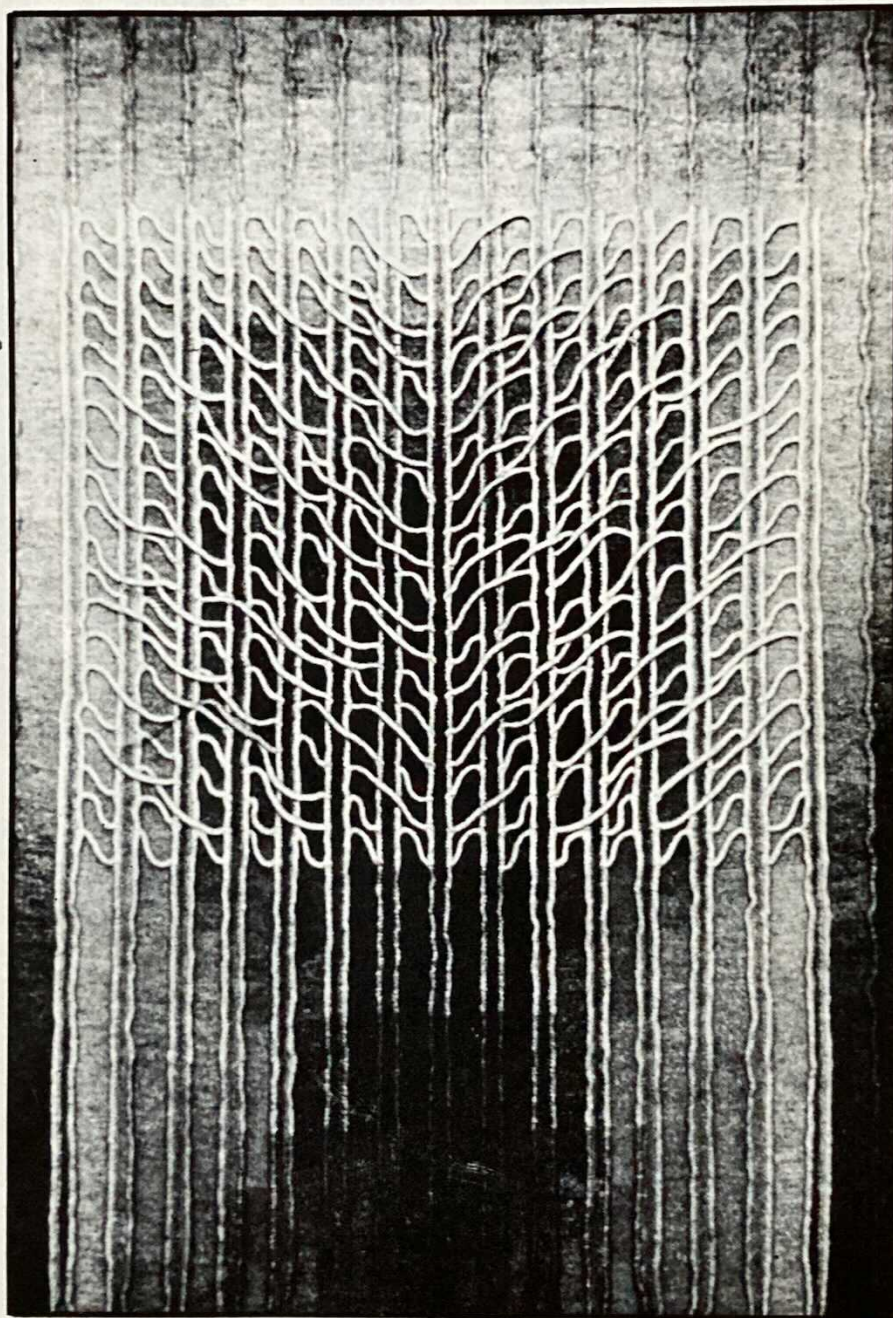


# the craft factor

Volume 9, Number 4<sup>3</sup>  
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The Quarterly Publication of the Saskatchewan Craft Council





**"Dilemma"**  
by Akiko Kotani  
wool tapestry  
80" x 43" 8 lbs. fiber

photo courtesy of artist

Cover: *Counterpoint VI - Spring Bluff* by Kaija Sanelma Harris  
Doublewoven Tapestry - 1.55 m x 1.77 m. Premier's Prize Award (\$2,000)  
Dimensions 84 - 11th Annual Saskatchewan Handcraft Festival  
Photo: F-11, Saskatoon.  
Courtesy of the artist

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## The shape of things to come editor

This is my third issue of *The Craft Factor*. Producing it has been easier, yet at the same time considerably more challenging, than the previous two. Not that they weren't that. It's simply that I have a clearer focus about what the magazine does, can and should do, and how to achieve at least some of that. I've gained a better understanding about the role and purpose of SCC in the wider cultural scheme of things. I've begun to know many more of you and have learned a lot about the work you are engaged in. Not bad for a short time!

There is something bothering me though. In fact, it's been on my mind for a while. Your reaction to the printed word and/or photographs that appear in *The Craft Factor* is missing. Letters to the editor are noticeable only by their absence. I wonder if you are aware that your feedback is the *only real gauge* I have to measure the impact of the "mag" you presently hold in your hands.

There have and will continue to be some regular departments and feature topics in *The Craft Factor*. Over the next while, I'll use some of this space to let you know more about the purpose of some of them. To start, I have begun a new item to appear in the *News Digest* column. Entitled *Awards and Exhibitions*, it will list the names of Saskatchewan craftspeople who have been awarded grants, prizes, or who have upcoming exhibitions. That catch is that you must supply this information to me. I need details of the nature of the project or the exhibit (when, where, what, etc.). Keeping our deadlines in mind, copy is due at the end of February, May, August and November. If your exhibition is happening in March, I need to be advised by the end of November. That way, the news will appear in time to let people know about it, instead of after the fact.

SCC is to be congratulated on its new gallery. When hired in January, I heard rumours that a move and a gallery were in the wind. Frankly, I never expected to see it happen so quickly and so efficiently. Beginning with the fall issue, *The Craft Factor* will devote a special section to gallery exhibits. Of course, shows in other galleries will also continue to be reviewed.

In closing, a most appreciative thank-you to Shelley Sopher, the University of Saskatchewan Art Department and the Mendel Photographers and AKA Galleries for sponsoring the Critical Writing Workshop held recently in Saskatoon. I was afforded the opportunity to attend both the public and closed sessions and found them to be very stimulating. We need more of this in the future.

Michelle Heinemann



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## Canada Council receives Jean A. Chalmers gift for craft

On September 26, Canada Council Chairperson Maureen Forrester accepted a \$500,000 gift from the Chalmers family. The donation to the Council, to be called the Jean A. Chalmers Fund, will be used for projects in the crafts.

At a ceremony held at the Ontario Crafts Council offices in Toronto, Floyd S. Chalmers, on behalf of his wife Jean, said he was delighted that the Council had accepted the donation: "This is a first for the Chalmers family — the first time we've funded a program at the Council. We're delighted to provide the Council with the opportunity to give crafts a higher level of recognition as an important activity in the arts in Canada."

The money from the Fund will be administered by the Council's Visual Arts Section. The program, to be established by early 1985, will provide for special activities in the crafts, on a one-time basis. Grants are intended to assist groups of professional craftspeople or non-profit craft organizations (as opposed to individual craftspeople) that propose innovative, experimental and creative projects, whether theoretical or practical, for the development or advancement of the crafts in Canada. Seminars, colloquia, special publications, research projects, and special workshops are examples of craft activities eligible for grants.

## Awards and Exhibitions

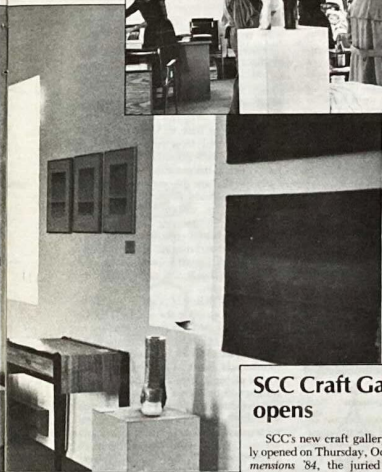
### Canada Council, Explorations

**Barry Lipton, Marquis, \$7,150** for "completion of plans for an construction of a warp dye table which will permit dyeing while warp is on the loom."

**Richard Diener, Regina, \$10,460** to study "variations in some of the basic structural elements of harp design."



## Before and After: SCC's new craft gallery



## SCC Craft Gallery opens

SCC's new craft gallery was officially opened on Thursday, October 4th. *Dimensions '84*, the juried exhibition of contemporary craft from the 11th Annual Saskatchewan Handcraft Festival, was on exhibit.

The opening of the gallery is the result of a co-operative effort by professional and amateur craftspeople of the province who contributed hours of expertise and labour in the renovation of the new site, located at Idylwyld Dr. N. and 34th St. in Saskatoon. Renovation costs are expected to be approximately \$20,000.

The gallery will show monthly exhibitions opening on the first Saturday of each month. Hours are 1 p.m. to 5 p.m. Monday through Saturday. List of upcoming exhibits appears on page 19.

### Dimensions '84 SCC Juried

**Donovan Chester, Regina. Best In Clay and SCC Purchase Award. Raku bowl. Saskatchewan Arts Board Purchase Award. Raku jar.**

**Ely Danica, Barry Lipton, Marquis. Merit Award and Handweavers' Guild of America Award. "African Ice" komono.**

**Joan Flood, Saskatoon. Merit Award, "Medieval Permutations" — two knitted sweaters.**

**Myrna Gent, Saskatoon. Town of Battleford Purchase Award. Silk top garment.**

**Brian Gladwell, Regina. Merit Award, Best in Wood and Saskatchewan Arts Board Purchase Award. Table.**

**Kajja Sanelma Harris, Saskatoon. Premier's Prize. "Counterpoint VI — Spring Bluff" — Doublewoven Tapestry.**

**William Hazzard, Regina. Best Traditional Piece in Show. Black Duck. Ned Herperger, Regina. Merit Award. Untitled and "Probe #1", wood.**

**Sandra Ledingham, Saskatoon. Merit Award, "Forbodance" and "Maelstrom". Smoked Vase. Saskatchewan Arts Board Purchase Award. "Aurora Borealis". Smoked Vase.**

**Carole McLean, Grenfell. Battleford Allied Arts Council Purchase Award, Stoneware Clay Sculpture.**

**Cathryn Miller, Saskatoon. SCC Award. "Ice Cream Sundae", Dress.**

**Jamie Russell, Saskatoon. SCC Purchase Award. Manitoba Maple Burl Bowl.**

**Ewa Sylwestrowicz, Saskatoon. Peace Award. "Meadow" Weaving.**

**Annabel Taylor, Prince Albert. Saskatchewan Arts Board Purchase Award. Rug with Silver Stripes.**

### The First National Biennial of Ceramics (Evolution) Trois-Rivieres, Quebec.

**Sandra Ledingham, Saskatoon. Honourable Mention. Smoked Vessels — "The Evolution of Mona Lisa", "The Nebulous Inception", and "Figure in Formation".**

## Crafts and occupational health hazards: The Art of Living Dangerously

*Did Nero fiddle while Rome burned with a collective, undiagnosed, and unrecorded case of lead poisoning?*

Just yesterday a friend told me about a radio program she had heard a couple of years ago. The guest, an anthropologist (or the equivalent) was discussing a collection of recipes he had discovered among some ancient Roman artifacts, one of which called for a cup of salt to be added for flavor. The guest proceeded to quote from various medical sources which suggested that chronic lead poisoning, because it can often affect the kidneys, caused an unnatural and excessive craving for salt. The large quantity of salt required in some recipes, he claimed, could easily be explained by the fact that during this period the Romans were using the first irrigation and water-work system constructed with, you guessed it, lead pipes. So — did Nero fiddle while Rome burned with a collective, undiagnosed, and unrecorded case of lead poisoning? This is curious stuff.

There has also been speculation recently that Vincent Van Gogh's long and unsuccessful struggle with mental disorders may not have been the result of psychological abnormalities. Instead, some people choose to believe that his 'insanity' could have been caused by long term exposure to lead-based paints, particularly to highly toxic Naples yellow. Apparently Van Gogh had the careless habit of putting the ends of his brushes in his mouth and unintentionally ingesting quantities of paint. Dr. B. Carnose of the University of Illinois School of Public Health has even theorized that the halos around lights and the blurry stars which appeared frequently in the artist's later paintings were conceived in a swollen optic nerve, further evidence of lead poisoning.

Not surprisingly, I wondered then about other artists and the romantic myths of tragedy which have evolved around them. Could the famous emotional maladies of Michelangelo, or even Gauguin be the product of toxic chemical build-up? Is lead poisoning at the root of the popular fantasy that supposes crea-

tivity and a troubled artistic soul are universally coupled? An interesting, perhaps even feasible phenomenon, but one better left to the enthusiastic legion of would-be biographers.



A grain dust turned wood dust helmet respirator for Fiona Anderson.

The correlation between certain diseases, some cancers, and specific occupations (and/or processes) has been positively identified for many years. Unfortunately, a number of these lessons have been learned the hard way through direct experiences within the gloom and soot of the industrial sector. For example, many people had to suffer and others die from black-lung disease before its cause, coal dust, was finally recognized and legislation to protect workers' health was introduced. For most folks it's still an almost automatic response to associate occupational health and safety vernacular with the factories, the mines, and the dehumanizing production liens but our awareness of hazards to the working world (some of them previously unsuspected) is extending beyond the traditional definition of 'work' and is becoming increasingly sophisticated.

However, must we include artists and craftspeople on the endangered species list? We know for sure that 20th-century society is decomposing when 7-11 and MacDonald's employees must jeopardize their physical lives (isn't it punishment enough just to have to work there?) — but artists, too? How can those people who have conscientiously chosen not to participate in the plodding drudge of the daily grind share the same perils as the miner who shudders and slaves underground? The dream-vision of the working artist painting landscapes in rural solitude and creative serenity is as out-dated as red-dye #2. We are learning that creating art is certainly not the 'safe' occupation it was once thought to be.

The first inkling of possible trouble in paradise appeared in the article "The Air of Art is Poisoned" by Robert Mallary in a 1963 issue of *ArtNews*. He seems to be the first one to fit all the pieces together (publicly, at least) in a not so pleasant puzzle-picture. After a sequence of frustrating misdiagnoses he managed to connect his repugnant flu-like illness with the fact that he had been working with spray paints, solvents, plastics, and various types of resins for more than 15 years. Since then, other, similar connections have been firing as rapidly as neuro-transmitters and the issue of occupational health and safety in the art world has become a major concern. Once Robert Mallary opened that can of worms health horror stories circulated swiftly in the art community and a national network of artisans, health officials and legislators starting spreading words of caution for such 20th-century workshops and ad-hoc committees. There is plenty of visible evidence that artists and craftspeople today are more conscientious about their working environments than ever before — and with good reason.

Fiona Anderson, a craftspeople who lives in Saskatoon, used to spend most of

Story, illustrations and photo by Andrea Walker  
Andrea Walker is a Saskatoon freelance writer.

Artists and craftspeople today are more conscientious about their working environment.

her creative time developing photographs. Several years ago Fiona became seriously ill. The doctors were concerned that her malaise was neurological in origin. They thought it might be one thing, and then another, but they were never able to arrive at an accurate diagnosis, or a consensus. Fiona became so sick she could no longer work in the darkroom. About 6 months to 1 year after she stopped developing photographs she began to feel better and better... and better. In retrospect, Fiona is convinced that the chemicals which she was exposed to during her work were a de-

finite link in the chain of her illness. Even though she has no medical proof to substantiate that instinct, Fiona is so convinced she won't ever set foot in a darkroom again. A tough decision for an artist full of enthusiasm and potential.

That didn't stop Fiona from creating. For the past four years she has devoted herself to woodwork, but not without additional health problems. Initially she suffered from chronic bronchitis, sometimes had difficulty breathing, and developed a collection of other allergy-like symptoms. Too many trips to the doctor's office, plus her previous experience

had sensitized her to hazardous materials. Fiona talked to other woodworkers and consulted with a sympathetic, helpful medical person. She has learned that she is allergic to certain exotic woods like red cedar and ebony and cannot work with them at all. Dust from domestic wood was also troublesome but she now wears a special helmet-type respirator to protect herself. The helmet, originally designed for grain farmers, has two filters and encloses her entire face and head. "I just look like Darth Vader," laughs Fiona. Even though she may look like a science fiction character while she works, the helmet has been remarkably beneficial to Fiona's health. She explained that "it is capable of trapping the extremely fine particles of dust and fresh air is passed directly in front of my face. Red-rimmed irritated eyes aren't a problem any more either." Fiona has also moved her studio from the basement of her house out to the garage where the overall ventilation is superior and she has invested in a localized vacuum system which attaches directly to her various machines and saws.

Ely Danica has been a weaver for 15 years. She used to work almost entirely by wood fibres but a continuous runny nose, itchy, puffy eyes, chest infections and 'wheezing cough' were her day-to-day companions. One winter, about 5 or 6 years ago, Ely went away from her home in Marquis for a couple of months... her symptoms went away too! It was during this vacation that Ely discovered she had some major food allergies. Almost by accident investigating the dietary problems led her to the conclusion that she was also allergic to some of the animal fibres she had been using in her art. As a result, Ely must be very selective about her materials and she has noticed a considerable improvement in her health since she had restricted her work primarily to silk fibres.

Ely is currently redesigning the existing ventilation system in her large studio and plans to install a regulation fan directly over the dyeing area where a hooded vent will discharge all the fumes outdoors. A respirator, worn in conjunction with the new system, will make her



SOURCE: CRAFTS AND HAZARDS  
TO HEALTH/Ontario Crafts Council



from various chronic diseases as well as heavy drinkers and heavy smokers are also members of the high risk group.

#### General precautions

If an artist or craftsman has observed some suspicious symptoms they should make sure that their physician is aware of exactly what materials they are using in their art. Medical technology has advanced sufficiently that a number of tests can now be performed to accurately determine the presence of various occupational diseases. If the doctor "poo-poo's" the artist's concerns or tries to convince them to "take two aspirins and call me in the morning" a second, third, fourth or even fifth opinion is not unreasonable when protecting or improving one's health is on the line.

In the meantime, common sense is

the best medicine. There are several general precautions that all artists should try to incorporate into their working environments.

- separate the studio from the living area(s).
- never eat, drink or smoke in the studio.
- always wash up before leaving the studio.
- keep the work area as clean as possible and wet mop the floor daily.
- make sure the ventilation is adequate. This also helps to control heat and humidity and can reduce the risk of fires and/or explosions.
- wear the necessary protective clothing such as respirators, gloves and eye protection, etc.
- know the contents of all materials that are being used.
- never store chemicals of any kind in the refrigerator.

- make sure all chemicals and products are properly covered and stored according to the manufacturer's instructions.
- keep children out of the studio area.
- have a regular medical check-up, including a blood test.

Artists and craftspeople, like other workers in the modern world, may have to take certain physical risks but they take other, equally important risks, not the least of which is trying to make a successful and meaningful living from their art. It is definitely chancy to break tradition and experiment with new techniques, new processes, new materials and new forms, especially in this economic down-turn. It's a gamble all the way and the odds for recognition aren't particularly favourable. But the pay-off is still magnificent, making the occupational hazards pale by comparison.

## First peace prize awarded

by Pam Hanna

Pam is a freelance writer in Midnight Lake, Sask.

On July 20 the first Peace Prize was presented to Eva Sylwestrowicz at the Battlefords Craft Fair for the weaving entitled *Meadows*. The prize, sponsored by the Battlefords Association for Nuclear Disarmament, (BAND) was awarded on artistic merit in an effort to celebrate world peace.

The weaving is a pastoral landscape in sepia tones that captured the tranquility of undisturbed wildlife. Cranes resting and feeding in the tall grass of a meadow were woven into a tapestry one metre by two metres.

According to John Goyeche, president of BAND, the prize is designed to stimulate a positive reaction. "There is so much negative coverage in the media with an emphasis on war and weapons. We want to encourage people to think along positive lines," he said. "Art deals with symbols and symbols affect emotions more than words." Goyeche said. "The Battlefords Handcraft Festival is an opportunity to try to reverse the negative impact and to promote international goodwill."

The winning entry was selected on the basis of artistic merit by the jurors of the Handcraft Festival.

Eva Sylwestrowicz is a Polish immigrant who has been in Canada for two years. She received her Masters in Design after six years of post secondary study in Poland. A four year background in painting and drawing led to a specialization in weaving design.

She began her professional career in 1972 designing for weaving factories in Poland. "I did designs for curtains, up-

holstery and fabrics, often working with floral designs but soon became bored with it. In 1974 I began weaving myself. I began to do landscapes using a different technique called *Sunk*." With this method, the warp is wool and the thread goes around the warp on both passes leading to a piece that looks something like knitting. It is often used in weavings of old towns and church windows in Poland.

The weaving technique employed by Ms. Sylwestrowicz in *Meadows* is called *Gobelin* and is named after a city in France where the method was developed in the 13th century. By weaving the thread in very short pieces, sometimes as short as one centimetre, minute details can be woven into pictures. It was used for centuries in Europe originally where pictures of religious themes were woven into tapestries.

This technique of creating a picture with thread and warp lends itself to a subdued tone that retains remarkable accuracy and detail. In combination with the subject, a peaceful effect is gained. As Mr. Goyeche pointed out during the presentation of the award, the Japanese crane has long been a symbol of happiness and longevity in the Orient.

"It is a real challenge to translate feelings into symbols through art. We hope that Saskatchewan artists will take up that challenge and make a statement reflecting hope, humanism and caring through this forum at next year's festival," Goyeche said.

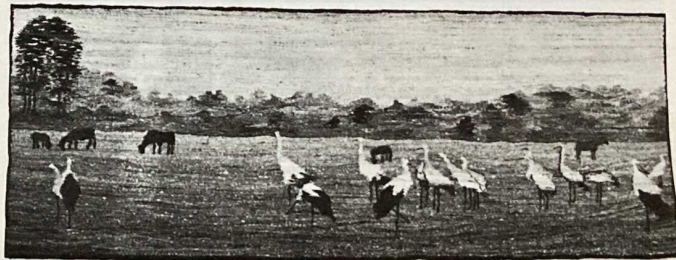


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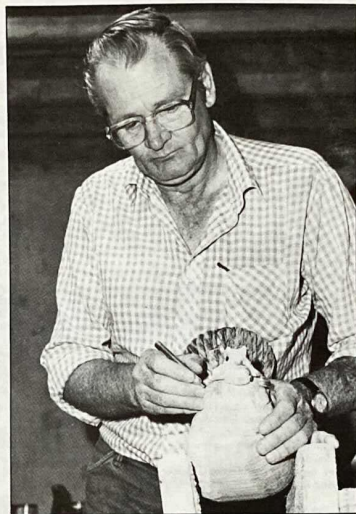
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## Bird sculptor aims for perfection



photos: Roy Antal

by Margaret Hryniuk  
of The Leader Post  
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The word most often applied to the works of Regina sculptor William Hazzard is "amazing."

Courting or ripping at a dead mouse, strutting or calmly appraising the world below, the owls, grouse, hawks and ducks of William Hazzard are carved with such astonishing detail, are so life-like in color, proportion and stance, their origins as a block of wood, their creation by a pair of human hands, can hardly be imagined.

And equally impressive as the work is the man who does it. William Hazzard, a former service station owner and construction worker, took up wood carving

11 years ago while recuperating at home from a torn knee ligament. His exasperated wife said to him, "You like carving. Why don't you go down to the basement and carve a bird." So he did.

"Then one thing led to another," he says. Three years later, while visiting family in the U.S., he entered the world championship carving competition in Ocean City, Maryland. He submitted 17 pieces and won all three prizes in the novice category.

Today Hazzard judges the novice, amateur and professional categories at the Ocean City world championships, competes and wins in the professional category, and his work, along with that of fellow Canadians Robert Bateman and James Lansdowne, was included in the Leigh Yawkey World Tour, an

exhibition of wildlife art. Most recently, he was notified that he had won the \$20,000 Saidye Bronfman award, the highest merit for excellence in craft in Canada. Hazzard, the first Saskatchewan craftsman to win this award, will receive it at the annual general meeting of the Canada Craft Council in September.

Although proud of his achievement, Hazzard also appreciates the financial reward. Some of his pieces now sell for as high as \$16,000, but some of them take as long as eight months to complete. "I have to work hard," he says. "Concentrate. I have to study the anatomical structure of the bird, know their bones, their lengths and so on. The very first birds I did were from photographs in books and magazines, but now I try to



get mounts (stuffed birds) from the museum and I use skins (preserved but unmounted birds) for reference."

Although Hazzard may also carry out field observation, it is the actual creation of the work that is most time consuming. He draws a pattern, planes a block of bass wood until it is square, makes the initial cuts with a band saw, and places the roughly-featured bird in a homemade vice.

"Then I stare it straight in the eye and say, 'Okay, you so-and-so.' You see, the characteristics of the head are the most difficult. Once you get that, everything flows into place."

With chisels and a draw knife he obtains the rough characteristics, with fine grinding tools he makes a smooth object that looks like a bird, and with an ex-

actio knife he carves the feathers. A burning tool is used to make the quill bars, a feature that Hazzard describes as, "like a zipper that allows a feather to separate yet tightly close again in a solid piece."

The painting of each bird is also a challenge. Hazzard points out that some birds may appear grey but have a subtle range of shading underneath while the feathers of other birds, a magpie for example, have an iridescence that takes hours of experimentation and frustration to duplicate.

Most of Hazzard's birds are not carved from a single piece of wood. The head piece is usually laminated on because the finer points, such as the beak, must go with the grain. Wings are often added so that they, too, will go with the grain, and some birds have slots for the

insertion of feathers. Some, the decorative decoys for example, are hollow inside and carefully weighted for the floatability test of competition.

Each bird is different and each bird is Hazzard's best. "I put so much into every piece that I don't have a favorite," he says. "I do each one for myself. I'm competitive, but I compete against myself. I strive to get them real, to get the depth in face and neckline, perfect leg position, good anatomy of body and legs, and if, in my mind, I don't get it, it bothers me..."

"I don't always get what I want. I don't suppose any artist does and if they do I would think they would have difficulty carrying on. Perfection is something I strive for."

## Premier's Prize awarded for tapestry



Saskatoon tapestry artist Kaija Sarelinna Harris was the recipient of the \$5,000 Premier's Prize awarded at the 11th Annual Saskatchewan Handicraft Festival at Battleford in July. Of her winning work, "Counterpoint VI — Spring Bluff" (see photo), Kaija says, "This spring I'd been out on the prairie. I had already decided to do a green tapestry. This tapestry is not exactly green, but as far as I'm concerned, it's my green tapestry... It's the time of year when you don't really see the leaves yet, it's more a haze. That's what I tried to get into the spring bluffs."

Kaija trained at the Turku Textile Teachers Institute in her Finnish homeland. For three years, she worked making bank and ecclesiastical art in Iceland as an assistant to an Icelandic designer. She then moved to the mid-western United States, only to discover that "North American weaving was a

slack. Technically, they knew very little. The workmanship was questionable," she recalls. However, "there were so many opportunities to exhibit — the kind of exhibit that were juried. I could, in a single year, work from one project to another, always thinking ahead to another exhibit. We don't have that kind of opportunity here," says Kaija.

Lack of such opportunity hasn't slowed her down too much. She moved to Saskatoon in 1974. This Premier's Prize is her second; she took her first in 1977. Her work appears in the collections of the "Stendal" Art Gallery, the Saskatchewan Arts Board, External Affairs, the Canada Council, Art Bank and the Canadian Crafts Council among others. Kaija's work is also represented in many private collections in Scandinavia, the U.S.A., and Canada.

Michelle Heinemann

photo: Western Producer

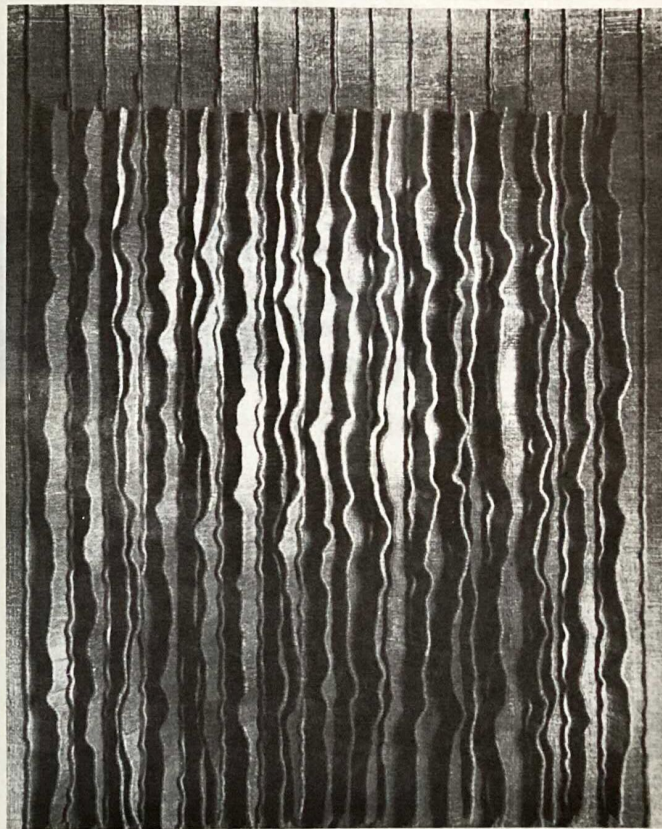
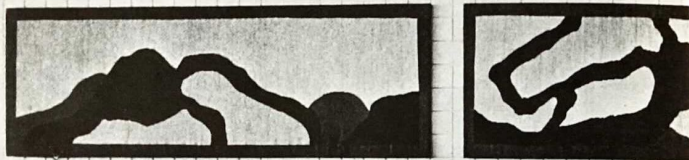


photo courtesy of the artist



## Akiko Kotani

### Geometric Abstractions



by **Cathryn Miller**  
*SCC member Cathryn Miller is  
a weaver in Saskatoon*

In spite of the heat, a good number of people made it to Saskatoon's A.K.A. Gallery on the evening of July 17th, and had the pleasure of being introduced to Akiko Kotani and her tapestries of the last ten years.

Hawaiian born, Kotani graduated from the University of Hawaii in 1962 with a BFA. She did not continue painting, but worked in New York City for the next ten years. During this time she visited museums and archeological sites in Europe, Asia and Central America.

Through her travels, and a night course at the Y, Kotani became fascinated by weaving. In 1972 she went to San Antonio Aguas Calientes, Guatemala, where she spent two years studying traditional techniques with Mayan weaver, Rafaela Godínez. She

returned to the United States and worked on a Navajo loom she built herself, then studied at Tyler School of Art in Philadelphia, completing her MFA in Fibers in 1977.

Like many artists, Kotani has since made her living primarily from teaching. After two years as artist in residence with New Jersey's Artists-in-Schools program, she was appointed Assistant Professor of Art at Slippery Rock University, Pennsylvania.

Now an Associate Professor at Slippery Rock, Kotani enjoys both working on her own and teaching. The balance she maintains between the two is no doubt facilitated by her office and studio being a single large space.

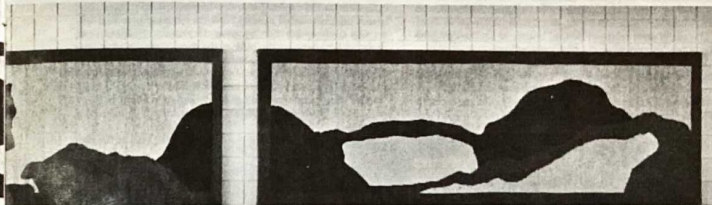
Certain recurring trends are evident in Kotani's work over the past decade. Her imagery tends to be simple, often to the point of complete abstraction. Although a limited palette is used in each piece, the colours range from muted

monochromes to vivid combinations of red and yellow. The first pieces Kotani did on her Navajo loom were organic shapes in soft colours with the focus on the image within the work. She began exploring geometric patterns soon after beginning her graduate studies, and extended the complexity of her work by producing multiple panels. These made use of the interplay of spaces between panels with the images in panels.

This exploration of space was taken further in work produced for her graduate exhibition. Multiple panels were still used and further play of positive/negative space was created by the use of slits and unwoven rectangular holes.

Since graduation, Kotani's work has continued the alternate development of geometric and organic shapes, sometimes layering flat pieces to create a three-dimensional effect. In recent work, she is more often combining geometric and irregular shapes. This was particu-

... exploring the transition of images



larly evident in slides of her scroll series and "Strip Mines", a large commission for Greater Pittsburgh International Airport (photo above).

Kotani has shown in nine one-person exhibitions and over twenty group shows. Her work has been favourably mentioned in such publications as the New York Times and *Fiberarts* (July/August 1981), the Metropolitan Museum for Art and the Hawaiian State Foundation for Art. As well private collectors have purchased her work, and she is represented by four commercial galleries including Hammer Graphics/Vanessa Lynn Enterprises of New York City.

When asked about current and future work, Kotani said that she is experimenting with combinations of flat tapestry and pile, exploring the transition of images from the smooth to the rough surface. It will be most interesting to see the results of this new phase in her work.

Cathryn Miller



photo: Paul Kodame  
Courtesy of the artist

## THE Museum Shoppe

by Diane Jordan

*Diane Jordan is a Regina freelance writer*

The Museum Shoppe, an extension of the Museum of Natural History in Regina, is looking for original Saskatchewan crafts to sell.

The crafts must relate to natural history or archeology, says Ruby Apperley, supervisor of museum services.

A tour of the shop, open since May 18, reveals some fine work, mostly by provincial craftspeople. Exquisite pottery, floral emblems and arrangements, mugs and vases, paintings, carvings, weavings, stained glass and photographs are included in the display. They relate to natural history by having flora or fauna incorporated into their designs.

"We welcome the opportunity to see a variety of crafts that

might be suitable for the shop," Mrs. Apperley says. She acquired the initial display by contacting craftspeople herself and by relying on word of mouth. Now she's hoping potential sellers will come to her. She's anxious to promote Saskatchewan crafts which comprise the bulk of the shop's current inventory. There's also B.C. jade and native crafts from eastern Canada. She says native work is not always available from Saskatchewan and hopes to see more of it in the future.

The shop takes some things on consignment, and will also purchase some items. The decision on what crafts to sell is Mrs. Apperley's.

Besides promoting Saskatchewan crafts, the idea of the shop



photos: Dave Traynor

is to make a profit, Mrs. Apperley says. The mark up put on the crafts varies, and she tries to keep all prices reasonable. On some items, the markup is 33 1/3 per cent and on some it's less. Again, the decision is Mrs. Apperley's and she endeavors to be fair to the artist, to the museum and to the buying public.

More than 200,000 people visit the museum each year and their tastes in souvenirs run the gamut from pricey paintings and silk scarves to pencils and bottle openers. The Museum Shoppe endeavors to have something to appeal to everyone from the sophisticate to the child with a dollar in his pocket, Mrs. Apperley says.

Display space for certain types of crafts is limited. There is really no place to hang weavings or quilts of any size. Available wall space is taken by paintings and photographs and much of that space seems to be around corners. Porcelain, pottery and free-standing crafts are displayed in glass cases which stand at eye level and lower.

All the craft work is high quality and this should be a drawing card for visitors to the museum. Prices can range from \$450 for an oil painting to \$1.25 for an original floral scatter pin.

Wild flowers made of clay representing each provincial floral emblem are so true to detail they look real. They're made by Audrey Wieler of Regina.

Porcelain mugs decorated with the graceful head and neck of the Canada goose crafted by Helen Rogers are another quality craft available at the shop. Stained glass items such as a box embedded with pressed flowers and silk scarves decorated with butterflies are also available. Pottery brooches, wooden ducks, a goose mobile, placemats made of sweet grass, birchbark and porcupine quills and glass etchings contribute to the variety of crafts offered. Smaller, non-breakable items for tourists with crammed suitcases include notepaper and coasters enlivened with pressed flowers. There are also bookmarks and books, homemade soap with a flower design, magnets with wooden faces of squirrels, beavers or mushrooms, wildlife prints and posters.

Crafts people who would like to sell some of their wares through the Museum Shoppe can contact Ruby Apperley at the Museum of Natural History, Wascana Park, Regina S4P 3V7 or telephone her at 565-2808.



**EXHIBITION**

By Marigold Cribb

This committee is made up of Megan Broner, Charley Farroer, Kaija Sanelma Harris, David Miller and myself. We have had several meetings to decide on programming, policy, work to be done and budget. We have also met with the Exhibitions Committee to choose future shows. Applications for shows will be examined twice a year in October and March.

The schedule of upcoming exhibitions is as follows:  
**Crossing the Line** — Oct. 20-Nov. 9, 1984.

An exhibition of Saskatchewan Weaving.  
**Martha Cole and Olesia Kowalsky** — Nov. 10-Nov. 30, 1984  
A joint exhibition of fabric and clay.  
**Top-of-the-line** — Dec. 1-Dec. 22, 1984  
A show from the top-of-the-line of Saskatchewan Craftspeople.  
**Crafts Collects Crafts** — Jan. 5-Feb. 1, 1985

A show of works from the private collections of Saskatchewan craftspeople.

**MEMBERSHIP**

By Anne McClellan

Jurying for active marketing membership took place in Regina in September. There were nine clay artists juried, eight in fibre and wood, respectively, and three in stained glass.

At the Battledore Handcraft Festival, all media was checked for quality control. Thanks go to the monitors Susan Bick, John Elder and Gary Tobins. A report will be submitted to the board.

**CANADIAN CRAFT COUNCIL**

Annual Report excerpts  
By Patricia McClelland

This has been a year of accomplishment for the Canadian Crafts Council. We have been joined by four new associations: Circle Craft, Metal Arts Guild, Greater Vancouver Weavers and Spinners Guild, Canadian Book Binders and Book Artists Guild, bringing our total membership to 33 organizations.

There has been a regrouping of associations in Quebec resulting in a new Montreal based organization Mètres d'art du Québec a Montréal (MAQAM). We welcome their participation.

Her Excellency The Rt. Hon. Jeanne Sauve has graciously consented to be our Patron.

Canadian crafts have travelled widely both nationally and internationally, and have been well received. For example, *Artisan '78* and *Atlantique Visions d'Antan* travelled in the U.S.A. Works of Craft (the Massey Collection), *Celebration '84 — A Sense of Occasion* and *The Perfect Setting* travelled in Canada. Canadian craftspeople also participated in regional, national and international exhibitions and media conferences, and were represented in the CBC television series, *Hand and Eye*. We are currently preparing an international travelling exhibition in co-operation with the Department of External Affairs.

We are pleased to have developed a mutually beneficial working arrangement with the National Museum of Man. They are currently touring *Works of Craft*, with accompanying catalogue, and have accepted *Artisan '78*, to be known as the *Jean A. Chalmers Collection*.

Plans are moving ahead for the '86 *Craft Conference*, to be held in Vancouver, and we are most appreciative of the work that Jan MacLeod and all those working on her committee have contributed so far. We are looking forward to a stimulating and worthwhile conference.

It was with regret that we found it necessary to withdraw from the World Crafts Council this year. This does not mean that we have ceased contact and co-operation with craftspeople and organizations from other countries — indeed, we are more active in this area than ever before. We are involved with the Grenada and Manapad (India) projects, and continue to seek opportunities of mutual benefit outside Canada.

This year we appeared before the Macdonald Commission on the Economic Union and Development Prospects for Canada and the sub-Committee on the Taxation of Visual and Performing Artists and Writers. As many of you will know by now the report of the Sub-Committee recommends many of the changes we have been urging for

years, and we have every expectation that they will be speedily implemented. We attended the Canadian Conference for the Arts Conference on *The Third Strategy*, a follow-up to the Federal Cultural Policy Review Committee Report (Applebaum — Hebert). We co-operated with the Department of Health and Welfare on the publication of *The Safer Arts* — posters on health hazards of crafts and the visual arts, and were consulted by the Department of Communication in preparation of their White Paper on Copyright. From Gutenberg to Teledon. We made a successful application to the Department of Communication's Special Cultural Initiatives Program for funds to initiate the Information Network Survey with the valued assistance of our provincial members. A special Bulletin on the general election was distributed. Discussions are in progress with Statistics Canada on the planning of a 1986 survey of Canadian craftsmen.

By Marigold Cribb

As previously reported the Saidaie Bronfman Award of \$20,000 which is administered by the Canadian Crafts Council was won by the S.C.C. nominee, William Hazzard of Regina. He received this honour in Ontario in September at the A.G.M. of the C.C.C. Mr. Hazzard joins the ranks of previous recipients, Robin Hopper, B.C. — Lois Eberington, Betteridge, P.Q. — Monique-Cliche Spenard, P.Q. — Louise Doucet-Saito, P.Q. — Joanna Stanisz, B.C. — Micheline Beauchemin, P.Q. — Wayne Ngan, B.C. — considered to be the finest craft practitioners in Canada today.

We supported the Canadian Crafts Council financially in its bid for a government grant to have a feasibility study for establishing a computer based Craft Information Network. The study has now been made, and the S.C.C. was one of the centres visited.

The slides of eleven Saskatchewan Craft people were submitted to the External Affairs Dept. via the C.C.C. to be juried for an international travelling show — *Frontiers*. Twenty slides of work done by Saskatchewan craftspeople this year have been sent by the C.C.C. to be entered in its files.

**June**

**Bazaart** (juried)  
MacKenzie Art Gallery  
University of Regina  
College Avenue and Scarth Street  
Regina, Sask.  
S4S 0A2  
**Saskatchewan Woodworkers Guild Show and Sale** (juried)  
c/o Chris Sheffers,  
33 Fifth Avenue North,  
Martensville, Sask.  
S0K 2T0

**July**

**Battledore Provincial Handcraft Festival** (juried)  
Saskatchewan Craft Council  
Saskatoon, Sask.  
STK 4J3  
Phone: 653-3616  
**BOMA**  
Building Owners and Managers Assoc.  
1779 Fifth Street  
Regina, Sask.  
S4P 2S7

**Watrous Art Salon**  
c/o Bob Pitzel  
General Delivery  
Watrous, Sask.  
S0K 4T0

**September**

**Sunflower**  
Yorkton Art Centre

Godfrey Dean Cultural Centre  
49 Smith Street East  
Yorkton, Sask.  
S9N 0H4

**October**

**Snowflake** (Members sale)  
c/o Eva Scott  
1521 MacKenzie Cres.  
North Battleford, Sask.  
S9A 3C5

**November**

**Artisan** (invitational)  
c/o Shelley Hamilton  
413-9th Street E.  
Saskatoon, Sask.  
S7N 0A7  
**Snowflake** (juried)  
see October.  
**Evergreen** (invitational)  
Prince Albert Council for the Arts  
1010 Central Avenue  
Prince Albert, Sask.  
S6V 4V5

**Longshadows** (invitational)  
c/o Bob Pitzel  
Box 128  
Humboldt, Sask.  
S0K 2A0

**Melfort Craft Fair**  
Melfort Craft Society  
Box 3091

Melfort, Sask.  
S0E 1A0  
**Sundog Arts Society**  
Sundog Arts Society  
c/o Jan Smales  
811 - 2nd St. E.  
Saskatoon, Sask.  
S7H 1P8  
**Swift Current Annual Exhibition and Art Mart** (juried)  
Swift Current National Exhibition Centre  
411 Herbert Street East  
Swift Current, Sask.  
S0H 1M5

**Swift Current Arts & Crafts Sale**  
Swift Current Allied Arts Council  
Box 1387  
Swift Current, Saskatchewan  
S9H 3S5  
**Wintergreen** (juried)  
Saskatchewan Craft Council  
Box 7408  
Saskatoon, Sask.  
S7K 4J3 Phone: 653-3616

**December**

**Snowflake**  
(see October)

\* SCC does not accept responsibility for errors or omissions, due to circumstances beyond our control.

membership

Membership in the **Saskatchewan Craft Council** is open to all craftspeople working in any media whose work is primarily hand controlled, using hand controlled processes in the final product. Technical competence and skill of craftsmanship in the product are encouraged.

Membership runs for one year, from April 1 to March 31, with the exception of subscribing which runs for one year from date of receipt of membership fee.

**Subscribing membership:** Available to any interested individual, non-marketing guild, gallery, group or association. Entitles members to receive **The Craft Factor**. No other benefits are included although Saskatchewan members may apply for **graded status**.

**Active general member:** Entitles individuals member to apply for all SCC sponsored exhibitions, for all special events such as conferences and workshops. Eligible to be nominated to SCC Board of Directors or to serve as Juror on selection committees. Use of SCC resource centre and subscription to **The Craft Factor** and voting privileges. Eligible to upgrade to Active Marketing status.

**Active marketing member:** Available to individuals through a jurying of work by peers and special application. Same benefits as general membership, plus entitled to apply for all SCC sponsored markets.

**Associate membership:** available to guilds, associations and organizations of craftspeople. Such groups receive the same benefits as do individual marketing members.

To apply for subscribing or active general membership, please complete and mail the form below along with your membership fee. Active Marketing and Associate Members must be juried. Works are juried annually. Please contact SCC office for application procedures and deadlines.

**Saskatchewan Craft Council**  
Box 7408  
Saskatoon, Sask. S7K 4J3  
(306) 653-3616  
I WANT TO JOIN

Name \_\_\_\_\_

Address \_\_\_\_\_

Craft Specialty \_\_\_\_\_

- new member
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  - renewal
  - active general (\$35)
- Please send me application for:
- Active Marketing Member (\$50)
  - Associate Member (\$50)

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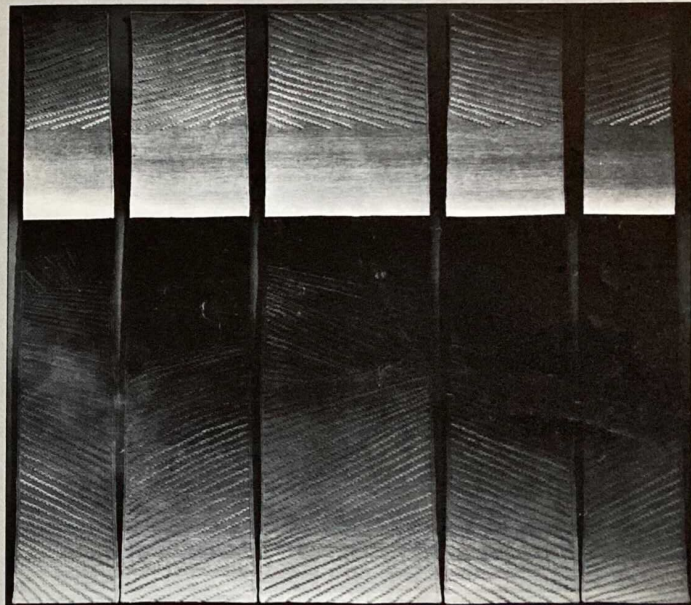
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### "Fields"

by Kaija Sanelma Harris, 1981

3 m x 3 m

photo: Vida/Saltmarche.  
Courtesy of the artist

HOSALUK, Mike  
Rural Route #2  
SASKATOON, Saskatchewan  
S7K 3J5

(AA)



**“Crossing”**

by Akiko Kotani, 1976  
wool tapestry  
90" x 56" x 64"

photo: Paul Kodame  
courtesy of artist