to devote their energy to obtain skills through self-teaching, workshops and sharing with colleagues. To become self-supporting is a state attained by few.

Another phenomenon of the Maritimes is the important part the production and sale of

crafts play in the tourist industry. Government information effectively promotes sales by providing comprehensive booklets listing shops and studios throughout the provinces.

Olesia Kowalsky, SCC Chairman, has begun a concerted drive to have the provincial government include a craft component in the technical school to be built in Prince Albert. My hope is that craftspeople will offer their active support in this effort. I cannot adequately express the feelings engendered by being able to experience the reality of such a school.

Also, I would encourage the SCC to continue to press Industry and Commerce and the Department of Tourism to follow the example set in the Maritimes in the promotion of craft and sales outlets.

The New Brunswick Craft School and Centre at Fredericton has, since 1978, offered a three year program with major areas of study including Ceramics, Photography, Fabric (Printing and Painting), Fibre (Weaving, Spinning and Tapestry), Wood (Fretted Musical Instruments and Cabinet Making) and Metal (Jewellery and Enameling). Supportive programs in Design, Drawing, History of Art and Photography are

included.

The history of the school has its roots in the late 1930's with a government sponsored handcraft program for young people in the small communities. Interrupted by World War II the program was reinstated by 1946, offering a one year course and some evening classes. In 1969 the program was extended to two years and the supportive programs added.

Holland College at Charlottetown was established in 1969 to provide an alternative to university education in career preparation. It is a community college responsible for the vocational high school program, vocational trade training, the P.E.I. Marine and Fisheries Training Centre and has programs in Architectural Technology, Commercial Design, Electronics, Leather, Police Technology, Pottery, Weaving and Wood, to name just a few.

Unfortunately I do not have information on the Nova Scotia College of Art and Design in Halifax but understand that similar courses are offered there.

We need something of this sort in Saskatchewan!!!!

— Annabel Taylor

## Design for Contemporary Stitchery Workshop

Dressing yourself, furnishing your home, planting your garden, setting a table, glazing a pot, and weaving a wall hanging — in each of these activities, design principles are incorporated in our daily lives. On this note, Margaret Stephenson-Coole of Mississauga, Ontario introduced her workshop at the Canadian Crafts Conference in Fredericton, New Brunswick.

The two day workshop included exercises in line drawing and sketching, paper cutting for shape, balance and proportion, color and texture. In the texture exercise, we used selected yarns and needles to create stitches, loops and twists on a cotton backing. This is where the variety of backgrounds of the members of our group showed. Our samples displayed influences of quilting, weaving, embroidery, applique, hooking and batik.

The creation and incorporation of design into a piece of work was the final exercise. Starting with a design taken from plant photographs, we used all the techniques learned in the previous exercises to create an assortment of different designs.

The workshop was concluded with a slide presentation of a brief history of stitchery, Stephenson-Coole's work and the work of others in contemporary stitchery.

For me, personally, this workshop opened a door to endless possibilities in stitchery and other forms of fabric art. I do not foresee completing concrete works directly attributable to this workshop, but I am storing highly inspired ideas.

— June J. Jacobs

## Meet The Board (continued from page 8)



**Emma Radfelder**

### Brief Personal and Craft Background:

Born on a farm in Mossbank area, lived here all my life. Started making ceramic flowers in 1973. Attended workshops in 1973-74 from Mel Bolen (then an instructor at Regina University Extension) working in clay. Attended a four week workshop in Moose Jaw in hand building, and hand modeling, instructor Doris Schoemaker. Taught ceramic flower making in various points of southern Saskatchewan. Gave demos at Bazaar, Wintergreen and Handcraft Festival at Battleford.

Commissions: made over 200 gift ornaments for Sask. Figure Skating Assoc.; made 60 gift pieces for Professional Engineers Assoc. in Regina.

Achievements: 1975 - Merit Award - Sask. Handcraft Festival; 1978 - Accepted into Juried SCC Biennial; 1979 - Group Showing at Kesick Gallery - Regina; 1979 - A purchase by Sask. Arts Board for Permanent Collection; 1980 - Accepted into Juried SCC Biennial; 1981 - February - appointed to the SCC Board of Directors, accepted the position of Sales Chairman and Secretary.

### Particular Interest Within The SCC's Scope:

As an active member of SCC since its founding — if re-elected to the Board, it is my intention to work co-operatively with fellow board members to make the SCC organization a fruitful and informative source of information for all craftspeople in Saskatchewan and be able to extend a helping hand in any way needed.

# Exhibition Guidelines for Jurors

The S.C.C. Juried Exhibitions are meant to be showcases for the best work being done in the province. The S.C.C. Standards state that works should "transcend technique. They should employ: content, unique individual expression as well as good technique. Works at this level should display intelligent choice using variables such as: creative and educated use of tradition, innovation, exploration of materials, technical competence, historical perspective, integrity, and command of principles of design and form and function where applicable."<sup>1</sup>

All the basic concepts of design should be considered and all pieces should be well executed and well finished. While the items are primarily hand-manufactured (i.e. by hand, hand tools, or hand-controlled processes), ready-made components are acceptable where their importance is subordinate to the skill and design contributed by the crafts-person, and where their use is clearly appropriate to the nature and design of the

work.<sup>2</sup> Articles made from molds are acceptable only where the mold is the design and product of the crafts-person or where the mold is subordinate to the crafts-person's creativity. Any article in any media using a commercial kit is automatically disqualified. Traditional items, such as Ukrainian tablecloths, Venetian lace, etc. have a greater emphasis on craftsmanship rather than innovation and exploration of materials. Both approaches are equally valid and all pieces should be judged on the overall success of the design.

Following is a set of guidelines set up on the basis of media — clay, fabric surface design, fibre structures, metalwork/lapidary, and wood. These attempt to define basic processes and, hopefully, the chief aesthetic concerns as applied to specific media. They are meant to aid the juror, usually a professional in one particular media, to judge articles in the other categories. Also attached is a copy of the chart which is used to outline

the evaluation criteria for the actual judging. These charts are made on each article being judged and are then returned to the entrant as a critique of the item.

Whatever the media of the item, the aesthetic appeal, the level of technique involved, the design in terms of its function must all be considered as parts of the overall quality. In this case, the sum is greater than its parts, for the truly excellent piece will transcend design, technique, and function in its final appearance.<sup>3</sup> The excellence of that final result should be the determining factor for acceptance.

<sup>1</sup> S.C.C. Standards Policy. Accepted at the Annual General Meeting, Oct., 1981.

<sup>2</sup> Miller, David. Recommendations made to Standards Committee, April 25, 1980.

<sup>3</sup> Zora, Marlene and Miller, Catherine. Standards Report. April, 1978.

## Exhibition Evaluation Chart

Scale 1 to 10

Originality of concept/design.	
Suitability and understanding of materials for the design.	
Application of design principles to the object. (form, function, textures, color, etc.)	
Quality of craftsmanship.	
<b>TOTAL POINTS</b>	
<b>ADDITIONAL COMMENTS:</b>	



## METALWORK/LAPIDARY

This category includes any article made from metal — i.e. jewellery, chisels, various containers and free-standing sculptures. The metals most frequently used are gold, silver, copper, brass and sometimes bronze. Also included are the lapidary skills (the cutting and finishing of precious or semi-precious stones, shell, ivory, bone, jet, amber, coral, etc.). These stones are usually used in combination with metalwork, although a stone can be carved to create a container or sculpture (jade or ivory carvings), an inlaid marble floor, etc.

The basic metalwork techniques are:

(1) **Welding and Soldering.** The fusing together of pieces of metal or wires to create three-dimensional items or textural reliefs. Filigree designs, made up of delicate wires, threads, and beads, are one specialization of this technique and can be used either as surface ornament or be constructed entirely of the wires, etc. Soldering is often used in combination with other techniques — i.e. attaching a back fastening to a cast brooch design.

(2) **Forging (or Raising).** The transforming of a flat piece of metal or wires into curved shapes. By hammering the surface with a round-headed hammer against an anvil or curved surface, the metal is gradually bent into the desired shape and then finished. Chisels, bows, etc. are often made this way. Because of the elasticity of forged metals, forging techniques can be used in jewellery — i.e. a single circular necklace or bracelet can be pulled apart to open and it will return to its original shape.

(3) **Chasing.** The creation of a design on a flat surface using a hammer and a variety of punches to incise the design. Engraving is a specialized form of this technique. Another variation is diamond-milling — a machine which creates such bright, sharp-cut textures that no other polishing is necessary. This process can be used provided it is an integral part of the design.

(4) **Embossing (Repoussé).** A relief design is created by making depressions into the back side of a sheet of metal and then adding finishing touches to the front (chasing in textural details).

(5) **Casting.** Molten metal is poured into a mold which is then cooled, removed and finished. There are a variety of casting techniques. Depending on the technique, the molds can be reused and allows a particular design to be reproduced a number of times. Articles made from molds are acceptable when the mold is the design and product of the craftsman or when the cast parts are subordinate to the overall design. Gems or stones can be included very effectively in cast items. Pieces can be cast either with the stone in place, or the stone can be removed after the article has been molded and then be replaced in the finished setting. The setting, in either case, should hold the stone securely.

(6) **Enamelling.** Enamelling is the technique of fusing colored glass to metal. It gives a glazed surface that can be transparent, translucent, or opaque. Appropriate metals are gold, silver, copper, bronze and nickel. There are a number of enamelling methods and a wide range of color possibilities. There should be no unnatural warpage of the metal and the enamels should be properly fused to the base material.

The basic lapidary techniques are:

(1) **Sawing.** The sawing of the raw stone into its final form or to remove large amounts of excess stone prior to final grinding and polishing. Stones are often cut to standard sizes so that they will fit commercially available mountings. The shaping of the stone should enhance its beauty — i.e. the creation of a "tiger's eye" is determined by the cutting of the stone; thin slab cuts of agate emphasize its transparent, banded quality. Saw marks, or similar scratches should never be visible on the final stone.

(2) **Grinding and Polishing.** Once the general shape has been determined the stone or gem is ground and polished to its final lustre. The finishing can be done by hand, by using a tumbler, or by faceting the stone.

(a) **Tumbling.** This is an automatic rather than a hand technique — a drum containing stones and various grits polishes the stones by rubbing them against each other. A basic characteristic of all tumbled stones is the lack of any sharp corners — every edge is rounded. The tumbled stones (called "baroques") can be intriguing in shape and can attain a very high polish. Tumbling is a legitimate process when it furthers a creative end result. However, the very irregular nature of the stones does make them generally incompatible with most mass-produced purchased findings.

(b) **Faceting.** Faceting is the cutting of a precious or semi-precious stone to bring out its refractive highlights — a diamond, for example. It is a mechanical process with all the angles pre-determined for maximum effect. It is also possible to cut arbitrary facets or asymmetrical patterns to create uniquely shaped stones for particular settings.

(3) **Carving.** A variety of objects, vessels and containers can be made of jade, agate, jasper, rock crystal, or alabaster. Scrimshaw is the engraving of a linear design into ivory or shell which is then filled with a darkener. Cameos, usually done using conch shell or agate, are reliefs created by carving away any excess of a contrasting top layer to reveal the background. Both hand and power tools (drills, chisels, grinders, etc.) are used in combination with sawing techniques.

(4) **Inlay.** This is the embedding of one material into another. Materials can be the same, as stone into stone, or different, as stone into metal or metal into stone. Care should be taken that the corners of an inlay are flat to the surface and not prone to chipping or catching — i.e. a thin fine linear band of gold embedded in a stone set into a ring.

Any of these processes may be used individually or combined.

Quite often, these two areas complement each other, most particularly in jewellery. Whether the chief focus of the craftsman is the metalwork or the stone, the excellence of the design depends on how well the parts are integrated into an effective whole. Jewellery should be designed in relation to the human body and should move with it. The piece should be strong enough so that it does not bend or break easily but not so heavy that it is clumsy or uncomfortable to wear. If stones or gems are incorporated into the design, the

settings should hold the stone securely. There should be no sharp edges or protrusion that would catch clothing or the skin of the wearer. Functional parts must be durable and operate smoothly. Many jewellers use machine-made findings. A "finding" is the name given to the functional parts used in jewellery and metalwork — i.e. cuff link connections, safety chains and their pins, hinges for boxes or bracelets, patterned wires, etc. The complexity of handmaking some of the fittings makes purchase the more practical solution. This is acceptable only if the findings do not conflict with the design as a whole. There should be no "compromise" — the back of the piece and its detailing is as important as the rest of the object. If the finding is purchased it must be of a very high quality. Handcrafted findings are preferred.

As well as functional and form considerations, the play of light is an important feature. The highlights should enhance the design. If a stone is used, has it been cut to enhance its optical qualities (the iridescence of an opal)?, does the setting further enhance the stones refractive and reflective characteristics? The setting should be secure, or, if a collar is used it should be close fitting. Although jewellery is usually shiny, a variety of other textures can be created using any of the basic techniques — texture can be added directly to the mold for cast articles, forging can leave a pattern of hammered shapes to reflect the light and enhance the form, wires and other materials can be soldered or chased designs incised directly onto the surface of the metal.

Finishing is of particular importance due to the shiny nature of the metal. There should be no evidence of file or other marks (unless a conscious design element), excess solder should be removed, and edges should be clean and smooth.

All the basic concepts of design should be considered. The metal should be more than a mere mount for the stone, and both the stone and the metal should fuse to create a single statement, in that all aspects of the item are parts of a "greater" whole.

## CLAY

This category includes any item made in clay. The range includes both functional items (bowls, plates, teapots, etc.) and non-functional items such as sculptures, wall reliefs or ceramic jewellery.

There is a variety of clays available, each with their own characteristics:

(1) **Earthenware.** Earthenware is soft, absorbent, earthy, and sometimes rough in texture. It is usually "terra-cotta" in color, but can also be white. It is best used to make rather heavy pottery with substantial rims and sturdy, wide bottoms. A lot of hand-built items are made with this clay. It takes a low-fire and needs a glaze on it to make it water repellent.

(2) **Stoneware.** Fired stoneware is hard, durable, with added density and strength. Colors range from buff to grey to brown, depending on iron content. The plasticity of the clay allows a bolder treatment of the form — generous lips and rims, trimming which

leaves tool marks, hand-pulled handles and knobs, textures, etc. It is a more highly fired clay and the body of the pot and its glaze have a more "fused" feel to them than in earthenware.

(3) **Porcelain.** Porcelain approaches glass in substance. The clay's translucent quality can be emphasized by the thinness of the walls and consequently an over-all delicacy of form. It is white in color due to the absence of impurities such as iron. Lips and rims are usually sharper, handles, etc. tend to be more restrained. The surfaces are smooth, reflecting the total lack of grog (silica which is added to provide body) in the clay. The glaze and the body become one and highlight the gloss, the smoothness, and the lightness of the forms. Porcelain can also be used for "heavy" objects and can have mat glazes. It depends on the intent of the craftsman.

Clay can be formed by a number of processes. Any of these processes may be used individually or combined.

(1) **Handbuilding.** A shape can be made by simply pinching and extending the clay, by gradually adding wads or gobs of clay which are smoothed and shaped as the work progresses (a sculptural technique), or to construct the piece by assembling preformed coils or slabs. The joining of the coils or slabs should be carefully and skillfully done because it is these joints which take the most stress during firing.

(a) **Coil Building.** Coiled forms lend themselves to asymmetrical shapes and the form can be pushed to extremes (i.e. pots can sweep out dramatically from the foot). Practically any shape or size can be made and there is much potential variation in the linear quality of the coils themselves — they can be regular, delicate, strong, agitated, limp, etc.

(b) **Slab Building.** Slabs of clay are rolled out, cut and then joined together. Slab-formed objects can be put together when clay is soft or leather-hard. If it is soft, it will retain its soft, flowing character after firing. If leather-hard, it will lend itself more to rectilinear, geometric forms. Textures may be added in either state. Fibres or grog may be added to the clay to make it stronger when building with it. Variations on slab-building include draping over molds, pressing inside molds, or not using molds at all. Clay can be extruded through various dies as well as rolled out.

(c) **Compression.** The form is shaped by forceful beating, rolling or punching a mass of clay with various objects which create the form and surface texture simultaneously. When somewhat hardened, the shape is cut apart, hollowed out, and then re-assembled.

(2) **Casting.** Cast pottery is made when the liquid clay is poured into a mold (usually plaster) and then dried. The article can be mass produced in this manner. Articles made from molds are acceptable only where the mold is the design and product of the craftsman or where the mold or molded parts are subordinate to the craftsman's creativity.

(3) **Wheel-Formed Items.** All thrown articles are variations on one form — the circle — and any further variations are only in profile and surface detail. The symmetry of the thrown object produces a certain calm resolution to the form and any irregularities or distortions to that form should be for deliberate design purposes. It is also possible to combine and assemble whole or partially thrown pieces to create asymmetrical forms. All the parts should relate to one another and care should be taken with the smaller details and attachments. If a functional item, the thickness of the lip, the form or handles, spouts, etc. can enliven and add linear elements to the normally compact and centered forms of pots, while lids complete a form and enclose it. The foot can serve as a pedestal for the pot, and give a feeling of form suspended in space. A thrown pot is often trimmed to define and sharpen the form, to get rid of excessive thickness and to produce various textures. There is a "ribbed" texture inherent in any thrown item and it reflects the process. This is either utilized or removed depending on the aesthetic wishes of the craftsman. It must be remembered, however, that not all objects are meant to be functional and aesthetic considerations are of primary concern.

The fired item can be left unglazed allowing the tactile and visual qualities of the clay to take precedence or it can be given a glaze. The glaze can vary from a dull, rough mat surface to a very smooth, shiny one and makes the surface of the item impervious. It is essential on low-fired earthenware if meant for table use. Earthenware glazes tend to be shiny, can show brushed or slip decoration and are available in a wide range of bright colors. If a functional item, it should be glazed all over with a smooth glaze to facilitate washing, etc. It should also be checked for crazing (a network of fine cracks in the glaze) which would be unsightly, unhygienic and permit seepage. Raku ware is a form of handbuilt earthenware first done in Japan. Its unique glaze is created by placing it in a red-hot kiln with tongs for a short time and then withdrawing it suddenly. Stoneware is usually impervious to water without being glazed and therefore some areas can be left unglazed to offer a contrast if desired.

The glazes for stoneware are more subdued and include dull and mat finishes. The possibility exists of misuse of glazes with toxic substances, but the responsibility for this rests with the craftsman.

There are a variety of glaze faults:

(1) **Crazing.** The development of a fine network of cracks in the glaze. In earthenware this is to be avoided, but in stoneware or porcelain it can be very decorative and so is sometimes encouraged.

(2) **Shivering.** A separation and breaking of the glaze from the body of the object, usually resulting in the glaze peeling away at the rim or edge of a surface.

(3) **Crawling.** The thickening of the glaze in some areas leaving other areas without glaze. Carefully controlled crawling can be decorative and is sometimes consciously sought.

(4) **Pitting and Pinholing.** The development of small, unglazed patches, either like pinholes or small volcanic craters.

(5) **Bloating.** The development of bulges or bubbles of various size.

Whatever the glaze, it should enhance and highlight the form and texture of the object. Certain textures are created in the construction of the form — i.e. surface decoration on a slab-built vase, a coiled border, or the "ribbed" texture of a thrown pot. Other decorative features can be added by the following methods:

(1) **Direct modelling** such as the addition of feet, knobs, or handles on a pot or casserole.

(2) **Impressed decoration** where the decoration is pressed into the slab clay. Stamps are sometimes used to create these embossed textures, and are acceptable if they are subordinate to the total design.

(3) **Incised decoration** involves the cutting away of fine lines or the creating of a shallow relief and can be particularly effective when used with a semi-transparent glaze.

(4) **Slip decoration** is the addition of contrasting layers of liquid clay by using a wide variety of techniques. It can be brushed on, sprayed, incised through, etc.

The plastic nature of clay which creates the form, the choice of glaze, and the addition of other surface decoration should all fuse to make a single statement with no one element overpowering the others. It should also be noted that some items have as their function "Art" first, and are not meant to be used in a traditional manner. This can lead to innovative use of materials and techniques. Aesthetic considerations and the final result should be the determining factors for acceptance.

## WOOD

This category includes any article which is made primarily of wood — bowls, lamps with hand-carved wood bases, boxes or containers, furniture, wood jewellery, free-standing sculptures, etc. Some items may be judged in the "Traditional" category rather than here — i.e. handmade musical instruments, replicas of period furniture pieces, etc. A combination of media may often occur and the criteria of more than one category will need to be used — i.e. a room divider made of wood and fibre or a miniature made of wood and metals.

The basic techniques are:

(1) **Turning.** By using a lathe to turn a block of wood and a variety of hand-held carving tools, various cylindrical shapes can be made. This includes spindles, bowls, plates, table legs, beads, etc. The surface created is smooth and sleek and can greatly enhance the grain of the wood depending on the design used. Exterior textures can be added later by hand if desired. The block of wood, before being turned, can also be laminated to create contrasting patterns on the final article. In items of this sort, the laminated pattern should not overwhelm the over-all form of the vessel. Molding, knobs, and table legs and other accessories made on a lathe are often used in combination with other techniques. A number of moldings, etc. can also be purchased. These are acceptable, provided they are a minor part of the over-all design, i.e. a trim on a door of a cabinet.



(2) **Laminating and Bending.** Laminating is an assembly made by bonding layers of veneer (thin layers of wood) or lumber with an adhesive or glue. Boards can be glued next to each other to make a large surface (such as a table top) or stacked to create a volume which can then be carved, cut or turned on a lathe. Veneers can be bent and then glued to create extremely strong, permanently shaped wood pieces — skis or curved chairs are examples of this. It can combine contrasting woods which will create patterns when cut or to add a linear element if, for example, a veneer is inserted between the various layers. Other materials, such as clear or colored sheets of acrylic and metals, can also be sandwiched in. The laminated surfaces should be completely flat and thoroughly glued together. Once laminated, the pieces of wood can be treated as a single block and can use any other woodworking techniques. If contrasting woods have been used, the pattern created should enhance the article and not overpower it. There should always be a smooth transition from one material to another — it should look and feel like a single block of wood.

(3) **Carving.** Various hand cutting tools (knives, chisels, gouges, and a mallet) and power tools are used. Carving techniques are used to create completely three-dimensional works (sculptures, lamp bases, etc.), reliefs (e.g. a rosette on the center of a head board), or textural surfaces. It can also be used to create individual parts which are then assembled into a final article — i.e. carved handles for a dresser. The grain of the wood, the total form of the item and any other surface textures should all complement each other.

(4) **Marquetry and Inlay.** Inlay is the practice of inlaying one or more pieces of wood (or other materials) into a base — i.e. a laminated design which is inset into a box lid. **Marquetry** is the creation of designs, either geometric or pictorial, in a variety of

contrasting veneers which is then glued down and applied onto a wood object or base. Traditionally, marquetry is given a very high gloss finish. For both techniques the pieces should all be carefully cut and matched and should fit extremely closely. The final surface should be smooth and free of any ridges or raised corners which would catch.

(5) **Constructing (Cabinet making, Carpentry).** This involves the assembling of various pieces of wood to make a three-dimensional article. Furniture, boxes, etc. are the usual items — or any other object where two pieces need to be joined together (toys, etc.). There are a large number of traditional working joints which can be used. All joints should be neat, strong, and attractive, and all the working parts should move smoothly, such as doors and drawers in a dresser. There should be no visible traces of glue or filler between the pieces of wood.

Usually these techniques are used in combination. The chosen techniques should complement each other and enhance the inherent qualities of the wood itself — i.e. a laminated block turned into a bowl, an inlaid veneer design on a head board, or a cupboard with hand-carved knobs. All materials used should be of high quality — woods with knots, splits, checks, or warping should not be used unless for specific design effect.

Often stains, which are applied to the raw wood and penetrate the surface, are used to change the color of the wood and to enhance its natural grain. A mottled, and uneven surface is caused when dirt, grease, glue, etc. is left on the surface, if the sanding has been uneven, or by overlapping areas when applying the stain. These effects are to be avoided unless a conscious design effect.

Finishes, which provide a clear film on the surface of the wood, add lustre and protect the wood from moisture, dust, and deterioration. Functional considerations should be a determining factor in the final degree of smoothness and the finish used —

i.e. a spice rack for the kitchen should be smooth, with a finish which will take easily to repeated washings. Unless a specific surface texture is being used, all pieces should be sanded smooth to the touch and have no visible scratch marks — i.e. in turning, both the peaks and the deeply turned areas should be sanded. The finish may be wax, oil, shellac or lacquer, or varnishes such as polyurethane products. Whatever the finish, it should be silky smooth, and have no brush marks, sags or foreign matter embedded in it. The finish should be appropriate to its use and should enhance the over-all form of the article.

The use of color, the grain patterns, the use of texture, the choice of joints should all mesh into a single entity. The proportions should be pleasing with all the parts relating to each other harmoniously — i.e. the number and placement of drawers in a cabinet, or the silhouette of a chair. All aspects must be treated as visible parts of the design. Ready-made parts, such as piano hinges, metal knobs, or glass and mirror inserts are often used. This is completely acceptable if they are subordinate to the total design and craftsmanship of the article. Functional considerations should be noted — i.e. the positioning of handles and their grip, the stability of a pedestal table, the comfortableness of a chair — i.e. too high, too low, too shallow, too deep, or backs at the wrong angle. All working parts should move smoothly and joints should be neat, strong and attractive. Of course, not all items are functional, and aesthetic considerations and all the basic concepts of design should be considered.

Wood has a variety of potential colors, grain patterns, degree of "openness" of grain, visual and actual weights. Appropriate pieces and kinds of wood enhance the appearance, usefulness and durability of the final product, as well as the over-all aesthetic effect.

craftsperson has not designed the actual "pattern" used, the creativity comes in the exploration of color schemes, material combinations, and the assembly of these patterns. The joints and corners meant to meet should do so precisely, lattice strips and borders must be even and sewn in straight lines, grain lines should be consistent, and the whole article should be well pressed. Patchwork is commonly seen on quilt tops, but is adaptable to clothing, other functional items (handbags, placemats, etc.) and larger wall hangings.

(3) **Appliqué.** Appliqué is the layering and attaching of materials (fabric, yarns, etc.) to a backing fabric. The pieces may be attached by handsewing (the traditional method), machine sewing, gluing or tacking. All grain (fabric) lines both in the appliqué and the background must be consistent unless used for design purposes. In hand appliqué, the stitches should be almost invisible. The basic shapes are often embellished with other embroidery or accents such as sequins, yarns, furs, etc. for texture. The technique allows great freedom of design. If the item is intended to be functional, the fabrics and embellishments should be appropriate to its use.

(4) **Embroidery.** Embroidery is the surface embellishment of a material with a variety of yarns and threads using an even greater variety of stitches and techniques — i.e. cross-stitch, canvas work, trapunto, etc. The work is done with a needle and may be either by hand or machine. It can range from a simple trim on a garment to large wall hangings where the emphasis is on color, design and textural variety. If the design is a traditional one — i.e. Ukrainian border designs, then the article would belong in the "Traditional" category. All work in this category must be original. Purchased kits are not acceptable.

(5) **Quilting.** A quilt is a textile sandwich of a top, a filling, and a bottom which are stitched together. The top is generally considered the design surface and may be designed using any fabric technique — patchwork, appliqué, embroidery, batik, etc. and should be judged by normal design standards. Traditional patterns are often used, but no pre-cut kits are acceptable. The actual quilting is done by making small running hand stitches or machine stitching through all three layers of material. The stitches should be even and should be equal on both sides of the quilt. The slight relief created by the quilting should enhance the top design and be an integral part of the entire quilt. No quilt pattern markings or knots should be visible on either side of the quilt. The fabric should be durable and washable if it is meant as a functional cover. Other surface accessories — i.e. buttons, embroidery, etc. should also be inspected re: practicality. Quilting can also be used in a number of other "art works" or functional items such as pillows, purses, vests, coats, etc.

(6) **Rug Hooking.** Hooking is a technique in which a hook (a variety are available) is used to pull or push either wool and/or strips of various materials through a heavy backing fabric, usually canvas or burlap. The resulting loops may be long, short, cut to

make pile, etc. and in combination with various fabrics can result in a wide range of textures. ALL designs must be original — no kits are acceptable.

(7) **Surface Printing.** Designs are transferred to fabric using stencils, woodblocks, or silk screens and textile printing pigments or dyes. Printing techniques lend themselves to repetitive patterns and monoprints as well as random designs. These can create large pieces of yardage with repetitive patterns or can be used in combination with other techniques (embroidery, etc.) on one-of-a-kind creations. The stencils or repeat patterns should be the craftsperson's original design.

(8) **Soft sculpture (Stuffed toys).** This would include any combination of techniques and materials. All the basic concepts of 3-dimensional design should apply. The toys, however, must also be strongly made to endure hard use and small parts must be firmly attached. They must be clearly labelled re: Federal Regulations. In short, they must be "child"-proof.

All clothing articles, irrespective of technique, must meet a common set of standards. Purchased patterns or commercially made clothing articles (i.e. cotton T-shirts, etc.) are acceptable where the craftsperson's primary concern is "surface embellishment" — i.e. a beaded medallion on the back of a Japanese styled evening jacket, or a flowing directed cape. There is also a wide range of basic "ethnic" patterns — Japanese kimonos, Mid-Eastern caftans, etc. which lend themselves particularly well to original designs. The article should drape and mold to the body as desired. Linings should be incorporated into the article where necessary. Sleeve length, neck openings, and general proportions should be appropriate. Tailoring is most important — hems must be even, jacket fronts and sleeves must be of equal length, lapels and collars must lie flat, edges must be bound or finished as appropriate. Accessories must be of a quality consistent to

the garment (buttons, buckles, etc.). All articles should be well pressed and finished. The style of the clothing article, the fabric, the surface design, and the tailoring and finishing of the piece should be compatible and consistent, in that these are all part of a "greater" whole.

Quite often these techniques will be used in combination and this allows for an infinite range of effects. The chosen techniques should be both complimentary and appropriate to the item's intended use. The variety of fabrics available, such as vinyls, pseudo suedes, plastics, velvets, satins, fun furs, etc. can add further textural elements. Choice of fabric is limited only to functional and structural considerations — i.e. the use of washable, durable fabrics for a child's stuffed toy, or the strength of a backing material for a wall hanging. Embroidery, using a variety of yarns, can add yet another textural dimension.

All the basic concepts of design should be considered. The use of color, the proportions used, the use of texture, the interplay of figure and ground, should all mesh into a pleasing balance. All pieces should be well executed and well finished — i.e. no raw edges unless a part of the design, wall hangings should hang straight. All aspects must be treated as visible parts of the design — rods used for wall hangings, the use of beads on a patchwork bag, the stitched border on a smocked baby's dress, etc.

It should also be noted that some clothing articles, etc. have as their function "Art" first, and are not meant to be worn or used, just as some "rugs" or "quilts" are not to be used in the traditional manner. This can lead to innovative use of materials and techniques and the use of non-fabric materials. The various materials, textural effects and colors are often areas of creative exploration. The excellence of the final result should be the determining factor for acceptance rather than the means of execution.

## FABRIC SURFACE DESIGN

This category includes any article whose basic starting material is a ready-made material (fabric) which is then either altered or re-assembled depending on the concept of the craftsperson. The material itself may be dyed (tie-dye, batik) or cut apart and re-assembled (patchwork quilts, appliqué wall hangings, etc.) and/or embellished by various embroidery techniques. Hooked and knotted rugs would belong in this category because the design of the rug is hooked on a heavy foundation material. Woven rugs would belong in the "Fibre Structures" section. Soft toys would also be included here.

A description of the basic techniques:

### (1) Dyeing methods

(a) **Batik.** The part of the fabric which is to remain free of dye is covered with a resist — it can be wax, a starch paste or a flour one. The piece is then dipped into successive dye baths with the resist being added as each new color is achieved. When completed, the resist is removed. The materials traditionally used are silk and cotton, and occasionally wool. The dyed colors should be uniform and clear and the design balanced. Crackle (the veining effect created when the dye seeps

through cracks in the resist) is a characteristic of batik and inherent to it but should not be distracting to the over-all design.

(b) **Tie and Dye.** A method whereby areas of cloth are tied in knots, folded, sewn, or bound tightly before the cloth is dyed. The tying or binding prevents dye from penetrating those areas while the dye colors the unbound parts. The piece can be unbound, retied, and rebound a number of times in a number of colors. The reverse may be done where a dark piece of cloth is tied and bleached to create the pattern. This can weaken the structure of the fabric and should be a consideration in design.

(c) **Direct Dyeing.** The dyes are applied directly to the fabric possibly by brush, spray gun or squeeze bottle. This is often used in combination with batik. There is much freedom of expression in this method and great subtlety of color is possible. Any fabric may be used.

(2) **Patchwork.** Patchwork is the seaming together of pieces of material (fabric, leather, vinyls, etc.) by which a design is created. Geometric patterns are often employed and a number of traditional patterns exist. If the

## FIBRE STRUCTURES

This category includes any article whose basic starting material is a fibre or yarn. The yarns used can be either handspun and dyed or commercially produced and can range in size from fine filaments to ropes. Basketry would be included here because it also starts with a fibre (usually wood strips or grasses). Also, any articles using the traditional techniques of weaving, knotting, etc. but done in any other material — such as plaster, videotape, leather, wood strips, wire, etc. Felting and paper are processes that focus the creation of a "structure" or "surface" rather than embellishing an already existing one and would be considered here. The related techniques of embroidery, appliqué, quilting or batik are excluded as these processes are usually applied to already existing fabric.

A number of techniques are employed in the creation of "fabric" (a pliable plane of threads) which are then made into a variety of functional items — i.e. place mats, clothing, bags, rugs, etc. or as non-functional artworks. A description of the basic techniques:

(1) **Spinning.** Spinning is the process of twisting together and drawing out massed short fibres into a continuous strand. Yarns can be made from man-made fibres, wool, flax, cotton, plant fibres, hair fibres (i.e. yak), and silk or can be combinations of these to create textural or color variety within the thread itself. All yarns, especially novelty ones, should be appropriate for its end use with considerations being made for durability, strength, feel, etc.

(2) **Netting and Twining.** Netting uses only a single thread to create an open-meshed but very firm and strong fabric structure of an extremely expandable nature. It consists of simple meshes joined by knots and is usually seen in durable items such as bags, pouches, etc. On a finer level, it also includes *filet lace*, which is either left as simple netting patterns or is decorated with a variety of patterns darned or embroidered into it. **Twining** is a method which has a "tapestry-like" surface and is created by encircling the warp with other threads wound about it. Salish blankets are an example.

(3) **Knitting and Crocheting.** These also

use only a single thread, but create the interlooping of yarn by using either a hook or two (or more) needles. All yarns, especially textured and novelty ones, should be suited to the stitch, pattern, and the needle size used, and should be appropriate for that particular article. The use of purchased patterns is acceptable when its use is subordinate to the craftsperson's over-all aesthetic concerns (i.e. color interactions, uses of hand-dyed hand-spun yarns, etc.) or in Traditional articles. Both techniques, however, have a great potential for original exploration. Items knitted on a knitting machine are acceptable only when the final product is obviously a creative, original design either through the craftsperson's use of the created fabrics or through the manipulation of the machine's potential.

(4) **Knitting.** Knitting includes any work made of knots and plaited threads. The range includes:

(a) **Macramé.** Macramé is a system of knotting which ranges from ornate surface patterns, such as a delicate fringe on a silk shawl, to large free-standing



sculptures. If large articles are functional, "stretch-ability" and the structural soundness of the knots should be checked. All designs should be original.

(b) **Lacemaking.** This subdivides again:

(i) **Needlelace.** Composed of stitches and knots made with a single yarn in a needle. Traditionally, very finely done, it is now also seen in larger medallion forms.

(ii) **Bobbin Lace.** Is worked with several individual yarns each wrapped around a bobbin. The threads are twined, twisted, plaited, or crossed and cast around a set of marking needles to build a firm network of lace.

(iii) **Filet Lace.** See "Netting" above.

(c) **Tatting.** Uses a single thread and is composed of knots, stitches and picots which form rings and semi-circles and is created with a shuttle and the fingers. Various designs are produced by different arrangement of these motifs. Traditionally, it was used primarily as a general, all-purpose edging.

(5) **Weaving.** Weaving is the interlacing of at least two distinct groups of threads usually at right angles to create a fabric. The structure of the material can be uniform and even or with various textures or textural patterns woven into the fabric itself. Emphasis of the structure can be heightened with contrasting fibres and the use of color. The basic constructions are:

(a) **Loom controlled weaves.** Fabrics planned and prepared for weaving on a loom, which helps organize the interlacing of the threads. The systems and the looms vary greatly in complexity all resulting in a final fabric.

(b) **Tapestry.** A simple structure in which the horizontal threads are packed so closely that the warp (lengthwise threads) is completely covered. It is pictorial in character with separate areas of color being worked individually. A variety of techniques are used to interlock the areas. Color and surface textures have great freedom with this medium.

(c) **Lace weaves.** These are usually open areas woven by hand or loom. Lace weaves may be part of functional cloth or free-hanging on a frame with light showing through them.

(d) **Pile weaves.** This type of weave requires the hand forming of knots onto a back structure. Variety is possible through the length and color choices of the yarns. It is sometimes done on a loom, but this greatly limits the flexibility of the technique. Persian rugs, high-relief wall hangings, etc. are examples of this technique.

Whatever techniques used, all fabrics have their inherent demands. Primary considerations are structural in nature (construction of the fabric). The fibres and techniques or weave used should be suitable for the purpose intended — i.e. rugs and upholstery materials should be strong enough to resist hard wear, clothing articles (knitted baby outfits, woven shawls, macramé jewellery, etc.) should not be rough or too heavy.

Fabrics also have a texture or "surface quality". This is dependent on the actual type

of yarn used (novelty yarns, ropes with an extreme twist, knobby wool, metallic threads, etc.) and on the techniques with which they are worked. The textures and the play of the surface of the item should complement each other and enhance the fabric's structural characteristics. Textures can range from high relief piles on rugs or wall-hangings to the subtle use of a fancy yarn in a piece of yardage to complement a uniform thread construction. The texture should be integrated with all the other elements of the design and should not overpower them.

The use of color should also enhance the structure of the fabric or the form of the article as in the creation of patterns in woven fabrics or inter-knotted color schemes in macramé hangings. Quite often the color is subtle and the craftsperson's concern is the interplay of various colored threads within the fabric itself. The use of color, the proportions used, the interplay of figure and ground, and the rhythms created must all mesh into a pleasing balance.

All clothing articles, irrespective of techniques, must meet a common set of standards. Either the fabric or the design of the article must be original in concept. Purchased patterns may be used where the craftsperson's chief concern is the actual fabric creation. There is also a wide range of basic "ethnic" patterns — Japanese kimonos, Mid-Eastern caftans, etc. which lend themselves particularly well to original designs. Macramé, knitted and crocheted articles which begin with a purchase yarn should be original in concept and design. The style of the article and the fabric should be compatible. The article should drape and mold to the body as desired. Linings should be incorporated into the article where necessary. Sleeve length, neck openings, and general proportions should be appropriate. Tailoring is most important — hems must be even, jacket fronts and sleeves must be of even length, lapels and collars must lie flat, edges must be bound or finished as appropriate. Accessories must be of a quality consistent to the garment (buttons, buckles, etc.). All articles should be well pressed and finished. The style of the clothing article, the fabric, the surface design and the tailoring and finishing of the piece should be compatible and consistent, in that these are all part of a greater whole.

All the basic concepts of design should be considered. The use of color, the proportions used, the use of texture, the interplay of figure and ground should all mesh into a pleasing balance. All pieces should be well executed and well finished — i.e. raw edges should be handled so as to prevent ravelling, patterns should match at major seams, yardage should have even selvages, wall hangings should hang straight, etc. All aspects must be treated as visible parts of the design — rods used for wall hangings, the use of beads on a crocheted bag, knotted border on a woven bedspread, etc.

It should also be noted that some clothing articles, etc. have as their function "Art" first, and are not meant to be worn or used, just as some "rugs" or "quilts" are not to be used in the traditional manner. This can lead to innovative use of materials and techniques and the use of non-fabric materials. The various materials, textural effects and colors are often

areas of creative exploration. The excellence of the final result should be the determining factor for acceptance rather than the means of execution.

## LETTERS

This space reserved especially for your ideas, opinions, reactions and criticisms.

# PUBLICATIONS POLICY

## PUBLICATIONS COMMITTEE

Objectives:

- 1) To oversee the Publication of the *Craft Factor* and recommend editorial policy.
- 2) To recommend any other forms of regular publications that may be thought necessary, e.g. brochures.
- 3) To serve as an editorial board, and decide on content themes once a year for the publication year.

Committee Make-up:

The Publications Committee shall consist of a Chairman, who shall be a director of the Council and members as requested by the Publicity Chairman and appointed by the SCC Board.

Committee Duty:

Develop a network of contributors, reviewers and correspondents for the *Craft Factor*.

Chairman's Duties:

- 1) Deal with all correspondence related to the *Craft Factor* and other publications.
- 2) Evaluate readers responses to the *Craft Factor*, Newsletters and other publications.

## CRAFT FACTOR — EDITOR

The person in this position shall be responsible for carrying out the following duties on behalf of the Board of Directors:

- 1) Co-ordinate and accumulate all necessary information for the *Craft Factor*.
- 2) Contact contributors, reviewers and correspondents to write articles for the *Craft Factor*, through the committee's established network and elsewhere as seen necessary.
- 3) Arrange for photographs for all SCC events for printing in *Craft Factor*. (This to be done initially in consultation with co-ordinators of SCC events or other means as deemed necessary).
- 4) Perform such editorial and other writing as appears needful.
- 5) Retain responsibility for the *Craft Factor* budget including preparation of an annual budget for Board approval.
- 6) Retain authority to make financial transactions regarding the operation and publication of the *Craft Factor* within approved budget figures.
- 7) Prepare a financial statement representing expenditures for each issue.
- 8) Recommend editorial policy to the Publications Committee.
- 9) Prepare the layout of the *Craft Factor* including cover, copy, photography and advertising layout.
- 10) Select a printer and make all printing arrangements.
- 11) Return all relevant materials to contributors.

## Assistant Editor

At the discretion of the SCC Board, an assistant editor may be employed to perform functions relating to the duties of the editor. These duties would be assigned by the *Craft Factor* editor with approval of the Board.

## Advertising Personnel

At the discretion of the SCC Board, advertising personnel may be employed. This person shall be responsible for carrying out the following in conjunction with the Publication Committee under the direction of the Publications Committee.

- 1) To carry out those policies regarding advertising and publications as approved by the SCC Board.

## PUBLICATIONS COMMITTEE EDITORIAL POLICY

### A. Objectives of Craft Factor

1. To provide members of the Saskatchewan Craft Council with information regarding craft development primarily in Saskatchewan, but not exclusive to this geographic area.
2. To encourage the ongoing development of crafts in this province and keep members aware of significant topics in the field of crafts.
3. To provide information on SCC Board activities and CCC and keep members aware of activities, deadlines, etc. for their involvement.
4. To provide a feeling of membership by creating an awareness of craft activity throughout the province.

5. To highlight the work and awards of Saskatchewan Craft Persons.
6. To provide a forum for controversial topics, educational subjects and financial concerns.
7. To be published on a regular, pre-determined schedule to serve as an effective arm of the Saskatchewan Craft Council. Such schedule to be set by the Publications Committee.

### B. Payment for Contributors

Copy Contributors shall be paid according to the following scale:

\*All word totals are based on words after editing.

500 words or less — \$40.00  
500 words-1000 words — \$75.00  
every additional 500 words — \$25.00

Editor should stipulate length when requesting articles.

This fee schedule to be reviewed annually by the Publications Committee. Recommendations for fee change in fee schedule to be approved by SCC Board.

### C. Editorial Authority

The Publications Committee shall recommend Editorial Policy to the Board of Directors for approval.

The Editor shall retain authority to implement approved policy and has authority to reject any articles which do not meet the *Craft Factor* objectives set out by the Board.

### D. Credit

Photographers and contributors of articles used in the *Craft Factor* shall be duly credited, further, people in such photographs shall be identified, as far as possible. No letters to the editor shall be published anonymously.

It shall be stated in each issue of the *Craft Factor*, regarding content that "Opinions expressed in articles appearing in the *Craft Factor* do not necessarily reflect those of the Saskatchewan Craft Council."

Further, support agencies of the *Craft Factor* shall be credited, board members, executive director, editor and legal advisor, shall be identified; and, location and telephone number of Craft Council Office and *Craft Factor* editor shall be given.

## CRAFT FACTOR — ADVERTISING POLICY

### A. Objectives

- 1) To provide revenue for the publication of *Craft Factor*, editor's salary, and other activities of the Saskatchewan Craft Council.
- 2) To provide members with information regarding suppliers, studios, galleries, and other outlets and institutions involved in crafts.
- 3) To provide members and the general public with information.

### B. Rates (To be published in each issue of *Craft Factor*).

As approved by the Board of Directors.

Display Ads		Classified Ads
Full Page	\$80.00	10* word
Half Page	\$40.00	
Third Page	\$30.00	
Quarter Page	\$20.00	
Eighth Page	\$10.00	

Re. Rate Schedule — see payment of contributors.

This rate schedule to be reviewed annually by the Publications Committee. Recommendations for rate changes in rate schedule to be approved by SCC Board.

### C. Layout

- 1) All Advertising other than SCC Board's shall be placed in an advertising section at the back of each *Craft Factor* issue.
- 2) All ads must be camera ready.

### D. Editorial Authority

The *Craft Factor* Editor shall retain authority to reject advertisements in accordance with the Advertising and Editorial Policies; educate, encourage and promote standards of quality in the craft field.



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## classified ads

The Victoria Handweavers and Spinners Guild is happy to announce we are hosting a weaving conference at the University of Victoria in May 1984, to commemorate our golden anniversary. In this connection we would like to hear from all enthusiastic, energetic and qualified persons interested in conducting workshops/seminars in areas related to all aspects of fibre work. Write for application form to:

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Application deadline: May 1, 1983.

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Contact Ed Schille.

Are you missing valuable sales because potential customers don't know how to contact you? Advertise in *The Craft Factor*. Our subscribers are craftspeople working in a wide variety of media, but their interests range far beyond a particular craft. Do you want to reach this audience?

Our rates are:

Full page	\$80.00
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Classified ads: 10¢/word



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