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JACK SURES

MARCH 2010 BY CAITLIN MULLAN AND LAURA HEBERT

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## Jack Sures Fonds

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Jack Sures *Fonds*  
**BIOGRAPHICAL SKETCH**

Jack Sures was born in Brandon, Manitoba in 1934 to Harry and Anne Rose Sures. He had one sister, Gertrude (Trudy) Ethel (Zimmerman). He attended school in Melita, Manitoba until the family moved to Winnipeg when he was twelve years old. Sures commenced his post-secondary education in 1952 under the faculty of Science at the University of Manitoba. After his introduction to the arts through a sculpture class he opted to register full time in the Fine Arts program, majoring in Printmaking and Painting. Upon his graduation in 1957, Sures moved to Regina where he worked for the Canadian Railway as a brakeman until January 1958. In August of that year he married his first wife, Deborah Uman, who he had met at art school in Winnipeg. He then moved to East Lansing, Michigan to attend graduate school at Michigan State University.

During his graduate studies Sures continued to focus on Painting and Printmaking, taking only one formal Ceramics course in his entire academic career. Among others, the artist has mentioned the work of Franz Marc, Albrecht Durer, and Paul Klee, as influential to his artistic direction. Of the many influences in Mr. Sures' early career, a number are surrealist painters. The work of Hieronymus Bosch, a fifteenth century painter, was of particular inspiration. Sures' early sketchbooks contain clippings of the painter's work and many of his early sketches bare resemblance to *The Garden of Earthly Delights*, a famous Bosch painting. The densely packed activity present in this work appears in the "lustre paintings" that Sures began producing later in his career.

A recurring character in both the drawings and ceramic work of Sures is the bandicoot. This small animal is featured in his pottery and relief work and plays a central role in his drawings. He began drawing 'bandicoots' early in his career, referring to them as surrealist fantasy animals. He was later informed by the wife of one of his graduate students that they bore resemblance to bandicoots, a species of the marsupial family, found in Australia.

After receiving his Masters of Fine Arts in 1959, Sures taught at John Hugh Macdonald Junior High School for a year. While in this position he found that the high volume of students did not allow him enough time for his own work. Over the course of this school year he and Deborah separated, and Jack moved to London, England. His time there was devoted primarily to painting and studying classical guitar under the direction of Len Williams. To support himself during this period, Sures worked at Chelsea Pottery Studio and a ceramic cat factory, learning skills such as production throwing, making molds and slip casting clay. Jack credits this part of his life as the point where his real education in Ceramics began.

While working at the Chelsea Pottery studio he met a man who had visited Cypress while serving in the military and wished to return.<sup>1</sup> The two adventurers agreed to hitchhike there, and eventually rented a house in Lapithos.<sup>2</sup> During this time Sures continued to paint and the two lived off the hospitality of a local café, fish from the nearby ocean, and the orange and lemon trees that grew in the yard of their house.<sup>3</sup>

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<sup>1</sup> University of Regina Archives and Special Collections (here after URASC) . *Jack Sures fonds*. 2008-72. File 82. Interview of Jack Sures by Julia Krueger, December 12<sup>th</sup> 2003, p.12.

<sup>2</sup> Ibid. p.13

<sup>3</sup> Ibid. p. 13

On his birthday in November 1961, Jack's mother sent him money that allowed him to buy a ticket to Israel, the most affordable destination from Cypress at the time.<sup>4</sup> While in Israel Sures lived and worked on a kibbutz, a Jewish society based on communal living.<sup>5</sup> After four and a half months he received additional funds in the mail and traveled by boat to Turkey.<sup>6</sup> He met a man on the boat who worked on an American Air Force base in Lisbon, Portugal.<sup>7</sup> Upon visiting the base Sures discovered that the compound had an art program, complete with clay, wheels, and kilns, but no one with any knowledge of the material. Sures took this opportunity to sell vases at fifty cents a piece that could then be fired and decorated by the inhabitants of the base.<sup>8</sup> He continued to travel for five months visiting museums and galleries, making stops in Greece, Yugoslavia, Italy, Spain, France, Monaco, Belgium, Germany, Holland, and finally returning to England. He then flew back to Canada in the summer of 1962.

Upon his return Sures felt the need to establish a career. Based on his work experience in England, he felt confident that he could make a living through the exploration of Ceramics.<sup>9</sup> Sures opened a pottery studio in Winnipeg, Manitoba with the aid of a \$2000 loan from the bank. At this time he met Ron Burke who was working at the University nearby.<sup>10</sup> Burke was able to provide the structural plans for a kiln, enabling Jack to construct the first gas kiln in Manitoba. He also built several pottery wheels, one of which was ingeniously made from a farmer's milk separator. During this period, Sures taught pottery classes at twelve dollars per six-week session and rented out space in the studio in order to accommodate the costs of running his studio. Muriel Guest, Tam Irving, and Anne Marie Schmidt(-Esler) are a few of the people who took advantage of the extra space offered. While maintaining these ventures, he simultaneously ran an apprenticeship program of which Andy McCready (who later become an architect), and Jason Krypan (who continued to be a full-time potter) took part. In 1963 Sures and his wife reconciled.

In 1964 the Saskatchewan Arts Board held a conference in Weyburn, Saskatchewan to which Jack Sures was invited to attend.<sup>11</sup> The head of the board at the time occasionally traveled to search for consignments for his shop, (located in the basement of the River Heights Shopping Center in Regina), and was introduced to Jack's work through a visit to his Winnipeg studio.<sup>12</sup> At the Weyburn conference Sures met Marilyn Levine and other members of staff from the art department at the University of Regina, then the University of Saskatchewan – Regina Campus. Intrigued, they visited his studio in Winnipeg and the University subsequently invited him to set up the Ceramics and Printmaking departments in 1965.<sup>13</sup> Sures describes this change as a transition from working sixteen hour days making things the public wanted, to working sixteen hour days making the things he wanted. With the steady income of his new position, Jack was able to explore and experiment with the production and direction of his work.

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<sup>4</sup> Ibid. p. 14

<sup>5</sup> Israel Ministry of Foreign Affairs. (2008). *Kibbutz, What, Why, When, Where*. Retrieved February 26, 2010, from

[http://www.mfa.gov.il/MFA/MFAArchive/2000\\_2009/2002/11/Focus%20on%20Israel-%20Kibbutz](http://www.mfa.gov.il/MFA/MFAArchive/2000_2009/2002/11/Focus%20on%20Israel-%20Kibbutz)

<sup>6</sup> URASC. Jack Sures fonds. 2008-72. File 82. Interview of Jack Sures by Julia Krueger, December 12<sup>th</sup> 2003, p.15.

<sup>7</sup> Ibid. p.15

<sup>8</sup> Ibid. p. 15

<sup>9</sup> Ibid. p. 1

<sup>10</sup> Ibid. p. 2

<sup>11</sup> Ibid. p. 4.

<sup>12</sup> Ibid. p. 4.

<sup>13</sup> Ibid. p. 5

Sures' relocation to the Regina Campus allowed him to bring his innovative perspective to a new province, building the first gas kiln in Saskatchewan for the University. In the same year, he built a second kiln at a local high school in Moose Jaw where he taught the first of many workshops. In 1969, Jack Sures was instrumental in designing both the Bachelor of Fine Arts and Master of Fine Arts programs and in the revision of these programs in 1975. Some of his first students were Vic Cicansky, Ann James, Mel Bolen and Don Chester. Under these new conditions Jack was able to dedicate himself to his art, as he was only required to teach eighteen hours a week with the remainder of his time left to his own creative pursuits.

Some of Jack Sures' first commissions were for the Universities of the prairies. In 1964 he created a mural for the School of Architecture at the University of Manitoba. Later, in 1969 he was commissioned to compose another mural for the Veterinary College at the University of Saskatchewan. The same year, he was invited to produce an eighteen piece collection for the Secretary of State that was to be presented to visiting dignitaries at Expo '67 in Montreal, an example of his growing status as a nationally acknowledged artist.

During these years Jack Sures was developing a technique that involved the use of fibreglass in his ceramic pieces. The impetus for this approach was his attendance to a Daniel Rhoads exhibition in New York in 1964.<sup>14</sup> There he was introduced to sculptures that were fabricated from clay-dipped fibreglass. His application of this technique to his own ceramic work challenged the contemporary ideas regarding the position of ceramics in relation to the dichotomy between craft and art. Sures describes the atmosphere of the Regina Campus in the mid-sixties as one of Greenbergian formalism due to the presence of Ted Godwin and several other members of the Regina Five, then teaching at the University. Sures has explained this environment as a formative one for his work.

In addition to his introduction to the Regina Campus, a second extremely influential event occurred in Jack Sures' life in 1965. Upon receiving a Canada Council Grant, Jack was able to work and study in Japan for the duration of March to September of 1966. One of his first priorities upon arrival in Tokyo was to obtain a formal letter of introduction from the embassy that outlined his prestige as a ceramicist. Armed with this document, the artist was able to visit many national treasures without speaking more than a handful of Japanese words. The day he landed Sures attended an exhibition in Tokyo of a young ceramicist where he recognized Hamada, arguably one of the most famous potters in the world. Jack introduced himself and learned that the exhibitor was one of Hamada's protégés.<sup>15</sup> Sures was subsequently invited to the studio where he met Hamada's son and Shimaoka, another well-known ceramic artist. Hamada also introduced Jack to Louise Doucet, another recipient of a Canada Council grant. Though he spent most of his time traveling, Sures had access to a studio space through Doug Laurie, an American ceramicist who was living in Kyoto at the time. The two were able to rent space in a nearby community kiln (Kawai Kiln) for the firing of their work. Jack has described his first trip to Japan as an experience which greatly influenced him with regards to the use of clay. One of the main philosophies he observed and appreciated was a balance between the functionality of the pottery while maintaining an aesthetic privileging the relativity of clay and process.<sup>16</sup> The reverence for the medium and the sensibility of the Japanese artists left a lasting impression on Sures that he carried through the rest of his career.<sup>17</sup>

Returning to Regina in 1966, Sures began entering his work into national and international competitions. One of his first was The Canadian Handicraft Guild Competition in 1967, where he won

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<sup>14</sup> Ibid. p. 6

<sup>15</sup> Ibid. p. 10

<sup>16</sup> Ibid. p. 18

<sup>17</sup> Ibid. p. 9

the award for Best Stoneware in Show. He also received first prize in the Ceramics '67 competition. The following year, he received the medal d'honneur at the Geneva International Ceramics Exhibition. Accompanying the recognition he was receiving as an artist, Sures was experiencing developments in his personal life. His wife Deborah gave birth to Charles Benjamin (Ben) in 1968. Later, during his second marriage to Jeanne Lesoil he had two daughters: Nadine born in 1974 and Tania born in 1977.

From 1969 to 1971 Jack served as a Chair of the Department of Visual Arts. Though he had been teaching on and off since 1959 this new position required the devotion of nearly all of his time to the advancement of his students. Sures made the difficult choice between his personal studio practice and the mentoring of young artists, hiring David Gilhooly to run the Ceramics Department in his absence.

Jack returned to his own artistic endeavors by traveling to France in 1972 through the aid of a second Canada Council Grant. During this time he lived and worked in Paris at the studio of Albert Diato. In January of the next year the United Nations contacted Sures, inviting him to assist the Caribbean Craft Development Program through establishing a ceramics program in Grenada in the West Indies. Despite limited resources, a lack of supplies for machinery, and the difficult political situation, Sures was able to lay the groundwork for the program. While stationed at this locale he invented a firing kiln that was fueled by nutmeg shells, a resource that was being disposed of in the ocean at immeasurably large quantities. He returned home to Canada in September of 1975, reuniting with the University of Regina and returning his focus to teaching and creating work.

The year 1978 brought the opportunity to create a large-scale mural for the Sturdy-Stone Building in Saskatoon, Saskatchewan, possibly one of his most well-known commissions. The piece is located on the west wall of the provincial office building, measuring 884 square meters, and is comprised of total of 4,200 clay pieces. Five of his ceramics students assisted Sures in the production of this commission for the thirteen months it took to complete. It was important to Sures to create a piece that harmonized with the structure and presence of the building while simultaneously intending to represent the community of life. The artist has described other possible interpretations of this mural including a mandala, a sun or a flower. The mural was installed in 1979 and remains in place as a part of the Collection of the Province of Saskatchewan.

In 1987 the Wascana Rehabilitation Centre commissioned three artists to incorporate their unique perspectives into the design of the building. Through collaborations and discussions with the other artists and architects, it was decided that the concourse floor would be designed by Sures, while the two other local artists would design the tiles of the swimming pool and a special playground for handicapped children. Jack's design of the floor was done in terrazzo and is featured prominently upon entering the building through the main entrance.

The following year he submitted an entry in a mural competition at the Canadian Museum of Civilization in Gatineau, Quebec. The piece was to be installed on a curved wall facing the arrivals area for group and bus tours, a space measuring sixty meters long and four meters tall. Sures' concept dealt with the formation of matter into the four elements of air, earth, water and fire. He has said that his main focus for the mural was to relay the presence of powerful natural forces (such as magnetism, electricity, wind and water), along with the concept of the evolution of life. In order to portray this imagery, Sures created extruded hollow tubes, open at one end and varying in length at increments of three, six, nine and twelve inches. The Plainsman clay tubes were to be adhered to the wall by cement, with selected pieces sprayed with dark engobe for colour. In a final step, the mural was to be waterproofed with silicone for protection and longevity. Jack Sures was notified on September 9<sup>th</sup> of 1988 of the selection of his proposal and received a \$90,000 commission contract for his work. He began pre-production for the mural in October and the piece was completed in May of 1989. It was Sures' goal to contribute an exciting, preliminary, visual experience that would complement the

intoxicating experience of entering the museum. This installation is exemplar of Sures' ability to synchronize concept, medium, and the demands of a commission piece, creating a lasting mark on the shape of the Canadian Museum of Civilization as well as Canada's ceramic art scene.

Upon completion of his mural for the CMC, Sures was left with several extra tiles. He began incorporating these materials into a new sculpture, entitled 'Firelight.' In 1989 Sures entered the completed work into the Second International Ceramics Competition in Mino, Japan. At the time this was the largest ceramic event in the world and drew 3733 registrants from sixty countries. Sures' wall piece, measuring approximately thirty by twenty-four meters, was in the Ceramic Design category that held the theme of 'Light.' For his mesmerizing submission showcasing his innovative application of the ceramic medium, he was awarded with the Grand Prize of three million yen (\$23,000 Can.) as well as a three month study trip to attend the award ceremony. His reincarnation of these leftover materials demonstrates Sures' versatile sense of design and his unique ability to adapt industrial processes to create works of fine art.

Sures participated as a member of the Kecskemét Group, a group of ceramists that gathered periodically to partake in a retreat-like clay workshop. This international collection of individuals allowed for artists from a total of eight different countries to collaborate and work alongside each other. The result was an informative experience of artists crossing language and cultural barriers, connecting through their love of the ceramic medium.

After several years of commissions and successful competitions, not to mention his simultaneous teaching duties, Jack Sures was honoured by the Governor General with the Order of Canada in 1991. Sures attended the ceremony with his sister, Trudy, and accepted his badge on October 30, 1991 at Rideau Hall in Ottawa. This national distinction further confirmed Sures' status as an internationally recognized artist.

Leaving the country again in 1993 through an exchange program Sures was given the opportunity to switch studios and homes with his former student<sup>18</sup>, Australian artist Ray Hearn. There he acted as a visiting scholar at the Northern Territory University in Darwin. Besides his accommodations he was given access to kilns and a large quantity of clay, with the goal of creating work for a show at the end of his visit. Among the pieces created at this time were *Brown Nosing*, *Walkabout*, and *Burial Pole Canadian Style*.

Through Sures' occasional wanderlust students all over the world have benefited from his collective knowledge of ceramics perspectives. He has held lectures and workshops at over twenty-five different Universities across the globe, including the Emily Carr Institute, The San Francisco Art Institute, The Alberta College of Art, and The Northern Territory University in Australia. Sures has lectured at prestigious ceramic conferences in Canada, the United States, China, and many European locals. His dedication to his students and the Department of Fine Arts at the University of Regina was recognized in 1991 through the Alumni Association Award for Excellence in Teaching, and the following year, the award for Excellence in Research. His distinguished and passionate career as well as his instrumental role in establishing elements of the Fine Arts Department at the University of Regina, resulted in Sures receiving the honorary title of 'Professor Emeritus' upon his retirement in 1998. Sures also awarded the province of Saskatchewan's highest honor, the Order of Merit, in 2003. Presented by Lieutenant Governor, Honourable Dr. Lynda M. Haverstock, on January 26, 2004, Jack was recognized for his achievements in raising the profile of Saskatchewan ceramics and for his outstanding contributions to the education of visual arts. Sures also received the Commemorative Medal for the 125<sup>th</sup> Anniversary of the Canadian Confederation due to his reflection of Canadian values of service, individual respect and

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<sup>18</sup> Ibid. p. 8



community. These awards acknowledge the far-reaching impact of his teaching, and continued influence on the future of ceramic arts, both locally and internationally.

In 2005 Jack Sures' work was featured in the *Regina Clay: Worlds in the Making* exhibition at the MacKenzie Art Gallery in Regina. The exhibition sought to highlight the emergence of clay as an important and valid artistic medium in the city of Regina in the 1960s and 70s as well as the creative forces that drove it. Sures' pieces in the exhibition ranged from hand built vessels and abstracted sculpture to painted tile wall pieces that featured mythical images of fantasy creatures. Alongside fellow artists, such as Marilyn Levine, Victor Cicansky, and Joe Fafard, Sures' work in this collection expressed his evolving statements through the decades.

Jack Sures' influence on the provincial, national and international art scene can be visible through his involvement and presence on a number of different associations and boards. He has served on the Board of the Saskatchewan Centre of the Arts, the board of Governors Canadian Conference of the Arts, and the Fine Arts Committee for Wascana Centre Authority. In the 1969 founding meeting of the North American Alliance of the World Craft Council, held in New York, he was chosen as the representative of Saskatchewan. In 1972, he was invited by the Government of Canada as a delegate to the Conference on the Formation of Canadian Cultural Policy. Sures contributed his expertise as a consultant to the Banff Centre in facilities and program development in 1980. He has also served as juror for the Canada Council in 1972, 1972 and 1988, as well as competitions such as the Juried Exhibition of the Saskatchewan Craft Council in 1982, the Manitoba Craft Exhibition in 1983, and the Works on Paper Art Bank in 1988.

Jack Sures' physical exploration of the world, and observation of international artists have informed his creative exploration of the medium. His personal commitment to the expansion of his student's careers is not only evident through his choice to include them in the production of his commissions, but also in his tireless efforts as a promoter of their work for galleries and competitions. His teaching career, spanning over thirty years, exemplifies an unyielding dedication to continuing the tradition of ceramics as an art form. His legacy as a Canadian artist and mentor is an inspiration that will carry on for generations in the knowledge of his students, and in the art works he has produced as a result of his devotion to the exploration of the material itself.

Jack Sures lives in Regina, Saskatchewan. His art resides in numerous locations including the Saskatchewan Arts Board Collection, the MacKenzie Art Gallery's Permanent Collection, the Collection of Pecs National Museum in Pecs, Hungary, the Montreal Museum of Fine Arts, and the Bronfman Collection.

Caitlin Mullan & Laura Hebert

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**Archival Materials**

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*Jack Sures Fonds***SCOPE AND CONTENT NOTE**

The Jack Sures *fonds* contains 6.30 metres of material with dates spanning from 1949 to 1999, offering an in-depth resource regarding the career of a prominent Canadian artist, educator and innovator in the realm of ceramics. Sures' career at the University of Regina lasted over thirty years, enriching the lives of countless colleagues and students.

In the last fifty years Sures has been an inventor and entrepreneur, starting the first ceramics studio in Winnipeg where he built a kiln and pottery wheels. He has traveled to England, Japan, Hungary, Grenada and all over the United States exploring educational institutions, contemporary exhibitions and historical displays of ceramics. Upon joining the University of Regina faculty in 1965 Sures' instigated both the ceramics and printmaking program, contributing to the formation of the Bachelor and Master of Fine Arts programs. His unwavering support of his students has extended past the completion of their degrees, maintaining contact and offering recommendations for grants and employment. The material in these *fonds* detail these experiences through extensive correspondence, exhibition catalogues, kiln design diagrams, as well as Sures' written narrations of these interactions.

Jack Sures has participated in numerous major ceramics competitions, winning prestigious international awards and earning site-specific commissions. Among these accomplishments are large scale murals at the Sturdy Stone Provincial Office Building, The Canadian Museum of Civilization, and a terrazzo floor at the Wascana Rehabilitation Centre. His efforts have been formally recognized by many organizations, including but not limited to the bestowment of the Saskatchewan Order of Merit, The Order of Canada, multiple travel grants, and awards given by the University of Regina regarding excellence in teaching and excellence in research. Sures has also participated in many juried ceramic competitions as both a consultant and a participant. Within these *fonds* are comprehensive examples of proposals, nominations, contracts, press clippings, architectural diagrams, processes documentation in slides and photographs, as well as the artists' written interpretations of his contributions and experiences.

In his dedication to enriching the lives of others, Sures' has been involved with several artist organizations including but not limited to the Canadian Council for the Environmental Arts, the Saskatchewan Craft Council, the Canadian Craftsman Association, and the Canadian Guild of Potters. Though not all of these organizations are existent today, the detailed correspondence, minutes and meeting agendas offer a unique glimpse into the climate and concerns of Canadian artists in the last fifty years.

Within this *fonds* are over 3600 slides, 700 photographic prints, and 1000 negatives, offering in-depth documentation of Jack Sures' work and exhibitions. This material covers a variety of other topics including his travels in Japan, other artists' work, award ceremonies, and his family and friends. There are also several video tapes and three 8 millimetre films which offer interviews, documentation of commissions, and footage of his family members.

Over the years Sures kept notebooks and scrapbooks which contain his sketches, notes, early diagrams of his commissions and kiln design as well as clippings from magazines and newspapers. These items offer researchers a glimpse at the early stages of the artists' ideas and projects as well as his influences and thought processes.

There are a number of unique oversized items included in the Jack Sures fonds, including large architectural drawings from the sites of two major commissions: The Wascana Rehabilitation Centre and The Canadian Museum of Civilization. In addition to the architectural diagrams, there are four hand drawn diagrams of Jack Sures' design for the concourse floor at the Wascana Rehabilitation Centre. There are also seventy-six oversize artworks created by Jack Sures between 1958-1961. The works range from printmaking techniques to painting and drawing, all of them produced on paper or cardboard. There are twenty additional oversized artworks (on paper) included in this *fonds* which have been attributed to other artists.

The Jack Sures records are in excellent physical condition with the exception of a small portion of the photographs and handwritten documents. The *fonds* have been arranged into four series: Catalogues, Invites and Publications; Personal and Professional Files; Audio-Visual Material; Oversize Materials. Within each of these broad series designations there are detailed sub-series which are arranged alphabetically. The individual contents of the files have been arranged by date when possible. A brief description of each series is provided, followed by a comprehensive box listing. In some cases additional appendices have been created to provide thorough descriptions of the file contents.

**Arrangement Note:** The bulk of the records (99-38) were accessioned on 15 September 1999 and a second, much smaller accrual (2000-11), was accessioned on 21 February 2000. They have since been amalgamated into one collection for research convenience.

These collections were originally processed in December 2000. The materials were grouped very generally into four series (Exhibition and Show Catalogues; Personal and Professional Files; Photographs and Video Tapes; and Oversize Materials). At that time a brief box listing was produced for the Personal and Professional Files series. This organization was inadequate for detailed research use and in January 2009 application was made to the Canadian Council of Archives for funding to undertake a comprehensive arrangement and description project. With the assistance of financial support from the National Archival Development Program (NADP) two student project assistants undertook the conservation, arrangement, and description of these collections from May 2009 to March 2010. This project was coordinated by University Archivist Mark Vajcner and resulted in this RAD<sup>19</sup> compliant file-level and photographic finding aid.

Archives and Special Collections gratefully acknowledges the support of NADP which is funded by the Government of Canada through Library and Archives Canada and administered by the Canadian Council of Archives.

**Custodial History:** These papers were kept by the donor until transferred to the University of Regina Archives and Special Collections. The donor agreement is dated 17 February 2000 and is applied to all accruals in this *fonds*.

**Legal Agreement and Access Restrictions:** There are no access restrictions to the records in this *fonds*, however there two restricted files: File 102 CORRESPONDENCE. Nominations for the Order of Canada, and File 117 CORRESPONDENCE. Universities. University of Regina. Grade Roster.

**Future Accruals:** Future accruals are expected.

**Related Accessions:** Researchers may wish to consult collection 2008-72, an additional accrual from Jack Sures donated in 2008.

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<sup>19</sup> Rules for Archival Description

**SERIES 1****CATALOGUES /INVITES /PUBLICATIONS****1. Jack Sures, Catalogues, Invites and Publications.--1958-1999--.71 m of textual records.**

**Archival Description:** This series of textual records contain catalogues and invites from art exhibitions. Within this series are materials from shows that Jack Sures participated in at prominent galleries including The Rosemont Art Gallery (now The Art Gallery of Regina), Collections Fine Art Gallery, The Regina Public Library Gallery (now the Dunlop Art Gallery), the Mackenzie Art Gallery, The Moose Jaw Art Museum and National Exhibition Centre, The Saskatchewan Craft Gallery, The Canadian Clay and Glass Gallery, Galerie Franklin Silverstone, The George R. Gardiner Museum of Ceramic Art, The Winnipeg Art Gallery, and The Art Gallery of Nova Scotia. There are also catalogues from numerous travelling exhibitions, University of Regina Faculty shows, and several items pertaining to the Kecskemet workshop whose participants worked and exhibited together several times. Additionally, three of Jack Sures' business cards from the period of his Winnipeg Pottery Studio can be found within this series. Several publications by Michigan State University and the Canadian Guild of Potters have been included in this section, as well as numerous fine art magazines. The remainder of the records in this series involve catalogues and invites from exhibitions by other artists including but not limited to Marilyn Levine, Marsha Kennedy, Ruth Chambers, Robert Arneson, Frank Nulf, Ray Hearn, Michael Frimkess, Harry Kiyooka, Allen Sapp, and Zhong-Yang Huang.

**Scope and Content:** The files in this series provide a broad survey of fine art exhibitions and publications over the last forty years with a focus on ceramic art, artists, and individuals involved with the University of Regina. The series has been separated into invites, catalogues and publications. These broad categorizations have been further divided depending on Jack Sures' involvement, whether the exhibition was a solo or group show, or the organization which originally produced the material. Within the individual files the material has been arranged chronologically.

Note that all of the catalogues from group exhibitions that Jack Sures participated in are not in folders. They are contained in box two and are arranged chronologically.

A detailed box listing follows.

**SERIES 1****CATALOGUES/INVITES/PUBLICATIONS****BOX LISTING**

Box 1		EXHIBITION INVITES	
	1	Jack Sures solo exhibitions	1965-1993
	2	Jack Sures group exhibitions	1968-1999
	3	Solo exhibitions not featuring Jack Sures	1967-1998
	4	Group exhibitions not featuring Jack Sures	1980-1998
		EXHIBITION CATALOGUES	
	5	Jack Sures solo exhibitions	1987-1988
Box 2	Not in file folders	Jack Sures group exhibitions	1964-1998
Box 3	6	University of Regina faculty exhibitions	1969-1996
	7	Kecskemet	1978-1989
	8	Solo exhibitions not featuring Jack Sures	1964-1997
Box 4	9	Group exhibitions not featuring Jack Sures	1971-1998
	10	Group exhibitions not featuring Jack Sures	1959-1970
		PUBLICATIONS	
	11	Canadian Guild of Potters	1964-1972
	12	Craftsman L'artisan	1968-1971
Box 5	13	Michigan State	1958-1959
	14	Magazines	1970-1993
	15	Magazines	1965-1969
	16	Miscellaneous	

**SERIES 2****PERSONAL AND PROFESSIONAL FILES****2. Jack Sures, Personal and Professional Files.--1950-1999.--1.66 m of textual records.**

**Archival Description:** This series makes up the majority of the Jack Sures *fonds* containing nearly all of the textual material. There are also several sketchbooks and notebooks, greeting cards, small papercut art works, memorabilia from his travels, Jack Sures' Bachelor and Masters of Fine Arts degree certificates, and a small number of photographs which were found within scrapbooks. Much of this series consists of correspondence, there are also meeting minutes, reports, Jack Sures' curriculum vitae, thesis, and speeches, notes on the properties of materials, documents relating to courses at the University of Regina, media coverage, and legal and financial documents. Within this series researchers will find detailed information regarding Jack Sures' commissions, exhibitions, awards and grants, his involvement with various arts organizations, workshops and conferences and his career at the University of Regina.

**Scope and Content:** As this series makes up the majority of the *fonds*, it has been further divided into numerous sub-series for research ease. Because much of the material consists of correspondence this material has been divided by topic. The sub-series have been arranged alphabetically, and the contents of each file have been arranged chronologically when applicable.

Preservation photocopies have been made of all newspaper clippings.

Detailed descriptions of the photographs contained in this series can be found at the end of appendix B.

A detailed box listing follows.



**SERIES 2****PERSONAL AND PROFESSIONAL FILES****BOX LISTING**

Box 6	AWARDS	
17	Alumni Association Award for Excellence	1999
18	Canadian Handicrafts Guild	1967
19	Certificates Miscellaneous	1965-1995
	The Parchment for the Order of Canada, Certificate of Merit for the Exhibition of Editorial Art and Design 1964; Tree Award for Excellence in Clay, Sask. Craft council 1995; Certificate of Appreciation, Crafts Council of the Northern Territory 1993; Certificate of Appreciation from the Hadassah-Wizo Organization 1989; Certificate of Lifetime Member of Alumni Association of University of Manitoba 1989; Certificate of Merit for Fifteen years of loyal service at the University of Regina 1981; Certificate of Merit for Ten years of loyal service at the University of Regina 1978; Diplome d'honneur- Les Emaux dans la ceramique actuelle, Geneve 1965)	
20	Commemorative Medal for the 125th Anniversary of Canadian Confederation	1992
	Mino International Ceramics Competition	
21	Correspondence with Mino Organizing Office	1989
22	Exhibition of Canadian Mino Award recipients	1990
23	Letters of congratulations	1989
24	Media coverage	1989
25	Memorabilia	1989
26	Miscellaneous	1989
27	Subsequent years	1992-1995
28	Thank you letters from Jack Sures	1990
	Nominations	
29	Baylor University	1983
30	Miscellaneous	
31	Saidye Bronfman Award	1979-1994
	Order of Canada	
32	Letters of congratulations	1991
33	Media coverage	1991
34	Rideau Hall correspondence	1991
35	Saskatchewan Order of Merit	1992
	BIOGRAPHICAL INFORMATION	
36	Curriculum Vitae	-1998

	37	Professional narratives	[1980-1999]
	38	Public speeches	[1950-1990]
	39	CLAY PROPERTIES	[1962-1977]
		COMMISSIONS	
		Canadian Museum of Civilization	
	40	Contracts	[1987-1988]
	41	Correspondence	1987-1996
	42	Images of maquette	[1988-1989]
	43	Jack Sures' narration of commission	[1989]
	44	Jack Sures' proposal	[1987]
	45	Media coverage	1987-1989
	46	Receipts	1988-1989
	47	Miscellaneous	n.d.
		Sturdy Stone Provincial Office Building	1979
	48	Correspondence	1977-1979
	49	Diagrams	[1977]
	50	Wascana Rehabilitation Centre	1987
		COMPETITIONS	
Box 7	51	Concorso Internazionale Della Ceramica D'arte	1968
	52	Jury work	1980-1995
	53	Miscellaneous	
	54	Olympic Oval Design Competition	1986
		CONFERENCES	
		Saskatchewan Cultural Export Initiative	
	55	Agendas and Minutes	1997-1998
	56	Correspondence	1998-1999
	57	Official Documents	1997-1999
		Yixing International Ceramic Art Conference	
	58	Art Brochures	
	59	Correspondence	1997-1998
	60	Itinerary	1998
	61	Memorabilia	1998
	62	Tourism	
		CORRESPONDENCE	
	63	Arts Funding in Saskatchewan Colleagues and students	1989-1998

	64	Advisory agreement, Huang Zhong-Yang	1988
	65	General	1976-1988
	66	Reference letters	1985-1998
		Exhibitions	
	67	Canadian Australian Exchange	1987-1988
	68	Canadian Ceramics Exhibition Eaton's Montreal	1968
	69	Miscellaneous	1967-1999
	70	National Biennale of Ceramics	1995
	71	New Canadian Sculptural Ceramics	1986
	72	Reeves and Sons Limited	1968
Box 8		Galleries	
	73	A Show of Hands	1988
	74	Art Gallery of Nova Scotia	1986
	75	Ashton's	1990-1992
	76	Cabinet of Canadian Clay / Galerie Barbara Silverberg	1986-1998
	77	Canadian Clay and Glass Gallery	1986-1998
	78	Cartwright Gallery of Historical and Contemporary Craft	1986
	79	Collections Fine Art Gallery	1988-1990
	80	Dunlop Art Gallery	1967-1993
	81	Fireworks	1985
	82	Galerie Franklin Silverstone	1987-1992
	83	George R. Gardiner	1995-1998
	84	Handcraft House	1968
	85	Harbinger Gallery	1997
	86	Hudson Bay Company	1965-1968
	87	Mackenzie Art Gallery	1989-1998
	88	Miscellaneous	1965-1990
	89	Moose Jaw Art Museum	1985-1987
	90	National Museum of History	1992-1993
	91	Ripplinger Gallery	1982
	92	Rosemont Art Gallery	1998
	93	Trillium Terminal Three	1994
	94	Unlabelled invoices	n.d.
	95	Wascana Centre Authority Gift Shop	1986-1989
	96	Winnipeg Art Gallery	1987-1998
		Grenada Ceramics Program	
	97	Independence celebrations	1974
	98	International Labour Office	1973-1974
	99	Miscellaneous	n.d.
	100	Progress reports	1973
	101	United Nations Development Program	1966-1974
	102	Nominations for Order of Canada (RESTRICTED)	1992-1998
	103	Requests for publications, reproduction and interviews	1967-1999

## Box 9

## Universities

104	Alberta College of Art and Design	1988
105	Mills College, Oakland California	1967
106	Northern Territory University	1990-1996
107	Nova Scotia College of Art and Design	1990-1994
108	Red Deer College	1986
109	University of Calgary	1986
110	University of Manitoba	1968-1989
	University of Regina	
111	Applications for sabbatical leave	1985-1998
112	Ceramics department	1973-1980
113	Course materials	1964-1990
114	Course outlines	1987-1997
115	Design program	1976-1979
116	General	1965-1998
117	Grade roster (RESTRICTED)	1998
118	Registration documents	1971-1980
119	Retirement / future of ceramics department	1991-1998
120	University of Waterloo	1986-1993

## DONATIONS

121	The Canadian Red Cross Society	1990-1991
122	Cathedral Community Centre	1992-1998
123	Family Service Regina	1998-1999
124	Louisiana Jane	1998
125	Miscellaneous	1968-1998
126	Neutral Ground	1988-1995
127	Regina and Area Potters Guild Inc.	1990
128	Regina Centre New Democratic Party	1992-1997
129	Regina Community Clinic	1996-1998
130	Regina Symphony Orchestra	1998
131	University of Manitoba	1988-1989
132	University of Regina	1992-1999
133	YWCA of Regina	1995-1996

## EDUCATION

134	Bachelor of Fine Arts Degree	1957
135	Essays	n.d.
136	Master of Arts Degree	1959
137	Thesis: A Theory as to Creativity	1957

## Box 10

## FINANCES

	138	Account Book	n.d.
	139	Account Book	n.d.
	140	Account Book	n.d.
		Galleries	
	141	The Gallery Shop (Canadian Clay and Glass Gallery	1996-1998
	142	HKR Collections Receipts	n.d.
	143	Mackenzie Art Gallery	1988-1998
	144	Wascana Centre Authority	n.d.
	145	Income tax return	1998
	146	Income tax return	1993
	147	Income tax return	1992
	148	Income tax return	1991
	149	Income tax return	1972
	150	Income tax return	1971
	151	Income tax return	1970
	152	Education and health tax receipts	1988-1998
	153	Legal	1965-1998
	154	Membership receipts	1984-1989
	155	Sales	1998
	156	Sales	1997
	157	Sales	1988
	158	Sales	1984
	159	Sales	1982-1983
	160	Supplies and materials	1990
	161	Supplies and materials	1989
	162	Supplies and materials	1988
	163	Supplies and materials	1986-1987
	164	Supplies and materials	1983-1984
	165	Supplies and materials	1965-1978
	166	Undated invoices	n.d.
		Travel	
	167	Canada Council Grants	1965-1978
	168	Individual Assistance Grant	1998
	169	Peugeot Car Rental	1972
	170	Saskatchewan Arts Board Grant	1984
	171	Transportation issues	1966-1988
	172	University of Regina	1985-1998
	173	GLAZE PROPERTIES	[1963-1967]
Box 11	174	KILN DESIGN	[1962-1969]

## MEDIA COVERAGE

175	Articles featuring Jack Sures	1957-1999
176	Articles not featuring Jack Sures	1962-1996
177	Ben Sures	1987-1992
178	Eaton's Exhibition	1967
179	Nut Art Enters History	1969-1970

## NOTEBOOKS/SCRAPBOOKS

## Notebooks

	180	1	n.d.
	181	2	n.d.
	182	3 (Deborah Sures)	1965
	183	4 & 5	n.d.
	184	6	n.d.
Box 12	185	7	1972
	186	8	n.d.
	187	9	n.d.
	188	10	n.d.
	189	11 (includes 4 photographs)	[Late 1980's – early 1990's]
	190	12	n.d.
		Scrapbooks	
	191	1 (includes 20 photographs)	[Early 1960's]
	192	2 (includes 33 photographs)	[1957-1967]

## ORGANIZATIONS

Box 13		Canadian Council for the Environmental Arts	
	193	1967 World Exhibition	1964-1965
	194	Correspondence 1968	1968
	195	Correspondence 1967	1967
	196	Correspondence 1966	1966
	197	Correspondence July – December 1965	1965
	198	Correspondence April – June 1965	1965
	199	Correspondence January – March 1965	1965
	200	Correspondence 1964	1964
	201	Councilors and executive	[1960's]
	202	Lists of craftsmen and classifications	1965-1986
Box 14	203	Minutes and agendas	[1965-1967]
	204	Miscellaneous	[1964-1965]
	205	Official documents	1964-1968
	206	RESTRICTED	
	207	Slide collection	1965-1976
	208	Canadian Crafts Council	1990
	209	Canadian Guild of Potters	1965-1968

	210	CAR-FAC	1971-1991
	211	Ceramists Canada International Academy of Ceramics	1985-1986
	212	Correspondence	1982-1998
	213	Reports and Bulletins	1985-1998
	214	New Exporter to Boarder States Program (NEBS)	1997-1998
	215	Saskatchewan Arts Board	1965-1998
Box 15		Saskatchewan Craft Council	
	216	Agendas and minutes	1995-1999
	217	Correspondence	1990-1998
	218	Financial documents	1996-1999
	219	Grants and funding	1997
Box 16	220	Human resources	1996-1998
	221	Memos	1996-1998
	222	Miscellaneous	1988-1998
	223	Policy documents	1996-1997
	224	Saskatchewan Arts Board Grants	1997
	225	Saskatchewan Craft Gallery	1995-1998
	226	SGEU	1995-1998
		Saskatchewan Sectoral Council for Culture	
	227	Agendas and minutes	1998
	228	Jobstart / Future Skills	1998
	229	Policy	1998
	230	Publications	1997-1998
		Wascana Centre Authority	
	231	Agendas and minutes	1976-1977
	232	Correspondence	1975-1977
	233	Policy, procedure and proposals	1972-1976
	234	World Craft Council	1965-1980

## PERSONAL

		Correspondence	
	235	Amy Tan	n.d.
	236	Ann Mortimer	1988-1996
	237	The Blums	1985-1988
	238	C. Huang	1998
	239	Charles R. Bronfman	1991-1995
	240	"Cher"	n.d.
	241	Danzas Issue	1986-1989
	242	David Furman	1991
	243	"Dena"	n.d.
	244	Eija Karivirta	1982-1993
	245	Eleanore and Ray Romanow	n.d.
	246	Envelopes	n.d.
Box 17		Family	

	247	Ann Sures	1973-1997
	248	Ben Sures	1973-1998
	249	Cara Gay Driscoll	n.d.
	250	Deborah (Uman) Sures	1974
	251	Jeanne-Eline (Lesoil) Sures	1972-1998
	252	Nadine Sures	1988-1998
	253	Tania Sures	1989-1997
	254	Trudy (Sures) Zimmerman	n.d.
	255	Fritz Vehring	1989
	256	Geo Feng	1998
	257	He, Xiang	n.d.
	258	Heather Daymond	n.d.
	259	Heyun Zhang	1986
	260	Invitations	1976-1998
	261	"Irish"	n.d.
	261a	Jeannie Mah	1988
	262	"Joan"	1989-1991
	263	Joan Walsh	1985-1989
	264	Judy Lowry	1981-1990
	265	Kari Christensen	1989-1997
	266	Klaus Lehmann	1980-1987
	267	"Kurt"	1974-1986
	268	"Lef"	n.d.
	269	Letters from Jack Sures	1987-2000
	270	Marilyn Levine	1973-1991
	271	Miscellaneous cards	1990-
	272	Miscellaneous cards	1970-1989
	273	Miscellaneous cards (n.d.)	n.d.
	274	Miscellaneous letters	1990-
	275	Miscellaneous letters	1965-89
	276	Miscellaneous letters (n.d.)	n.d.
Box 18	277	Orlando Bouza	1993-1998
	278	Ray Hearn	1982-1998
	279	"Roger"	1992
	280	Ruth Gowdy McKinley	1981
	281	"Sally"	1987
	282	Shannon Christensen	1991-1997
	283	"Shirley"	1990
	284	Sue Griese	1986-1993
	285	Ted Godwin	1985-1998
	286	Walter Ostrom	1973-1982
	287	William Latta	1966
		Documents (Legal)	
	288	Estate of Ann Sures (mother)	1986
	289	Passports	1960-90
	290	Sures vs Sures. Jeanne-Eline Lesoil	1996



291	Sures vs Sures. Deborah Uman	1973-86
	Miscellaneous	
292	Blank postcards	n.d.
293	Drawings (digital and otherwise)	n.d.
294	Papercut FRAGILE	n.d.
295	Papercut FRAGILE	n.d.
296	Papercut FRAGILE	n.d.
297	"Sures" signature cards	n.d.
	Retirement	
298	Documents	1986-98
299	Letters of Congratulations	1998
300	SLIDE LISTS (unidentified)	n.d.
	WORKSHOPS	
301	Kecskemet	1981-89
302	Miscellaneous	1979-1993
303	Red Deer College	1985-86
304	Waterloo Potter's Workshop	1986

### SERIES 3

#### AUDIO-VISUAL MATERIAL

#### **3. Jack Sures, Audio-Visual Material.--1950-1998.--1.36 m of audio-visual material.**

**Archival Description:** This series represents the majority of the audio-visual material contained in the Jack Sures *fonds*. This includes 3653 slides, approximately 700 photographic prints, 1076 negatives, 48 photographic transparencies, several video cassette tapes and 3 eight- millimetre films. The physical state of these materials varies from excellent physical condition to extremely delicate and damaged. The eight-millimetre films are very brittle dating to the 1960's and 1970's. This portion of the collection offers a wealth of visual information regarding major events in Jack Sures life. Besides the meticulous documentation of finished artworks, these materials also offer insight into the processes and progression of major commissions, and exhibitions. The second largest topic covered in this media originates from Jack Sures' experiences in Japan in 1966. He traveled this region extensively, capturing numerous historical sites, pottery studios, art exhibitions, festivals, and everyday life. The work of several other artists of note can be found in this series, including that of David Gilhooly, Marilyn Levine, Peter Voulkos, John Mason, Robert Arneson and many more. The remainder of the material in this series focuses on other travels, family and friends, award ceremonies, workshops, and of course numerous portraits of Jack Sures himself.

**Scope and Content:** The materials in this series have been divided by type of media, then further arranged by topic into several sub-series. The sub-series are arranged alphabetically. The locations of the materials can be found in the complete box listing, individual appendices are discussed below.

Because of the interrelated nature of the photographs, negatives and transparencies, these materials have been grouped together and belong to the same numeric sequence. When a photographic negative has been replicated as a photographic print or transparency, they share the same identification number. To differentiate between these materials, photographic prints have been assigned a "P" at the end of their identification number. Consequently, negatives are designated with an "N", and transparencies with a "T". If both a transparency and photographic print correspond to a negative, each of these initials will appear after the identification number so the researcher is aware of each type of media available. In the interest of maintaining original order, photographs and transparencies have been arranged in the order which the negatives

dictate (when applicable). When there are no negatives available the photographs have been arranged chronologically within folders.

A small amount of photographic prints are located within the Oversize Material and Personal and Professional Files. The photographs in the Personal and Professional Files are a part the same numeric sequence as the photographs found in Audio-Visual Material. The photographs in the Oversized Material have been designated with an “/O” at the end of their identification numbers, and belong to their own numeric sequence.

Appendix B offers detailed descriptions of every photographic print, negative and transparency in the collection. The Audio-Visual material found in Oversize and Personal and Professional files is also described at the end of this document.

Note: Numbers 169, 203, 403, 257-262 were inadvertently skipped and not used in the numbering process for the photographs, negatives, and slides. Numbers 795 and 1623 were inadvertently repeated in the numbering process, and each item was assigned an (a) or a (b) to differentiate between them. These oversights have been taken into consideration when totalling the quantity of each media.

The large quantity of slides contained in this *fonds* have a separate numerical sequence. The sub-series have been divided in more detail due to the quantity of material. Appendix C offers detailed descriptions of every slide in the collection.

The remainder of the Audio-Visual Material consists of video tapes and eight-millimetre films. These two types of materials have been arranged separately and assigned their own numerical sequences. Appendix A offers detailed descriptions of all the video material.

A detailed box listing follows.

**SERIES 3****AUDIO-VISUAL MATERIALS****BOX LISTING****EIGHT MILLIMETRE FILM**

Box 19	305	Reel one	1970's
	306	Reel two, three	[1966-late 1970's]

**PHOTOGRAPHS/NEGATIVES/TRANSPARENCIES**

Box 19	307	Awards. 30 Years of Service. University of Regina (1-2)	1995
	308	Awards (3-4)	n.d.
	309	Awards. Order of Canada (5)	1991
	310	Awards (6-11)	1991
	311	Awards. 25 Years of Service. University of Regina (12-13)	1990
	312	Commissions. Canadian Museum of Civilization. Gatineau, Quebec (14-20)	1989
	313	Commissions. Olympic Oval Design Competition (21-22)	1988
	314	Commissions. Wascana Rehabilitation Centre. Regina, Saskatchewan (23)	1987
	315	Commissions. Sturdy Stone Provincial Office Building. Saskatoon, Saskatchewan (24-128)	1979
	316	Commissions. Saskatoon Veterinary College. Saskatoon, Saskatchewan (129-146)	1969
	317	Family and friends. Cara Gay Driscoll (147-150)	[1990's]
	318	Family and friends. Ray Hearn (151-157)	[1980's- 1990's]
	319	Family and friends. Dr. H Janzen (158)	1990
	320	Family and friends. Orland Larson (159)	[1980's- 1990's]
Box 20	321	Family and friends. Jeanne-Eline Lesoil (160-199)	[1970's- 1980's]
	322	Family and friends. Ben Sures (200-256) Note: Numbers 257-262 were not used in the numbering process	1968-1973
	323	Family and friends. Katherine Ylitalo (263)	n.d.
	324	Family and friends. University of Regina faculty (264-269)	1998
	325	Family and friends. Trudy Zimmerman (sister) (270-328)	[1960's- 1990's]

	326	Family and friends. Darcy Zink (329)	1990's
	327	Family and friends. Unidentified (330-335)	[1980's- 1990's]
	328	Family and friends. Unidentified (336-337)	[1970's]
	329	Family and friends. Unidentified (338-341)	[1960's- 1970's]
	330	Family and friends. Unidentified (342-343)	[Late 1950's- early 1960's]
	331	Family and friends. Unidentified (344-353)	[Late 1950's]
	332	Family and friends. Unidentified (354-381)	1957
	333	Family and friends. Unidentified (382)	[1950's]
	334	Family and friends. Unidentified (383-384)	[1940's]
	335	Family and friends. Unidentified (385-388)	n.d.
	336	Family and friends (negatives) (389-407)	n.d.
	337	Jack Sures in the studio (408-414)	1990's
	338	Jack Sures in the studio (415-421)	[1980's- 1990's]
	339	Jack Sures in the studio (422-436)	[1988]
	340	Jack Sures in the studio (437-466)	[ 1970's]
	341	Jack Sures in the studio (467-473)	Late 1960's
	342	Jack Sures in the studio, Winnipeg (474-511)	Early 1960's
	343	Jack Sures in the studio, Winnipeg (512-531)	Early 1960's
	344	Jack Sures' work (532)	1998
	345	Jack Sures' work (533-543)	1991
	346	Jack Sures' work (544-560)	[Late 1980's, early 1990's]
	347	Jack Sures' work (561-592)	[1970's- 1990's]
Box 21	348	Jack Sures' work (593-607)	[1970's- 1990's]
	349	Jack Sures' work (608-626)	1989
	350	Jack Sures' work. Firelight (627-629)	1989
	351	Jack Sures' work (630-633)	1979-1984
	352	Jack Sures' work (634-655)	1981
	353	Jack Sures' work (negatives) (656-675)	[1970's-1990]
	354	Jack Sures' work (676-713)	[1970's- 1980's]
	355	Jack Sures' work (714-761)	[1960's- 1980's]
	356	Jack Sures' work (762-765)	1978
	357	Jack Sures' work (766-773)	[1970's]
	358	Jack Sures' work (774-795(a))	1960's-1970's
	359	Jack Sures' work (795(b)-818)	1963
	360	Jack Sures' work (819-822)	[1960's]
	361	Jack Sures' work (823-886)	1956-1960
	362	Miscellaneous (887-890)	[1980's-

	363	Miscellaneous (891-898)	1990's]
	364	Miscellaneous, negatives [house remodeling?] (899-969)	[1957-1960's] n.d.
	365	Miscellaneous, negatives (970-990)	n.d.
	366	Other artists' work. Ken Chernavitch. (991)	n.d.
	367	Other artists' work. David Furman (992)	1996
	368	Other artists' work. David Gilhooly (993-1024)	Post 1970
	369	Other artists' work. Franklyn Heisler (1025)	1983
	370	Other artists' work. Randy Woolsey (1026)	Early 1980's
	371	Other artists' work. Mary Katherine Ylitalo (1027)	Early 1980's
	372	Other artists' work (1028-1049)	[1970's- 1980's]
	373	Other artists' work (1050-1058)	n.d.
	374	Other artists' work (1059-1064)	n.d.
	375	Other artists' work (1065-1067)	n.d.
	376	Portraits of Jack Sures (1068-1072)	[1980's- 1990's]
Box 22	377	Portraits of Jack Sures (1073-1079)	[1960's]
	378	Portraits of Jack Sures (1080-1082)	[Late 1950's- 1960's]
	379	Portraits of Jack Sures (1083-1086)	[1950's-1960s]
	380	Portraits of Jack Sures (1087-1088)	1959
	381	Process (1089-1109)	n.d.
	382	Travel. China (1110-1113)	1998
	383	Travel. Manchu Picchu, Peru (1114-1115)	1978
	384	Travel. Versailles, France (1116-1124)	[1960's- 1970's]
	385	Travel. Grenada (1125-1172)	1973-1975
	386	Travel. Japan (1173-1208)	1966
	387	Travel. Japan (1209-1244)	1966
	388	Travel. Japan (1245-1280)	1966
	389	Travel. Japan (1281-1361)	1966
	390	Travel. Japan (1317-1352)	1966
	391	Travel. Japan (1353-1384)	1966
	392	Travel. Japan (1385-1420)	1966
	393	Travel. Japan (1421-1456)	1966
Box 23	394	Travel. Japan (negatives and contact sheets) (1457-1494)	1966
	395	Travel. Japan (negatives and contact sheets) (1495-1526)	1966
	396	Travel. Japan (negatives) (1527-1574)	1966
	397	Travel. Venice, Italy (negatives) (1575-1579)	n.d.
	398	Travel. Unidentified (1580-1584)	n.d.
	399	Travel. Unidentified (negatives) (1585-1623(a))	n.d.

400	Views of Jack Sures' exhibitions. "Bottom Up". Northern Territory University, Darwin Australia (1623(b)-1632)	1993
401	Views of Jack Sures' exhibitions. "Chance Encounters: The Work of Jack Sures". Rosemont Art Gallery, Regina, Saskatchewan (1633-1661)	1984
402	Views of Jack Sures' exhibitions. [Regina Public Library (1662)]	[1967]
403	Views of Jack Sures' exhibitions. Unidentified (1663-1666)	[1960's-1970's]
404	Workshops. Kecskemet, Hungary (1667-1720)	[1980-1990]
405	Workshops. Waterloo Potter's Workshops (1721-1738)	1986

PHOTOGRAPHS FOUND IN PERSONAL AND PROFESSIONAL FILES

Box 12	189	Notebook 11 (1738-1742)	[Late 1980's-early1990's]
	191	Scrapbook 1 (1743-1762)	[Early 1960's]
	192	Scrapbook 2 (1763-1795)	[1957-1967]

SLIDES

Box 23	406	"Chance Encounters: The Work of Jack Sures". Exhibition at Rosemont Art Gallery, Regina, Saskatchewan (1-97)	1984
	407	Commissions. Canadian Museum of Civilization (98-279)	1989
	408	Commissions. Sturdy Stone Provincial Office Building (280-530)	1978
Box 24	409	Commissions. Wascana Rehabilitation Centre (531-537)	1987
	410	Family and friends (538-625)	[1950's-1990]
	411	Installation views (626-781)	[1967-1990]
	412	Jack Sures in the studio (782-947)	[1965-1990]
	413	Jack Sures' work. Drawings and paintings (948-1130)	[1958-1976]
	414	Jack Sures' work. Lustre paintings (1131-1228)	[1971]
	415	Jack Sures' work. Plates (1229-1440)	[1963-1989]
	416	Jack Sures' work. Sculpture (1401-1551)	[1964-1993]
	417	Jack Sures' Work. Vessels (1552-1823)	[1963-1991]
Box 25	418	Jack Sures' Work. Wall pieces (1824-1986)	[1967-1989]
	419	Kiln building (1987-2013)	1967
	420	Miscellaneous (2014-2044)	[1965-1990's]
	421	Other artist's work, A-N (2045-2243)	[1966-1980]
	422	Other artist's work, P-V (2244-2377)	[1953-1988]

	423	Travel. China (2378-2649)	1998
	424	Travel. Japan (2700-2933)	1966
Box 26	425	Travel. Japan (2934-3233)	1966
	426	Travel. Japan (3234-3389)	1966
	427	Travel. Korea (3390-3416)	[1966]
	428	Travel. Unidentified (3417-3521)	1967-1985
	429	Workshops. Kecskemet (3521-3566)	1980
	430	Workshops. Waterloo Potters Workshop (3567-3653)	1986
		VHS	
Box 27	431	Tape one	1984
	432	Tape two	[Early 1990's]
	433	Tape three	[1989]
	434	Tape four	[1988]
	435	Tape five [includes DVD copy made by archives]	[1989]
Box 28	436	Tape six	[1980's]
		VIDEO CASSETTE	
	437	Tape seven	[1980's]



## SERIES 4

### OVERSIZE MATERIALS

#### **4. Jack Sures, Oversize Materials.--1949-1989.--174 items.--2.57 m**

**Archival Description:** This series of records contains a number of different types of media, including photographs, magazine clippings, publications, art works, and architectural diagrams. The large-scale photographs are mounted and document several important periods of Jack Sures' life. Images regarding his Winnipeg studio in the early 1960's, his 1967 exhibition at the Regina Public Library gallery, and some documentation of the Sturdy Stone Provincial Office Building commission can be found in this section. The remainder of these photographs are documentation of his ceramic sculptures from the early 1960's-1970's. Within the magazine clippings there are a number of loose pages taken from *Life*, *Vogue* and *McCalls'* magazine dating from the 1950's, (many of the articles are focused on artists and art exhibitions). Three special publications by Life magazine are located in this series, offering information on Van Eyck, Michelangelo, and Tintoretto. There is an additional publication titled *Abrams Art Book: Heironymous Bosch*, (an artist Jack Sures has identified as a major influence for on work). There are seventy-six artworks by Jack Sures which consist of prints, drawings and paintings from his years as a student. The majority of these works are on paper or cardboard. Twenty-three art works created by other artists are also included (including one ceramic plaque made by Jack's students). In addition to these works is a portfolio of nine reproductions of drawings and prints attributed to the 10<sup>th</sup> Annual Calgary Graphics Competition. Several large scale architectural diagrams are included in these records, pertaining specifically to Jack Sures' major commissions at The Canadian Museum of Civilization and The Wascana Rehabilitation Centre. Additionally, five hand-drawn diagrams of Jack Sures' terrazzo concourse floor at The Wascana Rehabilitation Centre can be found in this section. The Parchment of the Order of Canada Sures' received in 1991 is located in this series, as well as another certificate from the Second Annual Exhibition of Advertising and Editorial Art and Design in 1964. The remainder of this series are oversize textual documents, including information on Jack Sures' visiting artist fellowship at the Northern Territory University, and a poster for a concert by Ben Sures (son).

**Scope and Content:** The contents of this series offer a glimpse at media which contributed to Jack Sures' early artistic influences, as well as examples of his work from this period (late 1950's, early 1960's). Large scale photographs document his early career as a studio potter and his first major solo exhibition. The diagrams and photographs of two of his major commissions allow the researcher visual access to the early stages of these projects. The size of the materials has dictated the way the media has been separated. Additionally, the photographs, ceramic plaque, and architectural diagrams have been kept separate due to the nature of the materials. The loose

magazine pages were removed from a large scrapbook and placed in a folder, their original order has been maintained. The artwork had been interleaved to protect from material transfer between works.

Detailed descriptions of the photographs contained in this series can be found at the end of appendix B.

The materials in this series are housed in four oversize boxes, and five oversize folders.

A detailed box listing follows. Appendix D details oversize folder contents.

**SERIES 4****OVERSIZE MATERIALS****BOX LISTING**

		<b>OVERSIZE</b>	
Box 29		Oversize Box 1 of 4 Mounted photographs (30 items, 2 of which not mounted) (oversize box 1 of 4)	
Box 30		Oversize Box 2 of 4	
	438	Oversize sketchbook	1959- 64
		1 folder (magazine clippings)	1953-1955
		Abrams Art Book: Heironymus Bosch	1956
		The Van Eyck Altarpiece – Life Magazine Publication	April 18, 1949
		Tintoretto’s Life of Christ- Life Magazine Publication	December 24, 1951
		Michelangelo’s Sistine Ceiling- Life Magazine Publication	December 26, 1949
		10th Annual Calgary Graphics Exhibition (contains 9 reproductions of drawings/prints)	n.d.
		9 pages- Information regarding Jack Sures’ visiting fellowship to Northern Territory University	1993-1994
		Ben Sures Band poster	April 1989
		Drawing by “Jim” of Jack and two unidentified Men	n.d.
		1 multi-coloured woodblock print of a fish	n.d.
Box 31		Oversize Box 3 of 4 Ceramic plaque- gift to Jack Sures from students)	n.d.
Box 32		Oversize Box 4 of 4 Wascana Rehabilitation Centre	[1986]
		(1) Artist’s diagram of concourse floor (L 220 x H 42 inches)	[1986]
		(2) Artist’s diagram of concourse floor (L 178 x H 42 inches)	[1986]
		(3) Artist’s diagram of concourse floor (L 67 x H 42 inches)	[1986]
		(4) Artist’s diagram of concourse floor (L 275 x H 42 inches)	[1986]
		(5) Architectural diagram of main floor grids A-G, finishes, arches and hardware (L 22 x H 17 inches)	July 28 1986
		(6) Architectural diagram of main floor grids F-M, finishes, arches and hardware (L 22 x H 17 inches)	July 28 1986
		(7) Architectural diagram of main floor grids L-S, finishes, arches and hardware(L 22 x H 17 inches)	July 28 1986
		(8) Architectural diagram of main floor grids R-U, finishes, arches and hardware(L 22 x H 17 inches)	July 28 1986

National Museum of Man (Canadian Museum of Civilization)	1984-1985
(9) Architectural diagram, block A/area 1/ level 2 (L 48 x H 36 inches)	March 26 1984
(10) Architectural diagram, block C/area 1/ building sections(L 48 x H 36 inches)	February 22 1985
(11) Architectural diagram, block A/area 2/ level 2 (L 48 x H 36 inches)	March 19 1984
(12) Architectural diagram, block C/area 1/ level 2(L 48 x H 36 inches)	April 22 1986

**SERIES 5****OVERSIZE PAINTINGS ON CANVAS****5. Jack Sures, Oversize PAINTINGS ON CANVAS.—1950s – 1960s.--8 items.**

**Archival Description:** This series of records contains 8 oil paintings.

**Scope and Content:** The oil paintings were executed between the 1950s and 1960s. The images are representative of work done while Sures was a graduate student.

Detailed descriptions of the paintings contained in this series can be found in Appendix E.

The materials in this series is in a large custom-made oversize box.