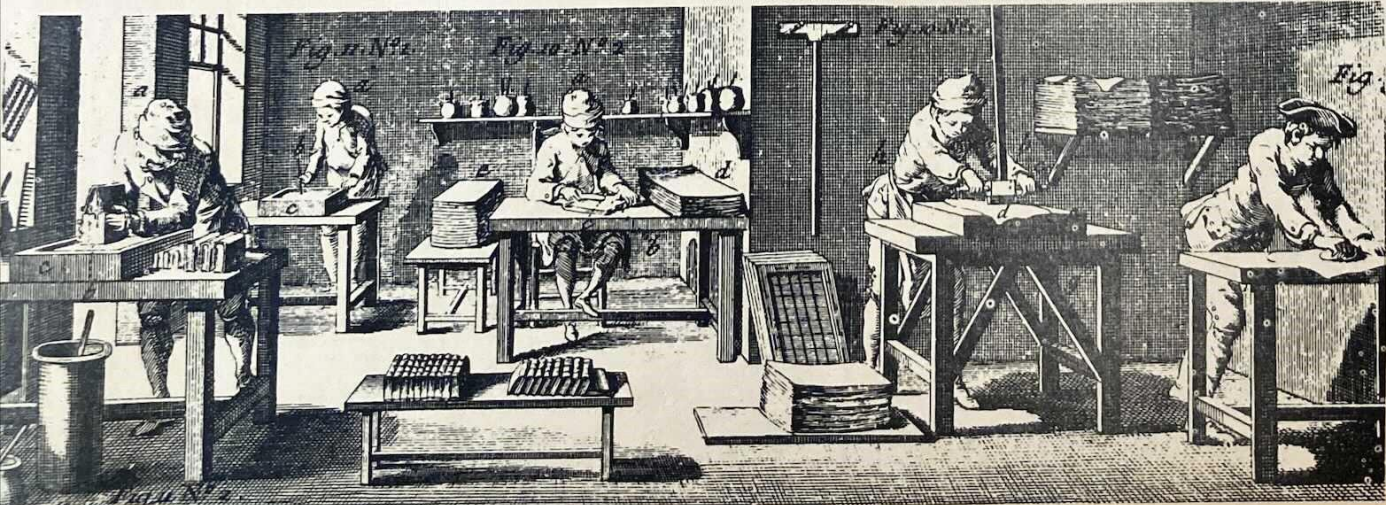


**IN THIS ISSUE:**  
**Provincial Handcraft Festival**  
**Battleford, Saskatchewan**





SASKATCHEWAN CRAFT COUNCIL NEWSLETTER,

VOLUME 1 ISSUE 2, SPRING 1976

CONTENTS: this page.....LETTERS  
page 3, 4.....ALL THE NEWS  
page 5....."RESPECTFULLY SUBMITTED: S.C.C. brief  
to SaskARTchewan  
page 6.....SaskARTchewan and YOU -- how to get in-  
volved  
page 7.....WORKSHOP  
page 8.....DIVERSIONS & DIGRESSIONS  
page 9....."FOR THE SAKE OF THE ARGUMENT", opinion  
by Joe Oliver, Prince Albert.  
page 10.....EATS....for rainy afternoons.  
page 10.....SOURCES AND RESOURCES  
page 13....."WHO ARE THOSE GUYS ANYWAY?": background  
on S.C.C. board members.  
page 14.....ANNOUNCING: Provincial Handcraft Festi-  
val, Battleford  
page 17.....ENTRY FORM for the juried competition at  
Battleford

The Saskatchewan Craft Council newsletter is supported by a grant from the Department of Culture and Youth, and is mailed free to members and, for the first year of our operation, to a mailing list of people interested in the development of crafts in the province. We invite comments and opinions, but must exercise the right to edit where necessary for space considerations. From now on, only signed letters or submissions will be reprinted.

NOTE: NEW MAILING ADDRESS: Send membership requests; information and requests for information to: SASKATCHEWAN CRAFT COUNCIL,  
P. O. BOX 3181,  
REGINA, SASK. S4P 3G7

Those who worked on the newsletter this issue were: Norma Morgan, editor, assisted by Pam Perry and Karen Leitch, Regina. Thanks to Joe Oliver, Jim Thornsbury, Susan Pulvermacher and Charley Farrero for submissions. And thanks to Bob Dalby for the photographs, and to Our Friend in La Ronge for printing them. Also, a special "thank you" to the Department of Industry and Commerce for their support and assistance with this issue of the Saskatchewan Craft Council Newsletter.

## LETTERS

MORAL SUPPORT FROM A NATIVE SON, Orland  
Larson, Nova Scotia Designer Craftsmen.

Received your first newsletter! That's an important and indelible step! If you send a copy to the NOVA SCOTIA DESIGNER CRAFTSMEN at Box 3355, Halifax, N.S., they will exchange theirs as often as theirs is printed. One is to come out soon.

My heart really is in Saskatchewan since I was born there (in Shaunavon) and lived in Saskatoon some years. I have taught courses at Qu'Appelle from time to time. So I'm really with you all.

Enclosed is a recipe that should be shared. It's most delicious. I agree with your items on food.

All good wishes. It takes time and effort, but it's essential!

(see EATS)

Best wishes,  
Orland.



AND GRIEVANCES FROM "X":

THE SASKATCHEWAN CRAFT COUNCIL IS.

Re your graphics	p. 3	FOUNDING CONFERENCE	Men
	p. 11	EATS - Recipes	Woman
	p. 14	...from the board of directors....	Men

hmmmmmmmmmmmmmm

(sent anonymously from Saskatoon)

Dear hmmmmmmmmmm,

When I received this cryptic comment (attached to the newsletter itself, which I assumed you rejected outright) referring to the graphics we used in the articles you mentioned, I was annoyed, angered and disgusted. I was tempted, after employing some bad language, to ignore it, or to laugh at it, then after some discussion with my fellow newsletter workers and board members, I felt it necessary to reply.

I could easily be facetious, by pointing out that the tomatoes on page 12 are of indeterminate sex, or be as picayune as yourself by pointing out that the sexual identity of the figures on page 14 is open to question. (or do you assume that only men wear pants?) But I grew impatient to get down to facts.

First, about the graphics. The newsletter is composed of three volunteer members who feel that above and beyond the necessity of getting certain important information and ideas out to craftspeople, it is also important to make the format attractive. This we attempt by scrounging for graphics from old newspapers and magazines, to add some visual content as inexpensively as possible. With the limited time and resources at our disposal, we fish for illustrations that are eye-catching and, mostly, light-hearted, without being self-conscious about having a balance illustrationally of males and females per item.

If you were genuinely offended, we are truly surprised and sorry. Surprised, because no offence was intended or even thought possible. And sorry, because we feel you misunderstood not only the nature of our graphics, but of our organization as well.

We do feel it important to use the terms "craftspeople", "craft-workers" or "craftsperson", unwieldy as they are syllabically. And at this point I feel it is important to point out that we will not be party to any discrimination towards a maker of crafts on the basis of sex. As a matter of fact, I can think of no actual incidence of such discrimination. If you do, or if you have personally suffered it, why not let us know, so that it can be exposed and rectified? (And have the courage to sign your name.) If not, if you are only being picky, let this be the last of it, because if there is one kind of handicap that many craftspeople do suffer from in Saskatchewan, it's a monetary one. They have other problems too, of course; so let's get busy and solve them, and not waste our time on pettiness.

Sincerely, the editor

**overleaf:** ALL THE NEWS....In this issue there is already considerable editorializing (in the "letters" section) and opinionizing ("For the sake of the argument" and S.C.C. brief), so there will be no "editorial" as such, but a housecleaning of information about the Craft Council's development in the past few months, and a few thoughts about future months.



## and now for the news.....

WHAT HAPPENED, WHAT DIDN'T HAPPEN: In the winter months the board managed three meetings (November 15 in Regina, January 17 in Saskatoon, and March 13 in Regina) though plans to meet in Swift Current were thwarted by snow and wind. As you will read elsewhere in this issue, S.C.C. organized its first workshop in February. We also organized a spring meeting at Ft. San for March 12 to 14, which was to have been an opportunity for Saskatchewan craftspeople to get acquainted with one another's work, and also was to have included some discussion on membership categories and a kind of mini-conference prior to SaskARTchewan. (more on SaskARTchewan this issue.) Unfortunately the number of people who registered was disappointingly low, and we decided to cancel it because the numbers defeated our expressed purpose for having it -- the sharing of problems and ideas -- and we didn't think we could learn much about the provincial picture with so few involved. Perhaps the timing was poor, or notice was too short, or the location was inappropriate -- we'd like to know, because our first annual meeting happens this fall, and for this occasion we must have at least half the members (we are 140 strong now) in attendance in accordance with our bylaws. (Copies of the bylaws are back from the printers, and during the next couple of weeks will be mailed to all members.)

INFORMATION PLEASE: The "logo competition" announced in the first newsletter has received little response; perhaps we need to announce an alluring prize. Nor have there been suggestions for a name for our newsletter in sufficient quantity to choose from. Of more immediate concern, however, is the poor response to the craft questionnaire. Granted the questions were "feelers" to help the board determine its direction, the lack of information makes it difficult to work for craftspeople. Fortunately the S.C.C. has received funding from Sask Sport Trust Fund to hire a program coordinator to pursue problems and solutions. But the coordinator will also rely greatly on information from members to assess their needs and our goals as an organization. If you want the Craft Council to be a useful tool, your cooperation will be needed. Remember, the S.C.C. is primarily a group of craftspeople, and the desire for self-determination must be accompanied by the willingness to participate in its development.

SOLIDARITY FOREVER? A meeting of cultural groups at Sask Sport's annual meeting in March underscored a problem common to all of us in these times: money, or lack of it. Cultural organizations rely heavily on government funding and our anxiety about the future seems well-founded as budgets at all levels of government are pared down. "Culture", by some bizarre logic, is usually considered the most "unnecessary" area, and one that can be whittled to the bone. The one positive outcome of all this is the movement of diverse cultural groups to support each other in an effort to make their problems known. In Regina, an Allied Artists group is in the formative stages and in response to their plea for municipal support of cultural programs, the Saskatchewan Craft Council board, at its last meeting, drafted the following resolution, with unanimous approval: "We support the principle that the municipality should be responsible for the provision of heated and lighted space for use in cultural programs."

As long as artists are dependant on government support, it seems sensible that we unite our efforts in making the public aware of our plight.



## Respectfully submitted: SCC brief to SaskARTchewan

The arts are the measure of the social maturity of a society, and substantial evidence exists in Saskatchewan to suggest that the arts are thriving and developing in all but one major area - namely funding. Art cannot be legislated into existence or degrees of excellence, not with any surety, but legislation can provide a capacity for artistic development. Saskatchewan in the past has legislated such a capacity, and no one can doubt its success. However, the legislators do not appear to have kept up with artistic development. Saskatchewan has produced a number of artists in almost all disciplines who can be measured on national and international scales, and yet the society through its legislators does not appear to have developed a sense of responsibility to the arts that our artists most assuredly warrant.

The Saskatchewan Craft Council, while still a young organization, yet has a very broad base geographically in the province, and a large growing membership. We speak for more than one hundred and fifty workers in the crafts at the present and anticipate a much larger membership before too very long. There is at once an encouraging, and yet alarming growth of craftworkers in the province, encouraging because it appears that Saskatchewan is coming of age culturally, and alarming because existing funding agencies have not taken sufficient cognizance of the growth of a crafts environment.

Crafts are a part of the growth of all the arts in Saskatchewan and along with the other arts, our organization and members individually clamouring for support and assistance from existing funding agencies. There is never enough it seems. The public is responding to crafts as they are to all the arts, by buying and demanding to be shown crafts of the highest standards.

There are several areas of concern experienced by the Saskatchewan Craft Council as expressed by members and recognized by the executive. Lack of adequate in-depth training in anything but ceramics, nowhere in the province where a beginner can go to learn the basic skills so essential to personal development. Lack of gallery space to show the best Saskatchewan crafts on an ongoing basis - we have to compete with fellow artists for the available limited showing space. Lack of sympathetic marketing agencies. And in all this the public suffers most in that mature craftworkers can and do move out of the province to more sympathetic areas in Canada. Our growth as individuals is retarded professionally, and the total community suffers more. Many of the personal problems of our members can and will be solved by the Craft Council in areas such as workshops for specialized instruction, financial and business advice peculiar to our disciplines, locating and supplying materials for producers, assistance with marketing, establishing regular exhibitions both for the public, and for our members to measure their own individual progress, but the one area that we are aware that we can be of little direct assistance is in funding the individual. Loans and grants for the purchase of specialized equipment, inventory capital so that the producer is not reduced to hand to mouth operation, living expenses to build up such an inventory. Assistance for studio space, and on and on. Perhaps it can be suggested that with the evidence of continuing growth of the present market for crafts items, that of all the arts practised in Saskatchewan, crafts have the most opportunity of providing economic viability for the individuals concerned. But we do not wish to be considered as a special case, as we realize that our development as individuals cannot be separated from the development of the total arts environment in Saskatchewan.

We must be considered as no more and no less important than the other artistic disciplines.

Public funding then must be a commitment for the future development



culturally and economically for the crafts of Saskatchewan. Where can we currently turn for such funding? We require modest funding for the continued growth of our organization, but perhaps more important, funding for our members to achieve artistic and cultural maturity.

We take no issue here with the agencies who have to date provided us with start up monies, indeed are grateful to the many individuals of those agencies who have been helpful and sympathetic to our purpose. We discovered, however, that these agencies must work with limited resources, and guidelines enforced by those resources. Guidelines that often seem especially restrictive to our endeavours. However, the one agency that has the flexibility to respond to our peculiar needs is the Saskatchewan Arts Board.

We consider that the Saskatchewan Arts Board is the only agency in the province best able to respond to the needs of our organization, and to the needs of its individual members, because of its mandate, and because past evidence show that the Saskatchewan Arts Board has never made any separation between artists and craftspersons. However it is quite evident that they have not sufficient funds to meet all requests for assistance, nor funds to generate development in any other than a limited manner. We would suggest therefore that the Government of Saskatchewan has not realized nor kept in step with the development of all the arts in Saskatchewan, for although in the past they have shown enlightenment in creating the Saskatchewan Arts Board, recently it appears to have been ignored in the light of other issues. It has not been nurtured nor allowed to keep step with the cultural need of the community of the people of Saskatchewan.

Therefore, we wish to urge the Government of Saskatchewan through its cabinet, to recognize the growth of all the arts in Saskatchewan, and to increase funding to the Saskatchewan Arts Board in order to assure a measured growth and retention of the arts in Saskatchewan.

Further, we wish to urge the Government of Saskatchewan through its cabinet to recognize the economic viability of crafts, and to make available to craftworkers such funding as is available to other business to assure its economic success, through the Department of Industry and Commerce or such other agency as the Government should so choose.

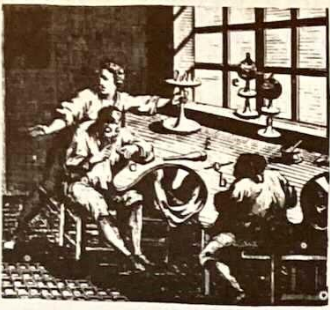
## **SaskARTchewan:** PROVINCIAL CONFERENCE OF THE ARTS, APRIL 30 TO MAY 2, UNIVERSITY OF SASKATCHEWAN, SASKATOON.

The date for this conference is fast approaching, and people interested in attending should obtain registration forms immediately if they need accommodation in Saskatoon. Write to: Joy Cohnstaedt, Executive Officer, A Study of the Arts in Saskatchewan, Department of Culture and Youth, 2024 - 12th Avenue, Regina, Sask., S4P 0M3, telephone 565 5858 or 565 5863. (There is no registration charge.) A conference schedule can also be obtained from contacting the above-mentioned office.

The Advisory Committee to the Conference of the Arts has identified "financial support to the arts" as a crucial issue to be discussed. Important representatives of the major arts granting bodies will be present. In addition to this topic other important subject areas such as education and the arts, the community arts and the state of the professional arts are to be raised. Out of the workshops and plenary sessions recommendations will be formulated, debated and presented.

There's no predicting how lively, and ultimately how useful, this conference will be. Much of its outcome will depend on vocal participation from concerned artists and craftspeople. Try to be there.





**WORKSHOP**

Nearly all the craft questionnaires (volume I issue 1) that were returned mentioned a need, a desire for, "more workshops" without, however, being very specific on either the areas of concern or the level of instruction. But this was the first and seemingly one of the foremost needs expressed by our membership, and one that we felt we could immediately respond to. Bobbie Tyrrell accepted the task of organizing the first workshop and simply because of the logistics concerned, the board agreed on Saskatoon for the location. Contact with Saskatoon people suggested to Bobbie that

a workshop in the area of design problems in craft media would be a good jumping-off point, especially since it would attract people from various craft disciplines.

Despite the shortage of time (on January 17 we decided on the workshop for February 14 and 15) and the necessity of working out, for the first time, all the connected procedures -- applying to the Arts Board for workshop money, publicity, including an issue of the bulletin. The workshop attracted thirty people and was, from all reports, successful.

In evaluating that weekend, the board later felt that the topic of the workshop was too far-reaching to be encompassed in a two-day session. (See the comments with the photographs below.) Primarily because of the magic ingredient of John Chalke's guiding presence it was a worthwhile learning experience for the participants. It was also a valuable learning experience for the board, and now that we've gotten our feet wet, we'll move on to more specific topics for future workshops.

The next one is already in the planning stages for Regina, and I'll quote from a letter from Bobbie Tyrrell: "The next workshop is on June 12 and 13 given by Tony Bloom from Stonecrop Studios, Canmore, Alberta. Subject, Design in Clay and Textures. Hours, 9 - 12 and 1 - 4 both days. He will bring slides for Friday evening. He will be sending me format of workshop plus a little blurb on himself." The next bulletin will contain full details about this workshop.

COMMENTS ON THE SASKATOON WORKSHOP: Bob Dalby of La Ronge was in Saskatoon the weekend of February 14 and dropped in to the Chalke workshop to get some "action shots" of John and some involved people. A friend in La Ronge was kind enough to print them, and we include two of them here, with quotes extracted from three participants. (The reports were too long to include in their entirety.)

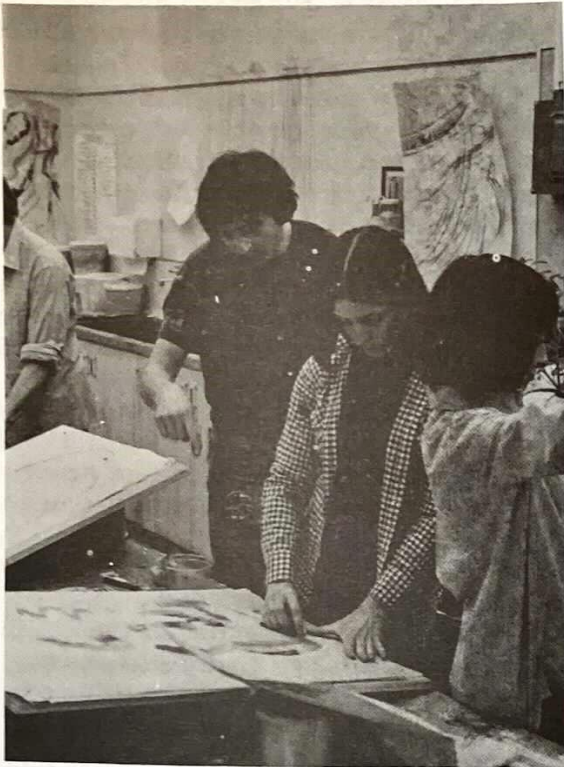
"John was able to communicate to the person and stimulate new ways of thinking and in turn seeing. Throughout the two day workshop the studio was an area of high activity, high energy, and high personal contact. John Chalke is not only an exceptional artist, but a teacher with much to offer."

--Jim Thornsbury,  
ceramics,  
Saskatoon.

"I worked for two days the way I'd like to work all my life.







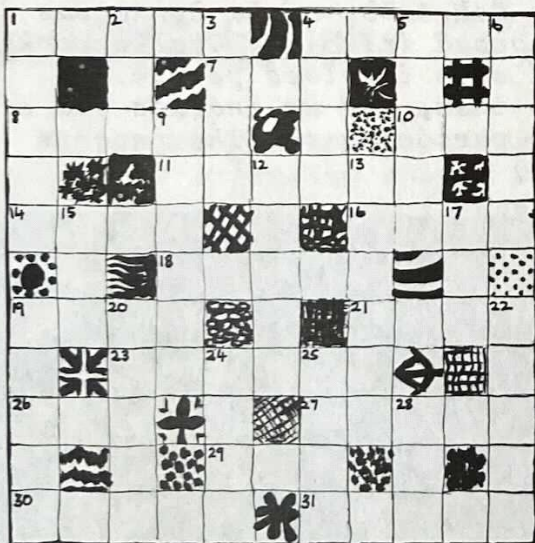
"You cannot comment on the workshop without talking about John's personality. John diffuses a creative atmosphere around him. His sensitivity allied to a humourous seriousness made me feel really 'loose', alive and re-born. For two days we were immersed in a world of free self-expression (sometimes labourious)...Our energy ...often revitalized by John's powerful presence and his immense well of giving. Visual and tactile representations of ideas were blooming across the room....He is far out, man!"

--Charley Farrero,  
potter, Regina.

"Quite often we got together after an assignment and looked at and shared it with others. In this way we could see how (we) were expanding visually and creatively; for most, this was something that was very real. Perhaps the only obvious limitation was the time factor; I think that most would agree that we had only just begun, and it was unfortunate that we didn't have the op-

portunity to continue working. I didn't know then and I'm not just too clear yet on what that word 'design' means, on a definitive level. But for myself, and from those people I did talk to during and after the workshop, I believe most of us got a 'feeling' for what it is in a very practical, applied way." -- Susan Pulvermacher, Saskatoon member, S.C.C.

## Diversions & Digressions: VAGUELY CRAFTY CROSSWORD ?



Solution will be published next newsletter. Sorry, no prizes (or purchase awards) offered, just the glow of satisfaction that comes from exercising your wit.

Note bene:

'In May 1966 The Times of London received an announcement from a Fijian woman that she had just succeeded in completing their crossword No. 673 in the issue of April 4, 1932.'

### ACROSS:

- 1 Stitched, padded bed coverlet (5)
- 4 Yucatan port gives name to cordage fibre (5)
- 7 Writing fluid (3)
- 8 Drive forward (3)
- 10 Small hooded serpent (5)
- 11 Milk coagulator or apple (3)
- 14 Weaving machine will appear indistinctly (6)
- 16 'Lift not the painted ---- which those who live Call life'. (Shelley) (4)
- 18 Discharge offspring (5)
- 19 Meagre incline (4)
- 21 Necessity sounds like I work clay (4)
- 23 Small shot globule (6)
- 26 Impair, little mother? (3)
- 27 Pale and wan (5)
- 29 Wheeled vehicle (3)
- 30 Altered anger for broad scope (5)
- 31 Slight mistake sounds like circuits of the track (5)

### DOWN:

- 1 Feather writer (5)
- 2 Little devil (3)
- 3 Glazed decorative slab (4)
- 4 'And there the snake throws her enamel'd ---- Weed wide enough to wrap a fairy in'. (A Midsummer Night's Dream) (4)
- 5 Least changed for laminated rock (5)
- 6 Revere folded coat front (5)
- 9 Stoat fur (6)
- 12 Rhinal or nosy? (5)
- 13 Steven turns into occurrences (6)
- 15 Alternative mineral (3)
- 17 Cover cake with frozen water? (3)
- 19 Quadrumanous E. Indian mammal (5)
- 20 Frontal covering keeps clothes clean (5)
- 22 Leap and frisk about to music (5)
- 24 Fasten boots with delicate fabric (4)
- 25 Nobleman betwixt marquis and viscount (4)
- 28 With it dog rose fruit! (3)



# For the Sake of the Argument:

Contributed by Joe Oliver, Prince Albert.

## CRAFT OPPORTUNITIES AS RECREATION

While we fight for grants for craftsmen and try to find ways of improving the quality of the work we do--and I think both are legitimate and necessary--it seems to me to be desirable that we should also support craft opportunities as recreation.

By this I mean that we should support assistance at the provincial and particularly the municipal level to make available opportunities for people who will never become craftsmen but who enjoy using their hands.

There seem to be at least three good reasons why we should. First, because we create, in this way, our most important support group for public pressure in favour of the crafts and our largest solid group of purchasers of craft produced articles. Second, out of those people who enter the craft field by this way, instead of formal, institutional training, now and again there are those who have the talent to reach the top of their craft. And these people have frequently become the innovators who lead to new discoveries not found by the formal way. Third, opportunities to enjoy using one's hands in making useful or beautiful articles even if the skill is of a low order, is one of man's greatest privileges. To provide these opportunities is to open a window of the soul, to influence the direction of our cultural growth, and should not be denied to the humblest of us.

## MUNICIPAL SUPPORT OF CRAFTS

If we are to approach municipal government for support of crafts we should consider reaching a consensus on what it is we want and not ride off in all directions.

It is the considered opinion of some municipal recreation departments that their mandate is for the provision of facilities and training only at the level of recreational opportunities. That is, to give anyone who comes simple tools and instruction so that they can get an appreciation of the basic requirements of the craft.

It is felt that if any of the people who come to these basic classes want to progress further in the skill they have chosen that that should be done by weekend workshops, by Community College classes, or some other agency. To have people on staff at the local level, even for large cities, is impossible if they are to be expert in all of the arts, crafts and recreation possibilities being demanded. On the other hand most facilities of municipal governments provided for crafts are in use only five evenings a week intensively. This means that they can be available to serious craftsmen most daylight hours. Weekends too are free in most cases.

So we might arrive at a position where, in some municipalities, serious craftsmen might be able to make use of their facilities in the daytime if they can arrange to put away their materials so that the space can be used for other purposes in the evenings, and weekend workshops can be arranged in the facility with little difficulty. In addition, craftsmen who are willing to teach the beginning classes may be able to offset teaching for work space.

So, it seems to me that our direction should be to press municipal government to assume a greater role in the provision of facilities for arts and crafts within their recreation program and to seek ways in which craftsmen might make use of the facilities so provided at rentals which they can afford.



# EATS



FOR RAINY AFTERNOONS...an authentic recipe for Pictou County oatcakes, given to Doris Larson by Lois Trenholm, Pictou, N. S., and passed on to us from Orland Larson.

3 c. rolled oats	1 tsp. salt	1½ c. shortening
3 c. white flour	1 tsp. soda	¾ c. cold water
1 c. white sugar		

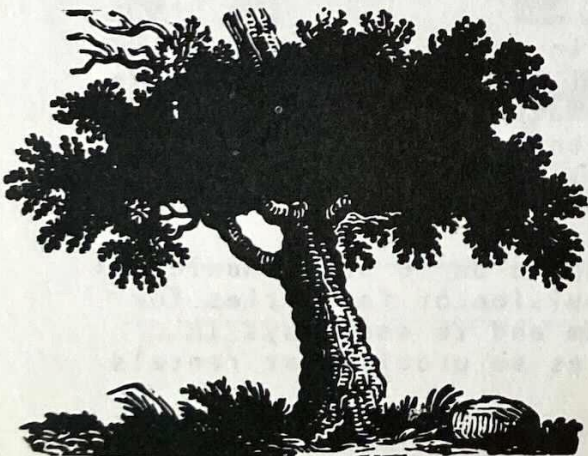
Combine dry ingredients by hand and cut in shortening as if making a pastry. Add cold water. Roll wafer-thin on more rolled oats using waxed paper to prevent dough from sticking to the rolling pin. Bake at 350 F for 15 minutes.....(some time later).....comments from "the test kitchens of the Saskatchewan Craft Council: this mixes up easily, should be kneaded a few minutes, before rolling as thinly as possible. Mine were perhaps thicker than a skilled Nova Scotian would care for, but after 15 minutes in the oven (ungreased pan) mine were pale gold with crisp light brown edges. Orland suggests they are "delicious when eaten with Cheshire cheese". These were taste-tested slightly warm from the oven with aged Canadian cheddar (absence of Cheshire) and were truly satisfying. Suggest they be accompanied by a fresh brew of good tea, and, for a totally homely old-fashioned tea party, the following is also recommended:

## WINDSOR GINGERBREAD

1 c. brown sugar; 1 c. butter; 3 eggs; 1 c. molasses; 1 tsp. soda, dissolved in warm water; 3 c. flour; 1 tsp. ginger; 1 tsp. cinammon; 1 c. sour cream or buttermilk.

"Cream sugar and butter and add well-beaten eggs. Stir in molasses and soda. Sift flour and add spices, then add alternately with sour cream or buttermilk to butter mixture. Blend well and pour batter into a greased oblong pan. Bake in 350 F oven about 30 minutes."

This makes a large batch, but will stay moist and fresh for days, and sustain you through a considerable rainy spell. Put on a record, get out the cards, finish the book you started a month ago, (fill out your entry form for Battleford), or get out your Crayolas.....and enjoy.



## SOURCES AND RESOURCES

This will become an important regular section of the newsletter, and will expand as the information starts flowing. You can contribute by passing on news that you think might be of interest to other craftspeople, or to members of the public interested in Saskatchewan crafts.



## PUBLICATIONS

CRAFTS CANADA, a bi-monthly publication covering Canadian crafts and featuring craftspeople, outlets and galleries as well as in-depth articles e.g. this issue, "Guatemalan Weaving". Generally a good source of information for supplies, upcoming exhibitions and reviews of shows and sales. Subscription rates are "on special" now: \$20/3 years, usually they are \$10/year. Write to: CRAFTS CANADA, Circulation Dept., 333 King St. West, Toronto, Ontario, M5V 1J5.

A QUARTERLY NEWSLETTER covering the areas of fine printing, paper-making and hand bookbinding. Included are reviews of limited edition books. Write for details to: FINE PRINT, Box 7741, San Francisco, Ca. 94120.

A FEW FREE COPIES of the February 1976 Canadian Crafts Council are available by writing to Saskatchewan Craft Council. (address above)

A FEW FREE COPIES of the February 1976 Canadian Crafts Council newsletter, February 1976 issue, are available by writing to the Saskatchewan Craft Council at the above address.

TAX TIPS: If you're joining the last-minute tax rush, and find you need some help, you can still obtain free copies of "Tax Tips for Craftspeople" by writing the Saskatchewan Craft Council.

## A NEW LOAN PROGRAM

The Department of Co-operation and Co-operative Development is establishing a new limited loan program for low-income individuals. The program is new this year, and so far is limited to four participating credit unions in the province: Moose Jaw Credit Union, Prince Albert Credit Union, Saskatoon Anti-Poverty Credit Union, and Sherwood Credit Union. Because the whole program is just going into operation (we'll keep you briefed as it develops), we suggest you contact either the manager at any of the participating Credit Unions, or George Steffen, Department of Co-operation and Co-operative Development, 211 Brent Building, 2505 - 11th Ave., Regina, Sask. The board of the S.C.C. will be exploring how the Craft Council might participate in such a program and represent the views of craftspeople. If you have any suggestions in this respect, please contact your nearest board member, or write to the S.C.C. at Box 3181, Regina, S4P 3G7.

## APPRENTICESHIP

Canadian Crafts Council has been receiving requests from students who wish to apprentice (loosely defined) with professional crafts workshops in Canada. C.C.C. therefore wants information on any Saskatchewan crafts person who will take on an assistant, apprentice, or junior employee. Since S.C.C. is also lacking this kind of information and is also interested in the possibilities of apprenticeship programs, please write to us if you are willing to get involved in such a program.

## A NATIONAL DIRECTORY OF GLASS WORKERS

A graduate in glass blowing and stained glass at Sheridan College School of Design is planning to spend the coming summer compiling a



photographic and written directory of all the people working in glass in Canada. She wants to contact individual craftspeople in this area, or anyone who can steer her to other craft guilds or organizations for leads. Write: Carol Dunsford, 6 Eastmoor Crescent, Scarborough, Ont. (S.C.C. doesn't know of anyone working in glass in the province, but if you do, or are, we'd like to know as well.)

### OPPORTUNITIES TO SELL, DISPLAY, EXHIBIT

BAZAART: The Norman Mackenzie Art Gallery, Regina, invites craftspeople to participate in its annual outdoor art sale, BAZAART, Saturday, June 26, from 10 a.m. to 10 p.m. There will be craft demonstrations, refreshments, art raffles, music and fun, as well as the major event -- the sales. All media are acceptable (except from commercial enterprises). Display space is inexpensive, the Gallery provides publicity, maintenance and security. Artists are responsible for their own displays and sales. For more information and for registration forms, contact the Norman Mackenzie Art Gallery, University of Regina, Regina, S4S 0A2, tel. 584 4849. Deadline for registrations is May 31.

REGINA FARMERS' MARKET CO-OPERATIVE will hold three spring markets in 1976; May 15, May 22, May 29, and craftspeople are encourage to participate. Indoor stall space rents at \$1 per linear foot (minimum of 4 feet) with ample storage space behind. Tables are provided, chairs are not. For more information, or to book space, phone or write: LORA BURKE, 65 Motherwell Crescent, Regina, S4S 3Z3, tel. 586 2545.

HAND TO HAND (a committee of Kingston Olympic Public Events Committee) is a juried show at St. Lawrence College, Art Gallery, Kingston, Ont., from Saturday July 24 to Saturday August 1, 1976. Any crafts person who is a resident of Canada is eligible to submit entries, which must be of original design and execution by the crafts person in Canada after June 1, 1975. For more information write: Douglas Tousignant, Administrator of Crafts, City Hall, Kingston, Ont.

NATIONAL CERAMICS EXHIBITION, Calgary: October 29 to December 12, 1976. A juried exhibition of Canadian Ceramics presented by the Alberta Potters' Association and Glenbow-Alberta Institute with the cooperation of the Canadian Guild of Potters. Purchase awards will be granted. Jurors are: Ed Drahanchuk, David Gilhooly, John Reeve, Louise Doucet Saito, Donald Blake Webster. For entry forms, write: National Ceramics Exhibition, c/o Alberta Potters' Association, 11836 Elbow Drive S.W., Calgary, Alberta, T2W 1G9.

### EXHIBITS TO SEE

DUNLOP ART GALLERY, Regina Public Library, Regina, Sask: June 1 to 20: As yet untitled functional pottery exhibition chosen from Extension Dept. pottery classes and Visual Arts Dept. pottery classes at the University of Regina. Donovan Chester is co-curator for this exhibition. The dates for TRADITIONAL WEAVING: Saskatchewan Weavers are currently being reviewed but the exhibition will take place in the fall of 1976. It intends to place before the public quality traditional weaving forms, explain techniques and give exposure to weavers in Saskatchewan. Pamela Perry, curatorial assistant, is heading up this exhibition.

NORMAN MACKENZIE ART GALLERY, Community Programme Circulating Exhibitions: ARTISTS WITH THEIR WORK -- BETH HONE: April 26 to May 26, National Exhibiton Centre, Swift Current; June 8 and 9, Elrose High School, Elrose. TO A FINE ART: Saskatchewan Fabric, featuring the work of Annemarie Buchmann-Gerber, Noreen Crone-Coggins, Netti Dyck



(anetha), Jane Evans, Kaija Sanelma Harris, Margot Lindsay, Arliss MacNeill, Ann Mills, Karen Romero, Maria Stewart, Lucretia Umholtz, Tina Visser and Judith Wood: April 12 to 23, Weyburn Library Art Gallery, Weyburn; May 1 to May 31, Saskatoon Public Library Gallery, Saskatoon.

SHOESTRING GALLERY, Saskatoon, will be exhibiting the weaving of Margreet van Walsem, June 3 to June 29, 1976. (I had a sneak preview of one piece last fall -- get to Saskatoon somehow to see this. ed.)

"WHO ARE THOSE GUYS ANYWAY?"....or, some belated background on the members of the board.

BOB DALBY, La Ronge, president of the board: "Born in Britain in the fabulous twenties, started trying to make things at about the age of five, and haven't quite got the hang of things yet. Had the advantage of learning basic woodworking skills in elementary school, still using the same skills (retarded development?). Went to the Bradford College of Arts and Crafts and became dizzy with the possibilities. Learned there the basics of metal working, pottery, design, painting, stage design, graphics, textile design. Followed by my Barrack room period in the British army, learned to paint out of a kit bag. Came to Canada in early 1948 and found my spiritual home in the bush. Too many interests, and am involved mostly with living as an art form, but aside from making things with wood and paint, major interests are Boggie Woogie, Blues, Bagpipes and Boats, in no special order, and good companions. Shown things sporadically in Saskatchewan; toy designs -- Canada Design Council 1965. Turned containers -- Design '74. Sell directly only, to avoid paper work. When I grow up am going to run away to sea and be a Buccaneer."

CHARLEY FARRERO, Regina, vice-president: "Born 23 November 1946 Paris, France. Math diploma Universite de Paris, emigrated to Canada in 1969. French teacher at University of Regina for one year. Got introduced to pottery in 1972, studio assistant at the pottery studio of the Department of Extension, University of Regina, 1972 and 1973. Systems Analyst for Saskatchewan government (core services), 1974; pottery part-time. Involved for a while in one aspect of North American culture: restoring old pinball machines and juke boxes in Vancouver. Now working as a student potter, University of Regina, with Mel Bolen and Jack Sures. Planning on opening a production studio in Humboldt in 1977."

NORMA MORGAN, Regina, secretary and newsletter editor: "Native Reginan, English Literature and Social Sciences prodigy who strayed into the visual arts by marrying a painter and moving to Weyburn to partake of the joys and headaches of the province's first resident artist program. Suddenly thrown into teaching visual arts to children and adults and learning at the same time. This involvement persisted for five years, including a foray into pottery and batik, and led somehow to a survey on ethnic crafts for the Department of the Secretary of State and, most recently, setting up and running a satellite gallery in Regina. Until I left to practice my chosen craft, writing, and indulge such diverse interests as cooking, sewing (inherited from a Danish-grandfather-tailor, and a father who sewed my first snowsuits), carpentry (amateur) and raising beans and strawberries (seasonal). Currently obsessed by a fifty year old printing press, and impatiently awaiting the return of mushroom-hunting weather."

JOE OLIVER, Prince Albert, Treasurer: "An old chap with a lifelong interest in crafts. Built his own house 40 years ago and still lives in it. Built a lake cabin 2 years ago. Is a painter of sorts, with half a two-man show to his credit and pictures scattered from Vancouver to Rochdale. Is a fair plumber (he thinks) and recently got



into silver jewellery. Was once treasurer of the City of Prince Albert and Commissioner to 1971. Still spends some time as consultant in the municipal field. Last year was arbitrator with respect to land leases in the Territories for the Department of Indian and Northern Affairs. Has drafted legislation and, temporarily, was administrator of the City of Whitehorse.

ROBERT ROYCROFT, Regina, potter: "Attended University of Regina from 1966 to 1972 graduating with a BFA in pottery and painting. First one-man show in painting at Fine Arts Building, 1971. Continued as professor's assistant in College of Education, secondary education, majoring in Fine Art. Studio painting and pottery in Extension Department, University of Regina, for two years. Taught high school at Onion Lake Indian Reserve for two years as well as various substitute teaching positions in Regina. Travel includes countries in Europe, Africa, Mexico, and various points in the U.S.A. and Canada."

MARIA STEWART, Swift Current, potter and weaver: Maria was born in Rumania, fled with her family to Germany in 1939, and lived in various refugee camps in Europe throughout the war. After the war, she attended a Berlin finishing school, and concentrated on music, art and cultural appreciation, then attended the University Hospital in Mainz where she graduated as a mid-wife. In 1948 she came to Canada, and moved to Swift Current in 1950. Classes by the Adult Education in Swift Current and workshops sponsored by the Swift Current Allied Arts Council furthered her interest in pottery, and she later attended several Summer School of the Arts classes at Ft. San under the potters, Hanson and Ross. She also learned the fundamentals dying wool with natural colours, spinning and weaving, under Margaret Grant. She has set up her own pottery studio, and last fall had her first one-person show at the National Exhibition Centre in Swift Current, part of which is currently travelling around the province.

BOBBIE TYRRELL, Saskatoon, vice-president, potter: "1960, art class, drawing. 1964, art class, drawing and oil painting. 1972, batik class, Mendel Art Gallery. 1973, evening classes, clay work, hand building, Mount Royal Collegiate with Gordon Albright. 1974, commenced BFA program University of Saskatchewan. 1974, spinning and dyeing yarn, YWCA."

## Announcing:



The 3rd ANNUAL PROVINCIAL HANDCRAFT FESTIVAL, sponsored by the SASKATCHEWAN DEPARTMENT OF INDUSTRY AND COMMERCE in cooperation with the SASKATCHEWAN CRAFT COUNCIL and the TOWN OF BATTLEFORD.

This will be the first time a juried craft competition will be part of the provincial festival in Battleford, with the Saskatchewan Craft Council providing adjudication. The four-day craft event will take place in the Curling Rink in Battleford from July 15 to 18. It will consist of a juried exhibition of those entries selected for display by the jurors, and also the jurors' selection of outstanding work for purchase awards. There will also be an open craft market, application forms for which have already been sent to you by the Department of Industry and Commerce.



ELIGIBILITY

Any resident Saskatchewan craftsperson is eligible to enter, and does not have to be a member of the Saskatchewan Craft Council. Work in the following categories is eligible -- clay, fibre and textiles, glass, leather, metal, stone, wood, and other. If the eligibility of an entry is in doubt, the jury will make the final decision, using as a guideline the general craft standards prepared by the Saskatchewan Craft Council:

- (1) An original idea or interpretation.
- (2) A finished piece must show understanding of the possibilities and limitations of the materials used and the method of construction.
- (3) Selection of materials should complement the function of the object.
- (4) Articles made from moulds are acceptable only where:
  - the original mould is the design and product of the individual craftsperson.
  - if the moulded part is subordinate to the craftsperson's own effort of creativeness and design.
 Similar guidelines will apply to the use of kits.
- (5) Adaptations of traditional designs should be labelled giving the source of the design.
- (6) The aesthetic properties of the article must be a major consideration.

ENTRIES

Each craftsperson may submit up to three entries, one of which may be a set of up to six items. Only the official entry form may be used. Each piece must have a label attached. (see sample LABEL below) The submission of any entry includes the right of the Saskatchewan Craft Council or the Department of Industry and Commerce to photograph accepted entries for publicity purposes related to the festival. No accepted entry may be removed from the exhibition until after 6 p.m., Sunday, July 18. (see SALES)

LABELS FOR ENTRIES

For identification purposes, please affix one completed label securely to the bottom or reverse side of each piece. Type or print clearly.

Example: NAME \_\_\_\_\_ no. of pieces \_\_\_\_\_  
 DESCRIPTION: medium \_\_\_\_\_  
                   approx size \_\_\_\_\_  
                   price \_\_\_\_\_  
 IS ITEM FOR SALE? ( )yes ( ) no

All the above information must be included. A label must be securely affixed to each piece.

LIMITS OF LIABILITY

1. The Department of Industry and Commerce agrees to be responsible for reimbursing the retail value of any article in the juried section which is broken or stolen during the period the article is in Battleford.
2. Craftspeople are responsible for making their own arrangements with the express company or Post Office for transit insurance.
3. All articles are submitted for exhibition on the condition that the sole risk is that of the exhibiting craftsperson.



4. Unpacking and display of entries will be supervised by the Saskatchewan Craft Council, and the Department of Industry and Commerce will provide security for the entries to the juried competition from the time they are received in Battleford. Every reasonable care will be taken to assure the proper handling of entries, but it shall be a condition of entry that the Department of Industry and Commerce and the Saskatchewan Craft Council shall NOT be liable for loss in transit, or misdelivery, or detention of or damage to any entered article either by fire, accident, condition of structure, or negligence of exhibitors, officials or members of the S.C.C. or otherwise.

#### PRICING

The retail value of each item must be supplied by the entrant, whether or not the article is for sale. They should be priced carefully at no more than the craftsperson's reasonable selling price. At least one of the entries should be for sale. (If only one item is entered for competition, it should be for sale.) Entries specified NOT FOR SALE will be listed NFS in the catalogue, Otherwise the selling price will be listed.

#### SALES

All sales of items accepted into the juried exhibition will be handled by the Saskatchewan Craft Council. No commission will be taken, and money received for sold items will be promptly forwarded to the crafts-person concerned, or can be claimed in person by the craftsperson before 9 p.m., Sunday, July 18. Sold articles may be removed from the exhibition between 6 p.m. and 9 p.m., Sunday, July 18, and not before.

#### RETURN OF WORK

Work submitted by parcel post or express not accepted for the competition will be returned to craftspeople as soon as possible after jurying. In the event that the competitor is also participating in the CRAFT MARKET, work not accepted may be collected between 10 a.m. and 8 p.m. Thursday, July 15. Work submitted and accepted and not sold will be returned as soon as possible after the exhibition ends Sunday, July 18. Anyone wishing to claim accepted entries personally may do so only between 6 p.m. and 9 p.m. Sunday, July 18.

#### JURY

KAIJA HARRIS, weaver, Saskatoon; WAYNE MORGAN, Curator, Dunlop Gallery, Regina; and MARLINE ZORA, potter, Saskatoon. Jurors will be available Thursday, July 15, to comment on their selections.

#### ENTRY FEE

There is no entry fee for the juried competition.

#### PURCHASE AWARDS

The Department of Industry and Commerce and The Saskatchewan Arts Board will make substantial purchase awards for the most outstanding entries chosen by the jury.



SHIPPING

The deadline for receiving of shipments is July 9. Shipments received after this date will not be accepted and will be returned unopened. Entries will be accepted at the following address:

TOWN OFFICE,  
BATTLEFORD, SASKATCHEWAN, S0M 0E0.

PLEASE NOTE: ship to BATTLEFORD and NOT North Battleford as they are different towns. Entry parcels must show the name and address of the sender, the contents and number of pieces, also whether parcel contains complete entry or only part of entry.

SHIPPING COSTS both ways will be borne by the entrants. Include return postage where necessary or arrange return by C.O.D.

PACKAGING

PLEASE NOTE: ALL items whether shipped or delivered by hand must be suitably boxed or contained and the containers identified as specified above. (see SHIPPING)

ENTRY FORM

Complete all sections, please type or print clearly. Mail entry form only to: TRADE DEVELOPMENT BRANCH, DEPARTMENT OF INDUSTRY AND COMMERCE, 7th FLOOR, SASKATCHEWAN POWER BUILDING, REGINA, SASKATCHEWAN, S4P 2Y9. Deadline for entry forms is May 31, 1976. The attached form is the official entry form and is the only one that will be accepted.

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ENTRY FORM for the JURIED CRAFT COMPETITION, 3rd ANNUAL PROVINCIAL HANDCRAFT FESTIVAL, July 15, 16, 17, & 18, 1976.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

TELEPHONE \_\_\_\_\_

NUMBER OF ITEMS YOU WILL BE SUBMITTING: \_\_\_\_\_

DESCRIPTION OF ITEMS:	medium	approximate size	price
(indicate whether any item is more than one piece.)			
1.	_____	_____	_____
2.	_____	_____	_____
3.	_____	_____	_____

- NOTE:
- (1) All entries must be ready for hanging.
  - (2) Pricing is essential for insurance purposes.
  - (3) If traditional entry, enclose statement re: design source.
  - (4) The articles were executed after September 1, 1975.

ENTRY FORM MUST BE COMPLETE TO INSURE ACCEPTANCE.

"The undersigned expressly agrees to all the conditions set out in the accompanying announcement."

\_\_\_\_\_ date

\_\_\_\_\_ signature