



**Saskatchewan Craft Council
Newsletter**

**Vol. 1
No. 3
Summer**

**New:
Weaving Section**

on the cover

Detail from a large tapestry by Margreet van Walsem, part of an exhibition that was at the Shoe-string Gallery, Saskatoon, until June 29. Photograph by M. van Walsem.

The Saskatchewan Craft Council Newsletter is published quarterly, supported by a grant from the Department of Culture and Youth, and is mailed to members and, for the first year of our operation, to a mailing list of craftspeople and others 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. Only signed letters or submissions will be reprinted. Send submissions to:

S.C.C. Newsletter,
P.O. Box 3181,
Regina, Saskatchewan.
S4P 3G7



The next newsletter will be published early in October, depending on the date that is decided for the S.C.C. annual general meeting. Deadline for submissions will be September 10.

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thanks

for contributions go to: Elly Danica, Marquis; Dick Lobe, Rouleau; Orland Larson, Mahone Bay, Nova Scotia; Robert Dalby, La Ronge; Margreet van Walsem, Prince Albert; Pam Perry, Regina; Susan Jane Arnold, Regina Modern Dance Workshop; and to our printer, Trish Graham, for help and forbearance.

Now that the many pages of this issue have been pieced together with spots of glue and tape -- after having been cut then re-cut and spliced to fit neatly onto pages -- this conglomeration of printed matter resembles nothing so much as it does Dr. Frankenstein's monster. Also like that creature, this newsletter has grown rapidly, almost displaying a mind and intent of its own. But the analogy is thin; this newsletter creature lives only in response to the people who read it, and the response has been favourable for growth. In this issue we have contributions from several people, in an attempt to expand its content and appeal.

But it's my feeling that this newsletter (although judging from its bulk, it's trying to be a magazine) should not rely entirely on contributions, whether they take the form of government funds or articles on and by craftspeople. It would be good to see it gradually become more self-sufficient financially, and to this end, the new format has been adopted. Extra copies are being printed to be sold for a nominal sum, starting at the Provincial Handcraft Festival in Battleford. We shall also be soliciting advertising

in the coming months to help pay for printing costs. Finally, with a subscribing members' fee being proposed to the membership this coming October, it is hoped that some of our mailing list -- who have been receiving the newsletter free of charge to date -- will be interested in subscribing to it. For, after the next issue, our complimentary mailing list will be

cut back considerably, because of costs.

All in all, it's quite a gamble, but worth it in the long run if it means generating financial support from our members and the general public.

It was partly our motivation towards a degree of self-sufficiency that led us to apply to Canada Council's Explorations Program for a substantial

grant to research an index of Saskatchewan craftspeople. For one thing, the Craft Council must know definitely how many people are engaged in producing crafts if we are ever to consider marketing our members' work. We must also, however, find out more about each other, bring the best of our work to the

Editor's bit



public's attention, for there is a great natural resource hitherto untapped in this province, and that is our craftspeople.

Despite any of our plans for greater financial independence from government, it is only sensible to realize that, as an organization, we have a considerable distance to travel before we are totally self-sufficient. We may even find out, along the way, that it is impossible -- or undesirable -- to progress in that direction. For the problem is so seldom "money alone"; it is our whole system of deciding on cultural priorities, and the picture simply becomes somewhat bleaker when money is tight.

Using editorial licence, I feel that it is important for us to begin to understand what it means to be a practicing artist in this country and this province today, and that is why the full text of Susan Jane Arnold's and Hugh Faulkner's speeches are included. Neither of them provides a solution, in so many words, but they describe our situation, as artists, very accurately. If nothing else, their words may help to dispel some of the illusions it is so easy to suffer from when one works in isolation, as it is largely necessary to do when one "makes things".

Perhaps (and forgive me if it is not crystal clear, for illusions are tricky to deal with) the haziest illusion is that we have nothing to do with such creatures as governments and administrators, that all we are interested in is creating. Then, when the reality hits us -- we didn't get the grant or the loan to enable us to create -- we are embittered. We must begin to know why.

It is not only full-time craftspeople I am talking about here, though they are the ones initially affected. Those of us who practice a craft for the love of it and the luxury of it depend on the "professionals" -- their expertise, their standards -- to help keep our craft alive. Nor do I think there are many people who would say they care nothing about anyone else's welfare, as long as "they're all right". In the long run, things don't work that way.

Nor is it necessary to abandon one's studio to ensure its survival, because we need that precious energy that goes into arguing with administrators. Somehow, we must find a balance, and gradually find out who and what we're dealing with.

That's why this issue is so weighted with portentous words. Just as we must devote some of our time to learning techniques in our various crafts, so must we inform ourselves about some of the larger realities. I, for one, am in Saskatchewan because I want to be; and I'd like to know what I'll be up against.



Congratulations on the Spring edition of the Newsletter!

I was very pleased to find the Newsletter in this morning's mail and even more pleased when I sat down and read its contents. I found I had to read it cover to cover -- maybe I'm a print addict -- well, perhaps; but I think it really is the way the newsletter is constructed and all the interesting tidbits it contains.

The Sources and Resources section is a great idea and I hope it will be expanded. Also like the little blurbs on the

board members, for even though I have met or spoken to many of them, I didn't know much about their backgrounds.

Now as I sit in my "country estate" I think, hey, could I contribute to this great newsletter? (Besides recipes!) I love to write, especially letters, so I'm open to suggestions!

I'm planning on going to "SaskARTchewan"; could you use some irreverent commentary?

The following recipe was smuggled into Canada by the International Dutch Conspiracy:

BREAKFAST CAKE

3 cups flour	2 tsps. cinnamon
2 cups sugar	2 tsps. nutmeg
2 tsps. baking soda	1 tbsp. honey or syrup
2 tsps. cloves	2 eggs

Combine all these in a large bowl; pour 2 cups scalded milk over all and stir like crazy to get a nice smooth batter. Grease and flour 2 loaf pans or a tube pan. Bake at 300 degrees for 90 minutes. Best eaten cool, sliced, with fresh butter and lots of tea or coffee. Sellom any left-overs for "breakfast"!

Elly Danica,
Marquis.

(Elly did not, after all, write on "SaskARTchewan", having missed the first portion of it because of a chance encounter en route with some choice lichens which she gathered for dyes. Instead, she has written an episode for the Studio Sagas section -- see Table of Eontents.)

You may have been disappointed with the lack of response to your "logo competition", but you should be congratulated for the cover layout of Issue II of your newsletter. I was very impressed. I enjoyed the inside as well. Keep up the good work.

Gary Robertson,
Regina.

I would like to become a member of the S.C.C. Please send me the particulars.

I have some candid thoughts that I wish to express to you about your Spring 1976, Volume 1, Issue 2 newsletter. The S.C.C. newsletter

is all the information that many people receive about the S.C.C. This newsletter is where people find out about the policies and general image of the S.C.C. and consequentially form opinions as to the actual worth of the organization. Of course, this means that people will join and support the S.C.C. if they identify with your policies. From reading the Spring '76 newsletter I got a distinct negative impression of the S.C.C. I think that many other people may have felt this same impression, which would give them a low opinion of what the S.C.C. is all about. Therefore, the S.C.C. will lose some support, because the image and policy established in the newsletter do alienate some people.

One important reason for this is that the newsletter manifests a youthful and inexperienced image, which will estrange the older more experienced craftspeople. This impression of youth and inexperience will also discourage many people who could help benefit the S.C.C. cause.

Another reason for my negative feeling is that the content of the S.C.C. newsletter is silly. It is a rambling mish-mash of information, that stresses boring details. You can hardly expect this to help the S.C.C. gain a strong following with craftspeople, businessmen, and government officials. What is needed is more hard news and a clear statement of your goals.

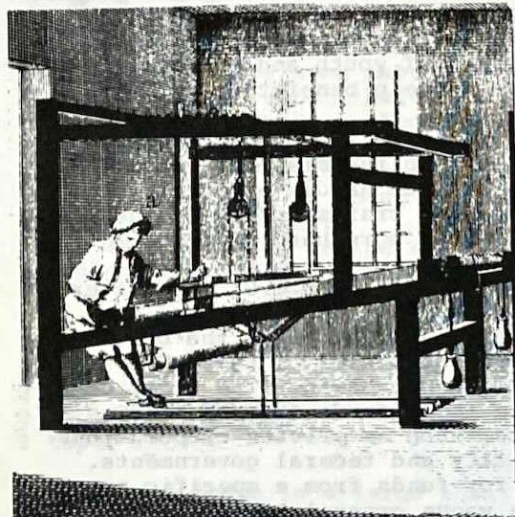
The one thing in the Spring '76 issue of the S.C.C. newsletter that I found most disturbing was the brief that the S.C.C. had prepared for the Saskatchewan Conference of the Arts. From the brief one comes to the conclusion, that the sole function of the S.C.C. is to solicit funds from the government of Saskatchewan. The brief does not make clear what the S.C.C. will use these funds for and ignores other resources for funds and materials, such as private corporations and charitable organizations, and the city and federal governments. It would be far more effective to ask for funds from a specific group for a specific project, than to make a vague general appeal to the government. The failure to consider other financial support and the failure to suggest specific projects and goals invalidates your brief.

I also think that the S.C.C. newsletter, in tone and content, caters to a young, professional, artistically (sic) aware elite. By doing so, you ignore Saskatchewan's unique advantage of having an older group of people who still practice the pioneer and traditional European crafts. Remember that little old ladies who paint Ukrainian Easter Eggs are also Saskatchewan craftspeople. I can not overemphasize how important these people are and how much they can offer. I feel that an essential function of the S.C.C. should be to search out these older traditional craftspeople. The reasons for this is that they are our heritage, they deserve our interest and respect, they can teach us things that we cannot learn from any other source, and it would keep our Saskatchewan traditional crafts living crafts, not something behind glass in a museum.

These criticisms are based on your newsletter, which may misrepresent your goals, but which thus far has been your only major public statement. I do not mean this critique negatively. I am more than willing to take an active, constructive part in organizing a craft council, which will be financially functional and truly representative of Saskatchewan craftspeople.

Yours sincerely,
Ken Konoff, Regina.

WEAVING



mainly on that area.

With the growth of weaving in the province, and the isolation that the distances force on us all, there is a great need for a forum that can be used as a resource and an information exchange. Hopefully this section of the Craft Council Newsletter can begin to provide for some of these needs. It can only do so if the weavers will become a part of this exchange; by writing and sharing their experience, their supply sources - any information that can be of help to any weavers; professional, semi-professional, or amateur. Many weavers don't know what fair prices for supplies are, or what to charge for their work, or if any outlet is taking advantage of them, all simply because there is nothing for the weavers to compare with. Supplies are one of the earliest and most pressing problems, so in the beginning this section will concentrate

LOOMS: one of the very few professional loom builders in Canada has come to light. His name is Tom Ward, an ex-furniture builder and carpenter in Toronto. He began building looms (and many other artists' tools) six years ago. He builds professional looms to the weavers' specifications, the price list includes rug/tapestry looms, four harness, eight harness, and broadlooms of 100" or more. Any loom over 60" weaving width is constructed of hand-jointed hard wood (usually kiln dried red oak, and recently ash). Prices are slightly more than the leading Canadian loom company, construction time is 4-6 weeks, and the looms are crated and shipped by a professional crating company.

For a complete price list write either the newsletter, or write Tom Ward at
993 Dundas Street West
Toronto

WOOLS: One of the finest sources of New Zealand Fleece (and many other supplies) that has come to my attention is Romni Wools
3779 West 10th Ave.
Vancouver, B.C.

Their general price for Leicester, Romni, etc. is \$3.25 per lb. Blacks, greys, and browns are available but often you have to wait a while as the demand is strong. For a complete price list, write them, samples are \$1.25 for a full set. They also have an excellent publication (\$2.00) for care and handling of fleece, and an analysis of the various breeds.

I hope to search out Saskatchewan Sheep farmers that would be willing to supply weavers with their wool. Watch for a list of addresses, prices and types.

R.S. Robinson
11 Martha Street
Winnipeg, Man. will be selling Canadian fleece for \$1.10 per lb. Sheering will start in early June.

If you know of outlets, and suppliers, or if you are looking for particular information, write the newsletter, we will try to find out what we can.



EXHIBITIONS:

June 4-29: Margareet Van Walsem's tapestries at the Shoestring Gallery in Saskatoon. Whites, a large slit tapestry hanging is well worth any distance you have to travel to see it. The show also includes batiks and a few of Van Walsem's earlier tapestry works, and the sculptural weaving that she is starting to do. She uses only handspun, natural dyed wools, and the works are woven on Salish, and Navajo looms.

Coming up at the Dunlop Art Gallery, Regina Public Library in the fall is an exhibition of traditional/functional weaving in Saskatchewan. They will be contacting weavers early this summer. Also, the gallery is looking for information about the historical roots of weaving in Saskatchewan - so - if you know anything write them at 2311 12th Ave. Regina

Some Regina area weavers are planning to form a guild (Saskatchewan wide). Look for dates of formative meetings in the summer bulletin. The first meeting will be in the early fall, in Regina, and subsequent meetings will take place around the province. For information, or if you have advice to offer, write Elly Danica
Box 3,
Marquis, Sask.

Kaija Harris will be teaching a tapestry class at 5th Street Studio, Saskatoon later this summer. (see "Sources and Resources" for details.)

There also might be a weekend workshop on spinning early in the fall. Watch for more information in the summer bulletin.

In future WEAVING will carry information about yarns, fleece, more looms, exhibitions and outlets. Also news of books and where to find or order them.



MEMBERSHIP IN THE SASKATCHEWAN CRAFT COUNCIL IS STILL ONLY FIVE DOLLARS.

A proposed bylaw change will be put before the membership in October, 1976, to raise the fee for active membership, as well as redefine the membership categories.

To become a member -- and thereby the right to vote on the future of S.C.C. -- send your name, address, craft interest, and five dollars payable to the Craft Council, P.O. Box 3181, Regina S4P 3G7.



Canadian
Conference
of the Arts

Conférence
Canadienne
des Arts

Patron of Honour
His Excellency The Right Honourable
Jules Léger, C.C., C.M.M., C.D.
Governor General of Canada

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Patron d'honneur
Son Excellence le très honorable
Jules Léger, C.C., C.M.M., C.D.
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21st May 1976

TO ALL MEMBERS OF CCA FROM JOHN HOBDAY, NATIONAL DIRECTOR

The attached speech by the Secretary of State is unquestionably the most important statement he has delivered during his term of office.

The speech demands your careful study. We suggest that representatives of CCA member organizations distribute it to their colleagues and board members.

All of us have a responsibility to put to ourselves the fundamental question which the speech raises. Do we really care about the development of our culture or are we prepared to "continue to drift towards cultural oblivion"? In the final paragraph, Mr. Faulkner challenges all of us to respond.

The government will not continue to pursue the kinds of action that Mr. Faulkner outlines if the public does not appear to want them, or is apathetic. I do not believe that, as a member of the arts community, you can afford not to demonstrate your support for the Minister's statement. I believe that all of us care deeply about the kind of society we are trying to develop in Canada and we must take this opportunity to demonstrate our concern. I would urge you to write or telegram your views as soon as possible to:

*The Right Honourable Pierre Trudeau, Office of the Prime Minister,
115 East Block, OTTAWA, Ontario K1A 0A2

*The Honourable J. Hugh Faulkner, Secretary of State
66 Slater Street, OTTAWA, Ontario K1A 0M5

*Your own Member of Parliament
(Remember, you can mail a letter to the House of Commons, OTTAWA, Ontario,
free of postage.)

At CCA's Arts Tomorrow conference, there was a general consensus that the arts community must make its concerns known to our political leaders and the public at large. Here is an opportunity - ACT NOW!

NOTES FOR AN ADDRESS BY
THE HONOURABLE J. HUGH FAULKNER
SECRETARY OF STATE
TO THE CANADIAN-AMERICAN DIALOGUE OF
THE CANADIAN INSTITUTE FOR INTERNATIONAL AFFAIRS
WINNIPEG, MANITOBA MAY 12, 1976

I was glad to accept an invitation to speak here this afternoon. It gives me a happy opportunity to explore the state of our cultural life from a particular point of view, say something about the choice that now confronts Canadians, and examine the part played by the United States in these matters. (Don't wince, Ambassador Enders. What's coming is not so bad for you. You will have an easy dispatch to write and our relations will remain good half an hour from now.)

My message has as much to do with the pocket as with the spirit and the heart, because it is a most important fact that the practical problems we face in cultural affairs are often economic ones. There is no anomaly here. Even the poet in his garret needs pen and paper and an occasional meal, and he would feel much happier if he also had a publisher, access to a distribution system and a good PR man for his slim volume. Those things take a certain amount of money and business sense. So I make no apology for talking economics. It is basic. I do however apologize in advance for speaking, in what follows, somewhat freely, and for making some broad assertions which you may want to challenge. I hope you do. That is why I thought a Canadian Institute of International Affairs conference a good forum in which to air these thoughts. You have a declared interest in public affairs, especially those with an international dimension. Our present cultural policies meet your criteria, and it is within the framework I am outlining today that they will be developed in the future.

It has become usual in Canada to say that our national objectives are unity and integrity. In so saying we suggest that there are forces within the country - notably its bilingual and multicultural character - preventing or destroying unity, and forces without - notably the United States - threatening integrity. This way of stating our problem strikes me as shallow and dangerous. Somebody else is responsible - the French Canadians or the maudits Anglais or the immigrants, or best of all the Americans. I would like to suggest that instead of looking for scapegoats, every Canadian try a little introspection, a search of his own heart to see whether this country means much to him. Because I am really afraid that unless we all experience some kind of personal awakening in our relations with our own country, we will lose it. Not because Rene Levesque will tear us apart or the Americans swallow us up - these are problems capable of being dealt with - but because we are in danger now of slipping into non-existence like a man under drugs, unaware of the world and of ourselves. When I talk about Canadian culture, I am talking about that.

The first myth to clear away is that we have nothing much of our own to be aware of, that we are a people still in search of an identity, that we have a national personality to create. I reject that. We have managed to draw some political borders around ourselves, and within them we live together, more or less. We have a certain climate, a certain geographical extent, a certain pattern of natural resources, a certain demographic composition, a certain linguistic habit. We have a political history and a set of political institutions, including one of the oldest written constitutions. These are obvious things, but what they add up to is that we exist. We have our own experience. It is different from the experience of every other country. You sometimes hear Canadians asking themselves what makes us different from Americans, and finding highly questionable answers such as that we are more tolerant

of minorities, less given to violence, less materialistic, and so on. A brief attention to the newspapers will dispel those comforting notions. We are different because we were born in a different place, raised by different parents and went to another school. It is a simple historical fact. Our problem is what to do about it. We have all met people whose personalities are not whole, who lack "integrity" in that specialized sense of the word, because they are afraid to be what their lives have made them, afraid to respond to their gut, be themselves, forget about what the world thinks of them. We are, nationally, something like that. We have had too many strong mothers - France, England, now the United States - all too willing to make our decisions for us, tell us how to be good. Search for identity? Create identity? We have it now; all we have to do is stand up and assert ourselves, take our own risks, shuck off some of our excessive and unworthy dependence.

But the evidence all points, alas, to our extreme reluctance to do anything so forward. The beginning of real living, for a person or a nation, is self-examination, self-knowledge and ultimately self-understanding. Tom Symons has made this point strongly in his new report on Canadian studies, which I commend to you - the first short chapter if you cannot find time for it all. Examine what Canadians read, what we watch at the movies and on T.V., what we study at school and in university, what we report on our newscasts, even where we go for our holidays, and you will conclude that, for us, Canada is some far-away country of the most peripheral interest. I know I have said this tediously often, but I am going to say it again anyway: on the average, Canadians - every man, woman and child - watch TV for more than 3 hours per day, and what we watch is mostly American and mostly twaddle. We can search the channels in vain for a decent Canadian prime-time show, but we can watch the same episode of Kojak five times in a week if we wish - and apparently we do wish. Our magazine racks and paper racks, where most of us buy most of our reading material, are filled with the foreign product - some of it very good, much of it very bad, and not a word about Canada in a ton of it. Why should there be? It wasn't written, edited or published with us in mind. We are simply a convenient spillover market where profits can be maximized and where our legendary tolerance of this sort of thing makes the maximizing of profits easy. Books, films, educational materials - the story is the same everywhere. We take little interest in ourselves. In the performing and visual arts, in music, painting, theatre, and in the protection of our national heritage through museums, parks, conservation of historical sites, we do show some stirring of consciousness. When I listen to the Orford quartet, for example, and see that those four marvellous players have come straight from ordinary Canadian backgrounds in High River, Kirkland Lake, Quebec City and Brockville, I begin to feel the stirrings of hope. But it is too little, far too little.

What, after all, is the culture of a nation, and what is it not? It is not, most definitely, the creation through artificial stimulants and forced-feeding of institutions which have no roots here. We do not want a Toronto symphony or a Museum of Man just because all self-respecting countries have such things. We want music because Canadians were raised with it, and demand it; museums because our story is written there - not to impress foreigners, but to teach ourselves. Our culture is, or should be, the articulation of our experience. Whatever forms cultural expression takes, it is in danger of being meaningless and phony (however excellent it may be) if it does not somehow or other grow out of some aspect of our national experience. It is by such articulation of experience that we come to know ourselves, recognize ourselves for Canadians, and enrich our lives through self-understanding. My message today is that, through a combination of indifference and ignorance we have cut ourselves off from the well of self-knowledge, and have chosen - although the choice for most of us was unconscious - to learn about others, to emulate them, to deny our identity.

STUDIO 54GAS

And I am talking mainly, of course, about the United States, whose distinguished representatives are here today. Our problem with the United States is not only or even mainly its size, the well-known inconvenience of being in bed with an elephant. It is the attractiveness and acceptability to most Canadians of most Americans, their ways of life, their institutions, the high level of their culture, their solid awareness of themselves as Americans, which present us with our biggest dilemma. We are powerfully drawn to the United States - to its wealth, the richness and variety of its life - yet we stubbornly insist that we prefer our separate existence even though it costs us a good deal in material and other terms. What eludes us in the reason we prefer a separate existence, and we refuse to give the obvious and true answer, that history and geography really have made us different. We tend to submerge the difference in our minds, and look for the similarities, whereas we should be looking at ourselves, understanding ourselves, as a distinct people with a distinct reason for existence.

In a moment I shall have something to say about the report on Foreign Investment in Canada, The "Gray Report". Let me however anticipate, and provide authority for what I have just said, by quoting here a highly relevant passage from Mr. Gray's conclusions:

"It is ...not unusual for a foreign controlled firm to produce and market products developed by the parent concern and to employ the same methods as the parent in such matters as labour relations, advertising, relations with government, and so on. The result is that such products and operations frequently tend to reflect the tastes, life-styles and habits of the foreign nation involved. In this regard, one fact of overwhelming importance is that so much of our foreign direct investment comes from one nation. This has particularly important implications - especially in the longer run - for the nature of future Canadian growth and development since the political and economic strength of a nation consists largely in its ability to create a distinctive cultural, social and political milieu which fosters indigenous initiative and innovation."

Now other relatively small countries living next to big ones do not generally have that problem although they may have worse ones. More often than not they have been subjected, over many years, to abuse of one kind or another, running all the way from distortion of natural trade patterns to invasion, destruction and near obliteration. The effects are first to raise a natural barrier of suspicion and distrust - regrettable sentiments but sometimes necessary in life - and second to concentrate the minds of people on their own separate existence, their identity, and its expression in their national culture. Last fall I visited some East European countries which, over 250 years or more, have suffered most horribly at the hands of their big neighbours. No need there to explain what national culture means. The theatres in Poland are jammed all year around, not because theatre is an elegant diversion but because the playwrights, directors and actors are saying something to their countrymen as vital to them as bread and butter and this despite a degree of state control unthinkable in our country.

I am not recommending an invasion so that we can have a better cultural policy. The relationship with the United States is fine just as it is; we are very lucky in our

neighbour. I repeat what I said at the beginning: there is a problem, and it is in each one of us, not in the Americans.

And may I add that when I say each one of us, I am not making an exception of Canadians whose mother tongue is French. There is, it seems to me, a cosy assumption among French-speaking Canadians that their language affords them all the protection they need against the cultural influence of the United States. That strikes me as naive in the extreme. There is many a former linguistic minority in the world now living on nothing but memories because it thought its linguistic difference gave it immunity from the cold laws of economics. The president of the CBC, speaking in Ottawa on April 26, pointed out that 46% of Quebecers thought Americans made the best TV shows - and presumably most of them tune their sets accordingly. The romantic rhetoric of separation will no more save the language and culture of French Canada than will the romantic rhetoric of economic nationalism save the country as a whole. We Canadians, all of us, will find our consciousness, our self knowledge and our self-understanding, and will find expression for it, or we will sink.

I return to the U.S., and I repeat that the problem is not with the Americans, it is with us. But the Americans are involved in it because the economics of our two countries are very closely linked and the practical aspect of our difficulty is economic. Even if every one of us decided today that self knowledge was our highest priority as a nation, and went home determined to make it happen, we would very quickly run into major economic problems. We might start, for example, by proposing a reform of our school curricula. We would at once find that most of the textbooks used in our schools, and most of the books in the school libraries, were of American origin. Most of the educational films would be in the same category. If we found the will and the money to overcome those problems, we would discover that children learn out of school as well as in it, and that TV plays a major role. Without trying to guess what children watch, let me remind you that cable is now capable of bringing up to four United States channels to some 50% of Canadians and by 1980 that figure is sure to reach about 65%. I make no judgment on the quality of the programming, but remark only that it cannot conceivably contribute to our children's awareness of themselves as Canadians. If we then moved on to other realms of cultural expression, we would find ourselves even more hamstrung. We would find that most of the book publishing industry in this country is owned by Americans who, although they do publish Canadian authors, are understandably more interested in American ones. The Canadian-owned publishers, who are very interested in Canadian authors, occupy about 25% of the market. The situation with magazines and paperback books is even worse: virtually the entire distribution system, from the warehouse to the rack in your neighborhood drugstore, is owned or controlled by Americans who naturally and understandably - in the absence of any rules to the contrary - fill that system with American products. Canadian mass-market paperbacks and magazines account for 3.9% - and 16.8%, respectively, of those two markets. The same, essentially, is true of feature films. The distribution system, and the theatres, are largely foreign owned. A very large part of the considerable profits of this industry leaves the country, and of what remains here very little finds its way back into the production of Canadian films. In all these means of communication, which should be available to Canadians not only to learn about the world but also to talk to one another about where they have been and where they are going, we have allowed the market forces to prevail over other considerations, and the market forces have brought us very near disaster. Incidentally, the profits of the market place have gone, by and large, abroad, leaving us with neither God nor Mammon.

STUDIO SAGAS



Dick Kobe, Rouleau

"Here is my little talk you asked for on starting a pottery shop. There's a lot between the lines and a lot I left out, but I could go on and on."

Starting a shop isn't hard -- all you do is register your shop's name at the Legislative Buildings and get a tax number from the Revenue Department on Twelfth Avenue in Regina. It's keeping it running that's tough. For example, there's setting up and keeping books, which is crazy, because a pottery shop just doesn't work like an ordinary store.

I think the trick is to have another income, a side job, or someone who will feed you. In my case, Bev was working, and now I drive school bus. Also, you need something to relieve you from working only in the shop. Don't get me wrong, the shop does make a little money, but only at peak times, like Christmas and the summer months. But that money goes right back into the shop for supplies, lights, power, water, etc. So don't expect any left over for yourself; that's called profit and profit is only for those other businesses.

Anyway: first you have to start with a place, find a shop, and this may or may not be where you would like it to be. But, unless you're a fat cat, it's the cheapest one you can find.

Now you need your basic tools: for me, a pottery wheel and a kiln. Again, if you're not rich these will be the cheapest you can find, but don't get too cheap, because these are the tools you need, and that your shop depends on. My basic start came from a Saskatchewan Arts Board grant for \$1,000, and boy, did it go fast.

So, you have your shop, a few basic tools and a small amount of supplies. Now you start production; it may not be great, or even what you're used to making, but it's yours. If you can sell it, you're away. As the money comes in, it goes for more and better materials, and more equipment.

Your shop is now getting together, but here is a dangerous spot. It's so easy to get into mass production, because now the money is coming in and you need so much more equipment, more materials, more money, money. Production, money, production, money, production, money, production.... Don't get carried away. Stop and look at your product. I think a craftperson's motto should be: "The quality goes in before the quantity goes out." You do have to run a few items off in large quantity, but don't get carried away; that's what production lines and factories are for.

There's another thing when you have your own shop; you have to push yourself. If you don't do the work, nobody will. It's also tough working by yourself, because in pottery, there's no sense in firing a kiln with all big pieces; you have constantly to be making big and small things.

Well, I guess that's about it; if you have any other questions, just drop me a line or better yet, drop in, Dick's Pottery Shop, Main Street, Rouleau. You can't miss it.

Elly Danica, Marquis

SETTING UP THE STUDIO, or, MADNESS IN MARQUIS

The Quest

Once we decided the looms and us needed more space, we only had to find it. In Regina we lived in a rambling five bedroom house, but it could not accommodate the looms. Besides, there is something about living on the ambulance route and behind the hospital that didn't quite suit.

Friends had moved to a small town and provided the idea that we do the same, although I'm not sure they still want to take credit for it. They suggested I look at two large buildings in Marquis and see what I thought. I finally took this advice on one of those deceptively beautiful early March days. I fell in love with the old church instantly. Barry, being much more practical, said, "You're crazy."

I thought about it for a long time -- nine months -- was I pregnant with this idea maybe? In January of the following year we made a ridiculously low offer to the church trustees to buy the building and the land. When the man 'phoned to say he and the trustees had accepted the offer, I asked him to repeat it three times -- I could not believe it.

The trustees were somewhat concerned about who was buying the church and for what. When they discovered they knew my father, they were much more comfortable. A weaving studio was also an obvious relief. Being able to place my family meant I was not just a weird looking stranger from Regina. Just weird looking.

I then began the lengthy process of finding some sort of funding in the form of a loan, to help me get this show on the road. I approached the Saskatchewan Housing Corporation for a loan under their Rehabilitation Program. This has caused no end of difficulty for me and will be elaborated on in another instalment.

The Saskatchewan Housing Corporation does not have a policy for crafts-people (who does?) who have studio/workshop space in their homes. We are in a limbo which finds us called either business or hobbyist, but neither one consistently. The entire dealings with the Corporation have been confusing and heart-breaking. The matter has now gone to arbitration, I guess; it's in the hands of the Minister in charge.

"Keep on Truckin'!"

In October the moving marathon was arranged. We rented a three-ton truck with friends who moved the same day. It took two loads to get all the equipment and household furniture to Marquis.

We had rented a house for the next nine months. (this is getting silly!) After sorting all our stuff into equipment and furniture for the house, and equipment and furniture for storage in the church for the winter, we were asked to move out of the house -- less than four weeks after we had moved in.

Now seems like a good time to say something about the condition of the church. In December it had no basement windows and the upstairs windows suffer still from a blight I think is caused by pellet guns. There was no plumbing, electricity or heat -- just four walls and a roof.



We were able to postpone the move into the church until January 1st, a great time to move into an empty shell of a building. Since we had not worked at regular jobs for nearly a year our financial situation was not terribly healthy.

Nevertheless, by early December we managed to buy a roll of four mil plastic and we used that to make temporary windows in the basement and to cover broken panes upstairs. We convinced the electrician that Sask Housing would pay out of the mortgage for his services and he installed a box and two temporary circuits.

The five days it took us to move across the alley, on a one-person toboggan, it blizzarded almost constantly and dropped tons of white stuff to slog through. I think we mean it when we say we'll never move again.

Barry and Stu Bozyk, a goldsmith, began to build a bedroom in the basement on January 6th. I never thought I'd ever get to like plastic but that was our windows and is still our bedroom walls. The plastic covers coral coloured insulation since there is no money for wall surfacing. We had a green rug to keep our feet warm and a gold curtain covering our plastic window. A great colour combination, but warm at least, with the small electric heater. The rest of the basement was kept just above freezing with a coal and wood heater on which we also cooked for the first few weeks. We officially moved in, i.e. slept here in woolen long-johns, on January 12th. It was rustic to say the least.

We got basement windows in early March and also converted to a more efficient coal heater which uses stoker coal. We still haul water, the plumbing consists of a camping toilet (a truly marvelous invention) and slop pails. I have hooked up the electric stove and a couple more lights, and the stereo.

The looms were set up upstairs as soon as it was warm enough to be up there without gloves on. The plastic flapping in the windows drives me crazy, but I've got my space and in spite of all problems past, present and to come, I love it.

And now for something completely different

This kind of effort -- moving out into the "country" -- requires the help and understanding of friends. So here's a good place to say "thanks" to a few of them: to Bruce Chamberlin, Meredith Moore and Josiah Chamberlin for helping us move out here and for encouragement during the summer while we worried about it being possible. To Ron Hardowa and Georgette Ganne who arranged their move to coincide with ours -- we still owe them for our share of the truck rental! But most of all to Stu Bozyk and Diane Merchel for encouragement, helping hands, meals -- lots of meals-- and a warm place to sleep in early January. And, of course, for the ongoing bath parade!

Here we present the solution to the crossword puzzle that appeared in the Spring Issue, and regret to announce that this diversion will be absent, at least for the next while, from our newsletter. The Puzzle's creator, Deborah Turnbull, has opted for life in the gentler climes of Victoria, B.C., where we wish her all the best.

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pricing your product

(This is reprinted from the Nova Scotia Designer Craftsmen Newsletter, with the kind permission of that organization and the author of the piece. It is offered here as a reference point for craftspeople in any medium who don't know where to start when they try to put a fair price -- for both themselves and the buyer -- on their work.)



PRICING YOUR PRODUCT

Orland Larson, goldsmith

Over the past few years I have evolved a systematic approach to pricing. This system, however, is not static and alters as factors change and vary. Let me illustrate by using a specific example, say the costing of a DINNER RING IN STERLING SILVER AND USING SEVERAL STONES.


- | | | |
|----|---|-----------|
| 1) | <u>COST OF MATERIALS</u> | |
| a) | 20 grams of 18 ga. S/S sheet @23¢/gm | \$ 4.60 |
| | PLUS 25% charge for wasteage (usual practice) | 1.15 |
| b) | 3 moonstones @\$2.25/ea. = \$6.75 X 2 | 13.50 |
| | (It is normal practice to double the cost of stones.) | |
| 2) | <u>LABOUR</u> (Inclucing design time & work time) | |
| | 10 hours @\$10.00/hr. | 100.00 |
| | (Rate per hour is variable depending on the skill of the craftsman. Beginners should NEVER charge less than minimum wage!) | |
| 3) | <u>TOTAL COST OF MATERIALS & LABOUR</u> | 119.25 |
| 4) | <u>OVERHEAD</u> 10% of \$119.25 = | 11.93 |
| 5) | <u>WHOLESALE PRICE</u> | \$ 131.18 |
| | If you sell exclusively from your own shop, charge the wholesale price (rounded off to the nearest unit of 5) and this makes your product competitive. | |
| 6) | <u>SELLING PRICE</u> from your workshop (no middlemen) | \$ 130.00 |
| 7) | <u>RETAIL PRICE</u> 2 X \$130.00 | \$ 260.00 |
| | It is customary to double the price when selling to a retail shop. They have expenses to pay too. | |
| 8) | <u>TAXES</u> | |
| a) | At the present time, if your Gross Sales are under \$3,000.00 the FEDERAL SALES TAX is included in the cost of the raw materials. | |
| b) | If your sales are over \$3,000.00 you must have a Federal Sales Tax Licence and are subject to collecting this tax on the selling price of the object and remitting it regularly. | |
| c) | Whatever sales you make from your own workshop you must charge the customer the PROVINCIAL SALES TAX. | |
| d) | If sales are made by others, they collect this tax. | |
| e) | Send this collected tax to the Provincial Tax Office on a CASUAL RETURN FORM as sales occur. | |
| | 7% of \$130.00 (note:5% in Saskatchewan) | \$ 9.10 |

- 9) TOTAL PRICE TO THE CUSTOMER
Cost of the Dinner Ring \$130.00, plus Provincial Sales Tax \$9.10 \$ 139.10
- 10) OTHER FACTORS
- a) I never sell on CONSIGNMENT (unless there is a 30-day written agreement protecting the craftsman from loss due to damage or theft or otherwise) since this usually means the onus is entirely on the craftsman who decorates someone else's shop with his product with no guaranteed return.
- b) I always have a contract clearly outlining the terms.
- c) 20% downpayment on a HIGH and Low original quote of price to the customer is NOT refundable. This is used to buy raw materials and by contract makes a business arrangement, legal and binding.
- | | |
|------------------------|----------------|
| i.e. 20% of \$130.00 = | \$26.00 |
| covers cost of: metal | 4.60 |
| stones | 6.75 |
| 1½ hrs. design time | 15.00 |
| | <u>\$26.35</u> |
- d) I always have a deadline and refund 5% if late.
- e) My guarantee includes a unique design and lifetime repair with normal wear.
- f) For insurance purposes, you must always quote the Retail Price. This also assures the customer of the true value of the piece.

This rationale may or may not apply to what you are doing. I would suggest that you extract from it what might be useful to you.

CRAFTS ARE YOUR BUSINESS

GERALD TOOKE

 CANADIAN CRAFTS COUNCIL

FOR MORE VALUABLE INFORMATION on the business aspects of your craft. If you are a member of S.C.C., you can obtain a copy by sending \$3.00 (cheques payable to Saskatchewan Craft Council) to us at Box 3181, Regina. The price to non-members is \$3.50; members of the Canadian Craft Council may buy one copy for only \$1.00 by writing to C.C.C. at 16-46 Elgin, Ottawa, K1P 5K6.

UPDATE



BOARD MEETING

Five S.C.C. board members and our new part-time executive director (or program coordinator, whichever strikes your fancy) convened in Battleford May 29 to take care of some business. Much ado about the upcoming Handcraft Festival of course, also some initial planning about the first annual meeting of S.C.C. members tentatively planned for the first part of October (the C.C.C. having postponed its annual meeting until the last part of September this year) to take place in Regina. We spent considerable time thrashing out the details of a proposed change to the bylaws concerning membership. The resulting proposal will be printed and sent to all members by the beginning of September. (Yes, your copy of the bylaws will also soon be in the mail, so you can bone up well before the meeting and, if you see the need, propose any changes yourself.)

As the day lengthened, it became obvious to us that many of the decisions we have to make are inextricably bound to the necessity for long-term goals and some sound planning for the next year or two. We will therefore be meeting again in Battleford, during the festival, to do some weighty thinking about the S.C.C.'s future, including the all-important element of money. We obviously can't carry on indefinitely applying for numerous small grants. Come October, and the annual meeting, the executive should have something substantial for the members to grapple with.

For part of that evening in Battleford, we met with a handful of local craftspeople and had some casual but stimulating conversation with them. After meeting them, and seeing the space for the craft competition, the Craft Festival became more of a reality than it has seemed all these months on paper and, to be honest, folks, despite all the problems connected with a first-time venture, it's looking good.

BATTLEFORD

All the applications for entry are now in for the juried competition at the Third Annual Handcraft Festival in Battleford. Forty people have entered a total of 114 items covering practically every craft medium -- textiles, wood, leather, clay, metal -- and including batiks, toys, quilts, beadwork, furniture, jewellery, functional pottery, ceramic sculpture, macrame, embroidery, carvings and tapestry.

There has been a slight change of plans for receipt of entries, applying only to those out-of-town people who have entered both the juried competition and the open craft market. They may bring their entries personally, on Wednesday, July 14 only, provided they do so before 10 a.m., to the Curling Rink in Battleford. Since the jurors' selection takes place that same day, late entries can not be considered. The Department of Industry and Commerce will be writing to all participants in the craft competition to confirm these details.

The S.C.C. has been informed that there are two or three spaces (if people are willing to share with someone) still available in the Open Craft Market. If you are interested, contact Jenny Hambridge, Department of Industry and Commerce, at once. (tel. 565-2221)

INDUSTRY AND COMMERCE DISPLAY SPACE

--7th floor, SPC Building in Regina

The notice of display opportunity that went out in S.C.C. Bulletin Number 3 received a good response. About a dozen craftspeople have indicated their intent to loan work to the Department of Industry and Commerce for a six-month period. Craftspeople participating in the Handcraft Festival in Battleford who are interested in loaning their work to the Department, can avoid shipping problems: Jenny Hambridge will be able to pick up works on loan while she is in Battleford for the Festival, and will transport them back to Regina. If this arrangement will work for you, please let her know soon. Write to her care of Industry and Commerce, or telephone 565-2221.

SASKARTCHEWAN

Well....it happened. By official estimate more than 321 people attended the conference, representing 60 provincial centres. As a participant, your editor recently received a follow-up letter from the conference organizers (Saskatchewan Arts Board and the Department of Culture and Youth) with the above statistics and the following summarization:

"The first province-wide all arts conference to be held in Saskatchewan is now over and by all accounts can be termed a success. Discussion covered a wide range of concerns including the need for greater co-ordination of policies and structures and increased financial support for the arts at all levels. The problems of communities involved in stimulating arts activity, the professional artists who aid in the development, thus stimulated, and arts in education, were among many of the other topics discussed.

"The Conference close with the formation of a committee to consider the creation of a union of Saskatchewan artists. It is expected that further meetings dealing with concerns raised at SaskARTchewan will be called and the suggestions made at these meetings will be part of a continuing communication with other organizations and government bodies.

"The Department of Culture and Youth and the Saskatchewan Arts Board are now putting together the recommendations which came out of the discussion groups, details from the briefs which were submitted before and during the conference, transcripts of addresses and other materials to be sent to each participant. It is hoped that this final compilation will be completed by the end of June. Complete copies of briefs and other conference materials will be available at a later date to anyone who writes to the Department of Culture and Youth requesting specific items."

By the way, the "committee" (i.e. of artists) referred to did meet in Saskatoon, and the Saskatchewan Craft Council did receive notice of this meeting in the mail -- the day after it happened.

OUR MAN IN MEXICO

a report from the World Craft Council Conference, June 6-12

Gary Dufour, working as a part-time Program Co-ordinator for the Saskatchewan Craft Council, took the opportunity offered by a vacancy in an Alberta contingent going to Mexico, and went along as our Saskatchewan representative. He brought these photographs, among others, and prepared this brief report on the conference.



"The Living Crafts: Tradition and Quality" -- this was the theme of the World Craft Council Conference held recently in Oaxtepec, Mexico. Throughout the six days, I was exposed to countless craftspeople from almost everywhere, proof that the crafts are alive and vital today throughout the world.

The expanding interest in crafts both as a reaction to the monotony of mass production and as evidence of the growing respect for man, able to cope with the world by himself with his mind, his head, and his hands, without machines, was apparent everywhere. Mexico was an ideal country for demonstrating this, as the life style goes hand in hand with the prominence and centrality of crafts to the social, economic, and cultural structure.

The focal point was the knowledge of the master craftspeople there. No earnest craftsman can deny the value of tradition or fail to aspire to excellence in his or her craft. Knowledge of traditions and awareness of quality are indispensable to the preservation and development of contemporary crafts. Success depends to a large extent on an exchange of knowledge, and, in this way, the conference was an ideal forum. As one of the master potters articulated it: "Ignorance breeds selfishness; only when you acquire full knowledge of your craft are you able to share. Sharing of ideas at local, regional, national, and international levels holds out the strongest hope for the survival and growth of the crafts."

Demonstrations, workshops, seminars and discussions filled the conference schedule. Most of the seminars were headed by panels of big-name craftspeople who showed slides and talked about their work: Peter Voukos and Daniel Rhodes (clay), Arlene Fisch (metal), Peter Rath (glass) and numerous others. It was exciting to hear these artists reveal their feelings about their work, and groups were small enough for discussion to be possible. Although these same people also gave workshop/demonstrations, the crowds were too

large for constructive communication.

While in Mexico City, I saw a couple of interesting options for craft marketing. One was a huge government craft shop representing all the country's craft activity. The other -- and somewhat more interesting -- was an exhibition and sale by the craftspeople of Yucatan. They had convinced a large bank to allow them complete use of the main floor for two and a half weeks. This approach, with the craftspeople in control, gave them direct contact with the public.

The strongest feeling I got from the conference was that "now is our time" in Saskatchewan. The quality of the work produced in this province was not overshadowed by the international examples. Rather, those examples can only act as incentive for us, for we can equal the world's best in both tradition and quality. All we really need is public exposure; we can then create the attitudes in the public that will foster their support and our growth.

As craftspeople, we have to start promoting ourselves.



An outstanding feature was the demonstration of crafts by regional artisans selling their work at the conference. Space was so arranged that five or six people could get close to one craftsman and gain some insight into the technique. Opposite page: Mexican Indian woman working on a backstrap loom. This page: top, Japanese top maker working on a treadle lathe; bottom, Mexican potter doing wood firing in a single chamber kiln.



While the organizers are wading through all the paper and trying to compile it into something useful, the rest of us are left to reflect on those three days, and speculate on their ultimate worth. Those who didn't attend (for various reasons: cynicism; apathy; professional commitments; kiln firings; bar mitzvahs) of course asked those who were there: was it Good? After struggling to answer that question several times, I finally decided to adopt a more philosophical stance, that is, undecided.

From the logistics point of view -- combining all those people, feeding them, organizing them into discussion groups and rounding them up again, and keeping them up-to-date on the recommendations coming out of the discussions -- the conference was a marvel of mobilization. As a coming-together of community people and arts people, the weekend was a first on the provincial scale. But for those practicing artist that came (and there were far too few), it was an exacerbation of their routine frustrations, and a harsh introduction to what can only be called political science: an insight into the structure and working of government. Simply stated: those who govern don't understand how artists function; those who create don't understand how government functions. The impasse resulted in considerable pessimism about the future. Unless Canada sprouts a giant crop of patronizing aristocrats, some 20th century Medicis like the Bronfmans and the Masseys, artists are largely dependent on public support, and this implies a need for a comprehensive cultural policy. It's more than a matter of money, as you will discover when you read Susan Jane Arnold's address on "The Artist and the Community".

Her presentation was the high point of the conference for many of us. Asked to speak on the topic of the artist in the community, she not only presented a clear insight into the problems of artists (with the clarity of vision that sometimes comes from beating one's head against a wall) but an eloquent no-nonsense, incisive reaction to the conference itself. She said it for many who were there, and who were too frustrated or tired to articulate the welter of problems, and she received a standing ovation when she had finished. (A friend standing near me, who had fastened on every word, said to me as we applauded: "Who is she? I love her!")

My original intent was to publish only pertinent excerpts, but when I read the full text, found there was nothing extraneous that could sensibly be omitted. Furthermore, although Susan Jane is involved in a performing art, the struggle she describes, I think you will agree, is common to all Saskatchewan artists.

Please read The Artist and the Community, and think about it.



Heat 2 tbsp. butter in a large saucepan, and fry the onion until soft and golden. Add the meat and saute until well browned. Cover with water, season to taste with salt and pepper, and add cinnamon or allspice. Bring to the boil and simmer for 1-1/2 to 2 hours, until the meat is very tender. Trim the rhubarb stalks and cut them into 2-inch lengths. Saute in 2 tablespoons butter for a few minutes, then sprinkle with lemon juice and cook for a few minutes longer. Add to the meat sauce and simmer for 10 minutes. Serve with plain white rice. (*Those who have never tried this combination of meat and spices are urged to do so -- it is a delightful surprise. ed.)

Happy Summer!

THE ARTIST IN THE COMMUNITY

"THE PROBLEM IS STRUCTURES"

My topic was to be The Artist in the Community. And it scares me to death to be the only one here given time to talk about it, because I have heard to many opinions from so many artists, and so many administrators -- and so, I'm scared. I know that you are all out there listening, and I'll do what I can.

I would like to begin by doing just a brief quote from Andre Fortier, who was the head of Canada Council, from the last Canadian Conference of the Arts Bulletin: "There is a crucial philosophical problem. I believe this society has been prepared to finance its education, its libraries, its archives, and partly its museums. And I believe, we are on the eve of a situation in which Government is going to have to provide an appropriate cultural service to its community. It may be that Government is going to have to think of assuming the funding of state organizations in the performing arts, as is done in broadcasting, education and the libraries. They may have to consider the need to accept the fuller responsibilities for the large companies reaching the peaks of quality, and leave the other elements to more diversified kinds of funding." He stresses that the crisis has not arrived yet, but is on the way, helped along in part by a government and a society that is quite prepared to pour money into the educational system to train people, quite prepared to spend money on preparing performers, but is not prepared to provide the structures in which the people can work. We state principles without considering consequences.

We used that as a prologue to a brief, which the Workshop submitted to the Boards of Education, to the Municipal Government of Regina, and to the Saskatchewan Arts Board.

A lot of the things that we have been discussing today in fairly mechanical clean reasonable human terms, sound very good, but when you sift it down and begin to present programs, you find yourself without support. The problem is structure. For example: we put forth a program for next year, and I use this only as a model, which has several parts to it. For example, in terms of the educational system, which really is the key to creating a demand and a disposition for the Arts in the province. I think you would agree. We offered Teachers' Institutes for two weeks for Division 1 and 2 teachers, who are teaching creative movement through the curriculum guide. Two one-week sessions, thirty contact hours.

We offered evening classes for teachers, for an eight-week session, as a follow-up, with twelve workshops in the schools, with teachers and children working out of the curriculum guide, plus we offered to do up to fifteen performances -- three a day -- for the teachers and students in a given division. That was to the education system. The answer was NO. NO. NO. NO.

We don't all have a dole mentality, the problem is structures. The problem is policy. The problem is how do we get support for viable programs, so that we are involving people in the communities, and not just becoming an entertaining one night stand.

Municipally: we went before City Council. We said: Look, under LIP (and bless whoever invented it), we are able to offer classes to 250 children through the Department of Parks and Recreation, at a quarter a class. A quarter a class. Next year, we are not going to have LIP, so would you please subsidize us, and we will continue to offer them for a quarter a class? NO.

We have a studio facility in which we have 150 students. They are not training to be dancers. It's educational fitness. It's non-competitive. It feels good to do. We go to the City and say: Look, we are having trouble with studio facilities, everyone has trouble with space. We can't get space we can afford, so we'll continue to teach community studio classes, and work through Parks and Recreation. Will you subsidize the space or give us a room -- the Council Chambers in City Hall? The answer is NO.

Then we go to the Arts Board. There are two ways, I think, to prepare a budget. You can either inflate it, so maybe you get what you needed in the first place, or you can be honest with people and say, "this is what we need, and if you like the programs we are presenting, please listen to us." We received a substantial grant from the Arts Board this year, but it is not enough to cover what we were hoping to do. And what do you do with that? Can we say NO? Can we say, "no, it's not enough for us, and therefore we cannot take your money, Arts Board", or do we spend the money, and the energy and the time, struggling to find more sources of revenue. And the Arts Board is not enough.

We look at Canada Council. Canada Council comes up with a project grant for us to mount a single performance -- approximately \$8,000.00, which is more than we received in revenue from touring the province for six weeks. The touring office policy of Canada Council does not support in-province touring. The Organization of Saskatchewan Arts Councils have something like 85% of the groups that they are supporting coming in from outside the province. Where do we go to get provincial exposure, when we are competing with top quality professionals from everywhere else, at the same price? It costs us \$800.00 a day to tour; that's in brass tacks.

The problems are very real, because we can create programs and innovate programs, but until there is policy support and structures -- structures aligned to those programs -- we'll never get it off the ground in this province. And what does it mean? We tour elsewhere, we don't have a provincial base. And then what good are we to the community -- we're off and dancing elsewhere. There now, I've gotten rid of that.

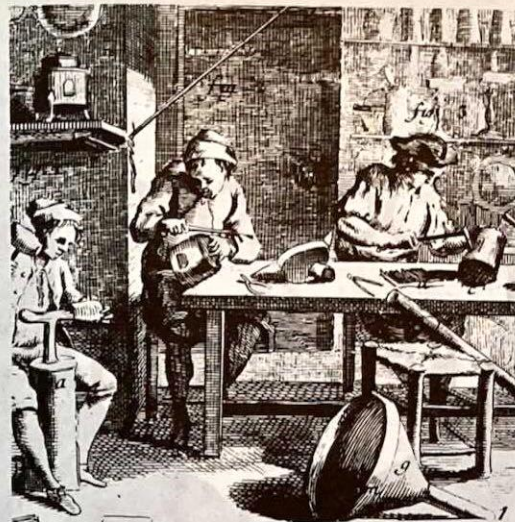
When we bring it back to the Saskatchewan crowd, the rural Saskatchewan crowd, let's go back to John Dewey, way back when in the thirties, God help us, who said: "Art is Experience", -- precisely what Agatha* was talking about. We have to take it off the stages, and into the classrooms, and into the mathematics, of course, but where do we begin? The artists are capable of creative programming, if we have your help. Your help -- in terms of how you can make use of us. But we keep doing it ourselves and we keep beating our heads against the wall, because we don't have your input initially.

All those different structures all over the province are all territorial. Let's face it: you have the Arts Board and its territory, Culture and Youth and its territory, with an overlapping boundary, which is very uncomfortable. You've got Saskatchewan Sports Trust Fund -- and God knows what they define as professional. And I think, Yes, it doesn't have to be a single agency we go to, but if you people** -- you five or six, who sat on this stage this morning -- got together once a month to review the program, how could we go wrong?

I don't know if I'm asking for something realistic or not.

* Agatha Dyck, President, Organization of Saskatchewan Arts Councils, in her address earlier that afternoon

** representatives from the Saskatchewan Arts Board, the Department of Culture and Youth, and the Canada Council



CRAFTS ARE YOUR BUSINESS

book review

Softbound, \$3.50. For S.C.C. members, \$3.00 per copy, including postage. For C.C.C. members copies are available for \$1.00 (one copy only) from Ottawa.

Crafts are your Business is a small attractive book written by Gerald Tooke of Ottawa and published by the Canadian Crafts Council with financial assistance from the Federal Department of Industry, Trade, and Commerce. There may be more comprehensive volumes dealing with the business aspects of crafts, but I doubt if there is another as relevant for Canadian craftspeople. How often have you read an American or European publication only to realize that the information on regulations, copyrights, taxes, and so on, is useless to you? This book is valuable for any Canadian crafts person who sells work either occasionally, or regularly. For anyone planning on earning a living from a craft, the book could be considered an inexpensive and necessary too.

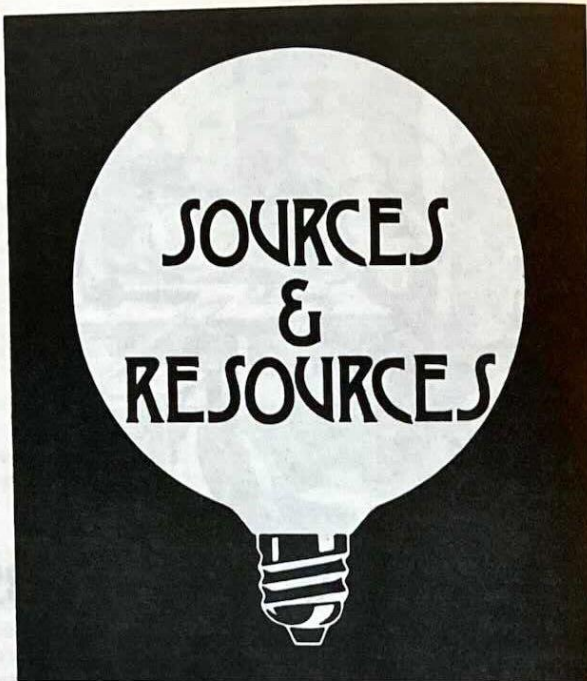
What does your three dollars buy? Information on marketing (advertising, copyright, pricing); administration (accounting, contracts, sales tax, insurance); studio management (bulk buying, packing and shipping, photographing work); and, of course, loans and grants. It's well worth the price for the addresses and bibliography at the end of the book.

It takes about one hour to read cover to cover, longer if you pause to enjoy the attractive illustrations. I know my copy will become dog-eared from reference.

About "pricing", Mr. Tooke writes: "Pricing your work is a pleasant but delicate task." Delicate I can accept, but I have never found it particularly pleasant. But whether or not you agree with the author's personal opinions, they do enhance the book's readability and save it from dullness.

Because of the book's merits, I will forgive Mr. Tooke for referring to the Saskatchewan Arts Board as the "Saskatchewan Arts Council" (perhaps the Saskatchewan Arts Board will be as generous) and I can only hope there aren't other errors I was not aware of. Also, in his introduction, the author refers to himself as a "self-employed artist-craftsman and administrator" with twenty years experience; I found myself wishing there had been a biography of him included.

Members of the S.C.C. and readers of our newsletter will be interested to know that we are developing a resource centre of information for an about Saskatchewan craftspeople, at 1915 Osler Street in Regina. Material -- pamphlets, publications, slides, and eventually samples of work -- will be gathered and the space overseen by our Program Co-ordinator, Gary Duffour, who will be working full time starting in October. The Resource Centre will "officially" open September 18; you are invited to drop in, but it is suggested you telephone first (523-2777) to make sure someone is there, until we announce regular hours.



publications

ARTISAN is the new format of the Canadian Crafts Council Newsletter, and intends "to publish articles of national and international importance, as well as those on business and management in crafts." Coming issues will contain articles on organizing a crafts festival, on relationships with the provincial governments, etc. The magazine is sent free to C.C.C. members. The price to non-members for a single issue is \$2.00, a hefty price for a rather thin issue. Artisan suffers from poor layout, a confusing juxtaposition of French and English texts, and a certain lack of professionalism. Is it too much to ask that (a) photograph credits be given and (b) that photographs be identified? Can you believe the nation-wide publication of Canada's craft organization, peppering its articles with photographs of craft objects, and no information about them whatsoever? (One suspects that these photographs are taken from In Praise of Hands, and one hopes that this was done with permission, and if so, credit should be given.) We'll grant them inexperience and hope that the content is more substantial and better handled in future issues. The news has fallen on Saskatchewan ears that C.C.C. is crying for information from the provinces -- but there is no mention of this in the magazine beyond the small type welcoming "manuscripts, letters, and news". And how long will it be before "professional organizations" stop soliciting volunteered articles from contributors?

CRAFTS ARE YOUR BUSINESS by Gerald Tooke, published by Canadian Crafts Council. Price to C.C.C. members is only \$1.00 (one copy per member) and \$3.50 for non-members. (The book is reviewed elsewhere in this issue -- see table of contents.) The Saskatchewan Craft Council has bulk ordered a number of copies for its members, for the price of \$3.00, postage included. Write to S.C.C., P.O. Box 3181, Regina, S4P 3G7.

CANADA COUNCIL ANNUAL REPORT shows the effects of economic inflation on the arts. The Council's 18th annual report says "Few members of our society have escaped the ravages of double-digit inflation, but many artists and arts organizations have been particularly hard hit....The incomes of most artists, particularly in creative fields such as writing, composing and the visual arts, have remained far below those earned in occupations requiring similar qualifications, training and experience." According to the report, restrictions on Council funds made it impossible in 1974-75 to compensate for the pressures of inflation. Grants to individuals were raised to \$6,000, still below what the Council calls "reasonable levels in relation to current salaries". After individuals' grants the Council had only enough money left in the total 1974-1975 arts budget to allow for a 12% increase in the amount available to all arts organizations. The full, 222-page annual report may be obtained from:

Information Services,
Canada Council,
Box 1047,
Ottawa K1P 5V8

AMERICAN CRAFTS COUNCIL PUBLICATIONS, including catalogs from the Museum of Contemporary Crafts: three-page mail-order form is available from S.C.C., Box 3181, Regina, S4P 3G7. (The price range of the publications is \$1.00 to \$6.00)

CANADIAN CRAFTS COUNCIL BOOK SERVICE offers a growing list of craft books to its members at a 20% saving. Write to C.C.C. for a complete list of titles and prices:

16 - 46 Elgin,
Ottawa K1P 5K6.

Individual membership is \$25 a year, and for individuals already belonging to an affiliate member of C.C.C. (as does the Saskatchewan Craft Council) membership is \$20 a year.

TRADITIONAL NOVA SCOTIAN KNITTING PATTERNS: The Nova Scotia Museum, 1747 Summer, Halifax, recently published a booklet called Traditional Nova Scotian Double-Knitting Patterns. Written by



WHAT WOULD YOU LIKE TO LEARN?

Your suggestions will be valued in designing the craft classes at the Saskatchewan School of the Arts, Fort San, in November 1976. Turn the page for complete details.

Janette Dexter of Hampton, with an introduction by Polly Greene of Sherbrooke Village, the booklet includes 20 patterns from all over the province.

OTHER BOOKS has one of the largest stocks in Canada of books on crafts and art techniques. Mail order catalogues available from:
Other Books,
483 Bloor Street West,
Toronto M5S 1Y2.

R. D. GREEN BOOKS, Regina, is open to the suggestions of crafts-people on what craft books we recommend they stock. Contact them at 1944 Hamilton Street, tel. 522 - 7944.

craft training

CRAFT CLASSES, SASKATCHEWAN SCHOOL OF THE ARTS

From November 5 to 14, the Saskatchewan Arts Board will again be offering a variety of craft classes at its School of the Arts at Echo Valley Centre. These classes will be designed for adult participation and will provide an opportunity for nine days of intense study and activity. This year, however, the Saskatchewan Craft Council has been asked to provide suggestions about the kind of classes we would like to see offered, that would be of greatest value to our members. We are therefore canvassing our membership and readers for their ideas about specific classes and instructors. Provided we can ensure at least six participants (the limit will be somewhat higher, but all classes will be small) the Saskatchewan School of the Arts will go ahead with the classes.

This is an excellent opportunity to implement classes for specific craft skills, beyond the introductory level. The Arts Board has asked for our ideas, and is willing to obtain instructors that we suggest, providing there is sufficient interest in that craft area. They must know by August 1, in order to start planning for the fall. Fill in the brief tear-off sheet below, and mail it to S.C.C., Box 3181, Regina, right away.

yes I see a need for a nine-day class in _____
(please be specific) for people with the basic
skills and some experience.

Also, I suggest _____ as a qualified instructor for this class. (note: this can be an out-of-province person; include address.)

I would like to take the class myself: yes ___ no ___. Please send me complete information as soon as it is available:

name:
address:
telephone:
craft practiced:
approx. years experience:

SUMMER WORKSHOPS

5th Street Studio,
905 5th Street East,
Saskatoon.
tel. 242 1122

Adult Pottery Workshop

July 12 to July 23

cost: approx. \$45 - \$50, depending on materials.

Instructor: Sandy Ledingham, Saskatoon.

Raku Workshop

July 26 to July 31 (all day)

cost: \$40 - \$45, depending on materials.

Instructor: Jim Henriques, Saskatoon.

Weaving

August 9 to August 13 (9 a.m. to 4 p.m.)

cost: approx. \$50.

Instructor: Kaija Harris, Saskatoon.

Spinning and Natural Dyeing

August 14 and 15 (Saturday and Sunday, 9 a.m. to 4 p.m.)

cost: \$25

Instructors: Kate Shook and Muriel Prior, Saskatoon.

Jewellery Making

August 16 to August 20

cost: not announced because it depends on the cost of the lab materials used. Contact the studio for further information.

Instructor: Stu Bozyk, Marquis.

For more information on any of these classes, or to register, contact the 5th Street Studio, or Marie Lannoo, #16A 129 5th Ave. N., Saskatoon.

Tumbleweed Potters and Weavers,
Box 1136,
Moose Jaw, Saskatchewan.

Weaving Workshop, Intermediate

August 28 and 29, 5 hours instruction per day, plus use of studio facilities.

cost: \$30 plus materials (individual looms supplied)

Contact Gladys Ecklund at Tumbleweed Potters and Weavers for more information and for application forms.

Note: there is a campground nearby for those who wish to bring trailers.

.....more

The Real Emma Lake Artists Workshop at Regina, or
The REAL ARTISTS WORKSHOP, Regina.
Ceramics, particularly low-fire clay and glazes.
August 16 to August 27, 1976.
Instructor: Ron Nagle, California.
Registration fee: \$30, payable no later than August 6.
Accommodation and meals can be arranged at one of the
University of Regina's residences for a limited number
of out-of-town people, the cost of room and three meals
a day is \$10.50 per day per person.

The workshop is a professionally-oriented two weeks of
work, criticism, discussion, and social intercourse be-
tween the workshop leader and serious, advanced students.
There is a limit of 25 participants; those interested
should act at once. Address inquiries to:

Ric Gomez,
c/o Visual Arts Department,
University of Regina,
Regina, Saskatchewan.
S4S 0A2

APPRENTICESHIP

Stu Bozyk, Marquis, has expressed an interest in taking on an
apprentice goldsmith. Inquiries can be directed to the Saskatchewan
Craft Council, P.O. Box 3181, Regina, S4P 3G7.

supplies & equipment

NEW ZEALAND WOOL SUPPLIER SEEKS CANADIAN BUYERS

A New Zealand sheep farmer and wool supplier would like to
sell lots of 154 pounds (70 kilos) and more, to Canadian handspinners
and weavers or associations. The wool is now selling for Canadian
\$2.90 a kilo.

Geoffrey Robinson (Omahanui Stud Ltd., 1A Cowley Place Kano,
Whangarei, New Zealand) has 5,500 Perendale sheep, a breed evolved
in New Zealand. He says the sheep produce clean, high yielding wool
of 52-54-56 counts in hogget wool and 50-52 counts in wool from older
sheep. His wool was chosen for use in a spinning competition at the
recent New Zealand National Woolcrafts Festival. Write to Mr. Robin-
son at the above address for more information.

FOR SALE

22" Leclerc table loom, in new condition, with extra reeds, a rattle,
shuttle, and extra equipment, for \$120.00. Telephone 545-9635 (Re-
gina) after 5 p.m.

RUG WARP WANTED

S. Dunning, 1502 3rd Avenue W., Prince Albert, is looking for a
source for rug warp.

WARNING WORTH REPEATING

The Department of Consumer and Corporate Affairs advises that
all wool, goat's hair and camel yarns from Pakistan (brand name
"TAHKI") are possibly contaminated with anthrax disease. A death in
California, from contaminated wool, has been reported. Possible
sources of these products are: Creative Handweavers, Newfoundland
Weavery, suppliers in Ontario and Quebec, and some American outlets.

If you suspect that you are in possession of these yarns, you
are advised to handle them as little as possible. Use rubber gloves,
put the yarns in a double thickness plastic bag, seal tightly. Call
the nearest Consumer and Corporate Affairs office or the Department
of Health.

MEDIUM AND HIGH FIRE CLAY BODIES

Claire Watrall, Regina, has ordered samples of a dozen medium
and high fire clay bodies from the Minnesota Clay Company in Minn-
neapolis. In coming months, she will be testing in oxidation and re-
duction firings (also raku), and her findings will be printed in the
S.C.C. newsletter. Potters take note.

people

EX-SASKATOON GOLDSMITH WINS AWARD

News in a letter from Orland Larson, Nova Scotia goldsmith,
(see "Pricing your Product", this issue): "It may interest you to
know that at our recent juried craft exhibition (Designer Crafts-
men '76, the 4th annual juried exhibition organized by the Nova
Scotia Designer Craftsmen. ed.), ex-Saskatchewan craftsman Jim
Robson (a student of mine from Saskatoon) won the Best in Metal
awards for a "Perfume Container" and yours truly got the Metal Pro-
duction award for the prototype pin/pendant I submitted. Might be
good PR for Jim in your newsletter. His father's address is 510
Bate Cresc., Saskatoon."

NEW HEAD FOR WEAVING/FABRIC ARTS DEPARTMENT

Mary Snyder, who has taught weaving classes at the Banff
Centre for a number of years, has been appointed Head of the
Weaving/Fabric Arts Department at the Centre. In addition to her
regular spring and summer weaving courses, she will initiate a two-
year diploma program in weaving commencing at the Centre this Sep-
tember. This will be the first program of its kind in Western
Canada.

competitions

NATIONAL CERAMICS EXHIBITION

There is still time for ceramists to enter this juried ex-
hibition of Canadian Ceramics presented by the Alberta Potters' As-

sociation and Glenbow-Alberta Institute in co-operation with the Canadian Guild of Potters. The deadline for entry forms is July 30, 1976, and for submissions, August 6, 1976; there is no entry fee. Substantial purchase awards will be made; jurors are Ed Drahančuk, 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.

exhibitions

NORMAN MACKENZIE ART GALLERY, ROSEMONT SATELLITE, REGINA

PUPPET EXTRAVAGANZA: AUGUST

Display of Waltrude Sterhwein's puppets, marionettes, books, and posters. Little Red Hen Story Theatre performs during this display.

DUNLOP GALLERY, REGINA PUBLIC LIBRARY

TRADITIONAL/FUNCTIONAL WEAVING IN SASKATCHEWAN

October 9 to November 7, 1976

A major survey of Saskatchewan weaving past and present.

REGINA BUFFALO DAYS EXHIBITION, AUGUST 2 to 7

CRAFT SHOW AND SALE

The Department of Industry and Commerce has taken 18 booths for Saskatchewan craft exhibits. Write or call Jenny Hambridge if you're interested in taking part: Industry and Commerce, 7th floor, SPC Building, Regina. tel. 565-2221.

marketing

NEW CRAFT SHOP TO OPEN IN REGINA

From a hand-printed sign discovered on a bulletin board in the basement of the Fine Arts Building, University of Regina: "To all craftpersons -- I am opening a store very soon and need more works (pottery, paintings, sketches, jewellery). If you feel your work is sellable write me (I'm usually not available by 'phone). Write soon to: Don Helfrick, 2460 Montague St., Regina. (527-4264.)"

FARMERS' MARKETS

Although S.C.C. has received no specific dates for farmers' markets for either Regina or other cities, we understand they will be held as usual towards the end of the summer when produce from the market gardens is plentiful. Usually, craftspeople can rent space for a nominal fee to sell their work. In the Regina area, the contact person is Lora Burke, 65 Motherwell Crescent, 586-2545.

continued from page 26

We look at the education system, and we've failed. I think it came up this morning, I know I was somewhat shocked -- I wrote it in red -- something about education being job-training. I'm not so convinced. We will do, and spend time on, what we have been exposed to, what we have had a chance to engage ourselves in. Look at leisure time activities which, yes, could be artistic creative activities. And where is most of it spent, by the population of Saskatchewan and indeed, the nation? Placidly, before television sets. Why? Because it's easy, they have been exposed to it. It's there. How many people out in rural communities are going to go out and buy a \$6.00 hand thrown pot, when they can buy the "same thing" in S.S. Kresge for 29 cents. We've failed. We, the artists, have failed, because we do not create a demand for the kind of things that we are doing. Why should they spend the money, if they don't know what goes into it, the process, the experience?

I am giving you a collage of thoughts at this point and time because I have such a confusion about who to talk to.

I don't think our groups and most of the performing arts groups here are involved in a dole mentality. Because we are creative and expressive, whatever that is to begin with, doesn't mean we feel that we deserve the tax dollar. We are willing to earn it. We are willing to earn it in community programs. I can go before City Council -- and did -- and say: Look, we'll give you services in exchange for space. We all need space. We'll teach in exchange for space and material. The answer is NO. Who can tell me why?

Who can tell me why?

So. We have some problems. We're competing with each other for a pie that's too little -- and \$794,000.00 for the Arts Board is a drop of what it needs at this point in time, and if the Minister thinks that adequate, he's misinformed. I think on the other hand that the artists -- us -- we've been a little reckless quite often, in terms of advising the Board, and advising the people who have been calling themselves somewhat cynically "bureaucrats". Advising them of precisely what it is we require and why we require it. I don't know a lot of people on the Arts Board for starters. I haven't taken the time to sit down and talk with a lot of people. If I had one more person in the office, I could take the time to do it. But that's the problem, we haven't been articulate. Nor, I think, have we been political enough to really understand what's going on with the Department of Education. What's going on with the Minister of Culture and Youth? What are his problems? Who goes to him and makes recommendations to the Treasury Department and says "\$794,000.00? Forget it; we'll close down the Arts in the province for a year." Who is the kind of person who goes there and pounds on his desk? Who is the Squeaky Wheel in the "arts scene"? The problem is individuals. First of all, locating who they are, and second, finding out why they're doing what they're doing, and what's in it for them. What's in it for you, Louis Jule, why do you do your job? Vern Bell? Tim Porteous? Paul Rezanoff? Ian Wilson? I don't know why you do what you do, and that's my fault. That's my fault.

One of the other things in terms of community involvement in programs, that we have had a chance to open up, that I think would work anywhere in the world, is using our students in the same way that we use ourselves. We've had community studio classes, the students participating in the end performance. We perform, and anyone who comes to see the two performances, then perform themselves. We had a chance to dance one evening with over 100 people. It worked, it worked in Regina on its own scale. All right, taking it a little bit further, you talk about cooperative community organizing out there in the world, the rest of the world. We are prepared to put forth a program of two day residencies in communities, as a pilot project under LIP -- bless them -- so that we could do work with all sectors of the community, like: the recreation people, the Culture and Youth people, the Arts Councils people. Perfor-

mances, classes for figure skaters -- dance really is all these things.

Two-day residencies, and if it works, we said in a letter, in writing, we would move lock, stock and barrel, into that community for up to a month at a time to work with the people there, according to their interests. We have received no response. So I get a little bit impatient, when I listen to cooperative working and so forth, because we haven't the structures for cooperation as thing stand. Things are too territorial, and we can't change it.

Secondly, funding does not necessarily mean "enabling". We can receive funds from now until hell freezes over, but again, if we aren't enabled in some way to do the work we've set out to do, we're not going to do it. How can we be "enabled"? Of course by using our own resources, but those tax dollars are being distributed, and they are being distributed to a tax payer. I am not accountable, in many cases, except for a final report, and those people who are giving me money ought to be willing to promote me. And if they are not willing to promote me, they shouldn't be giving me money. You are the people who have the contact -- the Arts Board people have the contacts, the Culture and Youth people have a whole network of contacts; Recreation people; education.... If I get a grant for a program, a fee for services for a program, from the Department of Education, then it should not all fall on me, an individual artist, to promote. We need an organizational structure for promoting that -- I happen to think -- is sitting in the front row.*

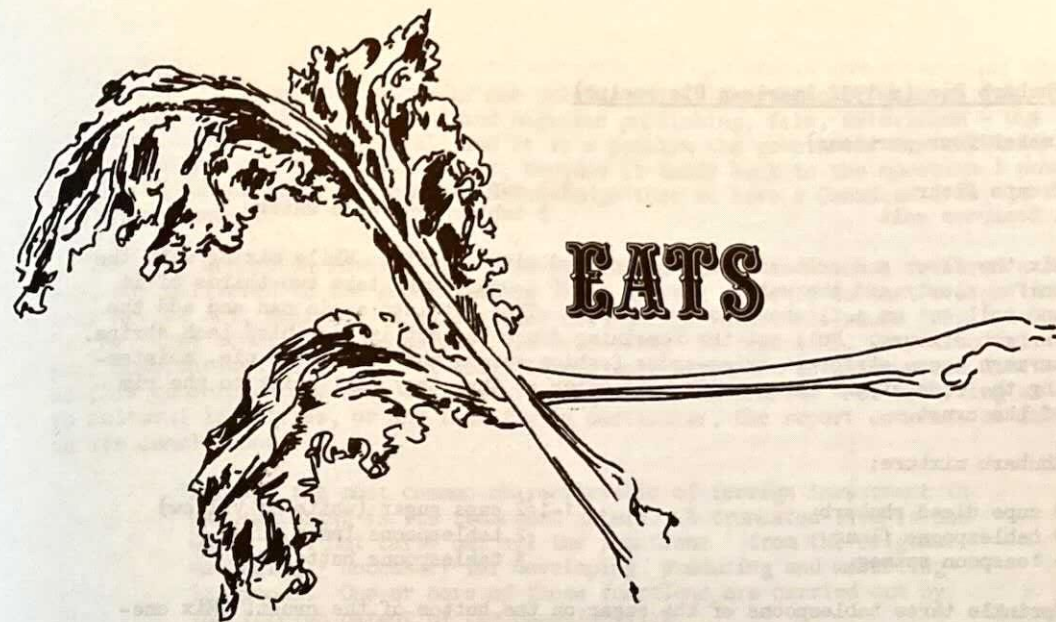
We must understand, too, that the people who are making their living doing what we do, are not volunteers. Nearly -- at only \$125.00 a week -- nearly, but we manage. Salaries, that little item in the budget that we call an "operating cost", where do they come from? I can find sources of funding for eighteen billion projects we are doing at DNS** tours way up in northern Saskatchewan. Why can I find funding for that? Because I don't have to ask for salaries. Why don't I have to ask for salaries? Because of LIP -- bless them. But what happens next year? Where are those sustaining operating grants provincially? How do we get them provincially? Or build them provincially, when we can't afford to get the exposure provincially? We have to go out of the province, to qualify for Canada Council touring. I suggest that policy could change any day, any day.

Those are some of the problems, plus having the time to sit down and talk to people. And I really do believe, I really do believe, that we can cut through red tape, we can cut through red tape by locating individuals within this "bureaucracy". And there are dedicated administrators in there, who care. We can cut through that by going direct to those people and letting them know more than our needs -- more than our financial needs -- more than money. By letting them know that we are more than willing to provide programs, which they help us to make, in exchange for the kind of fee for services, that will keep our dancers, our artists and our actors on the payroll. That's not dole mentality, but we need help selling the product.

* Again, representatives from Saskatchewan Arts Board, The Department of Culture and Youth, and the Canada Council.

** Department of Northern Saskatchewan.

Susan Jane Arnold is the Artistic Director of the Regina Modern Dance Workshop. She has also had training as a potter and longs to get her hands back into clay again.



Rhubarb

My favourite word-play on the name of this homely vegetable is "rued stewbarb" (or "rude stewbarb"), because of its humble endurance in prairie gardens and its commonness and familiarity as a stewed dish. But it's a perennial delight, not only hardy, but stately when its leaves reach full size. It's also one of the first plants to push through the warming soil in the spring, looking like tightly curled antlers before it unfolds. Its tart flavour is familiar and refreshing, whether it is eaten, child-style, by the stalk, dipped in sugar, or mixed with various summer fruits. (Rhubarb is erroneously considered a fruit itself, probably because of its companions.)

From exotic origins in China and Tibet, the plant was introduced into Europe in the fourteenth century, where it was used chiefly as a medicinal plant. In the New World it became a relied upon staple, not only because of its hardiness, but because of its adaptability for preserving in jellies and jams, pickles and relishes, chutneys, syrups and wines. It also freezes well.

Three recipes are offered here for your enjoyment: one traditional, one more unusual, and one exotic, although simple. If you are so unfortunate as to not have access to a rhubarb patch, buy only firm stems with a glossy appearance and a large proportion of pink to red colouring. Be wary of extra thick stalks -- they are older, tarter, and tougher. (recipes begin on next page)



Craftspeople are invited to share their recipes (besides those for dyes, glazes, and silver-cleaning solutions) in this section. Please share with us, on paper, the food that restores body and soul after you have completed your labours.

Rhubarb Pie (a 1932 American Pie recipe)

(makes four portions)

2 cups flour
1 teaspoon salt

2/3 cup lard
3 tablespoons cold water

Mix the flour and salt and cut in the lard with a knife. While mixing with the knife, slowly add the water. When a stiff dough forms, take two thirds of it and roll out on a floured board or paper. Then fit into a pie pan and add the rhubarb mixture. Roll out the remaining dough and cut in one-third inch strips. Arrange these strips in criss-cross fashion across the top of the pie, moistening the ends of the strips with cold water so that they will stick to the rim of the crust.

Rhubarb mixture:

3 cups diced rhubarb
3 tablespoons flour
1 teaspoon nutmeg

1-1/2 cups sugar (white or yellow)
2 tablespoons lemon juice
3 tablespoons butter

Sprinkle three tablespoons of the sugar on the bottom of the crust. Mix one-half cup of sugar with the rhubarb, flour and nutmeg and pour into the crust. Sprinkle the rest of the sugar over the top and add the juice. Dot with butter and arrange the pastry strips and bake for 15 minutes in a moderate oven. Then reduce the heat and bake for 20 minutes. Note: other fruits can be used as well, for example, add one cup cleaned saskatoons or sliced strawberries to the rhubarb mixture.)

Fresh Rhubarb and Strawberry Lemonade

--from The Fresh Fruit and Vegetable Cookbook

1 lb. fresh rhubarb
2 cups water
1-1/4 cups sugar
1 cup fresh strawberries
1/2 cup fresh lemon juice

1 cup water
Whole fresh strawberries
for garnish

Wash rhubarb and cut into 1-inch pieces. Add 2 cups water. Cover and simmer 10 minutes. Strain and add sugar. Stir until dissolved. Cool. Crush strawberries, strain and add. Add lemon juice and water. Serve in tall glasses over ice. Garnish with whole fresh strawberries. Makes 6 servings.

Rhubarb Khoresh

--from A Book of Middle Eastern Food by Claudia Roden

(A khoresh is a dish common to Persian cooking, a stewlike mixture of meat, fruit and vegetables, delicately spiced, and served usually with plain white rice.)

Butter
1 onion, finely chopped
1 lb. lean stewing beef, cubed
salt and black pepper

3/4 teaspoon ground cinnamon or
allspice #
1 lb. fresh rhubarb stalks
juice of 1/2 lemon

The problem I describe above is not only or mainly a problem of what we call the "cultural industries" - book and magazine publishing, film, television - but of Canadian industry in general, and it is a problem the government has tackled. I want to talk about that for a moment, because it leads back to the question I posed originally about our reluctance to acknowledge that we have a Canadian life, to examine and understand it.

The Gray Report on Foreign Direct Investment in Canada to which I referred a moment ago, was delivered to the government in 1973, and led directly to the Foreign Investment Review Act, designed to ensure that new foreign investment would result in "significant benefit" to Canadians. In delivering his report Mr. Gray also delivered some observations which are, it seems to me, very pertinent to what we are discussing at this conference and what I am talking about this afternoon. Not referring at all to cultural industries, or any industry in particular, the report comments as follows in its conclusions:

"Perhaps the most common characteristic of foreign investment in manufacturing is its truncated nature. A truncated firm is one which does not carry out all the functions - from the original marketing - necessary for developing, producing and marketing its goods. One or more of these functions are carried out by the foreign parent of the Canadian firm.

There are several reasons for a parent to truncate the operations of its foreign affiliates ... Truncation... may seem advisable to the foreign parent to minimize the investment risk, to reduce the danger of making available training and know-how to Canadians who might subsequently employ it to become a competitor, or to give the parent maximum flexibility to draw off profits from the subsidiary through royalties or management fees or the prices charged for inputs supplied to the Canadian operations...

It is desirable to avoid or to minimize truncation where a particular product is important to the realization of national objectives. In those industries, Canada may wish to develop its own distinctiveness and to reduce its dependence on foreign innovation and technology so that it can have full control over the various stages of production. In addition to economic considerations, Canada is also generally better off by minimizing truncation for broader social and cultural reasons, including the desire for a more stimulating environment and the development of more interesting and creative jobs."

Now these are not the ravings of a wild Canadian nationalist. They are the sober conclusions of a Minister of the Crown who spent three years pondering the question and was widely criticized, when his report appeared, for not having gone far enough. Think for a moment about the cultural field. Can you imagine an industry more "truncated" than the former "Canadian edition" of Time Magazine, 90% of it researched, written and edited in the United States? The point I am making is that the problems described in the Gray Report go across the board in our economy. The forces that weaken our ability to develop a complete secondary manufacturing industry indigenous to this country are the same ones that make it extremely difficult for Canadian publishers and film producers to run viable businesses. The difference, in my view, is that the product, in the case of the cultural industries, is vital to our life as

a nation, whereas in the manufacturing industries the process is often more vital than the product. But the challenge is identical.

The government has done a lot to stimulate cultural activity in this country, beginning with the creation of the CBC, then the National Film Board, then the Canada Council. Thanks to these, and to the other cultural agencies and programs, we now have at least a sketch of what our cultural life might be. But we are far from the finished painting, and I am personally convinced that we will have the finished painting, and that Canadian cultural expression will remain peripheral to Canadians, unless we tackle the economics. I do not think we will have a genuine Canadian broadcasting system until we look realistically at what cable, and pay-TV soon to come, are doing to the capacity of Canadian broadcasters to produce Canadian programs. I cannot see the block, grants of the Canada Council ever leading our publishing industry out of the wilderness unless we have also an effective copyright law, a decision by the provinces to put Canadian books into Canadian schools and libraries, and some home control over the distribution of magazines and paperbacks. I am certain that we will never create a real Canadian film industry by investing relatively small sums in individual pictures, one by one, while the distribution system and theatres deal almost exclusively in foreign products. All of these measures have been good; indeed essential to survival. They are inadequate for growth and self-fulfillment.

It was because I had these convictions that I embarked, two years ago, on what turned out to be a potent lesson in reality. I mean the introduction of Bill C-58, that very short draft law which remains draft to this day, although I hope to see it law soon. Its purpose - I am sure you all know but let me repeat it - was to remove from the Income Tax Act an exception which allowed Time and Reader's Digest, American magazines, and some other smaller publications, to benefit from tax privileges intended for Canadian magazines only. Because those two giants were able to draw off most of the benefits intended for others, the magazine industry in Canada was not helped in the way Parliament had intended. Thus in introducing the bill I had three purposes: first to remove from the law an anomaly which virtually destroyed its purpose; second to see that Canadian magazines benefitted as the law had intended; and third, to test the feelings of Parliament, and of the country, about action by government aimed at controlling our own economic destiny in the cultural field. C-58 was based not (as many critics maintained) on emotion or nationalistic fervour or vindictiveness, but on a cold calculation of dollars and cents. So long as Time continued to benefit from that tax write-off, there was no hope of a Canadian magazine competing with it - not because Time was necessarily better, but because its production costs had already been written off, and its profit generated, in the foreign market for which it was produced. The Canadian market of one-half million copies was almost pure gravy, as the New York publishers did not hesitate to acknowledge. Thus, had the government done nothing, it would have been admitting, in effect, that it was indifferent to a situation in which Canadians had as their daily fare news about American politics, sports, books, films, science, education and all the rest, but had to look hard for comparable reporting of those things in Canada. There is my opening theme of self-knowledge and understanding. It is interesting to read about other countries, and we must do it. But first we must write and read about ourselves if we are to be a country, and know we are one.

You know what followed the introduction of the Bill. First a great deal of misinformation and a misunderstanding of the issues and the consequences - misinformation and misunderstanding which, I might say, the publishers of Time and Reader's Digest did little to dispel. Second, and more worrying, a shower of accusations that the government was imposing some form of censorship, a grotesque suggestion made some-

times more with the intention of damaging the government or the Bill than with any regard for the truth or real concern for the issue. Third, and most disturbing of all to me, a very widely and I think honestly expressed opinion that people wanted to read about the United States, not about Canada, or at least they wanted to read first and most about the United States. Vainly I explained that people could still read all they liked about the United States, that Time and Reader's Digest would still be there, that the government's purpose was only to open the possibility of reading about Canadian affairs too, perhaps in more than one magazine and perhaps more often than once a month. The apprehension remained, despite our best efforts.

I will not conceal that I was disappointed by that reaction. Note that it was not the United States government, or by and large the United States press, or even the United States congress, that opposed the magazine part of Bill C-58. I suspect they were surprised we had taken so long getting around to it. In fact, there was a substantial measure of understanding from many Americans, and I do not doubt that there would be the same understanding if we began to work out the economic problems of Canadian culture with them through the normal processes of consultation and discussion. No, the problem is here at home, with us. And at or near the end of the experiment which Bill C-58 was, I am left with a question but no clear answer. The question is, do Canadians want to embark on this high adventure of acquiring self-knowledge or do they want to continue the comfortable drift towards cultural oblivion? I honestly do not know the answer. But the lesson of Bill C-58 is painfully clear: not enough of us want it yet to make major new steps by the government easy, at least in the short term. And in the long term, as they say, we are all dead.

You will recall recent events in Vancouver, when the possibility was raised of using a TV channel now occupied by an American network to carry the French network of the C.B.C. There was a great deal of lamentation and outrage, much of it the work of two or three egregious newsmen who saw a chance to wage a personal war against the French language in Vancouver. I doubt myself if the French language had much to do with it. The people of Vancouver - and they are not different in this respect from other Canadians - reacted with fear and anger at the prospect of losing their comfort blanket, or part of it. Those family comedies and police dramas and mindless game shows, their settings in the streets of San Francisco and New York, have become our modern opiate. They have replaced our Canadian reality with a dream world of paper characters and routine violence for which we Canadians have developed a frightening addiction. So mesmerized have we become by it that our will to act in our defence is practically paralyzed.

So the message I have for you today is that the government intends to act, within its mandate and its means, to put the Canadian reality in the centre of every Canadian life. We will do all we can to strengthen Canadian studies in school and university, and will use our resources to put Canadians in touch with one another through books, magazines, films, TV, the arts. But we have a lively appreciation of the difficulties we face, and we accept them as a challenge.

The CBC has planned its activities for five years ahead, with a solid emphasis on the quality of its programming, and with a President dedicated to that emphasis. In the fall I expect to make new proposals to my colleagues about the film industry in this country and the government's place in it. Following an independent study, now completed, I am looking again - I hope realistically - at what is possible and what is not by way of government support for Canadian writers, publishers and booksellers. Although sharp curtailment has afflicted most government programs, our tangible concern for the performing and visual arts, for museums and the national heritage, will continue -

we hope with correspondingly tangible concern on the part of the provinces and the business world. But it will be money and effort down the drain unless Canadians feel a powerful need for it. I can think of nothing more repugnant than government's inventing a spurious culture. Thank God, I think peoples' thoughts and feelings are going the right way. My concern is about the time we have left, and the heavy forces against which we have to prevail.

This is not an area of our life in Canada where we can call for a national campaign or run big ads in the papers. Rather I am asking every Canadian to ask himself whether he wants it like this or not. The beginning of self knowledge is to find an honest and informed answer to that question, and I challenge each of you to start a private enquiry. If we in government are to govern, we need to know your mind in this matter.

The Annual General Meeting of the Canadian Crafts Council will be held September 22 to 26 at the Centre d'Arts d'Orford JMC, Magog, Quebec. All members are invited to attend. Write to C.C.C., 16-46 Elgin, Ottawa, K1P 5K6 for more information.

The fee structure for C.C.C. is as follows:

Active Individual Membership.....	\$25	for 12 months
Active Individual Membership belonging to an affiliated organization*.....	\$20	for 12 months
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Student member (send copy of card)....	\$12	"
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*Saskatchewan Craft Council is an Affiliate Member of the Canadian Crafts Council.

Receipts are issued for income tax purposes. Full-time craftspeople may claim a deduction for membership dues as a business expense.

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A person who works in pewter making small items, is known as a "trifler".

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