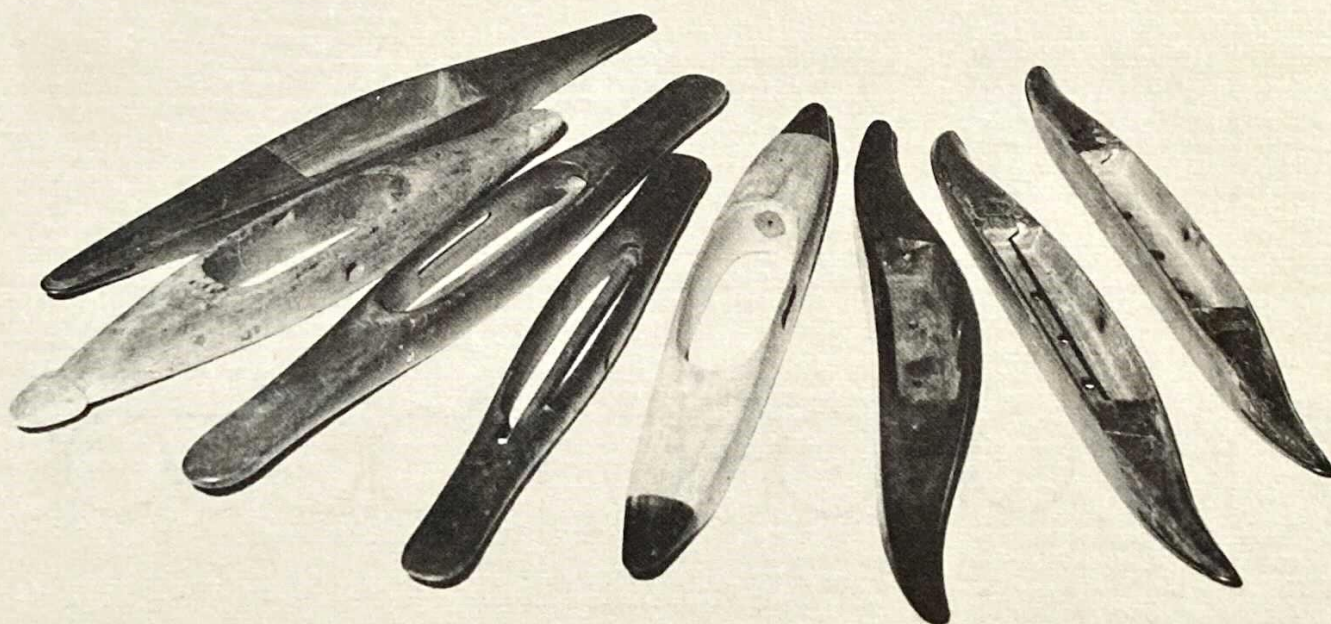


the craft factor

Volume 8, Number 4

Fall 1983



collections

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Cover Photo: Antique wooden shuttles from Kaija Sanelma Harris' collection. (Photo by Peggy Forde)

the craft factor

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ARTIST COLONY AT THE BANFF CENTRE TO OPEN IN JANUARY, 1984

Canada's first artist colony dedicated to year-round use by professional artists will begin operation at The Banff Centre in January, 1984.

The Leighton Artist Colony, named to honour David Leighton, Banff Centre president from 1970-1982, consists of eight private studio buildings designed specially for use by composers, writers, and visual artists.

The studio designs have been selected from submissions by many of Canada's leading architects. The designs chosen by The Banff Centre represent a cross-section of Canadian architects: Richard Henriquez and Ian Davidson, of Vancouver; Douglas Cardinal and Peter Hemingway, of Edmonton; Fred Valentine and Michael Evamy, of Calgary; Ron Thom of Toronto; and Guy Gerin-Lajoie of Montreal. Three of the studios have been designed specifically for use by composers, three by writers and two by visual artists. All are located in a secluded wooded area removed from the main Banff Centre campus.

The Leighton Colony offers artists the opportunity to pursue their work under highly favourable conditions. Colony artists are each provided with studios dedicated solely to their use. Studios are specially equipped to support the work of each discipline. Composers' studios have grand pianos, writers' studios have large tables, and visual artists' studios have white walls, north windows, and high ceilings. Visual art studios are not currently equipped for photography or graphics work. Studios are furnished simply, with a daybed, lounging area, and facility for simple food preparation.

Colonists are accommodated in a special section of The Banff Centre's main residence. They have breakfast and dinner in The Banff Centre's main dining room, and are provided with lunch in their studios. The colonists' privacy is strictly protected throughout the working day. Maintenance staff service the studios on a weekly basis.

Established writers, visual artists and composers are eligible for residency in the Leighton Colony, as are some younger artists of promise.

For applications, contact: The Registrar, The Banff Centre, Box 1020, Banff, Alberta T0L 0C0.

At the NMAG

January 4 - February 19: JAPANESE CERAMICS, organized by the Art Gallery of Greater Victoria.

Sun Art Critic

A recent issue of the New Yorker had a cartoon of an oriental couple kneeling in the exquisite austerity of their house to contemplate a single perfect pot — the only object in the room. The woman breaks the trance — and with it, many dynasties of aesthetic tradition — to say to her husband, "I was at my sister's today. They have two pots."

editor's bit

Fall is traditionally the season when, with renewed vigor and resolution, we settle back into familiar routines, children go back to school, business people rejoin the rat race after summer's vacation and Saskatchewan craftspeople prepare for Wintergreen, Artisan, Sundog and the many other craft sales and fairs at which the general public can pick up quality, hand-made Christmas gifts. The SCC Board has been especially busy, preparing for this year's Annual General Meeting, as well. Expect a full report on new Board members, resolutions passed and other AGM reports in the next CF.

In this issue, we look at collections — one private and two public. Peoples' reasons for collecting are as varied as their collectibles — from antiques to tea pots to lace handkerchiefs. The main purpose, however, of the Saskatchewan Arts Board's, Saskatchewan Craft Council's and Canada Council Art Bank collections is to preserve the best of contemporary Canadian art and craft, and to allow these to be exhibited for public enjoyment and appreciation.

I'd like to welcome Marigold Cribb as the new Publications Chairman on the SCC Board of Directors. Marigold has already been of great assistance and, with her experience in the publishing field, will continue, I'm sure, to be a good advisor.

— Peggy Forde

notice board

Next deadline for **Membership Assistance Program** individual use and travel scholarships is December 15th. Contact the SCC office for further information.

Canadian Clay Conference '84

Sponsored by the Alberta Potters' Association, May 7-11, 1984, The Banff School of Fine Arts. For information contact Les Manning, Ceramics Dept., Box 1020, Banff, Alberta T0L 0C0.

The Victoria Hand Weavers' and Spinners' Guild will mark its 50th anniversary next year and will celebrate with FIBRE GOLD Conference '84 to be held May 18th to 21st, on the campus of the University of Victoria.

Workshops of varying lengths have been lined up for the four days prior to the Conference. There will be instructors coming from almost every province in Canada to present an exciting range of topics.

Some of the highlights of the Conference will be: a special lecture by Dorothy K. Burnham, Associate Curator in the Textile Department of the Royal Ontario Museum; a juried show; two fashion shows; interest sessions; a teachers' show; educational booths and demonstrations; a sample exchange; commercial booths; and more.

Victoria, "The City of Gardens", is beautiful at any time, but particularly it blooms in the spring! Come and see.

Applications will be available in November. If you would like to receive one, plus further information, send your request to:

FIBRE GOLD Conference '84,
c/o Mabel Mitchell,
4250 Cedar Hill Road,
Victoria, B.C. V8N 3C5

MENDEL ART GALLERY NAMES NEW DIRECTOR

Linda Milrod of Halifax, Nova Scotia, has been named curator-director of the Mendel Art Gallery, Fred Mitchell, president of the Gallery's board of trustees announced today.

Milrod is presently director of the Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, and her appointment at the Mendel Art Gallery is effective January 2, 1984. Until that date Richard Moldenhauer, business manager of the Gallery, is acting director.

Born in 1953 in Saint John, New Brunswick, Milrod holds a B.A. in fine arts with a major in art history from the University of Toronto. She has also had a year of study in art history at the University of London, England. From 1976 to 1979 she was a curatorial assistant, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, and was appointed director at Dalhousie Art Gallery in July 1979.

In commenting on the appointment, Mitchell stated how fortunate the Mendel Art Gallery was to achieve the appointment of Milrod as the Gallery's third curator-director. Milrod replaces Allan MacKay who resigned in May 1983 to pursue his own art interests.

Mitchell noted that Milrod has had extensive experience in organizing and supervising art exhibitions, several of which have circulated nationally, and that she has published widely. In addition, the Mendel Art Gallery's new curator-director has been extensively involved in the Canadian museum community, having served as past chairperson, The Canada Council Visiting Artists Committee, Halifax; a jury member for Canada Council and National Museums of Canada; and on council of Canadian Museums Association.

Excerpts from the paper given by Virginia Watt at the Ontario Crafts Council seminar 'The Essence of Craftsmanship'.

We Canadians are a strange breed. We search for a cultural identity and we find it in the field of sport and entertainment. Of course we are a new country, there aren't many of us, and we are scattered across a vast expanse of land. We pay large sums of money to be entertained and pay relatively little in support of our creative arts. More enthusiasm, bordering on passion, has been generated in sports arenas and concert halls than has ever been generated in a gallery. It may be that we think creative crafts are a provincial rather than a national expression of a people. Our timidity reinforces the premise that it is better to be good than to be different. Our society equates success with money, so it is natural to assume that successful craftsmen are very well paid for their work. This is not true. On an average, the successful, creative craftsman, the professional whose only income is what he earns by selling his work lives at or below what our government tells us is the national poverty level.

The profession of being a creative craftsman is new in Canada. It demands long hours of work, no vacation pay and no fringe benefits. Why be a craftsman? I have found that the outstanding achievers in this new profession have certain characteristics in common. They are almost always independent, introspective, intelligent and optimistic risk-takers. They have an insatiable curiosity about their craft and themselves which makes them reach beyond what they thought possible. They are not the average Canadian. They dare to be taste-makers and trail-blazers. They bear a responsibility to our time which the hobbyist, the amateur, the therapist and the student do not have. This specific responsibility is to the future. . . . We, who are not professional craftsmen but are involved with crafts also have a responsibility to encourage and support their efforts and, above all, to listen to them.

One of the questions put to this seminar is: 'How can craftsmen and craft organizations harmonize to encourage the Essence of Craftsmanship?' I like the word harmony. . . . One could relax and go to sleep listening to the word. I also like the word contention. It conjures up debate, alert minds in competition. . . . If we accept that the sources of all creativity in the arts are passion, conviction, daring and integrity, then the craft organizations have to be just as creative in their efforts as the artists are in their endeavours. One of the problems that many craft organizations have in common is the conviction that they must be all things to all craftsmen. In other words, they must toe the middle line and be democratic. This type of organizational structure worked in the past, but it doesn't work today. All craftsmen are not entitled to equal opportunity within an organization. The Master and the talented inexperienced craftsman are not equal. The Master and the hobbyist are not equal. The Master and the student are not equal. In no other creative activity is this equation ever

questioned, only in democratic craft organizations.

The Masters are noted by their absence in far too many juried craft exhibitions because they refuse to submit their work to a jury. I don't blame them; I agree with them totally. Craft organizations, most of them are governed by craftsmen, have to rethink their priorities. I believe that our outstanding craftsmen should be invited to participate in exhibitions, and I suggest that they have a responsibility to their craft and themselves to accept the invitation. The craftsmen who have not as yet reached a sustained level of excellence and other levels of competence should be juried. The artist and the organization have an obligation not only to one another, but they have an even greater obligation to the public. Their joint responsibility is to use the exhibition as a vehicle to stimulate the public, to involve the viewers emotionally and psychologically. Don't be safe. Be daring, be innovative and stifle the yawns of your audience. Do all these things and do them with integrity. The toughest jury any creative artist has to face is the public and the ultimate jury is time.

Craft Fairs, sometimes called Exhibitions or Christmas Shows, captured the imagination of the public for a few years. The buyer was delighted to meet the craftsmen, and some craftsmen were delighted with the increase in their bank accounts. Craft Fairs also served as a social function for craftsmen. They enjoyed being with one another, exchanging shop talk and also being their own entrepreneurs. But the bloom is off the rose. Craft Fairs have become boring. They do not contribute to craftsmanship. They can't stimulate creativity because there are no true standards set by the organizers. It is time that serious craftsmen made it known to the organizers of these events that the craftsmen will set the standards. After all, it is the craftsmen's money and reputations which are at stake.

We have an ever-growing population of craftsmen. . . . The explosion in the volume of crafts available to the public in the market place has resulted in an over exposure of under-developed talents. The public is no longer fascinated by something because it was made by hand. Economists tell us that the affluent society of the 70's has disappeared and the 80's will be a time of social and economic trial for all of us. . . . During the seventies, the public at large endorsed the theory that arts and crafts were a good investment, running neck-and-neck with real estate, gold and the stock market. The fragility of this economy indicates that the best long-term investment is not the pied-piper with the dollar sign. We have to forget about our membership in the 'me-first' society. . . . To dedicated craftsmen, the time to develop excellence is now. To those of us who are convinced that creative crafts are an

important part of our culture, the time to support excellence and potential excellence is now.

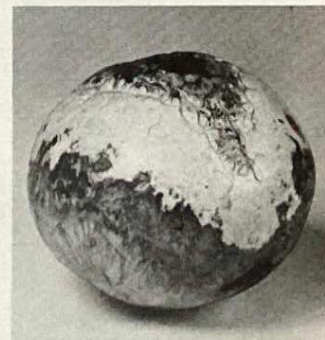
In the past eight years many Craft associations, Guilds and Councils have been born and appear to be flourishing. Obviously there was a need in every Province in Canada for craftsmen to form a provincial body that was not tied up with government programs or departments.

Craft associations face a very real hazard. The trap is funding. Association programs depend to a large extent on government monies and we all know that the public purse is tied up with a lot of string. Education, libraries, museums, public art galleries have all had drastic cuts in funding. Craft organizations have to survive this economy with greatly reduced financial resources. They have to have alternatives. Every craft association needs professionals other than craftsmen on its Board of Directors — a lawyer, a medical doctor, an accountant and a fund-raiser. Your pride in your own association governed by your fellow craftsmen should not be allowed to blind you to the advantages which these four professions can offer and all of it at no cost to you.

— Virginia J. Watt

Virginia Watt is the Managing Director of the Canadian Guild of Crafts Québec in Montreal and Chairman of the Canadian Eskimo Arts Council.

Reprinted from *Craft News*, August, 1982.



Burl bowl by Michael Hosaluk entitled Tenchan. This bowl won Best in Wood and an SCC Merit Award at the Saskatchewan Handcraft Festival held in Battleford this past July.

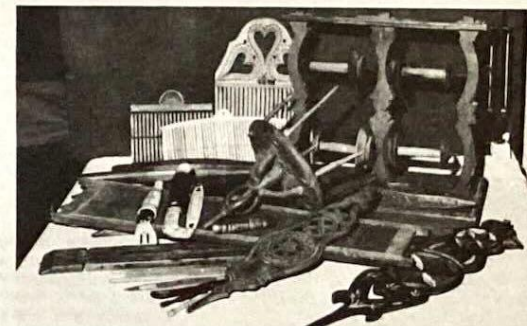
(Photo by Michael Brauer)

Kaija Sanelma Harris Collection



Lapp tools from Kaija Harris's collection. In the foreground are a needle-house and knife which have been intricately carved. Behind them are a shuttle (which may also have use as a bobbin) and a rigid heddle.

(Photo by Peggy Forde)



Kaija Harris's collection of weaving implements includes an assortment of distaffs, shuttles, rigid heddles and an antique bobbin rack, some of which Kaija still uses. Also in this collection are an antique stretcher and bobbins of the kind used in lace-making.

(Photo by Peggy Forde)

Kaija Sanelma Harris has a fascinating studio in her home in Saskatoon. This is because of her works, both finished and in progress, which have brought her an international reputation, and also due to her collection of small tools for textile work. The tools cover a range of fibre processes but are mainly for spinning and weaving.

Kaija began the collection unintentionally, while she was living in Scandinavia. She had no particular aim other than acquiring pieces which attracted her and which she could afford. Some of the tools are still functional and Kaija uses shuttles from her collection when she needs extras for her work. She also uses the distaffs when spinning flax and an antique bobbin-rack when plying yarn. The bobbin-rack is a bit wobbly with age, but it still works.

Most of the tools were bought in Finland and Sweden and the majority fall into three categories: shuttles, rigid heddles, and distaffs for use in flax spinning. Almost all are made from wood and decorated with low-relief carving. Some of the Swedish pieces

are painted as well, a form of decoration which Kaija says is quite common, and was also done on furniture.

The decorative carving on both Finnish and Swedish work is similar, indicating the common cultural links between the people who made them. Someone acquainted with German traditions would also find the designs familiar.

Four pieces of Scandinavian origin are particularly interesting as they were made from reindeer horn by Lapp craftsmen. They were acquired by Kaija on trips to the annual Lapp fair in Jokkmokk between 1970 and 1972, and consist of a rigid heddle, flat shuttle, knife and needle house. The last two would traditionally be worn by Lapp women on their belts. Kaija's examples are beautifully made and decorated with carving into which vegetable stain has been rubbed.

Another highlight of the collection, and a favourite of Kaija's, is an antique olive-wood shuttle from Crete. Very simply shaped, with olive branches carved on one side and fish on the other, it is an especially lovely piece.

Kaija has continued to add to the collection slowly and has bought a hand-made temple and hand-made reed here in Saskatoon, but prices everywhere have risen and the quality of work still available seems to have deteriorated.

As well as the tools themselves, Kaija has a number of books about tools and museum collections. These are sometimes helpful in identifying items and sometimes not. Her husband brought her a lamb knuckle-bone wrapped with yarn to add to her collection of Lapp tools. Certainly there are pictures of them in one of the books, but it remains unclear whether the bone is a shuttle or merely a bobbin for storing yarn.

The books of photographs are useful in giving an overview of the history and variety of textile tools, but nothing can compare with holding the little Cretan shuttle and feeling its patina as well as seeing it. That joy is what a collection like Kaija's is about.

— Cathryn Miller

Saskatchewan Arts Board Permanent Collection

The Saskatchewan Arts Board Permanent Collection programme purchases, commissions, maintains and interprets the visual arts and crafts in Saskatchewan. Outstanding works by Saskatchewan artists are added to the Collection each year, in an ongoing programme to collect and preserve the visual arts heritage of the province.

The foundation for this collection was laid in 1948, when the Board was first created by an Order-in-Council of the Saskatchewan government, with a budget of \$4,000.00. One of the first decisions of this fledgling body, the first of its kind on the continent and second in the world, was that a permanent collection of original works by Saskatchewan artists should be assembled and used as the basis for travelling exhibitions in the province. 1949 saw the groundwork laid for an annual all-Saskatchewan exhibition which would alternate between Regina and Saskatoon, and from which works would be purchased for the collection. In 1950, the first three works were purchased: "By the Radio" (Oil) by McGregor Hone; "The Inn" (Oil) by Paul Marten; and "Painting No. 1" by Wynona Mulcaster, and the Arts Board Permanent Collection was on its way.

Since then, the Board has purchased over a thousand works for the Collection, expending nearly a quarter of a million dollars. The annual budget for the acquisition of artworks for the Permanent Collection had grown to \$30,000.00 by the 1981-82 fiscal year.

From its outset, the Arts Board had no problem with considering handicrafts and their creators on an equal footing with other visual artforms and artists. The Board was only a month old when it sponsored a major conference on handcraft activity in the province. Sixty delegates from major interest groups, as well as a large number of individual artisans, were assembled for the meeting. Mile. Eveline LeBlanc of Montreal, long associated with the remarkable development of handicrafts in Quebec, was invited as the guest speaker.

So, too, were crafts quickly included in the acquisition activities of the Board in its creation of the Permanent Collection. Arts Board purchases of crafts began in 1955, and included such pieces as wool weavings by Fred Lewis, a Red River Cart by Harry Ford and many others. Collection records show a current total of 306 craft pieces of all genres in the Collection.

In 1976, the Board began an annual purchase programme in conjunction with the Saskatchewan Craft Council, to enhance the preservation and display the finest works of Saskatchewan's artisans — they began purchasing outstanding works from the Saskatchewan Handcraft Festival in Battleford. In

1979, the Arts Board and the Craft Council undertook another joint venture to develop this initiative even further. Throughout 1979 and 1980, as a Celebrate Saskatchewan project, the Saskatchewan Arts Board, in cooperation with the Craft Council's Acquisitions Committee, made purchases from all the major craft exhibitions and markets throughout the province. This collection is currently housed with the Arts Board, but will be presented to the Craft Council once that organization has adequate resources to maintain and display the works.

Acquisitions to the Permanent Collection are made through a procedure stipulated by Arts Board policy. Purchases are usually initiated through the Visual Arts Consultant of the Board, who is also the keeper of the Permanent Collection. Smaller purchases are made by the Executive Director on the recommendation of the Consultant, while larger works receive prior approval of the Visual Arts Committee and the Board itself. All purchases are then reported to and ratified by the next meeting of the full Arts Board. In addition, an Acquisitions Advisory Panel is set up periodically to review the Collection and make observations and

recommendations on its contents and condition, and suggest directions the Visual Consultant and Committee might consider taking with future purchases.

The Arts Board also has a Loans Policy, and a very active loan programme to allow the people of this province and elsewhere to experience and appreciate the excellent work of our visual artists and artisans. Galleries, museums and cultural institutions provincially, nationally and internationally can and do borrow works from the Board's collection for special event displays, regularly programmed exhibitions and tours. A detailed loan agreement form developed by the Arts Board clearly articulates all the terms and conditions of receiving works on loan from the Board.

For further information on the Permanent Collection and its acquisitions and loan policies, please contact Kathleen Keple, Executive Director of the Saskatchewan Arts Board, at 2550 Broad Street, Regina, Saskatchewan, S4P 3V7. Phone 565-4056 or toll free anywhere in Saskatchewan, 1-800-667-3533.

— Nik L. Burton

Art Bank Collection Shown Worldwide

The Canada Council Art Bank was created in 1972 to assist Canadian artists through the purchase of their work and to expose contemporary Canadian art to the public. As of January 1983, over 10,500 works by more than 1,360 artists had been acquired. These works are representative of the various concerns and tendencies in painting, sculpture, the graphic arts and photography since 1970.

More than 30 Saskatchewan artists are represented in the Art Bank collection, many in clay, paper and photography. At a recent meeting, the organizers expressed a desire to acquire more fibre pieces.

Juries, each one different, meet quarterly to review all submissions. The principal criterion for the purchase of works for the Art Bank is artistic excellence. Works purchased for the collection must be by living, professional artists.

The Art Bank does not initiate contact with artists or galleries; instead, the onus is on the artist or gallery to apply to have work viewed.

Information on the Purchase Program may be obtained from Helene Pollex, Visual Arts Officer, The Canada Council Art Bank, P.O. Box 1047, Ottawa, Ontario, K1P 5V8.

The Art Bank is accessible to the public primarily through a rental program. Rentals most often go to government departments and agencies and to non-profit organizations in all parts of Canada, with over 70% of the collection being rented or loaned to exhibitions across the country at any one time.

During the past two years, rental exhibitions have been held in Vancouver, Calgary, Edmonton, Regina, Saskatoon, Winnipeg, Toronto, Montreal, Halifax, Fredericton and Moncton. Works from the Art Bank have also been part of exhibitions in Paris, London, Belgrade, Honolulu, Anchorage, Fairbanks, New York and cities in Australia and New Zealand.

Four Canadian provinces and a number of countries have either established art banks modelled on the Canada Council Art Bank or

Did we hear you say you wanted to become a Collector?

What is a collector and how do you become one? It's quite easy: all it takes is a little time, some money, and an average amount of greed. Most people with well-established or just-nicely-started collections admit to spending both time and money, but not everyone is clear-sighted enough to come out and say, 'I love my glass pickle jars not only because they come in lovely shapes and colours, but also because I have a hundred and three and when I see another, I just have to have it'.

The acquisitive instinct is natural to human beings and harmless enough, unless you are willing to resort to blackmail or threats of violence to possess an object for your collection. While a certain amount of well-bred manoeuvring, convincing gallery directors to choose a piece for you before the show opening, and prospecting in studios does occur, most people regard their collections as a marvellous interest, not an obsession. Collecting provides opportunities to enjoy fascinating ideas and objects; to learn about the materials, techniques and work of different artists; and to acquire beautiful things which will enhance your home and your life.

The best kind of collection is one that grows almost without your noticing it. One day you realize that you are happily carrying home another pot or doll or basket. 'It spoke to me', you muse dreamily, 'and it will look super with the others on top of the bookcase'. Now that you own three, you have a collection, and your life may never be the same.

It's Not Hard To Get Started

Where did those three beautiful hand-made pieces on the bookcase come from? Probably from a downtown gallery, an uptown shop, a student exhibition, a craft show, an open studio or an annual studio open house. The opportunities for looking and learning are more plentiful today than ever before, which is certainly a blessing for the craftsman and for the collector. Watch the newspapers and read the craft magazines. Go to the places where crafts are displayed and sold. Talk to people and do some reading. Above all, keep looking. Soon you will come across the thing that says, 'I'm yours!'

Then your activities will require a focus. It all becomes absorbing to you — a special material, the technique that responds to the material, the artists who specialize in the technique, and the pieces that result from their efforts and experiments. You learn about the history of the medium, the recent developments, and the exciting new artists. You start to recognize this artist and that idea and, as your knowledge improves, so does your taste. You may even outgrow the first pieces that seemed so perfect, but chances are that they will always have a special place in your collection because they were the ones that got you started on the collection.

What Should You Collect?

Most people start with relatively small objects which are lovely to look at and to handle, without being imposing. The pieces don't take up a lot of space and are easy to display. Since they don't cost the earth, it is not a major disaster if you make a mistake (which can easily happen when you are learning about something and your taste is not fully developed).

Pottery mugs often cost as little as \$5.00, but since they are easy production items — with many mugs made in the same shape and colour — they probably won't satisfy you for long. When this happens, you will start to look for more variety and imagination in objects. Still, it's nice to be able to use the items in your collection daily (or at least sometimes). If ceramics is the basis for your collection, you could do worse than to start with mugs: you can learn a lot about stoneware, earthenware, and different glazes and techniques from mugs.

Teacups are another item small enough to afford and easy to display. Most cost up to \$40.00, and cups show the creativity and technical skill of their makers, leading you gently into an understanding of the ways in which clay behaves and what can be done with it. Many artists who work with clay make teacups, tea sets, or decanter-and-cup sets, so the possibilities for comparisons and for exploring your own preferences are excellent.

Ceramic plates, plaques, bowls, and vases offer a wide range of styles, colours, techniques, and ideas. Some are functional, while others are purely decorative. Keep an open mind and ask questions. You will find that you will begin to appreciate unusual shapes and treatments which, in the past, you did not enjoy or appreciate. That's a good sign of developing taste.

Glass is a medium that speaks to many people, and there are fine artists working in the field today. Because of the recent surge of interest in glass, prices have increased beyond the means of modest budgets. Unless you are willing to invest a great deal of money in building your collection, you'd better avoid getting hooked on glass. However, if you decide you love glass and want to own some pieces, look at perfume bottles (in keeping with our 'small objects to start with' theory). Averaging \$40.00 to \$50.00, perfume bottles and small flasks make a delightful collection, and they show the same artistry in technique and colour as the larger glass pieces. Handblown glass goblets have also become more expensive, but if you want to collect pieces that are functional as well as beautiful (and can trust your friends not to drop one), they might be for you.

A medium offering an interesting variety of techniques, objects, sizes and uses is textiles or fibre art. Because of the large scale of the theatre curtains, tapestries and hangings familiar to most of us, collecting textiles suggests itself to relatively few people. There is a trend, however, to smaller scale works of fibre art, which was handsomely demonstrated at the International Exhibition of Miniature Textiles at The Craft Gallery, Toronto, in October. Works in what might be called 'domestic' scale are being shown more often nowadays, by well-established artists as well as by younger people.

Part of the appeal of textiles is the familiarity of cloth itself, the intricacy of embroidery, the bright patterns and colours of batik, appliqué and quilting. Another attractive aspect for a new collector is that prices are reasonable — comparable to original prints: around \$100 for a small piece — and are bound to go up in future.

Handmade jewellery is extremely collectible.

(continued from previous page)

ble and lends itself to display — both on and off your body. Durable, personal, portable, and worthwhile from a value and aesthetic angle, jewellery has been the starting point for many a collector whose interest has expanded into other media.

'Expand' is a significant word: it is a rare collector who can limit his or her interest to one medium. The collecting instinct seems to grow, and other things become appealing. Many people were turned on by an exhibit of dolls from all over the world, held at the Royal Ontario Museum in Toronto during the International Year of the Child. As a result, there has been a demand for dolls made by Ontario artists. A similar thing happened to quilts: a travelling show from a major museum stimulated interest, collectors got busy, and prices soared.

A Word About Values

Everyone has different values, so it's up to you to decide how much you spend to indulge your acquisitive urge and to develop your collection. While one collector sets aside ten per cent of her salary, another limits himself to one major purchase or commission a year. A couple may decide to travel locally to expand their collection, instead of spending the money on an overseas vacation.

While some media are more expensive than others, some artists also command higher prices. Knowledgeable people believe that ceramics will eventually become much more expensive in the future, just as glass has. This idea is based on a major exhibition of American ceramics which is being held at the Whitney Museum in New York in January, 1982. Given the usual time lag, Canadian ceramic artists can look forward to the same kind of attention in about five years. Maybe

this is the time to build your ceramic collection.

The long-range dollar value of craft objects is difficult to predict, since there have not been any public auctions in Canada yet to establish the prices that people are willing to pay for them. Such sales are just beginning in England, where the early works of some well-known craftspeople have proven to be quite valuable.

In Canada, major collections made by foundations and corporations do provide artists with a certain credibility and some authority, which means that the collector is advised to study a craftsman's resume to see where his or her work has been exhibited and what collections have bought pieces. Artists are also thinking more seriously about the history of their work, and more and more pieces are being signed and numbered.

Although the possibility of objects increasing in value is a pleasant prospect for a collector, it should be the last reason for choosing a particular piece.

Something Special

As your collection develops, you may become aware of a gap or a need that seems impossible to fill with anything you have seen. When this happens, it is a good time to commission a piece.

Most artists are quite open to the idea of making something especially for a collector, but some feel that they are too often asked to do something 'like that one only bigger or in blue' and find that these commissions tend to be repetitive and don't enable them to grow in thought or technique.

Commissions work best when the piece has a specific function, such as a fabric or a wallhanging that is integrated with other elements in a room or a wooden case used to display and store a jewellery collection.

Stained glass windows or doors, ceramic tiles for your dream kitchen, or the perfect free-form mirror — it's exciting to have something absolutely individual which has been designed and made for its owner and its surroundings.

In any commission, the more you know what you want, the easier it is for the artist to understand your ideas. Discussion is important. Before you make a final decision it is valuable to ask different people about the reliability of an artist you are interested in and the validity of his time and cost estimates.

Go Ahead — Collect and Enjoy!

Even if you never become a well-known collector with a collection that goes down in history you will find that your investment of time and money will bring far greater returns than numbers alone imply.

The unique objects you choose for your home will give you pleasure each time you look at them — more than if you were to see them in a museum. Your intimate acquaintance with your collection and your appreciation from seeing the pieces in different lights and localities over a period of time adds to the pleasure. And there is the extra delight in knowing that they belong to you.

Most of us live in houses and apartments that lack character, and most of the things we buy are mass produced. Thus, warm, beautiful human works created by artists are a rewarding way to soften and personalize your home. The devoted collector enjoys making contact with stimulating artists and ideas, and these are as lasting as the objects themselves.

— Barbara MacLennan
reprinted from *Ontario Craft*,
Winter, 1981.

operation with architectural commissions and honoring outstanding excellence with the COSA Prize which has been given five times.

CAMEO'S CANADIAN CRAFT SALE

Cameo's objective is to produce Craft shows offering for exhibit and sale to the public a broadly diversified selection of handcrafted items of the highest quality available in Canada, in a manner that affords the craftsman a financially successful marketing vehicle. Our first summer show held June 23rd to 26th, 1983, at the Convention Centre was attended by almost 20,000 people. Purchases equalled and, in many cases, exceeded our well-known Christmas shows. Exhibitor feedback and public response was extraordinary. We have decided to extend the show by one day, thereby permitting the large attendance that we have on Sunday to return the following day. Please note that this is a professional show and approximately \$5,000.00 worth of stock is necessary to maintain a booth.

Cameo is always on the lookout for talented artisans. If you are interested, you must apply by November 30th, 1983. There are a limited number of corner booths and they will be allocated on a 'first come' basis. Please advise excellent artisans that you know about our show for our mutual benefit.

For more information and application forms, contact the SCC Office.

Saskatchewan Potter Honoured

(Introduction given at Canadian Crafts Council Annual General Meeting, Calgary, Alberta, Sept. 24, 1983.)

Craft history in Saskatchewan is neither long nor heavily populated. We have few role models of successful craftsmen and few resident mentors. This is why it is such a pleasure to recognize the contribution Folmer Hansen has made in his 25 years in our province.

Folmer grew up in Copenhagen, Denmark. Apprenticing for 5 years there — beginning at age 16 — he earned journeyman papers as a potter. This is a distinction reflecting his ability to consistently produce quality stoneware and porcelain.

In 1957 Folmer and a friend decided to see a bit of the world and booked passage to Canada. The friend backed out at the last moment, so Folmer set off alone. Landing in Halifax with \$80 in his pocket and no English on his tongue, he felt rather put off. Fortunately the Immigration department located a job for him with the Danish-speaking Dykeman Pottery in New Brunswick. That was one of Canada's first successful potteries.

While trying to improve his English, Folmer happened to read an article written by one David Ross, who was working as resident potter and craft consultant for the Saskatchewan Arts Board. A letter soon inquired: Was this the David Ross who once visited Denmark and some of its potters, including Folmer Hansen? The reply was: Yes, and why don't you stop in at Qu'Appelle if you

come this way? Qu'Appelle was headquarters for the SAB's Craft Centre and shop.

So, after a year in New Brunswick, Folmer did head west and never got past Saskatchewan. New Brunswick's loss was our gain, to be sure.

He and David bought the SAB building when the pottery program was discontinued in 1960. They worked hard at building a name for their work, displaying in major exhibitions in and out of Canada.

Qu'Appelle is a good area for tourists, with lakes and a provincial park very near. It is 45 miles from Regina and not far from the Trans-Canada Highway.

By the mid-60's both partners ("Hansen and Ross") were living off their full time pottery work. They became recognized as quality producers.

Unfortunately in 1974 David Ross was killed in a car crash. It was a very hard turn of events, for he and Folmer had worked together for 15 years. David did most of the PR and business end of the pottery work, and Folmer was the person at the wheel. They had worked hand-and-glove as only friends can.

Folmer decided to make a go of it on his own. He retained the name of the shop as Hansen & Ross. He has regularly had assistants come to help and learn at the pottery. Saskatchewan now has a number of young, committed professional potters helped by Folmer. He has taught classes for the SAB over many years. Not a harsh person, Folmer teaches in an indirect manner,



using subtle comments, or perhaps a raised eyebrow. He is generous in all he does, and many students and customers have grown through sharing his work and information. His example of entrepreneur, professional role model, teacher, mentor, and fine potter is unique in our province. It stands him well anywhere.

We are extremely proud, then, for the Saskatchewan Craft Council to be able to recognize Folmer's contribution to growth in craft abilities and appreciation in our province, and do so by nominating him as an Honorary member to the Canadian Crafts Council.

DR. EDMOND SALDEN CCC's 1983 International Honorary Member Award

Dr. Edmond Salden has been a supporter of the crafts all his life! He has gone beyond the borders of his country to give this support. His sensitivity and intellect have earned him an honoured place among the craftsmen of the world.

He was born sixty-two years ago in Maastrich, Netherlands just south of Limburgh. His father was a manager of a coal mine and played the clarinet and his Irish mother was a singer. There were two sons in the family and four daughters. Their home promoted a good education and was enriched by cultural concerns.

Dr. Salden studied economics in university and took his doctoral examination at the Economic University in Tilburg in 1948. As chairman of the university student organization he encouraged opportunities for students to meet and hear artists, musicians, writers and poets. He found time to paint and to play the piano.

Upon graduation and at the age of 26, he successfully got a job as the director of a can factory but turned this down when a professor from the university invited him as an economist to become the first managing director of COSA, the National Foundation for the Arts & Crafts in Delft.

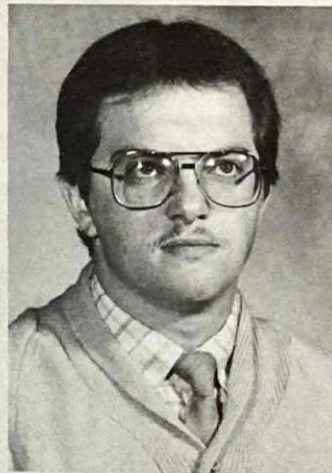
Ed's first visit to Canada was in 1950 when he spent six weeks here promoting Dutch

crafts and craftsmen. Aided by the Dutch Embassy in Ottawa he was interviewed on radio and arranged for stained glass windows to be commissioned by Dutch craftsmen, particularly the work of Pier van Rossen.

He met his wife, Evelyn, while he was at the university. Shortly after his return from Canada, they married and had one daughter, Brigit. It was a long and happy marriage which ended unexpectedly when Evelyn died of cancer shortly after the WCC General Assembly in Vienna.

For 35 years Ed has been the managing director of COSA. He retires in November, 1983 leaving behind him an organization solidly behind Dutch crafts and the people who make them.

COSA has grown from 50 to 600 members in this time. They pay 30% of the operating costs through membership and the balance comes from the Ministry of Economic Affairs & Culture. COSA owns its own building complete with offices, a gallery for exhibitions and sales, and there is a staff of ten people. A board of eight professional craftsmen and eight professional managers runs the organization together with an advisory group. Their mandate is to promote the work of their members through exhibitions, tours inside and outside the country, a collection of 12,000 slides, their own magazine, co-



S.C.C.'s New Executive Director

The New Executive Director for the Saskatchewan Craft Council is Michael Martin. Mike was born in Edmonton, Alberta in 1956, and has since lived in many Canadian provinces. His father being a member of the Canadian Armed Forces accounts for the travels of his youth.

Schooling took place in British Columbia, Manitoba and Nova Scotia. In the fall of 1974, Michael enrolled at the University of Saskatchewan and graduated five years later with a Bachelor of Arts and a Bachelor of Education degree to his credit. Fine Arts was his major field of study with Sociology being his minor field.

Upon graduating from college, Michael began a teaching career in Carrot River, Saskatchewan where he taught Fine Arts and English. The past two years he spent teaching grades seven through eleven Fine Arts at Unity Composite High School.

September of this year marked the beginning of Michael's appointment as our Executive Director. Through his work, he hopes to bring himself and others into closer contact with the areas of arts and crafts, and to promote this field into greater visibility.

Michael is married to a registered nurse (Linda) and has a two year old son named Brennan. An addition to their family is expected any day now.

He is looking forward to personally meeting and getting to know as many of you as possible. So, whether in Saskatoon or at one of the many Council functions throughout the province, stop and say "Hello". Make yourselves known.

Raku or the "Contemporary Tradition"

For the nearly 40 people that attended the Hirsch/Ohi clay workshop in Regina, October 1st weekend, a number of questions, concerns, inspirations and answers arose. Originally intended to be both a workshop in provoking thought and providing some "How To" answers with Richard Hirsch of Boston, an added catalyst — Toshiro Ohi of Japan provided a more concrete view of East and West traditions. It was with much delight that I accepted Hirsch's offer (gratis) to bring his student/apprentice, who is doing his masters in Ceramics at Boston University with Hirsch in "The Program in Artisanry". Toshi is the "11th generation" of the Ohi family of Tea Bowl makers, the only family to share a prestigious historic link with the Raku family. The "1st generation" Ohi was apprentice to the "4th generation" Raku and the Ohi family has since shared in many of the Raku family secrets and traditions. Toshi refers to himself as a "cousin" of the Raku's however, I gather this means "cousin through the Tea Society bloodline".

Through Hirsch's stay in Japan in '78 while representing "Raku West" at the W.C.C. Conference, arrangements were made with Toshi's father who was beginning to incorporate a "contemporary influence" (i.e. wall murals, high fire porcelain bowls and covered jars) into his work. Much to the angst of his grandfather, Toshi at age 20 was sent to the U.S.A. Toshi revealed to me he intends to do his contemporary work in one studio (maybe in America) and maintain a studio in Japan where he will work within his family's tradition. This kind of transition is not new for the Japanese people of the 20th century. Toshi explained to me there are two diverse clay approaches in Japan: if you choose the Traditional Route you have the opportunity of working your way through the complex political "red tape" of the Academy to, possibly, one day becoming a "National Living Treasure". This "gold at the end of the rainbow" apparently does not await those who achieve the highest status in the Contemporary Vein. Toshi remarked that he plans to travel the Traditional Route.

The workshop began Friday evening with slides giving an overview of traditional Japanese vessels with the odd Hirsch vessel thrown in for comparison. Hirsch posed two questions. One challenged each participant to understand an aesthetic — that of the "Beauty" in the ancient tea bowl. The second was for us to try to see the link between his vessel forms and that of the ancient Japanese vessels. The former, he challenged, could take a lifetime and if, over the weekend, we began to see it, the workshop might be considered a success.

Saturday consisted of demonstrations of tea bowl making (hand pinched and carved by Toshi and thrown by Rick), all backed up by CBC-FM's afternoon jazz, as if it had been ordered in for the occasion except, perhaps, for the volume. Hirsch told us that he plays Alto Sax and is much influenced by jazz. In fact, he draws many parallels between his art and jazz. He correlates the positive and negative spaces which he creates by the use of various tri-pod legs to the major and minor notes in jazz. He says he has a theme to work around and then lets it happen as in improvisation. Playing the single notes doesn't



Toshiro Ohi (left), student/apprentice to Rick Hirsch (left), both from Boston University, glazing tea bowls at the recent clay workshop sponsored by the S.C.C.

(Photo by Merce Ralofs)

make good art unless they're combined by intuition, skill and rhythm. He states he must get in tune with each piece as it is evolving, and then he adds the bottom line, he "completes the melody or the sentence" by fire. The fire reacts with each given form and the collaboration is complete. Then, he says, the piece is either better or worse than he is. If it is worse, the collaboration has failed!

The Japanese Tea Ceremony is a form of art which encompasses fine tuned technique with an alertness of all the senses and the spirit. Toshi felt he couldn't really talk about tea bowls without talking tea ceremony so, battling inquisitive customs officers, Toshi barely managed to clear customs with his 'family heirloom' tea utensils. Nothing being sacred to custom officials, they held the metal hot water kettle suspect as a bomb until official papers proved otherwise.

Thus, we were honoured with a tea ceremony on Claire Watrall's Oriental Prayer Rug. A pile of chairs became a shrine, proper lighting added mood, soda crackers left over from the party the night before became the cakes. The shrine was adorned with fall weeds gathered and arranged with great care by Toshi who also prepared a script for the occasion, "First Snow Fall", as indeed they arrived in shirt sleeves to sleet and cold.

Toshi paced off a very precise layout for the "tea room" with a roll of poly acting as the sliding rice paper door. The heirlooms set in place, included a shiny black lacquer tea caddy, a ceramic lidded pot for the "mountain" of fine powdered green tea in surplus, the metal kettle with its bamboo water dip, an extra water jar, a tea wisk, a bamboo carved spoon and two tea bowls — one white winter bowl by Hirsch and one dark winter bowl by Toshi. (A summer tea bowl would be wider and shorter walled for cooling the tea. A winter bowl is high sided and narrow to keep the tea hot.)

The ceremony proceeded with a dance of the hands and fingers as Toshi exactly

manipulated a purple 'serviette' taken from under his belt and simultaneously manipulated the tea utensils. After wisking the tea, the bowl, with its front away from the tea master, is handed to the guest, whereupon the guest must turn the bowl 2 times to the right so that the front now faces the tea master.

From what at first seems to be extreme silence, you tune your senses to hear the bubbling water sounds and the textured sounds of wisking or lids closing. Suddenly you hear quiet conversation, the talk centers around the history and praise of the bowls and utensils, and an appreciation of the tea.

As formality has it, they invite someone from the hosting group to take tea with them so, with some uncertainty and honour, I was called to sit for tea and try desperately to remember the routine. With quiet coaching from Rick, I managed to fumble around but I was mildly relieved when it was Rick and not me who spilled the powdered tea from the caddy. The tea, Rick commented to Toshi seemed very sweet, so I awaited what I thought might be equivalent to Arabian tea (which is half sugar and half tea). To my surprise, it was strong and bitter. When the patient tea master asked me how I liked it, what was I to say, it's not exactly my cup of tea?

The tea ceremony as an art form! What about the contradiction of this mechanized routine combined with the organic quality of the tea bowls and the tea? Is perhaps the memorized format freeing up the spirit and the intellect so that it is, in fact, a time when a creative process can occur internally? "The Japanese are the masters of the understated", says Hirsch. Is the Raku process in itself a contradiction of 'controlled spontaneity'? Hirsch has not found all the answers either. Perhaps contrast, or what appears to be contradiction, actually provides more impact or strength to a statement. Hirsch added that he has a great urge to someday take his saxophone to a tea ceremony and, instead of contributing by drinking tea, he would involve himself on a more creative plane and respond by improvising musically. I don't feel he says this with any disrespect for the ceremony of tea but rather in the spirit of keeping things alive, and fresh, using life in a creative way.

We viewed the eleven generations of Ohi tea bowls on slides by Toshi. There we heard about hand pinched, low fire Red Raku and high fire Black Raku bowls, as well as summer and winter bowls. We also learned how each bowl has to have a front and a back, which the artist chooses after firing because of its significance during the tea ceremony. Toshi explained that the tea bowl will have a small nub in the center of the foot for balancing the middle finger, while the thumb grasps the rim of the bowl for drinking. We saw also Toshi's magnificent home(s) in Japan including a separate tea house and heard how the family's tradition is to buy new land in order to secure clay for future generations.

Hirsch showed slides of his latest vessels — rich, "luscious" surfaces on bold, angular tri-pod forms; the hard, smooth patinaed surfaces setting up a tension with the cold form.



Rich Hirsch (left) and Toshiro Ohi perform a traditional tea ceremony for participants of the clay workshop held in Regina September 30, October 1 and 2.

(Photo by Gary Robins)



Rich Hirsch (left), Toshiro Ohi (middle) and Jack Sures (right), participate in firing ceremonial tea bowls. Hirsch is spraying the bowls with nitrates, a process which gives his bowls their uniqueness.

(Photo by Merce Ralofs)

The "space vessels" play with balance and mass in a delicate, sensual way. They stand 17 inches in height and glorify, in a suggestive way, the vessel or pot form. "My context is the vessel form — my intent is to make sculptural vessels, but I am not a sculptor".

I asked why he won't consider himself a sculptor and if sculpture can have a function other than decorative and still be sculpture? He responded, "sculptors deal with a whole other set of concerns!" I puzzled over that until reading an article by Susan Wechsler on Hirsch in her book called *Low Fire Ceramics* where he expounded upon this very thing. The missing link, I discovered, is the fact that the vessel form, for all that that connotes and implies, is his context — his personal "connection with his past". He comes out of a tradition that deals with pots. There is meaning for him in that tradition which, to the world of painters or traditional sculptors, there would not be an innate understanding.

I quote here something from Wechsler's article by Hirsch which is relevant to us: "a craftsman knows and relishes his material in process and technique; an artist/craftsman knows his material, but the material is not as important as the content — that is, his ideas, his visions of what the objects are about. It's important to have the technology, but in the proper perspective. I have it because I need it to realize my vision".

So, on the last day, we watched Rick and Toshi "complete the melody, collaborate with fire"; pulling the summer and winter tea bowls from the flames, spraying the sulfates and nitrates to add a 'fools gold' luster. "Bowls — that are earthenware and porous, that change with use, that interact with the tea, the air, the user. Earthenware that is receptive to change — it is alive."

— Sandra Ledingham

Note: I would highly recommend the article on Hirsch from Susan Wechsler's book *Low Fire Ceramics* for more on his philosophy and soul search as an artist.

LETTER TO THE EDITOR:

Coming away from the weekend workshop of Rick Hirsch and Toshiro Ohi at Fine Arts in Regina I'm left reflecting on a number of things. First I must say thanks to Jack Sures who provided facilities, materials and labour to the cause and thanks to the 30 some people who came from as far as Winnipeg and Prince Albert as well as locally. As the representative from the Education Committee I felt perhaps overly responsible and therefore tried to monitor the weekend as it progressed, as well as reflecting and debriefing with others after the fact (thanks to Pat Adams, Randy Woolsey, Judy Tryon).

Due to circumstance, the pre-arranged schedule for the weekend changed somewhat. Rick's original intent was to build one or two tripod or basket forms as demonstration, and transport and fire one large piece thus leaving more time for discussion. Due to the breakage of his tripod piece in transport, he ended up consuming demo time preparing tea bowls for firing. Unfortunately we never did get to see the assemblage of the baskets — a disappointment for most!

We noted, as well, that many of the province's old 'clay cronies' were absent. Fortunately, Regina had a great showing but I was forced to ask "Why the absence?" for a number of reasons. The S.C.C. has a mandate to serve the needs of its various members — we're trying! I know also, as we've talked about these things, that there is an isolation factor for craftspeople because

of economics and distance, thus how often do those who care to discuss issues have a chance to meet to chat about their work, their directions, their visions and generally have a meaningful exchange that, at the worst, might help us get to know each other better and at the best, inform, exchange, provoke or inspire?

I've come to realize also that the 'clay movement' in Saskatchewan is at various stages of development unlike any other of the crafts, because of its long history and its quantities of makers. There is a large section of clay workers here who are interested, legitimately, in the 'How To Do It' type workshops and there is a section who are more concerned with the 'Why's'. It is apparent to me, in retrospect that the solution might not be to try to combine such concerns as it waters down the intensity of both.

It is quite legitimate also, that to those people living off their work, Time and Money are luxuries as well as the reality that, when the 'MUSE' comes knocking at your door, you don't turn her away. This all poses a legitimate dilemma, but it becomes a concern also. I feel there's every reason we would want to have our visiting artists go away from Saskatchewan with a true picture of the clay tradition that does exist here — we should want also to challenge the views and thoughts of these artists and send them away scratching their heads as they leave us with things to think about.

In closing I'd like to propose some food for

thought to those who might see themselves in the 'old clay cronies' category, or for those who are wanting something different: That sending representatives out to conferences, whether Canadian, American, or international is valid and is necessary. It will cost however. That having mini symposiums here periodically with one or more outside catalysts for debate, discussion and good times be considered. Informal, small and directed — it's just fine, I think, to go prepared, having pre-read material on the artists or other concerns. These could be for craftspeople of varied medias — all the better. That 'local working retreats' (subsidized) for three days a week or longer, where solo or collaborative works in progress could be conceived, towards a 'Collaborative Works In Progress' exhibition — which could give Saskatchewan clay people a concrete opportunity to challenge themselves and each other. How about an exchange of our favorite slide collections from exhibitions elsewhere or from our influences?

I think we all should be considering what we want and need from our local 'organization'. If the various members' needs are not met, they will definitely begin to drop away. I think Saskatchewan and S.C.C. (not to mention the individual craftspeople) would suffer greatly by not having a 'network' and a collective voice which represents the broad base that exists in this province.

— Sandra Ledingham

CONVERGENCE '86

Convergence '86, the biennial conference of the Handweavers Guild of America Inc., will be held from July 17-20, 1986, at the new Metropolitan Toronto Convention Centre. Workshops will be held before and after Convergence '86 at the University of Toronto. The theme for the conference has been chosen and will be "A Panorama of Canada — A Fibre Spectrum". The theme will be divided into four segments:

1. Historical — The founding of Canada, and the traditions of Canada.
2. Developing Canada — The effect of ethnic and indigenous people.
3. Contemporary Canada.
4. The Future.

The logo for Convergence '86 has been designed by Janice Ivory and portrays a hand picking up threads on a tapestry warp. The 'C' represents both Canada and Convergence.

Canadian hosts and organizers:

Ontario Crafts Council
Ontario Handweavers and Spinners.

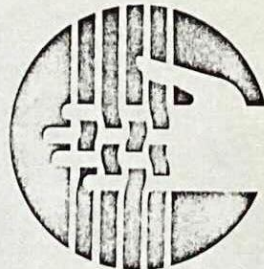
Features:

Exhibitions — All aspects of Fibre and Textiles
Fashion Shows, Lectures
International Suppliers — equipment, yarn, books
Workshops, Seminars and Demonstrations

Enquiries welcomed from possible workshop or seminar leaders.

For further information contact:

Ankaret Dean,
Publicity Chairman,
Convergence '86,
346 Dundas St. West,
Toronto, Ontario. M5T 1G5
(416) 977-3551



POTTERY

Function and Form Workshop
January 9-20, 1984

The Banff Centre, School of Fine Arts
Instructors: Tom and Ginny Marsh

The Function and Form workshop set for January is designed to bring studio artists together for discussion and feedback of their past years of production. The two weeks will be used to produce a group of works by each artist culminating in a small exhibition. Discussion on various aspects of technical and aesthetic questions will take place each day as desired on either a group or individual basis. Various considerations for a production studio will be assessed to add to the productivity of your studio. This is a trial workshop and if successful for functional potters will be continued as a regular event.

Tuition Fee: \$240.00

Contact: S.C.C. Office for applications.

Profile of a New President: Patricia McClelland, Weaver

The new president of the Canadian Crafts Council was born in Cape Breton on Canada's east coast. Patricia McClelland was educated in Sydney, Nova Scotia and attended the Maritime College of Pharmacy before completing a three-year course in applied arts graduating from Mount Allison University in Sackville, New Brunswick in 1960.

Her first job was as a weaving instructor with the Provincial Handcraft Center in Halifax. Two years later she was hired as an instructor at the Nova Scotia College of Arts and Design. She taught there for seventeen years before retiring in 1979 as an Associate Professor and Head of the Weaving and Textile Department.

Patricia has always been voluntarily involved in the craft movement in Nova Scotia promoting awareness and excellence in the crafts. She was one of the founding members of the Nova Scotia Designer Craftsmen in 1973, worked for several years as a director on their board, was a vice-president, and served as chairman of the Standards Committee. She was their president from 1980-1982.

While president of NSDC she was closely associated with the Canadian Crafts Council as the provincial representative. She was elected vice-president and worked as the chairman of CCC's Education Committee.

She was elected president of the Canadian Crafts Council at their recent Annual Meeting in Calgary and assumed office on October 1.

Her late husband will be remembered as a painter, teacher and decoy carver. John

McClelland's loon was included in the travelling exhibition, *Artisan '78* and the image of his loon was used on the poster and on the cover of the exhibition catalogue.

Patricia lives in Summerville, Nova Scotia an hour and a quarter's drive northwest of Halifax where she retains their rural property and is constantly working out of her upstairs weaving studios.

The pace has never let up since she left the art college!

She is in fact able now to devote more time than ever to developing her own work. She has been involved in three solo exhibitions since 1980 and is preparing another one for later this year in St. John's, Newfoundland. She was part of a trio of Nova Scotia weavers whose exhibition travelled to St. John, N.B., Fredericton and Charlottetown after being seen in Nova Scotia.

Her work was juried into *Profile '81*, the NSDC-sponsored craft exhibition which has been travelling across the country for the past two years under the auspices of the Art Gallery of Nova Scotia. She succeeded in getting into *Atlantic Visions de l'Antique* which was seen at CCC's first national craft conference in Charlottetown last year.

Patricia has always found time to give weaving and design workshops and was responsible for co-ordinating Nova Scotia's first Weavers' Conference in Halifax in 1975. Recently she has given several workshops in the Atlantic provinces as well as in Westchester, N.Y.

Her work is included in collections owned by Esso, Holland College in P.E.I., External

Affairs in Ottawa, Maritime Tel & Tel, the Nova Scotia Museum, NSDC's Permanent Collection, and the Art Bank of Nova Scotia. Throughout the years she has won numerous awards and has participated in many exhibitions both provincial, national and international.

Because of her varied experiences in the crafts, she has been asked to jury many exhibitions during her career and has served as an adviser to the provincial government in Nova Scotia to make selections for their permanent Art Bank Collection.

Quite recently she has begun to write about her craft. She has published a monograph, "The History of Weaving in Nova Scotia" and has had articles in *Artisan*, in NSDC's newsletter and in various provincial craft newsletters. Her article, "Enlarged Patterns" appeared in the Spring '83 issue of *The Weavers Journal*.

"Patricia McClelland is ready to be the president of the Canadian Crafts Council. She has worked tirelessly for the past twenty-three years not only as a weaver but as a teacher and a craft organizer. She has come through the ranks. She knows and understands the everchanging needs of her peer group. She is blessed with an awareness and an open mind. She is a well-trained professional", observes Orland Larson, a friend and vice-president for North America on the executive board of the World Crafts Council. "She is ready to share her expertise on the national level and we welcome her to the job!"

"HAND & EYE"

The Canadian Broadcasting Corporation presents a New Series of Television Documentaries:

Seven Hours on Seven Arts
Arts, Music & Science Series

Tentative Telecast — January, February, March 1984

When hand and eye meet in the creative process, the results can be extraordinarily beautiful. *Hand and Eye* consists of seven one-hour programs dealing with seven arts. *Hand and Eye* will show a great range of contemporary work which can be referred to as Crafts, Decorative Arts, or Applied Arts. The series takes the viewer across Canada and the United States, as well as into Mexico, Columbia, Japan, China, India, Russia, Germany, Italy, Holland, France, England, and Australia. Vincent Tovell is the Executive Producer of the series. Canadian artist, filmmaker and novelist James Houston introduces and links all the programs. They are, in order of telecast:

All That Glistens — Gold . . . silver . . . precious stones . . . the stuff of dreams and myths. Among the artists featured are Paloma Picasso and the Canadian silversmith Lois Betteridge from Montreal. Producer/Director: Katherine Smalley.

Glorious Mud — Clay — moulded, baked, glazed and painted — has for thousands of years figured centrally in our lives. *Glorious Mud* features treasures from the past and new work being done by artists including Ann Mortimer of Toronto and Victor Cicansky of Regina. Producer/Director: Philip Keatley.

Ties That Bind: Fibres — People have always interlaced fibres to make useful and beautiful things needed for daily use — baskets, cloth, materials with which we surround our bodies and our lives. Among the artists featured is Christo (Bulgarian-American) and Mariette Rousseau-Vermette of St. Adèle, Quebec. Producer/Director: Vincent Tovell.

Fire & Sand: The Mysteries of Glass — Glass transmits, reflects and refracts the energy that is light. Through glass we see ourselves and our world. One highlight is a visit to the famed Steuben glass factory in Corning, New York with James Houston. Producer/Director: Vincent Tovell.

Touch Wood — Wood — we associate it with shelter, warmth, furnishings and beauty. Among the Canadians whose work we see: Bill Reid and William Koochin of British Columbia and Stephen Hogbin of Owen Sound, Ontario. Producer/Director: Philip Keatley.

Against Oblivion — Stone & metals — long considered the strongest materials on earth, have been used in many great structures and works of art, in the often mistaken belief that they would withstand the ravages of time. The program ranges from Bernini's magnificent altar piece in St. Peter's to the Canadian War Memorial in Vimy, France. Producer/Director: Katherine Smalley.

The Love of Gardens — The cultivation of gardens is a universal human act. This program features some of the most famous gardens in the world — Versailles, the Butchart Gardens of Victoria, the Suchow Gardens in China, Sissinghurst in England, Renaissance Italian Gardens, and Monet's garden in Giverny, France. Producer/Director: Donnal Wignome.

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SWIFT CURRENT ALLIED ARTS COUNCIL MINI MART

Arts and Crafts Sale

November 26, 1983
10:00 a.m. - 5:00 p.m.

All Artists & Craftsmen Welcome!

For further information on how to enter write:

S. C. National Exhibition Centre
411 Herbert St. E.
Swift Current, Saskatchewan
S9H 1M5

or phone: Ramona Dyck, 773-3764



ANNOUNCING

Nov. 18 & 19, 1983
Largest Indoor Craft
Market in the Province
at the
Saskatoon Field House
(College & Preston)

Sundog Pleasure Faire

1984 Calendar of Craft Events Saskatchewan

The following is a listing of upcoming craft fairs in the Province of which we are aware. SCC does not accept responsibility for errors or omissions, due to circumstances beyond our control.

MAY

Moose Jaw — "Parkart"
Contact — Joan Goodenough
Moose Jaw Art Museum, Crescent Park
Moose Jaw, Sask. S6H 0X6

Saskatoon — "Artisan" (Invitational)
Contact — Patrick Adams
313 8th Street East
Saskatoon, Sask. S7H 0P4

JUNE

Regina — "Bazaar"
Contact — Norman Mackenzie Art Gallery
University of Regina
Regina, Sask. S4S 0A2

Saskatoon — Saskatchewan Woodworkers Guild Show & Sale
Contact — Ed Schille
1527 Empress Avenue
Saskatoon, Sask. S7K 4J2

JULY

Battleford — "Saskatchewan Handcraft Festival"
Contact — Saskatchewan Craft Council
Box 7408
Saskatoon, Sask. S7K 4J3

Regina — "Boma"
Contact — Building Owners & Managers Assoc.
1779 Albert Street
Regina, Sask. S4P 2S7

Melville — "Prairie Lily Arts and Craft Fair"
Contact — Prairie Lily
Box 1633
Melville, Sask. S0A 2P0

SEPTEMBER

Yorkton — "Sunflower"
Contact — Yorkton Arts Centre
113 4th Avenue North
Yorkton, Sask. S3N 1A4

NOVEMBER

Battleford — "Snowflake"
Contact — Battleford Heritage House Craft
Society
c/o 1521 Mackenzie King Cres.
North Battleford, Sask. S9A 3C5

Prince Albert — "Evergreen"
Contact — P.A. Arts Council
1010 Central Avenue
Prince Albert, Sask. S6V 4V5

Humboldt — "Longshadows" (Invitational)
Contact — Bob Pitzel
Box 128
Humboldt, Sask. S0K 2A0

Regina — "Wintergreen"
Contact — Saskatchewan Craft Council
Box 7408
Saskatoon, Sask. S7K 4J3

Saskatoon — "Artisan" (Invitational)
Contact — Patrick Adams
313 8th Street East
Saskatoon, Sask. S7H 0P4

Saskatoon — "Sundog"
Contact — Jan Smales
811 2nd Street East
Saskatoon, Sask. S7H 1P8

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Return: Saskatchewan Craft Council
Box 7408
Saskatoon, Saskatchewan
S7K 4J3