



canadian fine crafts



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canadian  
fine  
crafts

an exhibition

collected by

Moncrieff Williamson

CANADIAN GOVERNMENT PAVILION  
EXPO 67, MONTREAL



Cover: "FLORIGORM" BY HEATHER MAXEY

*The Pavilion of Canada tells a story of a people and their country. That story will create many and varied impressions which may be merged and modified by memory.*

*For those who wish to preserve their impressions, perhaps to enhance them, this series of brochures has been prepared. Taken together, they describe the overall theme of the Pavilion. Read separately, each presents a broader and deeper view of one or several aspects of the whole.*

*In coordinating the series, we have borne in mind that Canada has different meanings for different people. For this reason, each writer was left free to interpret the exhibits in his own light and to relate them, as it were, to his own thoughts. The diversity of styles and views apparent in these short essays thus reflects the broader diversity that is a trait of the Canadian people.*

H. Leslie Brown  
COMMISSIONER GENERAL

Lucien Parizeau  
ASSOCIATE COMMISSIONER GENERAL



## Canadian Fine Crafts

In the past, working within the additional limitations of the potter's wheel, the loom or glazier's mould, restrictions of form were almost always dictated by function. If the craftsman departed from this basis and entered the world of fantasy, his creations might have been regarded as nebulous or even vapid. Primarily, crafts served a functional or domestic purpose. They were the mainstay of daily living. Today, while these traditions continue, from time to time a craftsman will create a work which transcends the restrictions of form and function. Such works, having their own aesthetic, are collected for their own sake, whether by private collector or museum. This exhibition comprises works of both categories, the functional and the nonfunctional object for display.

Function dictates shape. This hard-core principle has produced for us designs of appeal and usefulness ever since the 1920's, when the influence of the Bauhaus Institute of Architecture and Design at Weimar and Dessau spread across the world. Otherwise, manufactured articles would not have standards of production and there would be no readily discernible aesthetic relationship between product and consumer. On the whole, designers have been kind to us. Give and take a few near misses, each of us can walk through a department store and identify products by their forms because they have been designed not only for market appeal, but because their shape and form are in themselves means of identification.

Shapes, in fact and imagination, arouse our commercial response. Appeal through design is tastefully executed and is equally demanding for we are a generation of purchasers of mass-produced articles. Confronted with half a dozen well designed



objects, each of which we would like to own, our decision is usually sealed for us by the salesman who is the most persuasive. The mass-produced object is our norm. It has no language barriers, no national image, because a combination of design research teams and market statisticians presents our requirements to the manufacturer who, with a blend of traditional concept and experiment produces an object which appeals to us first through the eye, and secondly through efficiency. The danger of such mass production and mass response through sales appeal is the variability of taste. Plastics in particular seem limitless in their adaptability. While the manufacturer who was first on the market with his design and production of plastic rosebud coffee mugs would perhaps rule the market for the first sixty days or so, in no time at all other manufacturers would produce similar mugs and people would purchase them by the million.

So where does this leave the fine craftsman, the *artisan*, who wishes to create a mug not shaped like a rosebud but which abides by the time-proven concept of form dictated by function? Is he to capitulate and produce objects which he knows to be functionally and aesthetically wrong, or should he continue to produce, in limited quantity, objects which he knows to be worthy of the purpose for which it was made. If to a great extent function and form are more associated in our minds with industrial design, function and form still dominate the philosophy of craftsmanship. If the purpose is to please and serve no useful purpose beyond the enjoyment of contemplation, then works within this category are equally valid and we must find in them excellence in workmanship and originality of imagination.

Some of our Canadian craftsmen are breaking with tradition and experimenting with media, adapting past means towards new ends. Weaving becomes sculpture (Fera, Lindgren), pottery becomes free



standing sculpture (Cotter, Drahanuk), enamels become painting (Drolet, Gagnon) and sculpture becomes jewellery (Delrue, Gehrig) and so forth. The object created for its own sake, while still functional, verges on the fantastic (Grove, Kakinuma). Confronted by such rich and varied interplay of imagination and skill, the spectator responds with excitement. While a mediaeval tapestry was both functional and decorative, many of our contemporary tapestries are decorative alone, are luxury articles for display in museum, office or home. Parallel with the objects of decoration or display are the plates, cups, flatware, rugs, etc., of daily existence which, in the hands of the fine craftsman, have quality and life of their own.

With the above points in mind, selection of works for this exhibition has been dictated as a cross-reference survey of craftsmanship in Canada today, as practised in a variety of media. There has been no attempt at chauvinism. Indeed, the universality or international style of many objects merely stresses the Canadian craftsman's awareness of what is best in international crafts design, so that the decisive factor behind each selection was the individual merit of the object itself in relation to the purpose for which it was created.

Until recently, for many Canadians a sense of isolation through distance has been one of the disadvantages of our vast country. Homesteaders arriving in isolated areas in Western Canada found that they were cut off from neighbouring communities, let alone the larger cities, and during the long winter even communication locally was difficult. This situation naturally had its counterpart in Quebec, in Central Canada and, though to a lesser degree, in the Maritime provinces. Although there has been a swing to the gregariousness of urban life, by and large craftsmen are the survivors of a rural cult and the isolation of monastery or convent. The isolation of communal



togetherness envisaged by a William Morris or an Eric Gill was not alien to their nature. What always has been alien is the machine and the heritage of the industrial revolution. The craftsman does not have to fight the machine, though he prefers to keep his distance. His resistance is inherent through the very individuality of crafts production, and it is for this reason that craftsmen living in the larger cities would appear to retain the attitudes of countrymen whether of prairie plain, northern bushland or maritime shore. The earthiness of crafts, skeining wool, evolving dyes and glazes, tanning leather, wedging clay and so forth might account for some of this intensified awareness of nature itself. Even the sophisticated enamellist with his copper and gold rods works within the tradition of the mediaevalist, just as the stained-glass craftsman follows upon the aesthetics of Byzantium which drew inspiration not only from God but from the surrounding fields and hills.

It is ten years since Malcolm Ross, while editing *The Arts in Canada*, asked if there are indeed Canadian arts, not just arts in Canada? Is it too much to suggest that during the ensuing decade his question has been answered in part by increased Canadian participation in major exhibitions throughout the world, though like all countries working within the International Style so favoured by Western cultures, our very international awareness has sometimes cloaked us in anonymity? It must be left to the art critics to declare whether individuals such as Colville, Town or Riopelle are Canadian or just plain North American.

In the area of fine crafts such a question is almost unanswerable because, while we have imposed a distinction between, or separation from, if you will, the handicrafts of daily existence and the fine crafts which, though non-functional, can exist in their own right as objects for admiration and the giving of pleasure, we have at the same time accepted their



basic universality of form and style, whether traditional or otherwise.

To arrive at this definition let us retrace the history of Canadian crafts by returning again to those earlier settlers whose isolation made them dependent upon their own resources. It is possible, also, to see a close analogy between our own settlers and those of the United States. Those forefathers could as readily shoe a horse as make shoes for their own family. They could build furniture and shape harness. The trade crafts of cooper and gunsmith had to be learned, even crudely, if one were to survive. Religious scruples, those of the Puritan in particular, governed whether an object should be enhanced with decorative ornament or not. It was through the women with their weaving, embroidery, stitchery, basketry and leatherwork that the daily routine was lightened by colour and pattern.

From the convents of Quebec, particularly the Ursuline Sisters, simple decorative styles spread to the rest of Canada. Through contact between white settlers and Indian tribes new elements of decoration were blended with Anglo-Saxon and French traditions. Equally influencing were folk crafts introduced later into Canada by landed immigrants who were neither Anglo-Saxon nor French, so that by the middle of the twentieth century Canada had at hand, as could be said about the United States, a mosaic of imported European art styles, all fighting for ascendancy and reluctant to throw off their national origins.

Even the most casual study of the limited bibliography of Canadian art and crafts reveals that Canada has always been pursuing a national identity, even to the extent of underplaying her own cultural richness. Of all crafts cultures upon which Canada has had to draw, none has been more pervasive or brilliant than those of French



Canada, with her ecclesiastical woodcarvings, silverwork and weaving. Yet by the 19th century this work was condemned within the Church itself. What followed was an uninspired compromise product for sale to tourists. Woodcarvings were transformed to whittling and in almost all regions of French Canada salable gimmicks replaced objects of authentic beauty.

Fortunately this situation has been corrected so that in 1967 we have French Canadian craftsmen producing tapestry, enamels, ceramics and jewellery of the finest aesthetic range and quality. This resurgence perhaps has been reflected in the quality of crafts being produced elsewhere in Canada.

Since the Second World War Canadian crafts have been enriched with an influx of immigrants from Europe who have brought with them skills of craftsmanship and design which have immeasurably added to the field of Canadian crafts in general. For the earlier Canadian, especially the pre-Confederation settler, to survive and establish a livelihood in Canada's vastness left little time for the niceties of art. Right through the Thirties living called for endurance rather than cultural enlightenment, and the additional impositions of economic survival and development as a great nation left their mark of cultural inferiority. We had no equivalent Federal assistance as they had in the United States with the W.P.A., only the oppressive self-doubts which are the inevitable corollary of a sense of inferiority. But at least our craftsmen had the stamina for survival.

That Canadian crafts overcame their tribulations was due not only to the inherent confidence of the craftsmen themselves and individual patrons, but in large part to such organizations as the Canadian Handicrafts Guild. The Guild, by promoting the marketing of crafts from coast to coast, and through



a series of major exhibitions here and abroad, encouraged the Canadian craftsman to continue. Other guilds such as the Canadian Guild of Potters, the British Columbia Weavers, the British Columbia Potters and London District Weavers have since done invaluable service with the result that the present-day craftsman, native born or immigrant, finds his career that much easier because the door has always been kept open. Now the fact that the recently formed Canadian Craftsmen's Association has representation on the World's Crafts Council would indicate that not only has the Canadian craftsman an accepted place but also a world market for works of quality.

In an exhibition of craftsmanship there must be, as innumerable juries have sensed, a point at which the excellence of an exhibit declares itself. Whether such selection is decided through the points system or through other methods of judging, ultimately jurors, being individuals, will sometimes clash or compromise. For the Canadian Government Pavilion the decision to appoint a sole juror for each of its related exhibitions guaranteed, at a national level, a break-away from the unwanted conventions of the past — symbolic of Expo '67 itself. For the crafts selector obviously a total knowledge of all crafts techniques and aesthetics would be impossible. His selection would not be arbitrary but based upon common sense and, as nearly as possible, the down-to-earth viewpoint of the consumer. One could, in the time-proven manner of past jurors, cross Canada from Atlantic to Pacific and select, within a few days, objects that would be representative of the complex crafts situation, but one would then require an extensive exhibition space totally beyond the existing area of the present Art Gallery within the Canadian Government Pavilion. In other words, for this 1967 Government Pavilion limitations were prescribed by the exhibition area itself. It was soon evident that, if the survey was to reveal the scope of



Canadian craftsmanship, the answer would be, to a great extent, a matter of attitude. Such an exhibition would best represent Canada if one tried to illustrate through exhibition not only works of self-evident excellence but works created by artists working in isolation and trying, even if partly successful, to raise the quality of crafts in their particular geographical region. To this one was drawn inevitably along side-channels away from the mainstream so that a professional craftsman producing a regional souvenir, such as a bola-tie or ceramic object (Lange, Zavi) would be entitled to equal representation with the professional craftsman working towards more exotic productions (Aubin, Barynina, Bégin, Phillips).

The superb quality of French Canadian enamellists should not prevent one from selecting enamels from other regions of Canada; rather, the contrast would illustrate the range of endeavour and the varying qualities of perfection. Total perfection in any craft is as impossible as a clear sky in a thunderstorm. In keeping with the atmosphere of Expo '67, it was desirable to search for the contemporary statement and for this reason alone a time limitation was set which required that works selected must have been created not earlier than 1964. In this way, our senior and more experienced craftsmen would be placed alongside those just entering the profession, and judged according to their progressive adaptability to contemporary standards.

In ceramics and textiles there would seem to be an underlying Canadian identity. In the Atlantic Provinces craftsmen work within the more traditional lines of loom and conventional pattern which in this exhibition makes it of special interest for us to compare examples by Livingstone (Prince Edward Island) and Pollett (Nova Scotia) with those of Yates and Motter (Alberta) and Pentland (British Columbia). In French Canada it seems to



me the strong emphasis on colour shows the influence of continental France (L'Abbé-Jones, Cournoyer, Paré). On the whole, experimenting by the French Canadian textile craftsmen gives their work a distinction and freshness. In ceramics perhaps the common denominator is the marked use of stoneware from coast to coast and the warm earth colours associated with such products. It would seem that the brightly coloured glazes of the Deichmanns are no longer with us, and often enjoyment of contemporary Canadian ceramic art is to be found in colouring of such subtlety that one is hardly aware of its existence (Hansen-Ross, Leslie, Osborne, Suda, Sures). The craft of the silversmith has always found a respected place in Canadian life. Today silversmiths continue to practise from coast to coast. While many of our skilled silversmiths are employed by large Canadian companies the individual craftsman continues to delight us with the adaptability of this precious metal. Because of the expense involved the majority of our best craftsmen work at private commissions. In this exhibition, examples by Bégin, Fussell, Phillips, Schluep, Semenoff, Sylvestre and Tweeddale illustrate the superiority of such work. Another craftsman working in silver or gold is Reid of Vancouver who expresses traditional Haida motifs in contemporary form.

I am particularly impressed with the rich variety in craftsmanship practised by the jewellers, whether baroque in style (Lucas, Primavesi) or contemporary (Brault, Kaufmann). It seems only right that in a country which has now overcome the hardships of the past century, time can be devoted to the luxury crafts of jewellery and haute couture.

While enamel work continues to be created throughout Canada perhaps the apex of this craft was reached in the 1950's in French Canada and can best be seen in the collections of the Musée du Québec. Nevertheless many fine enamels are still



being produced and their popularity with the Canadian public are demonstrated by the numbers of such enamels on sale in every city.

Desrochers-Drolet is regarded by many connoisseurs as being one of the best practitioners in the French Canadian tradition. Other crafts such as metal working, leather and glass objects are represented in limited selection and merely indicate that fine craftsmanship in these areas is being practised in different parts of the country. The stained glass windows (Babcock, Lubbers, Trick, Wallis) again are included as a recognition of the revived interest in Canada for this specialized field and because all four exhibitors have experimented with new techniques. Other glass craftsmen are represented elsewhere in Expo '67.

If there would seem to be omissions they can usually be traced to causes outside our control, such as absence abroad or the inability of certain craftsmen to lend work for a prolonged period at a time when their work is much in demand; unavailability of work because of other exhibitions or Expo '67 commitments, or the occasional reluctance of craftsmen to submit work to a non-craftsman juror, and a single juror at that! — What you will find are some new talents and a strong emphasis on the magnificent craftsmanship of the master jewellers. Had there been space, the sections for ceramics, textiles and enamels could perhaps have been extended by about one third.

It is hoped that this exhibition will give visitors to Expo '67 an indication of the range and excellence of contemporary Canadian crafts as practised by a small yet skilled group of dedicated artists. Canadian crafts have never been more in demand.

The Commissioner General, Canadian Government Participation, 1967 Exhibition wishes to express his sincere thanks to the exhibitors who have so generously allowed examples of their crafts



to be included in this display. As the judge, I wish also to thank the many persons whose professional advice was solicited and whose help was so willingly given, in particular: Mr. Glenn Lewis and Mrs. Penny Gouldstone, University of British Columbia, Vancouver; Mr. Les Graff, Provincial Recreational Director, Edmonton; Mr. Jack Sures, University of Saskatchewan; Mr. Merton Chambers, Mr. George Shaw and Miss Sheila Stiven, Canadian Craftsmen's Association; M. Guy Viau and M. André Marchand, Musée du Québec, Mrs. Dorothy Todd-Hénaut, Montreal, Miss Norah McCullough, National Gallery of Canada, and other directors of art museums.

I wish to express my particular thanks to Father Adrien Arsenault, St. Dunstan's University, Charlottetown and Dr. Jacques Boulay, Quebec, who were responsible for the French translation of this introduction.

*Moncrieff Williamson*





COIL JUG BY JEAN COTTER



AARONS, ANITA (Toronto, Ont.)

SILVER NECK ORNAMENT  
*labradorites*  
"Centenary piece for Canada"

Anita Aarons was born in Sydney, Australia. Studied at Earl Sydney Technical College and became main consulting body in Australia on art competitions etc. Came to Canada in 1964. Taught sculpture at the Central Technical School at Toronto. Now special feature writer and liaison officer on Art and Architecture for R.A.I.C. Journal. Exhibitions: Australia, the United States and Canada.

AUBIN, JEAN-CHARLES (Montreal, P.Q.)

SET OF SANDALS AND PURSE  
"Diane", ancient style  
*handmade, cow hide*

Jean-Charles Aubin was born in 1931. Apprenticed to father who worked in leather. Now specializes in sandals and supplies religious institutions, theatre and television.

AZIZ, PHILIP (London, Ont.)

CRUCIFIX  
*45" high*  
*bronze and fused glass*  
(Loaned by the St. Peter's  
Basilica, Ont.)

Philip Aziz was born in St. Thomas, Ont., in 1923. Graduated from Yale University. Further studies at Harvard University. Travelled in Europe, returned home in 1950. Now lecturer at the University of Western Ontario. Exhibitions, in groups and in one-man shows: widely in Canada (including the National Gallery of Canada) and in Europe. Permanently represented: Lincoln Centre, New York, and many other places. Won a number of prizes.

BABCOCK, DONALD (Vancouver, B.C.)

STAINED GLASS WINDOW  
*leaded panel 59" x 52"*  
*traditional technique*

Donald Babcock was born in Toronto 40 years ago. Studied at Vancouver School of Art, École des Beaux-Arts, Montreal, and Central School of Art, London. Sculpts and works in cast metals in his own foundry. Teaches at Vancouver School of Art.



BAILEY, DAISY (Arva, Ont.)

"ALL HALLOW'S EVE"  
*vitreous enamel on copper  
walnut box*

Daisy Bailey was born in Toronto. Exhibitions: One-man shows and group exhibitions widely in Canada. Permanently represented in many private collections, the Canadian Handicrafts Guild, Ontario Parliament Building, and the University of Western Ontario.

BARYNINA, HELENA (Montreal, P.Q.)

EMBROIDERY  
"BUZZ IN THE WINDOW"  
*height 36½", length 42"*

Helena Barynina was born in Stockholm, Sweden, in 1941. Studied at Handarbetets Vanner and Swedish State School of Arts, Crafts and Design in Stockholm. She came to Canada in 1964. Exhibitions in Sweden, Finland and in 1965 in Lausanne (as Swedish representative) and in Canada. Permanently represented in the National Museum, Stockholm.

BEAUDIN, MARC ANDRÉ  
(Laval des Rapides, P.Q.)

LIQUEUR SET  
*silver, enamelled*

Marc André Beaudin studied art for four years. He took part in many exhibitions (including the National Gallery of Canada) in groups and in one-man shows. Won a Canada Council grant and studied in Europe.

BEAUGRAND, GILLES (Montreal, P.Q.)

CHALICE  
*silver-gilt, enamel  
height 6", width 5¾"*

Gilles Beaugrand was born in Montreal in 1906. Studied at the École des Beaux-Arts in Montreal. Received grant from the Provincial Government and studied in France for a number of years. Won the prize of the Concours Artistique de la Province in 1948



and the grand prize of the Artisanat de la Province in 1953. Exhibitions: in Canada, in the United States and at the Brussels World's Fair in 1958.

BÉGIN, RAYMOND (Lévis, P.Q.)

ONE STERLING SILVER AND  
EBONY CHALICE  
ONE SOLID SILVER SPOON  
ONE PAIR OF  
SOLID SILVER CUFFLINKS

Raymond Bégin was born in Lévis in 1923. Studied at the École des Beaux Arts de Québec. Won first prize in sculpture in the Concours Artistique de la Province in 1949.

BEVERIDGE, FOSTER & ELEANOR  
(Mader's Cove, N.S.)

STONEWARE JUG AND BOWL  
*with lid, reduction fired, ash  
glaze, partly wheel thrown*

Foster and Eleanor Beveridge were born in Ottawa. Eleanor Beveridge received Nova Scotia Talent Trust grant in 1962, studied with Geoffrey Whiting in England. Foster Beveridge does the glazing, Eleanor Beveridge throws on the wheel. Exhibitions: widely in Canada, including National Gallery of Canada, Brussels World's Fair 1958. Permanently represented in the National Gallery of Canada.

BINKERT, PAUL (Vancouver, B.C.)

FORGED CANDELABRA  
*height 22", width 10"  
length 5 ft*

Paul Binkert was born in Germany in 1908. Came to Canada in 1950. Studied at Vancouver School of Art and at the University of British Columbia. Exhibitions: widely in Canada. Works purchased by the Canadian Government.



BRAULT, MAURICE (Westmount, P.Q.)

18K GOLD RING  
*Gaspé agate*

Maurice Brault was born in Montreal in 1930. Studied at the École des Beaux Arts. Received grant from the Province of Quebec, and studied in Europe for two years. Graduated from the École Nationale Supérieure d'Architecture et d'Art Décoratif de l'Abbaye de la Cambre at Brussels. Won many prizes including "honourable mention" at the Brussels World's Fair in 1958. Created pieces of jewelry and trophies one of which was presented to the Queen Mother Elizabeth by the Province in 1962, and to Mme. Malraux. Exhibitions, in groups and in one-man shows: widely in Canada including the National Gallery of Canada, in the United States and in Florence, Brussels and Paris.

CAVELTI, TONI (Vancouver, B.C.)

18K GOLD NECKLACE  
*diamonds, emeralds*

Toni Cavelti was born in Switzerland in 1931. Apprenticeship in jewellery in St. Gallen, jeweller in Geneva. Came to Canada in 1954. Attended Vancouver School of Art. Won Diamond International Award in 1957 and 1965. Exhibitions: in Canada and Europe.

CHAMBERS, MERTON F. (Toronto, Ont.)

WALL PLAQUE  
*18" x 24", terra cotta mosaic*

Merton F. Chambers was born in Exeter, Ontario, in 1929. Graduated from the Ontario College of Art. Travelled extensively in Europe. Taught ceramics at the Ontario College of Art. Won numerous prizes in Canada and abroad. Exhibitions: in Canada, United States and Europe. Permanently represented at the Toronto Education Centre and many other places.



CHAUDRON, BERNARD  
(Val David, P.Q.)

BRONZE VASE  
*cire perdue*  
18K GOLD NECKLACE  
*cire perdue*  
CHILD'S BRONZE BRACELET  
BRONZE BROOCH  
BRONZE PENDANT  
*enamelled*  
BRONZE BROOCH  
*enamelled*

Bernard Chaudron was born in 1931. Studied extensively in Europe and has been serving on the executive councils of APAQ and others. Received grant from the Province of Quebec in 1965, and in 1966 from the Canada Council. Exhibitions: widely in Canada, including the National Gallery of Canada. Permanently represented: Washington, and in the permanent collection of the Centrale d'Artisanat du Québec.

CHAVEL, DAVID J. (Toronto, Ont.)

CHALICE  
*silver, gold, semi-precious wood  
inlay, phosphorous bronze*

David J. Chavel was born in Woodstock, Ont. Educated in the United States, England and Canada. Graduated from the Ontario College of Art. Exhibited widely in Canada and has works in many private and public collections, including York University.

CHOWN, JOYCE (Winnipeg, Man.)

FLOSSA RUG  
*handwoven, wool and linen  
96" x 120"*

Joyce Chown was born in Winnipeg in 1927. Studied at Mount Allison University, Handarbetets Vanners Vavskolan, Stockholm, and Cranbrook Academy of Art, Bloomfield Hills, Mich. Exhibitions, in groups and in one-man shows: widely in Canada and in the United States.

CIKANSKY, VICTOR (Regina, Sask.)

CERAMIC PLATE  
WINE JUG, GLASSES

Victor Cikansky was born in Regina in 1935. Graduated from the University of Saskatchewan. Studied pottery under Jack Sures. Exhibitions: locally.



CORRIVEAU, JEANNE D'ARC  
(Quebec, P.Q.)

"TERRE DES HOMMES"  
6' x 8'

Jeanne d'Arc Corriveau was born in Kingsey Falls in 1931. Graduated from the École des Beaux-Arts de Québec in 1954. In 1961 she received her teaching diploma from the same school where she now teaches. Received Canada Council grant in 1963. Has travelled widely in Europe for research purposes. Exhibitions: widely in Canada. Permanently represented: Laval University, Hiram Walker Distillery and many other places. Won a number of prizes.

COTTER, JEAN (Vancouver, B.C.)

ONE COIL JUG  
(18" height, 10" width)  
ONE THROWN JUG  
(11" height, 6" width)

Jean Cotter was born in Vancouver in 1944. Graduated from Vancouver School of Art. Now attending University of British Columbia, intends to become an art teacher.

COURNOYER, GEORGETTE  
(St. Lambert, P.Q.)

TAPESTRY, "OCTOBRE"  
hooked, height 54", width 36"

Georgette Cournoyer was born in Verdun, P.Q., in 1931. Studied at the École des Beaux-Arts et Arts Appliqués. Has exhibited widely and is represented in various collections.

CUMMINGS, GEORGE (B.C.)

BOWL  
7<sup>3</sup>/<sub>4</sub>" diameter, height 3<sup>1</sup>/<sub>4</sub>"  
BOWL  
3<sup>1</sup>/<sub>4</sub>" diameter, height 3<sup>1</sup>/<sub>4</sub>"

George Cummings was born in Edmonton, Alta. in 1936. Graduated from the University of British Columbia in 1959. Trained as potter with Bennett Welsh in Portland, Oregon; Bryan Newman in



London, England, and Philippe Lamberly in Geneva, Switzerland. Had one-man exhibition at Art Gallery of Greater Victoria in 1966.

CUNNINGTON, JOANNE  
(Beaconsfield, P.Q.)

EARTHENWARE VASE  
*height 7<sup>3</sup>/<sub>4</sub>" , width 5<sup>1</sup>/<sub>2</sub>"*

Joanne Cunnington studied with Rosalie Namur for five years, and at Macdonald College. Won "President's Award" at Canadian National Exhibition in 1965. Exhibitions: widely in Canada.

DAUDELIN, FERDINAND  
(West Shefford, P.Q.)

TAPESTRY  
*wool hooking on canvas*  
*height 78" , width 39"*  
(Loaned by  
*Jules Chatelain, Montreal*)

Ferdinand Daudelin won first prize at the Province of Quebec Exhibition in 1965. Exhibitions: widely in Canada and in the United States.

DAVIS, OLEA (Vancouver, B.C.)

HANDBUILT THREE LEGGED  
STONEWARE BRANCH BOTTLE  
"BLUE POD NO. 2"  
*height 14" , width 9"*

Olea Davis was born in Buffalo, N.Y. Attended McGill University, Ontario College of Art, École des Beaux-Arts de Montréal, Vancouver School of Art and the University of British Columbia where she now teaches. Won many awards, including Certificate of Merit at the Brussels World's Fair in 1958. Exhibitions, in groups and in one-man shows: widely in Canada, including the National Gallery of Canada, in the United States and in Europe. Permanently represented: in the Canadian Embassy in Washington, the Department of External Affairs and the Institute de Cultura Hispana, Madrid.



ONE 18K GOLD RING  
*diamonds*  
ONE 18K GOLD RING  
*rose beryle*  
ONE 18K GOLD BRACELET  
*gold topaz — all cire perdue*

DELRUE, GEORGES (Montreal, P.Q.)

Georges Delrue was born in France in 1920. Came to Canada in 1923. Apprenticed to Gabriel Lucas. Received two first prizes in the Concours Artistique de la Province in 1951 and 1953. Exhibitions in Canada and in Europe (Brussels World's Fair 1958 and International Jewelry Exhibition in London in 1961).

PAPER KNIFE  
*enamel on silver, acid etching,*  
*length 8"*

DE PASSILLÉ-SYLVESTRE,  
MICHELINE (St. Adèle, P.Q.)

Micheline de Passillé-Sylvestre and her husband Yves have been working on enamels for ten years. Yves Sylvestre, a geologist, works on the metal whilst his wife Micheline designs and enamels. In 1959 they received a grant from the Montreal Chamber of Commerce. Two first prizes in the Concours Artistique de la Province in 1959 and 1963. One-man shows in Quebec and Montreal.

BRONZE MEDAL ECCE HOMO

DE PEDERY-HUNT, DORA  
(Toronto, Ont.)

Dora de Pedery-Hunt was born in Hungary. Graduated from Royal School of Applied Arts. Came to Canada in 1948. Exhibitions, in group and one-man shows: widely in Canada and abroad. Permanently represented: in the National Gallery of Canada, Art Gallery of Ontario, Royal Cabinet of Medals in The Hague and in Brussels. Designer of Canada Council Medal and the Centennial Medal. Received Canada Council grants twice.



DESROCHERS-DROLET, Françoise  
(Ottawa, Ont.)

PLATE  
*enamel on copper, 14" diameter*

Françoise Desrochers-Drolet was born in Quebec. Graduated from the École des Beaux-Arts in Quebec. Post-graduate work in ceramics and enamel. Exhibitions: widely in Canada, the U.S. and Europe (Brussels World's Fair 1958, etc.). Won first prize at the Concours Artistique de la Province in 1954 and two first prizes at the Canadian Handicrafts Guild in Montreal in 1956 and in Toronto in 1957. Permanently represented at the Musée du Québec; the Museum de Faenza, Italy; the United Nations, New York; and various Canadian embassies.

DEXTER, WALTER G.  
(Okanagan Mission, B.C.)

VASE  
*stoneware, brown glaze  
6½" high*

Walter G. Dexter graduated from the Alberta College of Art. Post-graduate studies at the Swedish School of Arts and Crafts in Stockholm (Swedish Government Scholarship). Now teaches pottery in his own studio. Won many awards, amongst them in 1962 the silver medal at the International Ceramics Exhibition in Prague, Czechoslovakia. Exhibitions in groups and one-man shows: widely in Canada, in the United States, in Czechoslovakia, in England, and in 1958 at the Brussels World's Fair.

DODD, ERIC (Calgary, Alta.)

CERAMIC SCULPTURE  
"EDUCATION FAMILY"  
*Medicine Hat stoneware clay  
with manganese carbonate added  
before firing 3 pieces  
height 27", 13", 7"*

Eric Dodd was born in England in 1923. Graduate of Durham University of England. Post-graduate work at Ohio State University and University of Toronto. Came to Canada in 1951. Now Assistant Professor of Fine Arts, University of Calgary.



DOUCET, LOUISE (Montreal, P.Q.)

CERAMIC VASE  
*Bizen style*

Louise Doucet was born in Montreal. Graduated from the École d'Art et de Dessin du Musée des Beaux-Arts in Montreal. Was "Artisan of the Year" in 1963. Awarded Canada Council grant in 1966. Exhibitions: widely in Canada and abroad.

DRAHANCHUK, ED (Calgary, Alta.)

ONE LARGE  
CERAMIC FLOOR VASE  
*height 25", dia. 16"*

Ed Drahanchuk was born in 1939. Studied at the Alberta College of Art. Opened own pottery in 1962. Won many awards including the grand prize at the Exposition Provinciale in 1964. Exhibitions: in groups and in one-man shows: widely in Canada, including the National Gallery of Canada, in the United States and at Geneva. Permanently represented in Canadian embassies.

DROLET-COTÉ, MONIQUE  
(Montreal, P.Q.)

ONE ENAMEL PLATE ON  
STERLING  
*12" diameter*  
ONE ENAMEL PLATE ON COPPER  
*16" diameter*

Monique Drolet-Coté was born in Quebec. Graduated from the École des Beaux Arts de Québec. Received grant from the "Amis de l'Art" in 1957 and Canada Council in 1959-60-61. Studied in Scandinavia and in Brussels. Won many prizes, including "honorable mention" at the Brussels World's Fair in 1958. Exhibitions: widely in Canada, and in Brussels.

DROPE, MCLEARY (Winnipeg, Man.)

CERAMIC PLATE "BIRD WITH  
BRANCH" HIGH FIRED  
OXIDATION KILN  
*diameter 15"*

McLeary Drope was born in Detroit in 1931. Studied at the University of Manitoba. Now design director at a Winnipeg TV station. Won G. S. Reid Silver Memorial Award



(Canadian Painters, Etchers and Engravers). Exhibitions, in groups or in one-man shows: widely in Canada, including the National Gallery of Canada. Permanently represented: National Gallery of Canada, University of Saskatoon, University of Manitoba.

ELLENBERGER, EMILIE  
(Montreal, P.Q.)

“OISEAU D’OR”  
(enamel on copper  
10" diameter)

Emilie Ellenberger studied abroad, also at the Montreal École des Beaux Arts et Arts Appliqués. Has participated in various group exhibitions and one-man shows.

FALK, GATHIE (Vancouver, B.C.)

STONEWARE POT  
ash glaze, gold overglaze  
height 7½", width 8"

EGYPTIAN PASTE BEADS  
(own formula)

*copper carbonate and cobalt oxide*

Gathie Falk was born in Alexander, Man., in 1928. Educated at the University of British Columbia where she studied pottery with Glenn Lewis. Exhibitions: in groups and in one-man shows in Canada.

FERA, GUÉRITE (London, Ont.)

WOVEN HANGING  
“C’EST LE ROUGE QUI GAGNE”  
2'6" x 1'11", 3 warps of fine  
cotton, weft cotton-linen-raw  
sheep wool

Guérite Fera was born in Amsterdam, Holland, in 1904. Graduated from the Amsterdam University. Spent several years in Indonesia. Came to Canada in 1951. Studied weaving at the Beale Technical School in London. Won various prizes. Exhibitions, in groups or in one-man shows: in Canada, including the National Gallery of Canada, in Germany and in Lausanne.



WOVEN HANGING, LINEN  
YARN, "SWEET CORN"  
*height 78", width 49"*

FERNBERG, KIRSTI (Montreal, P.Q.)

Kirsti Fernberg graduated from Kreetta Pohjanheimo's Textile School, Helsinki, Finland. Exhibited: widely in Canada, including the National Gallery of Canada. Best weaving award at the Canadian National Exhibition in 1966.

12 STERLING COFFEE SPOONS  
*flower design for each province*

FUSSELL, ANDREW (Toronto, Ont.)

Andrew Fussell came to Canada in 1926. Studied architecture. Additional studies in sculpture with Elizabeth Wyn Wood and in art medal with Rudy Renzius. Opened his own studio in 1932 where he works in non-ferrous metals. Has been teaching at his studio for many years and now teaches at the Central Technical School. Has taken part in a great number of exhibitions.

THREE PLATES  
*enamel on copper*  
*(12", 11", 7" diameter)*

GAGNON, ARISTIDE (Ste. Foy, P.Q.)

Aristide Gagnon was born in Amqui, P.Q., in 1930. He studied at the École des Beaux Arts de Québec. Has exhibited widely in Canada (group exhibitions and one-man shows). Permanently represented in various private galleries and the Musée du Québec.

GLASS PLAQUE ON WOOD  
*fused, 13" x 24"*  
SERVER, 14" round  
BOWL, 18" across  
DISH, 7" x 11"

*glazed and fired in ceramic kiln*

GALLAGHER, ANNE (Burlington, Ont.)

Anne Gallagher studied ceramics at Banff School of Art and with Chizuko Shimano at Toronto. Studied in glass with Tutzi Seguin and design with Shizueye Takashima. Exhibitions: widely in Canada.



GEHRIG, HANS (Montreal, P.Q.)

18K GOLD RING  
*rubies, hand made*

Hans Gehrig was born in Zurich, Switzerland, in 1929. Apprenticed as gold and silversmith in Zurich and Basle. Came to Canada in 1952. Won first prize in the Concours Artistique de la Province in 1962. Exhibited widely in Canada and the United States. Permanently represented in a museum in New York and the Musée Provincial.

GENSER, ELAIN (Vancouver, B.C.)

"THE GENERAL"  
*fabric hanging, medals, etc.*  
*glued and sewn on, 84" x 36"*

Elain Genser was born 28 years ago. Attended University of Manitoba and Vancouver School of Art. Returned to University in 1964 to get her B.Ed. in secondary education as an art specialist.

GERVAIS, LÉO

(St. Vincent de Paul, P.Q.)

MUSK OX  
*wooden, length 12", width 6"*

Léo Gervais was born in 1918. Studied at the École Technique de Montréal and the École du Meuble. Won "Canadiana" prize at the Canadian National Exhibition five times. Exhibitions, in groups and in one-man shows: widely in Canada and at the Brussels World's Fair in 1958. Permanently represented: Queen Elizabeth Hotel, Montreal; in the Chapel of the Frères du Sacré-Coeur at Arthabaska and other places.



GOULDSTONE, PENNY

(Vancouver, B.C.)

3 YDS COTTON  
*pleated and tied, dyed*  
3 YDS COTTON  
*tie dyed indigo, dyed iron*  
*fabric galled*

Penny Gouldstone was born in England. Studied at Manchester Regional College of Art, Salford School of Art and in 1965 with Susan Bosence at Darlington, England. Came to Canada in 1953. Now teaching in the Art Department of the University of British Columbia. Permanently represented in galleries in the United Kingdom and in the External Affairs Department of Canada. Exhibitions: in groups and in one-man shows: in Canada.

CERAMIC VASE "L'HOMME"  
*engraved, height 15 $\frac{1}{4}$ "*  
*length 4 $\frac{1}{4}$ ", width 7 $\frac{1}{2}$ "*

GRAVEL, SUZANNE (Chicoutimi, P.Q.)

Suzanne Gravel was born in Chicoutimi in 1943. In 1964 she graduated from the École des Beaux-Arts de Québec where she now teaches. Exhibitions at the Académie de Québec and the Musée du Québec.

JUG  
*blue, lid, height 24"*  
*diameter 16" hard burned*  
*earthenware with matt glaze*

GROVE, JAN (Victoria, B.C.)

Jan Grove was born in Hamburg, Germany, in 1930. Studied with his parents who were also potters. Taught in Istanbul, Turkey, at School of Applied Fine Arts. Came to Canada in 1965. Teaches ceramics at University of Victoria. Exhibited widely in Germany, Turkey and Canada, including the National Gallery of Canada.

BARBEQUE  
*clay, two welded steel grills*  
*height 8", width 12 $\frac{1}{4}$ "*

GUEST, MURIEL (Winnipeg, Man.)

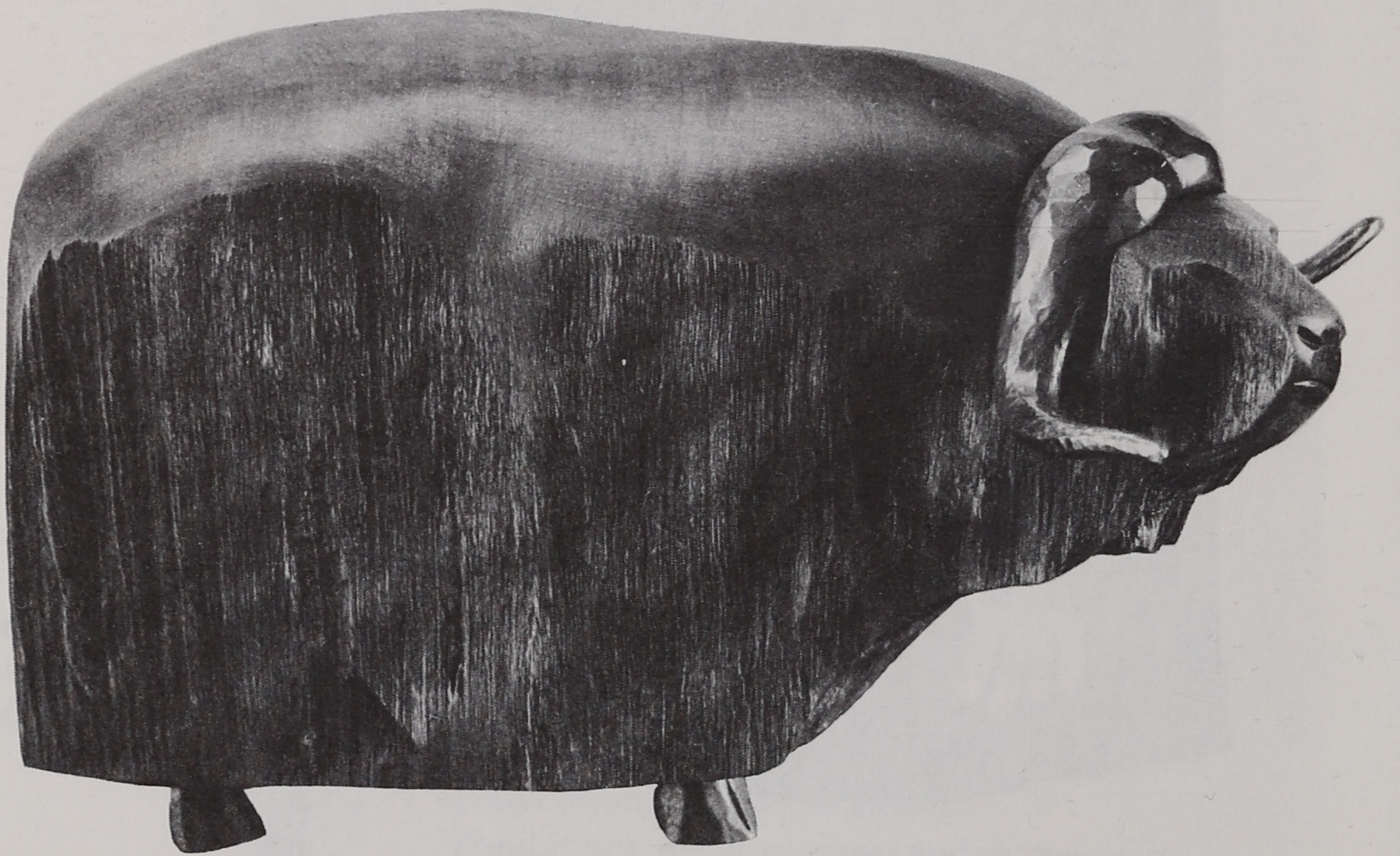
Muriel Guest studied ceramics at the Winnipeg School of Art, at the University of Manitoba and at the Archie Brae Foundation, Helena, Montana. Exhibitions: one man shows and in groups in Canada and in the United States.





"THE GENERAL"  
FABRIC HANGING  
BY ELAIN GENSER





WOODEN MUSK OX BY LEO GERVAIS



HANSEN-ROSS (Fort Qu'Appelle, Sask.)

2 CERAMIC BOWLS  
(10" x 4" and 11" x 3")

3 VASES

(height 12", 10", 10")

*high fired oxidized earthenware*

Folmer Hansen was born in Denmark, apprenticed as potter and practised in Denmark, Sweden and Norway. Came to Canada in 1957 and worked with the Deichmanns in New Brunswick for a year. David Ross was born in Winnipeg. Graduated from the University of Manitoba. Studied in Europe and at the University of California. Taught pottery in Regina and other places.

HAZELL, EILEEN (Toronto, Ont.)

"RACCOON"

CERAMIC SCULPTURE

*height 12", length 16"*

Eileen Hazell was born in England. Studied at Central Technical School in Toronto and Haystack Mountain School of Crafts, Maine. Won a great number of awards (including Contemporary Design Award 1962). Exhibitions: In Canada, the United States, Europe, Australia and New Zealand. Permanently represented: Royal Ontario Museum Toronto; the Canadian Embassy Washington; Canadian Handicrafts Guild Montreal; Department of External Affairs, and others.

HENRY, MICHAEL (Vancouver, B.C.)

STORAGE JAR  
*height 12", width 12"*  
*white ash glaze*  
*high fired stoneware clay*

Michael Henry was born in Vancouver in 1939. Graduated from Vancouver School of Art in 1961. Apprentice potter for two years in the Bernard Leach workshop, St. Ives, Cornwall. Exhibitions: Great Britain and Canada.



GARDEN LIGHT  
*height 12", width 11"*  
*stoneware, pierced design, thin*  
*application of dark slip glaze*

HONE, BETH (Regina, Sask.)

Beth Hone graduated from the University of Toronto in 1941. Studied pottery at the University of Saskatchewan and Farnham School of Art, England. Taught pottery for seven years at University of Saskatchewan. Exhibitions: in groups and in one-man shows: in Canada, including the National Gallery of Canada. Works were purchased by the Canadian Government Exhibition Commission.

BRANCH BOTTLE  
*stoneware, hand built, 9" x 6"*

HUYGHE, AVERY (Vancouver, B.C.)

Avery Huyghe has exhibited pottery, wheel thrown and hand built, during past ten years in Canada, the United States and Great Britain. Pieces have been purchased by the Canadian Government for their permanent collection. In 1962 she was awarded a silver medal at the Exposition Internationale de la Céramique Contemporaine, Prague.

WROUGHT IRON SCULPTURE  
ICARUS II  
*height 13", width 14", length 9"*

JARNUSKIEWICZ, WOJCIECH  
(Granby, P.Q.)

Wojciech Jarnuskiewicz was born in Poland in 1927 where he received his training in wrought iron work and opened his own studio in Warsaw in 1950. Came to Canada in 1963. Worked in wrought iron shops in Quebec City before opening his studio in Granby. Exhibitions: Poland, Germany, Florence and Canada.



KAKINUMA, THOMAS

(South Bernaby, B.C.)

CERAMIC SCULPTURE

"SLEEPY OWL"

*stoneware*

*height 12", length 15"*

Thomas Kakinuma was born in Japan. Came to Canada in 1937. Graduated from the Ontario College of Art in 1947. Further studies at Arts Students League in New York, at the Ontario College of Art and the University of British Columbia. Taught ceramics at U.B.C. and Banff School of Fine Arts. Exhibitions: widely in Canada, in the United States, Europe and Japan. Received Canada Council grant in 1960-61. Permanently represented at the International Ceramic Museum of Faenza, Italy.

KIELMAN, HERO W. (Clarkson, Ont.)

ONE 3-PIECE STERLING SILVER  
TEA SERVICE, HANDLES  
BRAZILIAN ROSEWOOD

Hero W. Kielman was born in Holland in 1919. Graduated from the Dutch Governmental School of Arts and Crafts. Opened own studio in the Hague in 1945. Came to Canada in 1953. Graduated from the University of Toronto. Master of Fine Crafts, School for American Craftsmen, Rochester Institute of Technology, U.S. Is now department head at the Provincial Department of Education in Ontario. Exhibited and won awards in Europe and in Canada.

KUJUNDZIC, ZELJKO (Kelowna, B.C.)

MAYOR'S CHAIN OF OFFICE  
*City of Nelson, handwrought  
sterling, 22K gold inlay  
depicting symbols of civic life  
(loaned by the City of  
Nelson, B.C.)*

Zeljko Kujundzic, was born in Yugoslavia in 1920. Studied art in Italy. Graduated from Royal College of Art and University of Budapest. Went to Scotland and lectured at the Edinburgh University. Came to Canada in 1958. Exhibitions: widely in Canada and in Europe.



L'ABBÉ-JONES, PAULINE  
(Piedmont, P.Q.)

WOOL TAPESTRY  
"SOLEIL BRULANT"  
*hooked, 30" x 20"*

Pauline l'Abbé-Jones was born in Ottawa. Studied art at Sir George Williams University and the Montreal Museum School of Fine Arts. Exhibitions: widely in Canada.

LACROIX, PAUL (Quebec, P.Q.)

TAPESTRY  
*48" x 72"*

Paul Lacroix was born in 1929. Studied at the École des Beaux-Arts in Quebec City and in Montreal. Further studies with Pellan, Zadkine and Marini. Won many prizes. Exhibitions: widely in Canada, including the National Gallery of Canada. Permanently represented in many public buildings.

LANGE, GEORGIE (Edmonton, Alta.)

BOLA-TIE "HERITAGE"  
*sterling silver, arrowhead  
eagle claws*

Georgie Lange was born in England. Came to Canada in 1940. Studied at Southern Alberta Institute of Technology. Exhibitions: widely in Alberta.

LAWRENCE, MOLLIE (Regina, Sask.)

WEST OVER JACKET, SLIPPERS  
HAT, GLOVES  
*crochet, chemstrand acrylic fibre*

Mollie Cruickshank Lawrence was born in Regina and educated in Saskatchewan and Alberta. Has exhibited prints and paintings across Canada for many years.



LEHTO, JOYCE (Toronto, Ont.)

WALL HANGING  
*Riisy technique, No. 2, wool*  
6' x 3'

Joyce Lehto was born in Ontario. Studied at Mensinger Art School, and Wayne University, Detroit, and the Ontario College of Art. Exhibitions: widely in Canada, including the National Gallery of Canada. Permanently represented in the Department of External Affairs.

LESLIE, BAILEY (Toronto, Ont.)

ONE COMFORT PORCELAIN  
*crystalline glaze, oxidizing*  
*atmosphere, c9/10*  
ONE STONEWARE CERAMIC BOX  
*c9/10 in oxidizing atmosphere*  
*applied clay decoration*  
*glazed with blue Egyptian paste*

Bailey Leslie graduated from the University of Toronto in 1926. Studied pottery at Central Technical School in Toronto and at Alfred University. Exhibitions: widely in Canada, the United States and Europe (including Brussels World's Fair in 1958). Won many prizes, including silver medal in Geneva, International Ceramic Exhibition 1965. Permanently represented: Ariana Museum, Geneva, and Canadian Handicrafts Guild, Montreal.

LEVINE, MARILYN (Regina, Sask.)

STONEWARE BOTTLE AND VASE  
*slip glaze, reduction fired*  
*(vase height 10½"*  
*diameter 7½", bottle*  
*height 6½", diameter 5½")*  
BOWL  
*slip glaze, oxidation fired*  
*bowl height 11", dia. 6½"*

Marilyn Levine was born in Medicine Hat, Alta., in 1935. Graduated from the University of Alberta. Studied at the University of Saskatchewan where she now teaches pottery. Exhibitions: widely in Canada in group and one-man shows. Works purchased by the Saskatchewan Arts Board, the Canadian Government Exhibition Commission and the Department of External Affairs.



STONEWARE CLAY JAR  
*white ash glaze*  
*height 8", width 4"*

LEWIS, GLENN (Vancouver, B.C.)

Glenn Lewis was born in British Columbia in 1935. Graduated from Vancouver School of Art in 1958. Studied ceramics under Bernard Leach and John Reeve in England. Returned in 1964. Teaches ceramics at the University of British Columbia. Won Canada Council grant for 1967. Exhibitions: group and one-man shows in Canada, including the National Gallery of Canada, and England.

PIN  
*silver, mother-of-pearl, garnet*

LEYLAND, JACK (Vancouver, B.C.)

Jack Leyland was born in 1925 in Hamilton, Ont. Went to Art School in Vancouver. Worked as stained glass artist, commercial artist in film animation and as film editor for CBC. Started producing jewellery eight years ago. Exhibitions: widely in Canada.

HANGING, "WINTER TREE"  
*wool and lead wire*  
*width 29", length 59"*

LINDGREN, CHARLOTTE (Halifax, N.S.)

Charlotte Lindgren was born in Toronto. Studied at the University of Wisconsin and the University of Michigan. Lectured in design at the University of Manitoba. Won Canada Council grant to study in Scandinavia. Exhibitions, in groups and in one-man shows: widely in Canada, including the National Gallery of Canada, in the United States and in France.

STONEWARE BOTTLE  
*height 23", width 15"*

LINDOE, LUKE O. (Medicine Hat, Alta.)

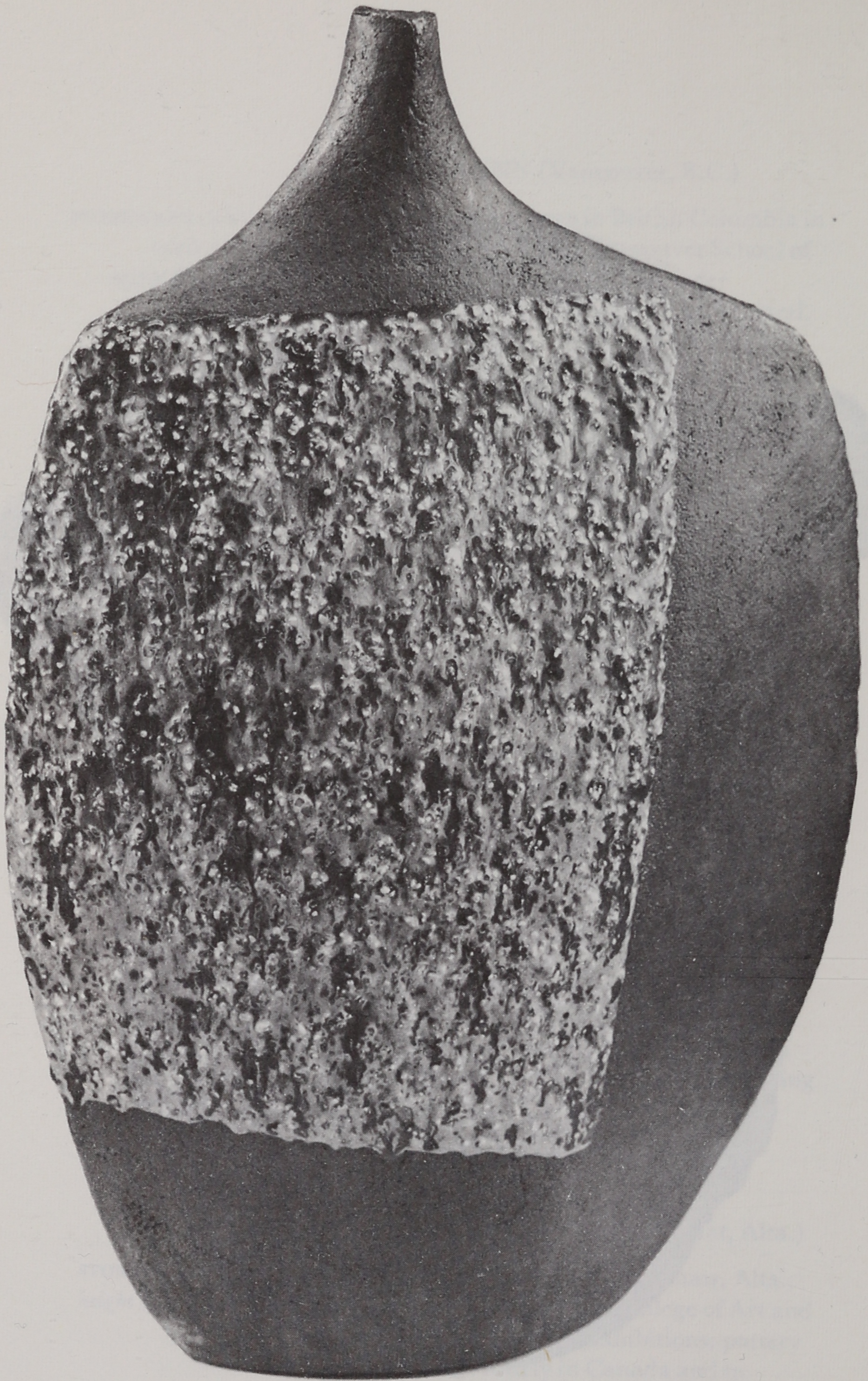
Luke O. Lindoe was born at Bashaw, Alta., in 1913. Attended Alberta College of Art and Ontario College of Art. Exhibitions: pottery and paintings widely in Canada and in Europe. Now Director of Research for Medicine Hat Brick and Tile Co. Ltd.





STONEWARE JAR BY GLENN LEWIS





STONEWARE BOTTLE BY LUKE O. LINDOE



LIVINGSTONE, OLIVE  
(Charlottetown, P.E.I.)

WOOL THROW  
*hand woven, P.E.I. wool*  
*37" x 72"*

Olive Livingstone was born on Prince Edward Island in 1902. Attended Prince of Wales College. Taught school on P.E.I. and in Massachusetts.

LUBBERS, THEO (Montreal, P.Q.)

ANTIQUÉ STAINED GLASS  
WINDOW, "CHECKMATE"  
*height 66¼", width 24"*

Theo Lubbers was born in Holland in 1922. Studied Fine Arts and History of Arts in Holland and France. Came to Canada in 1951. Co-originator of Guild Studio in Ottawa (with Gerald Trottier and Victor Tolgeysey). Elected member of "Stained Glass Association of North America".

LUCAS, ROGER (Montreal, P.Q.)

ONE PIN "APRÈS L'AVÈRSE"  
*gold, platinum, diamonds, rubies*  
ONE PIN "ESQUIMAU"  
*gold, precious stones*  
ONE PIN "INDIENNE"  
*gold, precious stones*

Roger Lucas was born in 1937. Studied arts and jewellery under supervision of his father, Gabriel Lucas. Further studies in Paris for three years.

MACDONALD, NEIL (Vancouver, B.C.)

ONE STONEWARE VASE  
*9" high, 6½" wide*

Neil MacDonald was born in Vancouver. He studied painting and ceramics at the University of British Columbia. Further studies in Europe.



PURPLE COTTON  
HANDWOVEN VESTMENT

MARTIN, EDITH (Trois Pistoles, P.Q.)

Edith Martin was brought up in Trois Pistoles. Her vestments have been exhibited in France as well as in Canada. She also weaves for the haute couture and her works were shown in Michel Robichaud's collection when it toured Europe. Received a number of awards. In September 1966 she finished a cotton handwoven hanging for the Centre Culturel de Trois Pistoles.

CARPET  
*hooked, wool, flower emblems of  
Canadian Provinces, specially  
displayed in Commissioner  
General's office, Canadian  
Government Pavilion*

MASSON, BRIGITTE (Ste. Foy, P.Q.)

Brigitte Masson was born in Dresden, Germany, in 1937 where she learned needlework and knitting at a very early age. She came to Canada in 1964.

CLOTH TAPESTRY  
"FLORIGORM"  
*cloth collage and applique with  
stitchery, 42" x 36"*  
ENAMEL BOWL  
*diameter 7½"*

MAXEY, HEATHER (Vancouver, B.C.)

Heather Maxey was born in Canterbury, England, in 1926. Studies in stitchery and ecclesiastical embroidery at the Priory, Haywards Heath, England, and Sidney Cooper School of Art. Came to Canada in 1948. Exhibitions: widely in Canada, in the United States and in Europe.

6 YDS FINE  
WOOLEN MATERIAL

MOTTER, F. DOUGLAS (Calgary, Alta.)

F. Douglas Motter studied at the Provincial Institute of Technology and Art, Calgary, and the University of Missouri. Is now instructor in weaving. Exhibitions: widely in Canada and at the Brussels World's Fair in 1958. Permanently represented in the Department of State.



MULLINGER, CAROL (Calgary, Alta.)

Carol Mullinger is in her fourth year at the Alberta College of Art. Exhibited at Alberta Craft in 1965 and 1966. Received scholarships both years. Exhibited also at Exposition Provinciale de Québec.

NEHL-MCLENNAN, MARGARETE  
(Victoria, B.C.)

Margarete Nehl-McLennan was born in Germany in 1925. Came to Canada in 1952. Studied at University of British Columbia in 1964 under John Reeve, Strabelle and Miss Salmenhara. Exhibitions: group and one-man shows widely in Canada, including the National Gallery of Canada.

NICKEL, LUDWIG (Winnipeg, Man.)

Ludwig Nickel was born in Germany in 1935. Graduated as gold and silversmith from the Benedictine Monastery of Muensterschwarzach. Came to Canada in 1956. Exhibitions: in groups and in one-man shows: widely in Canada and in the United States. Permanently represented at St. Paul's College, Winnipeg.

NORMAN, WILLIAM R.  
(Fredericton, N.B.)

William R. Norman was born in 1942. Graduated from the Central Technical School in Toronto and studied pottery with Gordon Barnes. He demonstrated throwing for two weeks at the Canadian National Exhibition in 1964 and is now pottery instructor for the New Brunswick Government. Exhibitions: widely in Canada.

YARDAGE OF  
SILK-SCREENED FABRIC  
*nu-media textile paint on cotton*

3 STONEWARE POTS  
*matt and glossy glaze*  
*height 4½", diameter 6"*

"GROWTH OF A NATION"  
*marble base, enamel top*  
*12" high*

CERAMIC COVERED JAR  
WITH HANDLE  
*high ash glaze*  
*height 9"*



OLDRICH, BOB (Calgary, Alta.)

FLOWER POT  
*welded steel and enamel*  
*height 18", length 9"*

Bob Oldrich was born in Czechoslovakia in 1921. Came to Canada in 1951. Won many awards. Exhibitions in groups and in one-man shows: in Canada, including the National Gallery of Canada.

OLDRICH, DOROTHY (Banff, Alta.)

MAN'S RING  
*sterling, ebony, ivory*  
LADIES' RING  
*sterling, moonstone*

Dorothy Oldrich studied at the Ontario College of Art. Won awards for printed drapery fabrics. Self-taught in precious metal craft. Exhibitions: widely in Canada, including the National Gallery of Canada.

OSBORNE, L. F. (Victoria, B.C.)

ONE STONEWARE PLATE  
*diameter 11"*  
*inlaid coloured glaze*  
ONE FOOTED CONTAINER  
*diameter 5", black and white*  
*scraffito decoration*

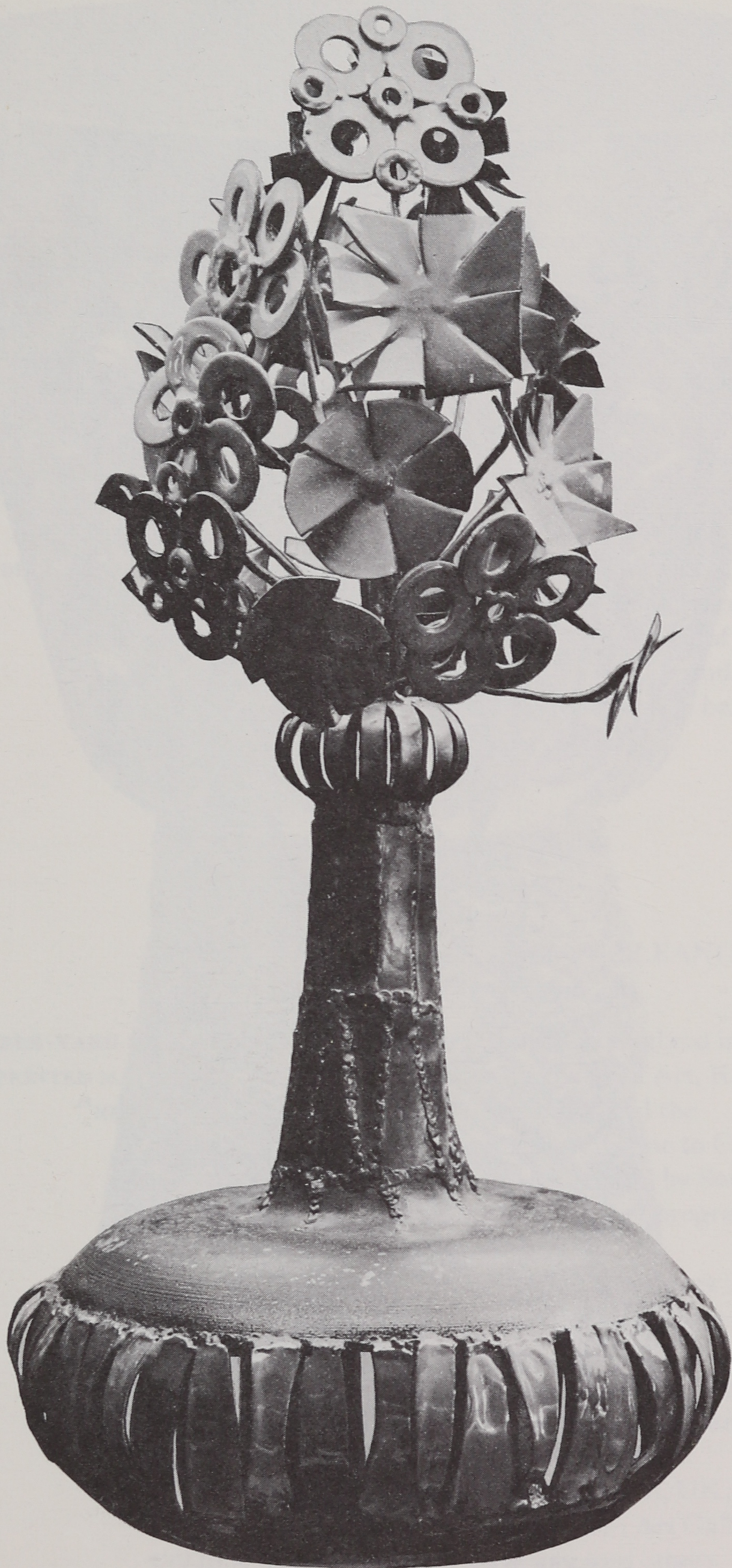
Leonard Osborne was born in England in 1911. Came to Canada in 1939. Studied pottery at University of British Columbia and with Marguerite Wildenhain in California. Exhibitions: Brussels World's Fair in 1958 and other domestic and international exhibitions. Won Grand Award for Earthenware in Canadian Ceramics 1959. Permanently represented in the Vancouver Art Gallery, Art Gallery of Greater Victoria and Canadian Handicrafts Guild.

OWEN, FREDERICK H.  
(Edmonton, Alta.)

MULTIPLE POT  
*stoneware*

Frederick Owen was born in Jasper, Alta., in 1934. Graduated from Alberta College of Art, further studies at the University of British Columbia, the University of Alberta, Vancouver School of Art. Took various other





WELDED STEEL AND ENAMEL FLOWER POT BY BOB OLDRICH





SILVER WINE CUP BY WALTER SCHLUEP



art courses. Received many grants and awards. Exhibitions, in groups or in one-man shows: in Canada, including the National Gallery of Canada. Permanently represented: Department of External Affairs, Braemore Baptist Church, Edmonton, and others.

PAGE, LOUISE (Vancouver Island, B.C.)

6 YDS BIANCHINI FRENCH  
SILK CHIFFON  
*batik*

Louise Page was born in Collingwood, Ont. Studied at the Central Technical School in Toronto and the Traphagen School of Fashion in New York. In her own studio on Vancouver Island she specializes in batik. Exhibitions: widely in Canada.

PAINE, ANTHONY AND ELEANOR  
(Toronto, Ont.)

ONE THREE-YARD LENGTH  
HANDPRINTED MATERIAL  
"NEPTUNE"

Anthony Paine was born in England in 1936. Studied at Folkstone College of Art, Kent; Birmingham College of Art and the University of Birmingham. Came to Canada with his wife in 1963. Employed by Saint John School Board to set up art programme in schools. Now in Toronto.

Eleanor Paine was born in Singapore in 1936. Studied at Birmingham College of Art and at Birmingham University.

Exhibitions singly and together in Canada and in England. Permanently represented: New Metropole Art Gallery, UK; Woodstock Art Gallery, London, UK; Charlottetown Confederation Art Gallery; New Brunswick Museum, and others.



PALKO, HELGA (Ottawa, Ont.)

PIN WITH PEARL  
*sterling silver, cire perdue*

Helga Palko was born in Austria. Graduated from the Academy of Fine Arts in Vienna. Came to Canada in 1954. Further studies at the California College of Arts and Crafts. Won many awards, for instance in 1962 first prize at the Canadian Handicrafts Guild in Montreal. Exhibitions: in Canada, including the National Gallery of Canada, in the United States and at the Brussels World's Fair in 1958. Permanently represented: Canadian Exhibition Commission.

PARÉ, ANNE (Quebec, P.Q.)

TAPESTRY  
*4' x 5', wool*

Anne Paré was born in Quebec in 1938. Graduated from the École des Beaux Arts de Québec. Received grant from Minister of Cultural Affairs in 1965 and from Canada Council in 1966. Permanently represented in the Musée d'Art Contemporain de Montréal and the Musée du Québec. Participated in various group exhibitions in Quebec and Montreal and had one-man show in Quebec in 1962.

PENTLAND, MARY (Vancouver, B.C.)

HANDWOVEN RUG  
*unspun natural black fleece, wool*  
*flat weave, 40" x 76"*

Mary Pentland studied weaving with Mary Meigs Atwater and design with Abraham Rogatnick. Exhibitions: widely in Canada, including the National Gallery of Canada, the United States, Italy and Poland. Permanently represented: in the Canadian Embassy in Washington, and in the Department of External Affairs.



PERKINS, A. ALAN (Toronto, Ont.)

ONE DESK SET  
ASH TRAY, PENCIL CUP  
*enamel on copper*

A. Alan Perkins graduated from Danforth Technical School, and attended Ontario College of Art in Toronto. Won many awards, amongst them two first prizes at the Canadian National Exhibition.  
Exhibitions: widely in Canada.

PHILLIPS, FRANK X. (Calgary, Alta.)

PORTABLE BAPTISMAL  
FONT AND LID  
*sterling silver, handwrought  
transparent enamel, height 9½"*

Frank X. Phillips studied at the Provincial Institute of Technology and Art, and the School for American Craftsmen, Rochester, N.Y. Was engraver and designer for Henry Birks. Won various prizes, including a first prize in jewellery and "honorable mention" at the 1963 Canadian National Exhibition. Now teaches jewellery and fine metalsmithing at the Alberta College of Art. Exhibitions: widely in Canada.

POLLETT, PATRICIA (Halifax, N.S.)

3 YDS WOVEN MATERIAL  
*Briggs & Little Maritime  
Tweed Yarn, twill weave*

Patricia Pollett was born in Sydney, N.S. Graduated from Mount Allison University in 1960. Taught two years with Handcraft Section of Adult Education Division of N.S. in Halifax. Now teaching at the Nova Scotia College of Art, Halifax. Exhibitions: widely in Canada, and in Scotland.

PRIMAVESI & KAUFMANN  
(Montreal, P.Q.)

18K GOLD RING  
*malachite*  
18K GOLD BROOCH  
"MAN AND PIPE"  
*emeralds, sapphires, diamonds  
rubies*

Pius Kaufmann was born in Switzerland in 1928. Worked as goldsmith in Zurich, Basle and Geneva. Came to Canada in 1953. Thomas Primavesi was born in Austria in 1925, apprenticed in Vienna and worked as goldsmith in Buenos Aires for five years.



Came to Canada in 1953.  
They opened their studio in 1954. Won many awards, including six Diamonds International Awards. Exhibitions: widely in Canada, including the National Gallery of Canada, the United States, Europe (including the Brussels World's Fair in 1958) and South Africa.

PUTNAM, ELSPETH  
(Charlottetown, P.E.I.)

ENAMEL PLATE  
*on copper, 14" diameter*

Elsbeth Putnam was born in Westmount, P.Q. Attended classes at the Montreal Museum of Fine Arts under A. Sheriff-Scott and studied with Mario Airomi and Gerald Stevens in Brockville. Took pottery at Elak Studio. Was "Best in Show" 1964 Handcraft (P.E.I.) and won second prize in oil painting at Halifax Winter Fair.

RAITT, GRACE (Edmonton, Alta.)

HANDBAG  
*handspun wool, natural dyes  
height 11", length 13"*  
HANGING "FISH IN AQUARIUM"  
*woven handspun wool, natural dyes*  
HANGING "PRAIRIE FIRE"  
*cotton with laid-in embroidered  
wool design*

Grace Raitt was born in Nova Scotia in 1890 where she taught in country schools before making her home in Edmonton. She took up weaving and studied under Mary Sandin. She has always been most interested in primitive designs and crafts.

REID, W. (Vancouver, B.C.)

22K GOLD BOX  
*Haida motifs  
4½" x 4" x 4½"*

W. Reid was born in 1920. Mother Sophie daughter of Haida carver Charles Gladstone. Jeweller training at Ryerson Institute in Toronto. Teaches at Vancouver School of Art. Exhibited widely.



RIEDL-URSIN, HERTA (Montreal, P.Q.)

"FOUR SEASONS OF CANADA"  
*wool, mohair, unspun wool*  
*7 ft x 12 ft*

Herta Riedl-Ursin studied at the Academy of Arts and Crafts in Vienna, Austria. Exhibited in Vienna, Munich, Stockholm, and London before coming to Canada in 1958. Won many prizes, amongst them first prize at the Canadian National Exhibition in 1962 and again in 1963. Exhibitions: widely in Canada, in the United States, Florence and Lausanne.

ROBERTS, ANN (Montreal, P.Q.)

CLAY BOTTLE  
*hand built, height 8½"*

Ann Roberts was born in South Africa. Came to Canada in 1960. Exhibitions: widely in Canada, including the National Gallery of Canada. Won Washington Purchase Prize in 1962 at the Canadian Handicrafts Guild Exhibition.

ROSS, HILDA K. (Burnaby, B.C.)

STONEWARE CANDLESTICKS  
*handbuilt, stamped decoration*  
*5" x 5" x 5"*

Hilda K. Ross was born in Ottawa. Studied at the Winnipeg School of Art, B.C. College of Art, Art Institute of Chicago. Now instructor in ceramics at the University of British Columbia. Won numerous prizes, including the gold medal at the Prague International Exhibition of Contemporary Ceramics in 1962. Exhibitions: in Canada and abroad.



BRONZE SCULPTURE  
"YOUNG LOVE"  
*height 12", width 8½"*

ROTHSCHILD, HANNI (Don Mills, Ont.)

Hanni Rothschild was born in Berlin, Germany. Came to Canada in 1949. Studied at the Beale Art School in London and Central Technical School in Toronto. Won many prizes, including first prize at the Canadian National Exhibition in 1960 and 1963. Exhibitions: widely in Canada. Permanently represented: Hiram Walker & Sons Canadian Art Collection, Toronto and Windsor Boards of Education, School Board of Birmingham, Michigan, etc.

STONEWARE VASE  
*wheel thrown, reduced firing*  
*12" high, ash glaze*

ROZYNSKA, WANDA (Way's Mills, P.Q.)

Wanda Rozynska was born in Montreal. Studied pottery in New York. Awarded Canada Council grant in 1966. Exhibitions, in group and in one-man shows: widely in Canada, including the National Gallery of Canada, in the United States, England and Geneva.

CERAMIC VASE  
"PIQUE-FLEURS"  
*ash glaze*

SAVOIE, MAURICE (Longueuil, P.Q.)

Maurice Savoie was born in Sherbrooke in 1930. He graduated from the "École du Meuble". Studied at the École des Beaux Arts for two years and painted under Geraldine Bourbeau for three years. Taught ceramics at the Institut des Arts Appliqués for six years. Received grants from the Province de Québec and from France and studied in Europe. Exhibited widely in Canada. His works are permanently represented in various schools, banks, etc.



SILVER WINE CUP  
*gold lined, 19 amethysts*

SCHLUEP, WALTER, (Montreal, P.Q.)

Walter Schluep was born in Spain in 1931 and educated and apprenticed in Switzerland. He came to Canada in 1954 and worked for various studios, including Gabriel Lucas, and from 1960 to 1964 with Hans Gehrig. Won first prize at the Concours Artistique de la Province in 1962. Opened own studio in 1964.

BRACELET  
*sterling silver, gold, ivory*

SEMENOFF, NICK (Saskatoon, Sask.)

Nick Semenoff was born in Saskatchewan in 1928. Educated in Saskatoon. Studied painting with Prof. George Swinton. Presently visual specialist at University of Saskatchewan. Has exhibited in Canada and Europe.

FIRE TOOLS

SHAW, DAVID H. (Hemmingford, P.Q.)

David H. Shaw was born in Montreal in 1933. Self-taught in metal craft. Exhibitions in Canada.

CERAMIC CASSEROLE  
*high ash glaze*  
*height 7", diameter 9"*

SHAW, JOHN (Fredericton, N.B.)

John Shaw was born in Toronto in 1944. Attended Central Technical School. Studied commercial design with Joseph Muller. Exhibitions: widely in Canada. Is potter in residence with the New Brunswick Handicrafts, Fredericton, N.B.



SMITH, ELDA MURIEL  
(Hagersville, Ont.)

IROQUOIS POTTERY  
*clay, height 12", width 8"*

Elda Muriel Smith was born on the Six Nations Reserve at Brantford, Ont., in 1919. She is of the Mohawk tribe, Turtle Clan. Worked with buckskin for a number of years but decided to do pottery and recreate, through intensive research, the old authentic Indian designs and finishes. Exhibitions: widely in Canada, and in the United States.

SUDA, MARIANNE (Montreal, P.Q.)

STONEWARE WHEELTHROWN  
JARDINIÈRE  
*glaze decoration blue and white  
height 5½", width 8½"*

Marianne Suda was born in Austria in 1928. Came to Canada in 1953. Studied pottery with Gilles Derome in Montreal at the "École du Meuble" in 1957. Additional studies at Potters' Club where she now is instructor. Exhibitions: widely in Canada, including the National Gallery of Canada.

SURES, JACK (Regina, Sask.)

ONE STONEWARE BOWL  
*18½" diameter*  
ONE STONEWARE PLATE  
*13" diameter*

Jack Sures was born in Manitoba. Studied at the University of Manitoba and graduated from the Michigan State University. Opened own pottery studio in Winnipeg in 1962. Teaches at the University of Saskatchewan. Travelled and studied in Europe and the Middle East. Exhibitions: in groups and in one-man shows: in Canada (including the National Gallery), in the United States, and in Europe. Won Canada Council grant in 1966 and studied in Japan and in Korea.



TILLAPAUGH, GERALD D.  
(Winnipeg, Man.)

VASE  
*reduction fired, stoneware*  
*height 8½"*

Gerald Tillapaugh was born in Vegreville, Alta., in 1940. Graduated from Alberta College of Art in 1962. Taught pottery and handicrafts in Alberta and in New Brunswick. Exhibitions: in groups and in one-man shows: widely in Canada, including the National Gallery of Canada, and the United States. Won prize for ceramics at the Canadian Handicrafts Guild Exhibition in 1965. Various architectural commissions.

TRICK, GUNTHER (Montreal, P.Q.)

CEMENTED GLASS WINDOW  
*16" long, 12" wide*

Gunther Trick was born in Germany in 1942. Apprenticeship at the Derix Betonglas Glasmalerei which produces cathedral windows. Has works in cathedrals in Italy, France, Spain, Switzerland and two of his works in the Vatican. Came to Canada in 1959. Executed window for the Lutheran Church for the Deaf (Edmonton), three windows in Concordia College (Edmonton) and several others in western Canada.

TWEEDDALE, J. C. (Calgary, Alta.)

SILVER GRAVY LADLE

J. C. Tweeddale was born in 1943 and is presently employed with a firm of manufacturing jewellers. Prior to this attended four year course at Alberta College of Art, specialized in metals. Exhibitions: in Canada, including the National Gallery of Canada.



1) ASSISE BY CAMILLE  
MAUCLAIR AND J. F. BOUCHOR  
*full leather binding, morocco  
tooled in style of 16th Cent. Silk  
lining and handmade paper lining*

2) LYSISTRATA - BY  
ARISTOPHANE  
*full leather binding in calf, blind  
tooled decor, Greek style  
Lining handmade paper*

CERAMIC TEAPOT, CREAM JUG  
SUGAR BOWL  
*reduction stoneware  
partly glazed*

TAPESTRY "BRAZERO"  
*wool 60" x 72"*  
TAPESTRY "DAWN OR NIGHT"  
*wool 60" x 60"*

VALTERS, ERIKA (Calgary, Alta.)

Erika Valters was born in Latvia. Lived in Paris for several years where she studied bookbinding. She wrote a bookbinder manual which was printed in Riga in 1940. She is now head of the bookbindery at Glenbow Foundation, Calgary. Had exhibition in Riga in 1935 (won gold medal) and in Warsaw, Poland. Came to Canada in 1952.

VAN ALDERWEGEN, JANE  
(Edmonton, Alta.)

Jane van Alderwegen was born in 1931. Studied at the Central School of Art, London, England. Worked in pottery of Marianne de Trey in Dartington Hall, Devon. Taught pottery at the Watford Technical School, Harts. Came to Canada in 1958. Taught pottery in Toronto, Calgary and Edmonton. Exhibitions: widely in Canada.

VERMETTE, MARIETTE  
(St. Adèle, P.Q.)

Mariette Rousseau-Vermette was born in Trois Pistoles in 1926. Graduated from the École des Beaux-Arts de Québec. Further studies with Dorothy Liebes in San Francisco and the Californian Oakland College of Arts and Crafts, and extensively in Europe. In 1957 she won a first prize in the Concours Artistique de la Province. Exhibited widely in Canada, including the National Gallery of Canada, and in Europe. Executed the curtain for the Canadian Arts Centre in Ottawa. Permanently represented: National Gallery of Canada, Canadian embassies, Vancouver Art Gallery and the Musée d'Art Contemporain.



WALLIS, CHRISTOPHER (London, Ont.)

STAINED GLASS WINDOW  
*oblong, height 22" x 72" length  
antique handmade pot metal and  
flashed glasses, lead. Technique:  
laminating, etching, fusing*

Christopher Wallis was born in England in 1930. Studied at Hammersmith School of Arts and Crafts. Five-year apprenticeship in stained glass at the Martin Travers-Religious Art Studios. Worked on nave window for the new Coventry Cathedral. Came to Canada in 1956. Opened his own studio and received commissions from all over Canada, including the Marian Chapel Windows in St. Peter's Basilica, London.

YATES, WHYNONA (Edmonton, Alta.)

3 YARDS MATERIAL  
*30" wide, respun wool  
(4 different colours spun together)*

Whynona Yates was born in Leicester, England, in 1926. Came to Canada in 1946. Exhibitions: widely in Canada, including the National Gallery of Canada. Conducts classes in weaving, spinning and natural dyes.

ZAVI, JARKO (Brighton, Ont.)

"PARADING ROOSTER"  
*hollow built ceramic sculpture  
Ottawa Valley clay with  
Nept. Seinite*

Jarko Zavi was born in Sudetenland and studied at Teplice in Bohemia. Came to Canada in 1939. Exhibitions: in England and Italy as well as in Canada. Represented in numerous public collections.

Eskimo Crafts from the North West Territories are represented in this exhibition by one example of basketry from the Great Whale River as an indication of the variety found in this region.



## BOOKS IN THE SERIES

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| C-3I-1 | I    | <i>change comes to Canada</i><br>resources and energy<br>transportation and communication<br>changing times |
| C-3I-2 | II   | <i>my home, my native land</i><br>a people, their land, their growth  |
| C-3I-3 | III  | <i>widening horizons</i><br>Katimavik and interdependence   |
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