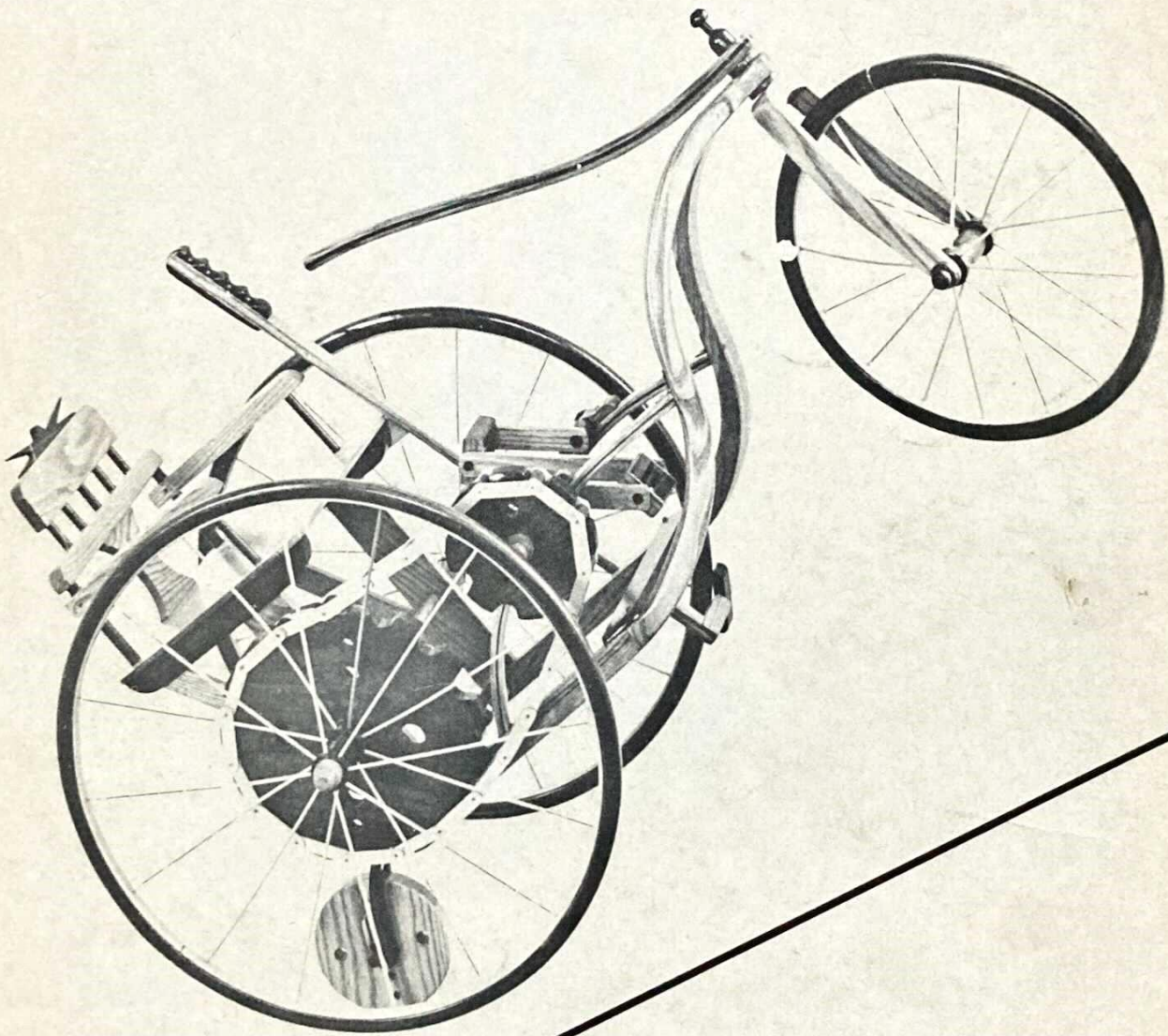


# the craft factor

Volume 10, Number 1  
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**"Storm '80"**  
by Linda McRae

photo: Grant Kiernan, AK Photos

**Front Cover:** "Velocipede/82"  
by Byron Hansen, **SCC Permanent Collection.** (Grant Kiernan - AK Photos)  
**Inside Front Cover:** "Storm '80" by Linda McRae, **SCC Permanent Collection** (Grant Kiernan - AK Photos)  
**Inside Back Cover:** Tube Scarf by Moire Theede and Merle Bocking (photo: Garth Cantrill)  
**Back Cover:** "Chair" by Vic Cicansky, **Saskatchewan-Jilian Exchange** (Grant Kiernan - AK Photos)

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editor



It's no accident that many of the articles in this issue of **The Craft Factor** deal with cutbacks to the cultural sector. "Restraint" may be a politically convenient rational for many politicians, but it is a peculiarly short-sighted and misleading one. "The people" — an often insecure populace — want a responsible government, one that can deliver them safely from the industrial to the techno-age. About the only positive thing that can be said about the efforts of our governments is that nobody said the task would be easy. End of praise.

I won't waste space here saying anything about the failure of our politicians and our governments to work in a creative and enlightened manner to carry out their elected duties. That they don't means the responsibility now lies with each and everyone of us — "the people".

Canada's diverse cultural community has already effectively demonstrated that the result of short-sighted cultural policies put forth by the Mulroney government will lead to grave consequences. While that show of strength was certainly a challenge to a community as loosely constructed as is the cultural one, it is the smaller of the two challenges to be faced.

The second and more important for the cultural community is to transcend the restraint mentality and to face the future with an energized and creative attitude. As a craftsperson, your livelihood is being threatened. If you're not already involved in some way to challenge Canada's cultural cutbacks, please, get involved! The task ahead will not be easy, but action is the first positive step.

**Michelle Heinemann**

**Saskatchewan Craft Council Board Members:** Patrick Adams, Chair; John Peet, Vice-President, Exhibitions, Alternate CCC Rep; Marigold Cribb, Gallery, CCC Rep; Michael Hosaluk, Publications, Treasurer; Anne McLellan, Secretary, Membership; Dianne Young, Education; Michael Martin, Executive Director.

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## SaskExpo 86 Appoints Crafts Promoter

Saskatchewan artisans and craftspeople are going to get an opportunity to display and market their works at Expo 86, on from May 2 to October 13 next year. Work has already begun on Saskatchewan's Pavilion on Vancouver's Granville Island, the site of the 1986 celebration, and here in Saskatchewan, SaskExpo 86 Corporation is working to present Saskatchewan to the world.



Mari Stewart, Co-ordinator of the Saskatchewan Performers Program for SaskExpo 86. Photo by: Patricia Holdsworth

In order to promote Saskatchewan arts and crafts activities, Mari Stewart of SaskExpo 86 has been appointed co-ordinator of the Saskatchewan Performers Program with responsibilities in the crafts areas as well. Stewart has extensive experience with Saskatchewan's crafts scene. She was co-ordinator of Wintergreen for the past four years, and also for Showcase Saskatchewan, a major part of the Tourism and Cultural Conference in Saskatoon in November 1984.

Saskatchewan artisans and craftspeople will be invited to demonstrate their talents in the Saskatchewan Pavilion at Expo 86. Stewart is looking at a wide variety of crafts, but is particularly interested in works that are uniquely Saskatchewan. SaskExpo 86 Corporation is currently negotiating with Expo 86 about the way Saskatchewan crafts will be presented.

One idea that is being discussed is the concept of a General Store from which Saskatchewan crafts would be sold. A volunteer General Store Committee, chaired by Mrs. Pat Johnston, has been set up. In addition to the approximately 400 square feet of display space designated for Saskatchewan crafts, there will also be an adjacent area where techniques such as wheat weaving, bark biting, or wood working may be demonstrated by Saskatchewan craftspeople. **Meta Perry**

## A Weekend of Interdisciplinary Crafts, Sculpture and Ideas!

An interdisciplinary craft and sculpture conference will be held at Ruddell on August 16-18. The conference will offer participants a variety of social and educational activities. The main focus will be on sculptural installations, with participants involved in the construction of any and/or all of these projects, which will remain a permanent part of the town of Ruddell.

In addition, there will be activities such as glassblowing, raku, woodturning, hand-building and a number of craft activities for children.



**John Toki - Clay Sculpture Workshop** - from University of California, Berkeley. John Toki was recommended to us by Stephen de Staebler, one of America's most prominent architectural sculptors. Toki has worked with de Staebler on many of his projects and has participated in most installations. He teaches at the University of California in Berkeley, as well as operating his own studio where he works on large-scale architectural projects (at present, for example, he is working on a wall mural and 2 free-standing sculptures, 9 feet and 17 feet high). At our workshop, he will construct a large sculpture, using 2 tons of clay, which will be left to be fired and installed. He will also offer detailed information on the assembly and installation of large clay works.

**Judith MacKenzie - Dyeing and Color Workshop** - Judith MacKenzie is a fibre artist from British Columbia with extensive experience in weaving, dyeing, felting, yarn production and textile design. This one-day workshop will be an opportunity to develop your understanding of color and your skill in producing and using color. We will spend the day dyeing wool yarn and fleece using chemical dyes and will discuss and illustrate a variety of dye-related techniques.

**Felting** - This two-day workshop will involve felting wool. Participants can work individually or in small groups to design and produce felted items for themselves or they can participate in a group project to produce a large-scale felted piece for a building in Ruddell.

**Kai Chan** - has worked in many ways in dialogue with many materials since he graduated from the Ontario College of Art in 1970. At present he mainly uses natural materials, often dogwood, to build freestanding abstract sculptures. For this event he is hoping to build, with help from participants, a ten to fifteen foot high RABBIT using branches, stones, wire and anything else useful to be found around when the time comes.

**Stephen Hogbin** - is a designer/craftsman working in wood. His work has contributed significantly to the development of woodworking throughout North America. He will be working on an environmental installation, combining wood, earth, trees, and flowers that compliments the environment. His work has contributed significantly to the development of woodworking internationally.

**Andrew Kuntz - Glass Blowing** - At last, a chance to try your hand at blowing glass! A wide range of skills and techniques will be demonstrated in a basic but functional hot-glass studio constructed especially for this workshop. Observe, get answers to your questions, and participate. Everyone who wants to will have a chance to experience the excitement of working molten glass or a blow-pipe. Discover why hot-glass is such a wide-open vital new craft area.

Andrew Kuntz is a skilled and dynamic glass-blower. After studying at Sheridan College he was a resident glass-blower at Harbourfront in Toronto. He is presently teaching at the Alberta College of Art in Calgary and will conduct workshops at Red Deer College this summer.

If you have any suggestions, are willing to demonstrate, or plan an activity for children, please contact the S.C.C. office. Registration Fee \$65.00. Registration forms available at S.C.C. office.

## SCC Gallery Schedule

Saskatchewan Craft Gallery

HOURS: 1:00 to 5:00 p.m.

Monday - Saturday

1231 Idylwyld Drive North, Saskatoon, Phone: 653-3616

**Selections from the Saskatchewan Arts Board** Opening: April 9, 1985  
April 9 - May 2, 1985

Items from the Saskatchewan Arts Board Permanent Collection displaying the talents of Saskatchewan's craft community, including a number of early works by renowned craftspeople. A chance to compare the past with the present.

**Explorations in Coloured Clay - Brian Ring** Opening: May 4, 1985  
May 4 - May 30, 1985

A show of functional and non-functional, handbuilt work in coloured clay. Using a process few Saskatchewan potters have experimented with, Brian Ring utilizes coloured clay which is inlaid into the surface of slabs of clay, resulting in uniquely beautiful clay creations.

**Functional Pottery** Opening: June 1, 1985  
June 1 - July 4, 1985

A show of functional pottery from Saskatchewan Ceramists. A variety of styles, forms and functions in clay.

**To be announced** Opening: July 6, 1985  
July 6 - August 1, 1985

**Form to Function - Michael Hosaluk** Opening: August 3, 1985  
August 3 - September 5, 1985

An Exhibition of "Turned" works in wood from functional pieces to "Objects D'Art" by well-known Saskatoon Woodworker, Michael Hosaluk.

**Saskatchewan Handcraft Festival 1985** Opening: September 7, 1985  
September 7 - October 3, 1985

The twelfth annual exhibition featuring crafts from across Saskatchewan. This juried show includes work by the amateurs and professional craftspeople who are contributing to Saskatchewan's reputation for quality and innovative crafts. A display of Saskatchewan's crafts.

**Chester - Raku Fired Clay** Opening: October 5, 1985  
October 5 - October 31, 1985

The Raku works of Don Chester, well-known Saskatchewan craftsman, formerly associated with the University of Regina Extension program in clay.

**Versatility in Clay - Ken Wilkinson** Opening: November 2, 1985  
November 2 - November 28, 1985

An exploration of texture, colour and size moving from three-dimensional forms to two-dimensional work. This illustration of the versatility of clay by Ken Wilkinson will include functional and sculptural works.

**To Be Announced** Opening: November 30, 1985  
November 30 - December 20, 1985

## Gallery Co-ordinator Named

Catherine Macaulay was recently appointed to the position of Co-ordinator for the Saskatchewan Craft Gallery. Her duties include the organization, installation and promotion of the exhibitions in the gallery, under the direction of the Gallery Committee and the Board of Directors. The position is funded by a grant from Sask. Trust.

A native of this province, Macaulay is a student at the University of Saskatchewan, enrolled in the Double Honours Program (Art History and Studio Art) in the Department of Art and Art History.

Her decision to return to university came after spending twelve years in public librarianship. Prior to moving to Saskatoon in September, 1983, she lived in Regina where she was Head of Adult Services for the Regina Public Library for four years. She has also held positions with the Lakeland Library Region, North Battleford, and the Eastern Counties Regional Library, Nova Scotia.

It was while living in North Battleford in the mid-1970's that Macaulay first became aware of the excellence and diversity of the work of Saskatchewan's craft community. The library system produced reading lists and set up book displays at the first Battlefords Handcraft Festival, a practice that has continued through the years. Living in Regina provided further opportunity for exposure through Bazaar, Wintergreen and visits to studios.

Macaulay's duties commenced on April 1. Since then she has been familiarizing herself with the operations of the gallery. "I am very excited about the potential of the gallery, and look forward to developing a promotional strategy that will give the Saskatchewan Craft Gallery a high profile in the community," she said. "We have such excellent craftspeople in this province and the general public should be encouraged to come and enjoy - and buy - their work."

## Prince Albert Site of AGM

SCC's Annual General Meeting will take place on May 25 and 26, at the Prince Albert Arts Centre. Registration is \$25. Deadline for registration is Friday, May 10. The meeting schedule is as follows:

### Saturday

11:30 - 1:00: Registration and lunch  
A slide presentation by John Penner, using "Micro-photography" and an open critique led by George Glenn will be on Saturday's agenda.

6:00 - Supper

9:00 - Dance featuring "The 100 Mile Band". Cash bar.

### Sunday

Patricia McClelland, former Associate Professor at the Nova Scotia College of Art and Design (Weaving and Textiles) and President of the Canadian Craft Council speaks on "The CCC and You". She will also give a slide presentation on "The Bronfman Award Winners."

As well, the business meeting will be held on Sunday. Brunch will be provided. (All meals are catered.)

Contact the SCC office for full details.



By Paul Epp, 1984. Table and Chair, Designed for Ambient Design, Toronto. Courtesy of the artist.

## Contemporary Furniture Design and Technique '85

A conference which will examine the current trends in furniture making today, through lecture and demonstration by some of North America's leading woodworkers: Gary Bennett, Paul Epp, Judy Kensley Mckie, Michael Fortune, Alphonse Mattia, Steve Madsen, August 3-4-5, 1985. Registration Fee: \$150.00  
Deadline: June 1, 1985. Contact SCC.

## ATTENTION CRAFTSPEOPLE

Saskatchewan mail order business looking for marketable craft articles. Call 955-0919 in Saskatoon after 6 p.m.

**RIBBON AND LACE** — quality ribbon, lace and eyelet, wholesale mail order; sold by the metre for catalogue and price list send a large (9" x 12") self addressed envelope to:  
**HUETEX**  
10970 Westview Place  
Delta, B.C.  
V4E 2L9

## A Call for a Continued Voice in Ottawa

by Elly Danica

The Canadian Crafts Council celebrated ten years of work on behalf of Canadian craftspeople in 1984. During these ten years the CCC has submitted numerous briefs to federal government departments and agencies on areas affecting craftspeople. Most recently the CCC represented you before the committee on **Taxation of Visual and Performing Artists and Writers**. The CCC has worked with Department of Health and Welfare to identify and produce a series of posters on health hazards in various media. The CCC organized travelling exhibitions of crafts, from Artisan 78 to the current international exhibition for External Affairs. The CCC also administers the Saidye Bronfman Award for Excellence in the Crafts, and a Professional Development Award Program for artisans.

The Canadian Crafts Council is made up of thirty-three member organizations from all the provinces and territories. The member organizations elect representatives to the Board of the CCC and your representatives define the priorities and programs which the CCC then undertakes on behalf of all Canadian artisans.

The CCC record is commendable. As a lobby group for crafts people they have managed to provide a strong voice to various government departments. Without their efforts many craftspeople would be required to pay federal sales tax on the craft items they produce. Without the efforts of the CCC to resist this, many crafts from other countries could be admitted to Canada duty free and thereby present serious and unfair competition to Canadian craftspeople and thereby present serious and unfair competition for Canadian potters, weavers,

leatherworkers and woodworkers. A strong national organization working on your behalf in Ottawa means you don't have to fight these battles alone. It takes an on-going presence and negotiations for several years to effect changes at the federal level. Which of you can afford to take time from your studios to do this? And yet it must be done, if your work is to receive the protection and promotion it deserves.

The Canadian Crafts Council has existed these past ten years on core funding from a private grant and with the assistance of the federal government. These sources of funds can no longer be relied on. The private grant has expired and the federal government does not see arts funding as one of its priorities. The CCC needs support from you, individual craftspeople and from local organizations which you support. No government hears the one voice from the wilderness, but present a brief representing 30,000 craftworkers and they are at least willing to listen.

The alternatives are clear. Either you support the CCC and its efforts on your behalf or each of you must fight Revenue Canada, lobby for tariff protection, research health hazards, develop national touring exhibitions and negotiate design protection, copyright and your place in the national economy. As an individual lobbyist you might have trouble being heard and considerably more trouble finding time for your own craftwork.

The CCC has earned your support. Get involved. Write for their information package if you want to know more about them. Send a contribution, encourage your local organizations to send contributions, attend the SCC Annual General meeting to hear Canadian Crafts Council President Patricia McClelland, speak on the role of the CCC in the Canadian Arts community. The continued existence of the CCC depends on your interest and support. The CCC is an investment in your future.

The CCC record is commendable. As a lobby group for crafts people they have managed to provide a strong voice to various government departments. A strong national organization working on your behalf in Ottawa means you don't each have to fight these battles alone. It takes an on-going presence and negotiations for several years to effect changes at the federal level. The Canadian Crafts Council has existed these past ten years on core funding from a private grant and with the assistance of the federal government. These sources of funds can no longer be relied on. The private grant has expired and the federal government does not see arts funding as one of its priorities.



**Western Works**

November 27 - December 01, 1985

Winnipeg Convention Centre

Winnipeg, Manitoba

For Applications or Information; Contact:

**Ron Mark**

**Western Works**

#500 - 338 Broadway

Winnipeg, Manitoba

R3C 0T3 Ph. (204) 942-8580

## A Chance Association

by Dianne Jordan

Photos: Inga Weins, courtesy of artist

When Inga Wiens came home to Regina last spring, she wondered if she were taking the right step. She had just graduated with honors from a three-year program in metal arts from Humber College in Toronto. What kind of a job would this get her in Regina? She didn't wonder for long.

Besides becoming a goldsmith at a local jeweller's, Inga was made resident jeweller at the Neil Balkwill Civic Arts Centre.

At the Balkwill Centre, she teaches jewellery making once a week. She is responsible for nearly everything that happens in the jewellery room from course curriculum to tool maintenance to general clean-up.

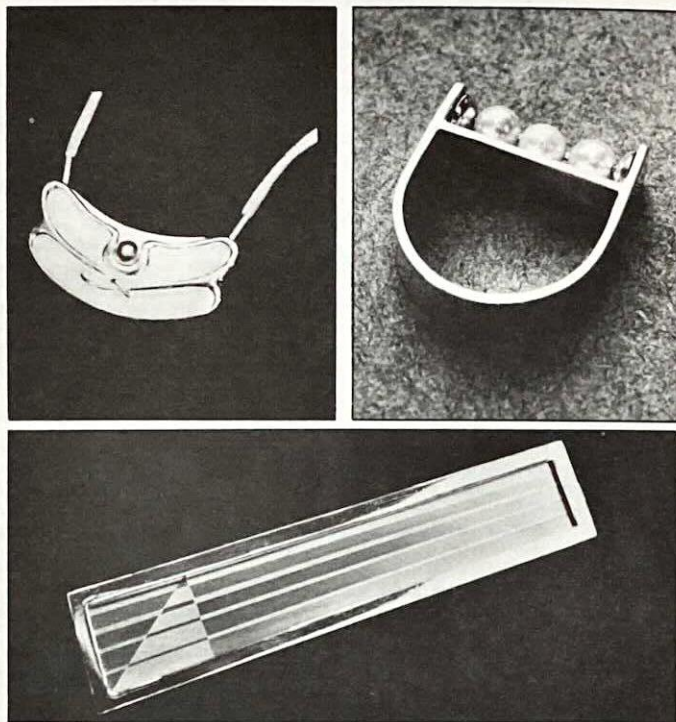
To date, Inga has an impressive portfolio of jewellery she has designed and made most of it from her courses at Humber College, where she arrived almost by chance.

Inga first left Regina at 17 and went to France where she studied French for a year. The she studied science at the University of Guelph followed by bilingual studies at Glendon College in Toronto. While in Toronto she learned that a jewellery course was being offered there — a course in gold and silver-smithing. Almost on a whim it seems, she signed up for the three-year program.

"I'd always been interested in jewellery," Inga says. "I loved earrings and used to improvise things as I was growing up. I'd change earrings by adding something else to them."

This need to improvise combined with a basic sense of practicality carries over to Inga's designs today. One of these is a silver bi-shell pendant, shaped something like a butterfly, with a blue cultured pearl in its centre and a matching blue silk cord. It takes on a completely different personality when the silver cord is replaced with Inga's hand-woven silver chain. She places a market value of \$400 on the ensemble. (See photo)

Another elegant and practical design



is her titanium brooch. The silver, geometric frame of the brooch is deep enough to protect the paper-thin titanium insert which can be changed for another insert with a different design to suit the mood of the wearer. (See photo)

"Most of my work is done in silver because of the cost," Inga says. "But as well, I love the color of silver. It's a very warm metal and it wears nicely."

The lines of Inga's designs are simple and mostly geometric, reflecting the influence of her architect father.

To the uninitiated, the technical drawings of her designs look like architectural drawings. They are interspersed throughout her portfolio with watercolor drawings and color slides of jewellery she has made or would like to make.

A member of the metal arts guild while in Toronto, Inga would like to start a similar guild in Saskatchewan. Such an organization is a good way to find out what's happening in your field, she says. The Toronto guild, for example, has brought in speakers from the United States, and members are also able to meet with each other to exchange ideas and information.

Anyone interested in getting in touch with Inga about starting a metal arts guild can look for her at crafts exhibits this summer or write to her at 3248 Albert Street, Regina S4S 3N9.

This fall, Inga hopes to continue working on her own jewellery as well as carrying on as resident jeweller at the Balkwill Centre.

## The Pros and Cons of Juried Exhibitions

by Cathryn Miller

The juried exhibition as a means of promoting excellence is not a new concept. In Saskatchewan, it has a shorter history, but in terms of craft the impact has been most noticeable. These shows often have a high public profile, providing added exposure to the individuals whose work is included. They also benefit craftspeople generally by promoting increased awareness of craft and improving their overall credibility.

Marketing members of the Saskatchewan Craft Council should consider the potential importance of juried exhibitions in terms of their own work. Juried exhibitions linked to sales such as the Saskatchewan Handcraft Festival have the most obvious benefits. Having work in the show can provide reassurance to the buying public. The mere fact of seeing work by the same individual twice in a very short time may help to fix the maker's name in the buyer's mind.

As well, the juried exhibition by itself can help to improve sales by increasing chances for contact with purchasers. Galleries and other new outlets may "discover" craftspeople whose work they had not seen previously, and be encouraged to carry it. The public exposure provided may be especially useful to those individuals who have a small annual production because of the time-consuming nature of their particular work.

Another benefit of submitting work to a juried exhibition is the feedback provided. Where jurors supply an assessment of work, the craftspeople is told the positive and negative aspects of their entry. When a piece is on display, public response is generated, and the maker can try to gauge reactions to new work by both these processes. Sometimes the feedback may be negative, but it may not be "right". However, a production potter or weaver might use this opportunity to assess market possibilities for new types of work and new product lines.

A juried exhibition may also provide an incentive to improve techniques, to take risks on a one time basis, to attempt new things. Possibilities are often explored

in works for juried shows which might otherwise be put off indefinitely.

For some craftspeople, there may be more drawbacks than benefits involved in producing work and submitting it to the jurying process. People whose production is largely custom, one-of-a-kind pieces produced for specific customers, may find the time and money involved in producing a piece with no definite buyer to be wasted. It can also be difficult to persuade previous purchasers to loan back work for display, particularly if they've already had to wait some time for delivery. This often means that the best work of a producer is never available for this type of exposure.

For some individuals the juried exhibition, particularly one which includes all crafts, may not be an appropriate place to promote themselves. An instrument maker may find it not worthwhile because his or her customers are musicians, and the market therefore far more specialized than that of many other crafts people. Some producers may feel that the "arty" connotations associated with juried shows could in fact be detrimental to their normal sales, and may not participate for that reason.

The final difficulty for many individuals is the possibility of having a jury reject their work. This could mean that a large amount of time, and in some cases, a significant expenditure of money for materials has been misdirected. Because juries consist of a few individuals, personal biases or lack of familiarity with certain media may influence decisions. One juror may dominate the selection of pieces. The Saskatchewan Craft Council and most other organizations change jurors on a regular basis in an attempt to keep things fair on average over time. If you feel that your medium has been neglected, consider suggesting a juror. People outside your specialty are not going to be acquainted with some of the finer technical points. This can work both ways however: jurors may be harder on work in their own medium, rather than more receptive.

If, when you have assessed the pros

and cons in terms of your own work, you decide that a juried show could provide good returns for your time and effort, there are things you can do which should improve your chances of having work accepted.

Try not to submit pieces which you have rushed to finish just before the deadline. The best craftspeople still produce disasters occasionally, and you won't have time to judge the results properly.

Completion of several possible entries well before the deadline will give you a better chance to pick the best. If you feel you've had difficulty selecting pieces in the past, try and get another opinion from someone you respect — not your mother, spouse, or best friend — who will be honest about your work. Or take a design or criticism course to improve your own objectivity and judgement.

Submit more than one piece, preferably showing some range in your work. On the basis of numbers alone you have a better chance. Also, if the jury does have a bias and your works are varied, you're more likely to get one in.

None of these suggestions will guarantee having work included in a show, but they may help. If you take rejection badly, or have a very specialized market, or are already selling everything that you produce, entering work in a juried exhibition may not be worth the effort and aggravation. But if you consider the jurying process to be a learning experience, are interested in strengthening your current markets, or expanding your range of work and/or your outlets, juried shows may be worth considering seriously. It ultimately remains up to each individual craftspeople to consider both the benefits and the drawbacks as they apply. It is quite possible that one's position might have to be reassessed from time to time. A decision not to enter this type of exhibition may change over a period of years, just as a producer's work may change. For many craftspeople, juried shows will continue to be a relatively painless and inexpensive means of self-promotion, and a useful addition to other forms of marketing.

## Extension Pottery in Danger of Closing

by Meta Perry

The big issue in the question of the possible closing of the University of Regina's non-credit extension programs is cost efficiency. No one denies that extension programs are popular, that they serve the needs of people who can't or don't want to take regular university degree classes, or that they are important to the social and cultural life of the community. Yet, faced with the possibility of reduced grants from the provincial government, the University of Regina has responded as most other universities across Canada. It has decided to protect its degree programs.

Right in the middle of the controversy is the Extension Department's pottery studio, located in the basement of the 75 year old College Building. Extension pottery took over that space right after Fine Arts moved out in 1970-71.

Extension pottery is a popular program. About 300 students, from beginners to advanced production potters, participate. They learn everything from firing kilns to sophisticated glazing techniques. As Helen Rogers, departmental assistant, puts it, "We like to see our

students go from raw clay to the finished project. At the same time, we recognize that some of our students are hobbyists while some are preparing for fine arts programs and others are serious potters."

The pottery program is unique in Saskatchewan, and Don Chester, who runs the studio, believes it is the only one in Canada that is precisely non-credit. The studio is open "all day, every day," and students can come at any time. "So much goes on here that doesn't go on in regular studios," says Chester. "If someone wants to work with self-glazing clay and they can convince me they know what they are doing, they can go ahead."

The studio certainly has the space and equipment for a wide range of work. There are 17 wheels, and two clay mixers. Four electric kilns (including one cone ten for porcelain and stoneware), and three gas, ranging from 40 to 80 cubic foot capacity, are available for booking. Outside in a fenced compound are two raku kilns and one pit-burning kiln. The kilns have been largely acquired by salvaging and recycling parts from older kilns.

Intended for use by students, the space and equipment is sometimes used by pro-

duction potters to help them out in an emergency. Sometimes, they get their clay mixed at the studio, and buy some of their materials. Occasionally, former students have rented kilns to do their firing while they were setting up their own studios. Some senior students are already known production potters and use the facilities to do their work as part of their directed studies. For most production potters, the facility is a resource centre, somewhere they can go for answers and information.

There's no question that Extension pottery has turned out many of southern Saskatchewan's potters. Chester estimates about one-half of the marketing potters have been associated with the studio either as students, studio assistants, or instructors. In his opinion, closing the facility would cut off a valuable training ground for many potters.

That opinion is shared by Saskatchewan potters. "I learned all my basic and technical knowledge there," says Joan McNeil, U of R fine arts graduate who now has her own studio in Regina. "By the time I got to my MFA, I was a production potter with a couple of years' experience."

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Closing Extension pottery would be "a greater loss than closing Fine Arts pottery." **Joan McNeil**, Regina ceramist "The Strength of Saskatchewan clay is due directly to Extension pottery."  
**John Elder**, potter - Humboldt "...we can't afford the ignorance closing of educational facilities brings about."  
**Bruce Anderson**, instructor, U of R fine arts department.

---

She points out that it is important for potters to be able to go to a studio to work in their spare time, rather than be restricted to class schedules. Closing Extension pottery would be "a greater loss than closing Fine Arts pottery" says McNeil.

Freedom to follow one's own direction and to work in series — "you weren't frowned upon for making five of the same thing" — are the strong points of Extension pottery for John Elder, a fine arts graduate from the University of Saskatchewan now working in Humboldt. Elder was a studio assistant at Extension in Regina for one semester. "The strength of Saskatchewan clay is due directly to Extension pottery," he notes. "It would be a disaster to shut it down, because fine arts facilities aren't turning out clay people. University gave me my aesthetic sense, but Extension gave me my craft."

Mel Bolen, also from Humboldt and a former instructor with Extension pottery believes that production potters and people who do not have the academic qualifications to take fine arts classes would suffer most if the facility were to

close. "If it's closed, there would be no other place in Saskatchewan where potters could learn. And you could go coast to coast, and Extension pottery facilities would outstrip those of most fine arts departments as far as space, equipment, access to instructors and availability of materials goes."

The broader implications of closure concern Bruce Anderson, who graduated from the U of R's fine arts program and now teaches there. He got his beginnings with Extension pottery, and observes that "the more functional, dinnerware potters come out of Extension," but that the facility serves a lot of purposes. It's a place where people can learn about pottery, and even if they do not become production potters, they become educated consumers. "Justification for a shut-down come from statistics and budgets," Anderson says, "but the real thing is that we can't afford the ignorance closing of educational facilities brings about."

Is Extension pottery in danger of closing?

"It's in danger to the extent that it cannot generate more revenue," says S. G. Mann, controller for the U of R.

The whole issue of closure came up when an 1985-86 operations forecast which the university had prepared at the request of the provincial government was made public. The forecast was based on only a 2% increase in funding to the university from the government. Mann stresses that the budget was strictly a "what-if" one: what would happen if there was only a 2% increase.

What would happen is that the Conservatory of Music, non-credit extension programs, the art gallery, and intersarsity athletics could disappear.

The answers to the question of closure will likely be in the provincial government's April budget, but the issue of cost efficiency and cost recovery will probably continue. As Don Chester points out, "We were told we had to be self-sufficient, but we were never told what that meant."

*Ed. note: As The Craft Factor went to press, the provincial budget was introduced. Initial indications are that extension programs can be expected to remain in operation for the time being.*

by Elly Danica

The one thing all political people would probably agree on is that times are tough, or at least difficult. As governments seek to cut deficits and make the economy and the country operate in a 'cost-effective' manner, they search for places to pinch pennies without pinching too many of the vocal electorate.

The traditional approach of government is to cut funding to arts and culture. Artists and consumers of art and cultural activities are thought to be on the fringe of society, not numerous enough to affect the outcome of any election and basically not contributing much except frills to the economy. This approach and its underlying assumptions are shortsighted.

The arts community also has a traditional response. We plead, we argue, we let it be known that no society can be healthy unless it acknowledges and supports the intellectual and spiritual contributions of the arts. We have rarely been able to discuss the economic impact of the arts on society. Many artists don't like to consider what we do as business. We don't have the training, the jargon or the profit margins to motivate this sort of approach. We do the work and expect it to sell itself on its own merit. We do this in a complex society which seems to have refined marketing to a religious principle. We remain the unconverted and continue our struggles to survive.

There is a sense of an arts community in Canada, but as yet there is little sense of the arts as an industry which contributes an enormous amount to the Canadian and Saskatchewan economies. Although most individual enterprises are quite small, we have a considerable cumulative impact on the provincial and federal economies.

A recent research report by Harry Hillman-Chartrand, Research Director of the Canada Council, entitled *Saskatchewan and the Arts: The Investment, The Dollars, The Jobs and The Votes*, estimates that the arts industry in Saskatchewan had total revenues of \$185 million, and wages and salaries of \$60 million in 1981. On the national level the arts industry which includes advertising, broadcasting, motion pictures, the performing and visual arts, publishing and sound and video recording, is the largest manufacturing industry in Canada, employing 234,280 people in 1981. It was the 6th largest industry in terms of wages and salaries — \$2.5 billion, and the 11th largest in terms of revenue — \$8 billion.

# An Economic Rationale

## "We are the future!"

These figures are impressive. The arts are not in fact a 'frill' when they account for nearly as many jobs as agriculture and generate \$8 billion in revenue.

And yet the cultural sector is under massive attack from the federal government: the CBC will lose \$85 million from its budget, the Canada Council \$3.5 million, the CRTC \$1.5 million, the National Arts Centre \$1.0 million, National Film Board \$1.5 million, Department of Communications will lose \$7.0 million and Secretary of State \$9.8 million.

These cuts are being undertaken by a government which promised during the '84 election campaign to maintain arts funding at current levels. Rallies in support of the arts and against the cutbacks have been held in Vancouver, Halifax, Winnipeg, Edmonton, Charlottetown, Ottawa, Toronto, and Regina. Artists gathered in unprecedented numbers to voice their concerns and send a clear message to Ottawa.

CBC Stereo carried the address by Silver Donald Cameron to the Halifax rally on January 27, 1985. His lively and often witty address was punctuated by raucous cheering from the crowd.

"We do well in export markets, we operate comfortably in depressed areas such as Atlantic Canada, we don't pollute, and we don't require access roads, cut-rate electricity, government wharves or other costly infrastructure. We are the industry of the future — decentralized, trim efficient, based on knowledge and information."

"The government chops \$85 million from the CBC and then proposes to spend most of those savings on coloured clothing for the armed forces — and we're

supposed to believe this makes economic sense. But the CBC earned \$3 million in foreign sales last year. What did the army earn?"

"The government chops \$85 million from the CBC and then proposes to spend most of those savings on coloured clothing for the armed forces — and we're supposed to believe this makes economic sense. But the CBC earned \$3 million in foreign sales last year. What did the army earn?"

So far Marcel Masse, Minister of Communications has refused to make promises to change the cutbacks and the priorities of the government to accommodate arts and culture. He has shown no willingness to negotiate any aspect of the proposed cutbacks. What the May federal budget contains in the way of further cutbacks is a matter of fearful speculation.

The Canadian economy is moving away from the so-called 'smoke stack industries', and toward information and high technology based industries: computers and robotics replacing jobs in business and manufacturing. These new industries require an entirely different and much smaller labour force. Many people who are now being laid-off face permanent unemployment, because

society no longer requires their skills.

Arts industries are growth industries. At a time when most other industry requires fewer people, the arts industries, always labour intensive, continue to employ more people. Between 1971 and 1981 the arts labour force increased 74%, from 156,455 to 272,640 people employed. The Canadian labour force as a whole increased 39% in the same ten year period.

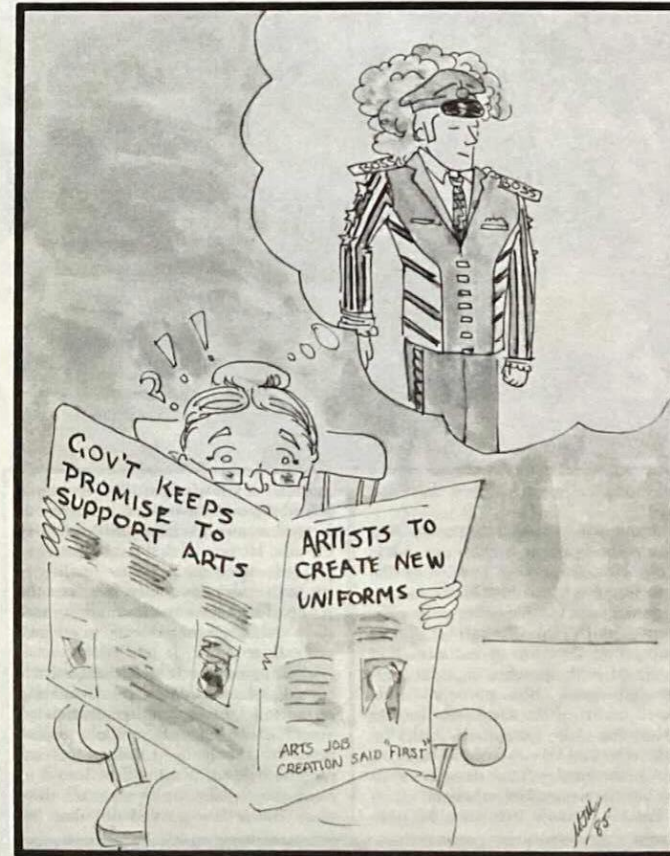
Although funding to the arts has increased slowly during the years 1971-1981, as a percentage of provincial general expenditures, cultural spending is still only minimal — increasing from 1% in 1971-72 to 1.4% in 1981-82. Obviously policy makers are not yet aware of the relationship between investment in arts and culture and job creation.

A community which boasts a well developed arts and cultural sector creates demand for other services and facilities. Tourism generates dollars in all areas of the economy, as tourists require hotels, restaurants and other services. Tourists spend money beyond the ticket price or the purchase of art and craft items and if they have a good holiday they return and recommend the experience to their friends. Tourist spending also accounts for increased tax revenue for government through income, sales and property taxes.

Government investment in the arts and culture is good for everyone in the community. The community gains an enhanced reputation for its cultural and recreational facilities, attracting tourists, new business and industry. Government investment in the arts creates on-going jobs without the necessity of massive capital expenditure for factories and equipment.

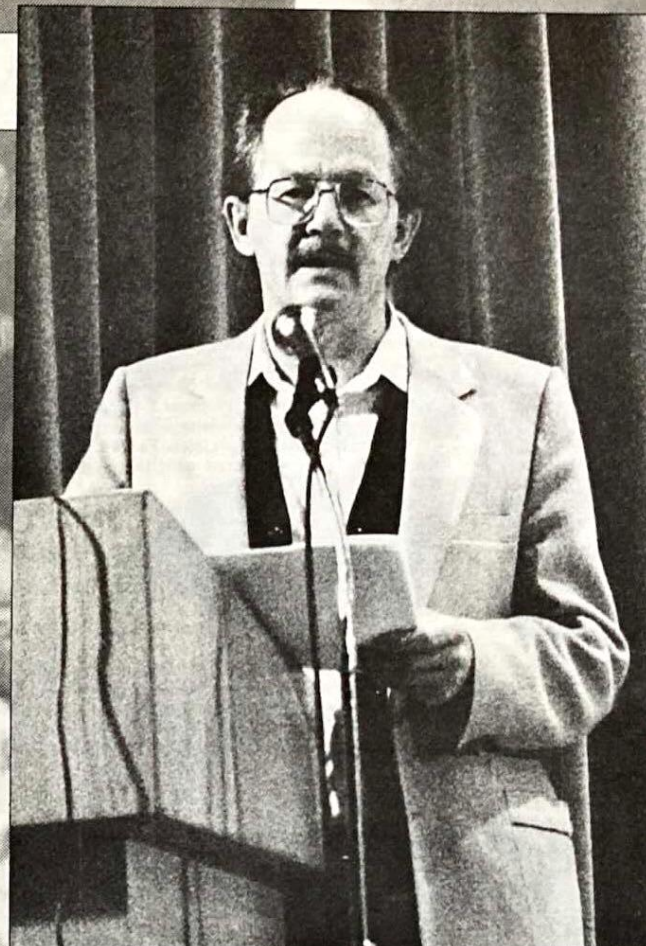
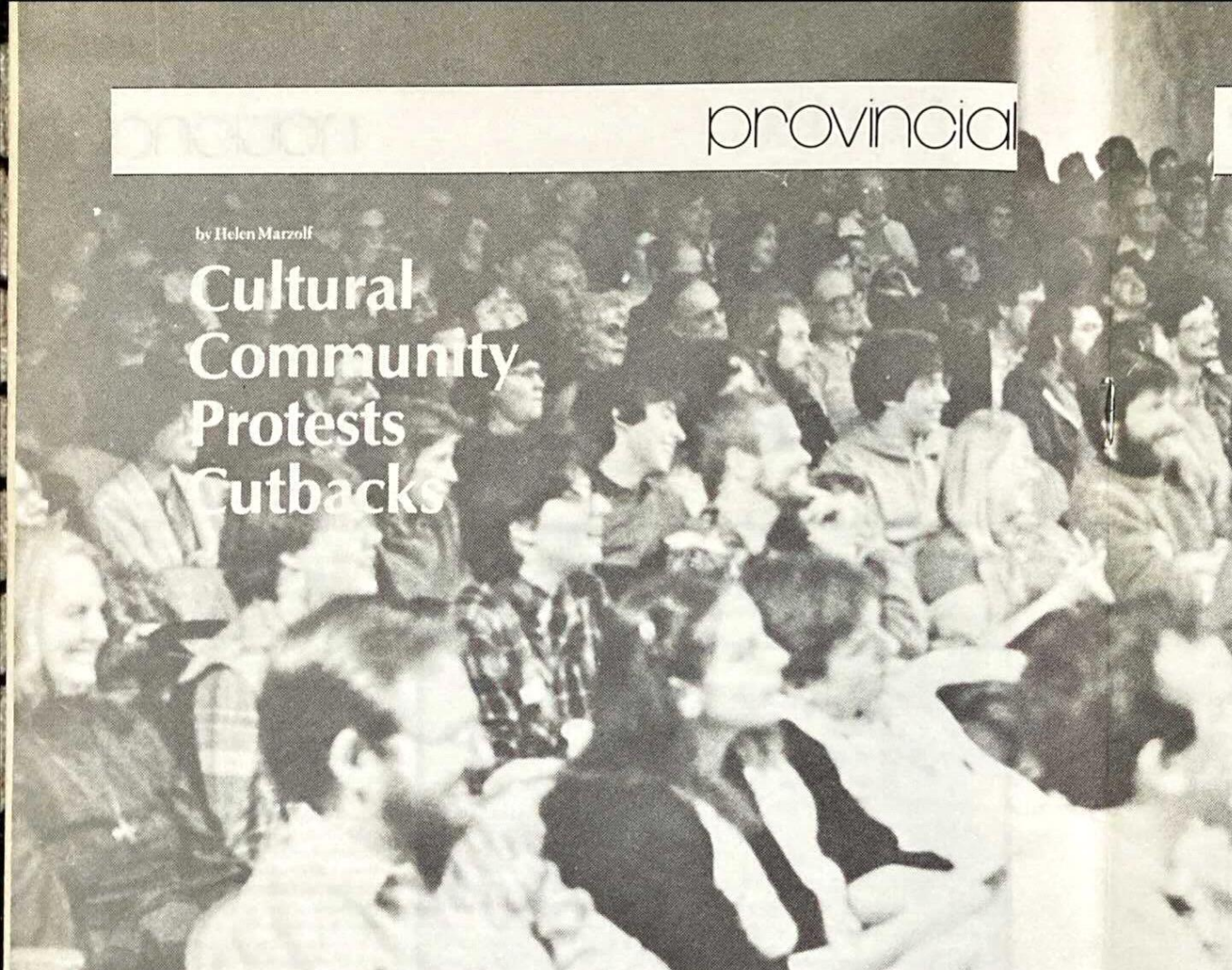
Saskatchewan is in an enviable position — we have a core group of very committed artists, people with a commitment to Saskatchewan and to cultural work; people committed to work on a human scale, people who are redefining work in a society without enough jobs. Cuts in federal and provincial spending on the arts is equivalent to draining the lake at the first news of drought. It is shortsighted and will prove disastrous.

It makes good sense to maintain and increase funding to the arts. The art community has a role to play in the economy of the country, a role which is not only positive but has a potential to create jobs to replace those lost to changes brought by the new technologies. We are the future!



by Helen Marzolf

# Cultural Community Protests Cutbacks



Saskatchewan poet Patrick Lane, Keynote speaker

Grant Kierman - AK Photos

The cultural community of Saskatchewan voiced its collective protest to the current federal cuts by staging a "Rally for the Arts" at the Museum of Natural History in Regina on March 17. The Saskatchewan Coalition on Federal Arts Policy, an ad hoc group comprised of arts organizations, broadcasting agencies, unions and individuals from performing, literary and visual arts organized the rally to join similar protests across the country. The main aim of the group was to mount a high profile demonstration to advise the public about implications of the cutbacks to the cultural sector. Although the rally ostensibly addressed itself to the federal "deficit-reduction" policy, the provincial

and municipal agencies were also criticized.

About 450 people managed to find seats in the Museum Auditorium, while nearly 100 others stood outside in the lobby listening to the three hour program on speakers and video monitors. The rally opened with the Saskatoon Soaps lampooning government cutbacks and continued with speeches, a dance performance, music, film, mime and slide presentations. Rita Deverell, former Performing Arts Consultant with the Saskatchewan Arts Board, hosted the tightly scheduled event — a combination of entertainment and information.

Patrick Lane's inspiring keynote

address acknowledged the economic contributions of the cultural industry, but focused on an essentialist justification for the arts. He argued that a recession is an inappropriate time to reduce funding to the cultural community because the results of such measures means the immediate and long term reduction in art activity in this country.

Continued growth and development is curtailed. Lane said the most devastating casualty is the current generation of young artists whose futures are jeopardized by the eminent loss of current support systems. They will be forced to leave the country or to abandon their work. Lane also pointed out that the

erosion of the 'arms length' policy at both the federal and provincial levels leaves the arts community without an advocate in government.

Other speakers and performers concentrated on the economic justification of the cultural industry. Using a variety of forms and strategies, they demonstrated that the current cutbacks weaken the national economy. Michael Scholar, U of R drama professor made the point that cultural contributes seven million dollars annually to the gross national product.

Dan Thorburn, with the Saskatchewan Photographers Gallery, reinforced the notion that the arts form their own

justification and urged those present to "...rip your M.P.'s ear off."

Some of the comments were anecdotal rather than statistical. Singer-songwriter Don Freed of Saskatoon sardonically treated the audience to the results of an attempt to fit his talents into one of the provincial government's 'Open For Business' schemes. And Brenda Baker, a comical singer-songwriter from Estevan, belted out a comical solution to the cultural woes through bingo.

Taken as a whole, the "Rally for the Arts" presented a consolidated statement about the state of the arts in Saskatchewan. There is a committed, varied and strong community that is opposed to

federal or provincial cutbacks. Responsibility for maintaining a sustained protest now lies with the individual organizations and artists, many of who are already overextended due to financial considerations. It was disheartening to note that some older and established Saskatchewan artists did not attend the rally. For many of them support from federal and provincial funding agencies was essential to their development. Their absence underlined the urgency of the situation. The current crisis in Canada's cultural sector is, as Patrick Lane pointed out, hitting young and developing artists and it was that group that formed the larger part of the audience.

photo: Richard Gustin





## The Sask-Jilian Cultural Exchange Craft Exhibition

March 30 — April 6

by Cathryn Miller and Dianne Jordan

In September 1984 the province of Saskatchewan and the province of Jilin, China signed a friendship agreement. An exchange of gifts — a dozen craft works from each of the two participants — was arranged as the first in what is intended to be a series of cultural programs. The twelve works purchased in Saskatchewan to be sent to Jilin were on display for a week at the Saskatchewan Craft Council Gallery, before being sent to China.

The works chosen represent four categories of Saskatchewan craft. Clay, fibre, wood and native crafts are shown. It is unfortunate that due to the severely restricted number of works involved, the limited budget, and concern over portability that other media such as glass and metal were not included.

The province's gift to Jilin consists of the following pieces:

Patrick Adams, "Three Day Flight", welt-face plain weave, wool on linen warp;

Lorne Bear, Baby Basket, dogwood on willow ribs;

Victor Cicansky, "Chair", glazed ceramic figure;

Martha Cole, "View from Pilot Butte", fabric applique with

machine embroidery and fabric paint;

Zach Dietrich, Soup Tureen, Bowls, Ladle, cone 10 porcelain reduction fired, cobalt blue glaze;

Joan Ferguson Flood, "Medieval Permutations", hand-knit reversible sweaters with interchangeable sleeves;

William Hazzard, Ruffed Grouse Feather, carved basswood with acrylic paint (displayed with the original feather for comparison);

Michael Hosaluk, Burl Vessel, Manitoba maple, lathe-turned, tung oil finish;

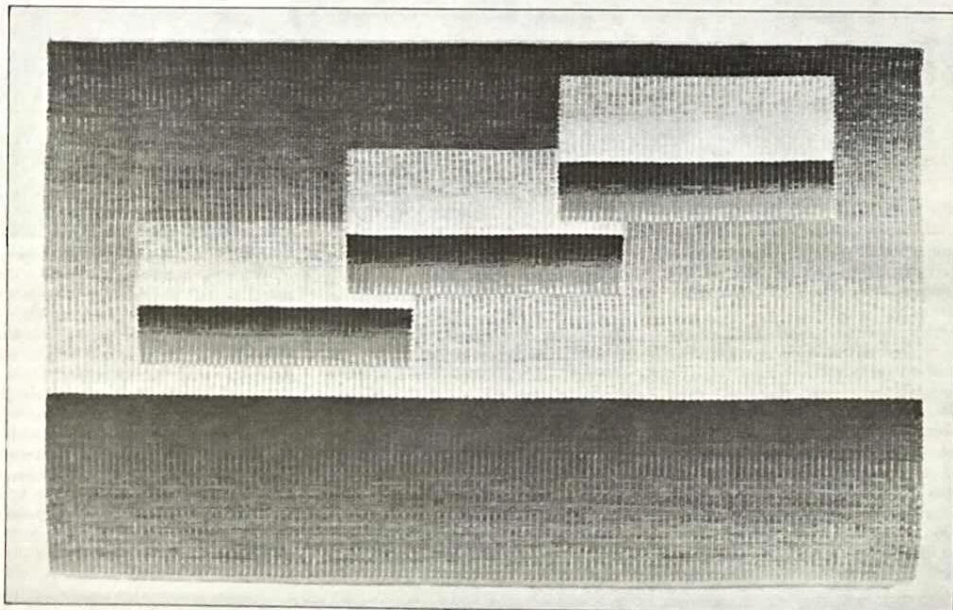
Sandra Ledingham, "In the Cold of Winter There is Stillness", fumed porcelain;

Angeliqe Merasty, Birch Bark Biting, birch bark, design applied with eye teeth;

David G. Miller, Dulcimer, walnut, spruce, oil and urethane finish, carved head;

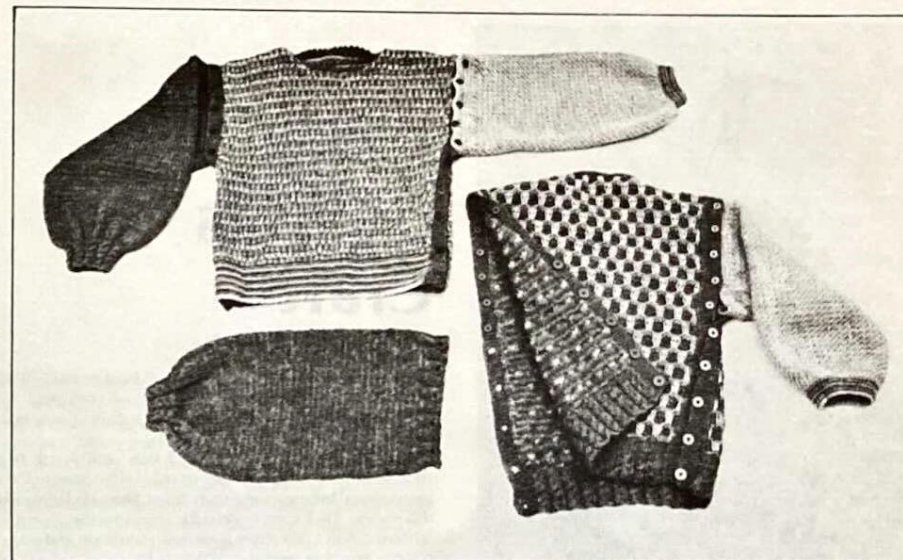
David Orban, Navajo-style moccasins, cowhide, hand-sewn, hand-lasted, waxed linen thread, deer antler buttons.

The twelve pieces as a group very much reflect a feel of Saskatchewan, and although it was not a conscious part of the selection process, all but one of the craftspeople included were born in the province.



"Three Day Flight" by Patrick Adams

Grant Kiernan - AK Photos



"Medieval Permutations" by Joan Ferguson Flood

Grant Kiernan - AK Photos

This gift to the province of Jilin was sponsored by the Saskatchewan Department of Culture and Recreation, and was assembled with the assistance of the Saskatchewan Craft Council.  
Catherine Miller

It was no easy task selecting only 12 Saskatchewan craftspeople to participate in a craft exchange with Jilin province in the People's Republic of China.

Last fall John Peet, Exhibition Chairman of the Saskatchewan Crafts Council, and Karen Schoonover, Director/Curator of the Rosemont Gallery in Regina, began the selection process by making studio visits and, in some cases, asking people to submit work to them.

"Not only did we have to limit our selection to 12 craftspeople, we had to ensure that their work was representative of Saskatchewan," Karen said. This representation included native work and a cross-section of various media.

"As well, the 12 pieces had to work together as an exhibition," Karen said.

After being on display at the SCC gallery in Saskatoon in early April, it was carefully dismantled, packaged and shipped as a gift to Jilin, where it will be displayed.

In return, this spring Saskatchewan will receive an exhibit of 12 crafts representative of Jilin. This exhibit will most likely go on an extended tour of the province before finding a permanent home, according to Linda Lomax, Director of Communications with Culture and Recreation. No final decisions will be made about its tour or permanent home until it arrives and the pieces have been examined, she said.

Unfortunately the logistics of this exchange did not allow for the two exhibits to be seen simultaneously, but this may be only the beginning of such exchanges and we may have such an opportunity in the future, she said.  
Dianne Jordan



"Ruffed Grouse Feather" by William Hazzard

Grant Kiernan - AK Photos



Mask  
Photo: Garth Cantrill

## Craft Collects Craft

piece gave scant and varied bits of information. With few exceptions, it failed to tell me who owned each item. When I requested it, I was told it was being withheld as a matter of policy.

My original idea of contacting fellow craftspeople to gather their stories was doomed. There would be no going to the source for technical information either. What, then, do I write about in this review. Do I want to describe verbatim the approximately 50 items? Will I talk about their line, their form and color, their texture, how they use space, if they're balanced and rhythmic and unified as objects of art? It is via this kind of formal critique that one should view this exhibition? I decided not.

Instead, as I viewed the show, I began to contemplate another approach. Specifically, we are craftspeople — not professional collectors with a professional collector's budget. We collect because we want to have some of the works of our friends and colleagues — work we respect and appreciate. We barter alot — usually at the end of a show when the things that sell are already sold.



Photo: Garth Cantrill

by Sandra Ledingham

Why do people collect? What do they collect? What do my craft colleagues collect? These were my immediate curiosities as I arrived to view SCC's *Craft Collects Craft* exhibition.

I was lured to various artifacts for a variety of reasons, but one constant was that I was seeking more information than was available with the pieces. What is this artifact? What culture is it from? What period? Precisely what is it made of? I wanted to know who among my colleagues had collected these items and how and why? The small information card accompanying each

Craftspeople have a vested interest in culture. We like to explore and travel to obtain objects, but we do so on small budgets. We buy because an object affects us. Often it is made by the hands of a fellow craftsman in another country who also works in wood, clay, or fiber, using indigenous techniques. In other words, we own craft objects because of their personal stories, not necessarily because they are items of great monetary investment. They may be modest, they may be small, but they are significant because we share an innate understanding with people of other countries — through our hands.

As individual craftspeople and sometimes collectors, we have a personal connection with these exhibition items. We have a history with these works, we know their stories. As a viewing audience, however, we only see each item in its modesty and smallness. We do not hear the story. As a clay worker, I was able to have my own dialogue with only some of the objects — the Bernard Leach coffee mug and the Wayne Ngan pot, for example. Sadly, I missed the opportunity to be delighted, to be excited and to be entertained by the stories of other works in the show. I wanted to be informed and intrigued — historically, socially and culturally. Storytelling in itself is the oldest craft of all. Where was its presence in this exhibition? The african mask, the wooden spindle, the antique handkerchief cover, the Ken Wilkenson Bizen-like pot, Bruce Anderson's *Truckers Delight* and the canvas floor cloth all have a story to tell. In truth, they have multi-layered stories to tell, that of the makers and that of the owners. I know my Peter Rupchan pot has stories of historical, cultural and technical value. My relationship to it and to Rupchan's work becomes much deeper and richer the more I learn about it. I am quite sad and frustrated to think that dozens of people will walk by the floor cloth or the handkerchief cover or the didgeridoo and not be delighted by each object's personal story. I know our experiences as an audience could have been richer and much more profound.



photo: Garth Cantrill

## SCC Permanent Collection

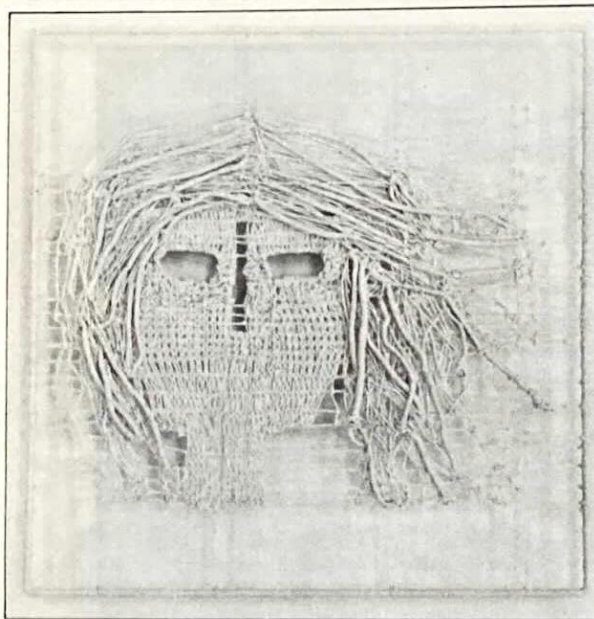


"Summer Solstice" by Yoshimi Woolsey



Anita Rocamora bottle

Grant Kiernan - AK Photos



"Winter Watch" by Mary Teresa Kane  
photo: Garth Conrill

## Plyed Trade



Shirley Spidla's linen transparency

photos: Garth Conrill

## An Experiment in Fibre

by Cathryn Miller

From March 2 to March 29, the Saskatchewan Craft Gallery featured an exhibition co-sponsored by the Saskatoon Spinners and Weavers Guild and the Saskatchewan Craft Council. Twenty-two pieces by twelve guild members were included and although the show was small in terms of quantity, good quality was very much in evidence.

The highlight of the show was a piece by Marg Rudy. Entitled "Plying Her Trade", it featured a Lady Godiva-like figure in sunglasses plying yarn while seated on the back of an over-sized ram. Sculptural in form, it not only carried out the guild's intention that members experiment with new techniques or materials, it did so with charm and wit.

Works which also used new processes, or familiar methods rediscovered were Shirley Spidla's "Inner Necessities", a

linen transparency using coloured inlay to evoke landscape images; "Harlequin Sweater" by Dorothy Boran featuring a combination of machine-knit panels and hand-crochet in wool; and a needle-lace and wrapped wall piece by Mary Teresa Kane entitled "Winter Watch".

The other major area of exploration in the show was materials. Handspun qiviut was featured in a number of items, most notably a tube scarf done jointly by Moira Theede (spinning) and Merle Bocking (hand-knitting). It was also used in two scarves by Myrna Gent. A particularly novel material was used by Shelley Hamilton for two belts. These were woven from narrow strips of ultrasuede in dark and light shades of brown.

Not surprisingly, more than half of the works on display were clothing. The most interesting and successful of these were a jacket and poncho with hand-spun, hand-dyed felt by Marg Rudy, Dorothy Boran's pieces (two of which used hand-

died, hand-spun yarn as well), and the previously mentioned tube scarf by Merle Bocking and Moira Theede. Lorraine Ziola's "Raspberry Cape" used a pleasant combination of hand-dyed wool, mohair and silk.

Overall, the exhibition was well-displayed and attractive. The natural light of the Saskatchewan Craft Council Gallery is certainly far better for viewing fibre than the artificial light under which it is often seen.

The Saskatoon Spinners and Weavers Guild and the Craft Council should be complemented on mounting an excellent show. The guild has certainly maintained its tradition of displaying good work. One can only hope that its members will go on living up to this tradition while continuing to experiment and develop as they have in the past.

### June

**Bazaar (Juried)**  
MacKenzie Art Gallery  
University of Regina  
College Avenue and Scarth Street  
Regina, Sask.  
S4S 0A2

**Saskatchewan Woodworkers Guild Show and Sale (Juried)**  
c/o Chris Sheffers,  
33 Fifth Avenue North,  
Martensville, Sask.  
S0K 2T0

### July

**Battleford Provincial Handcraft Festival (Juried)**  
Saskatchewan Craft Council  
Saskatoon, Sask.  
S7K 4J3  
Phone: 653-3616

**BOMA**  
Building Owners and Managers Assoc.  
1779 Albert Street  
Regina, Sask.  
S4P 2S7

**Watrous Art Salon**  
c/o Jean Sproule  
General Delivery  
Watrous, Sask.  
S0K 4T0

### September

**Sunflower**  
Yorkton Art Centre

Godfrey Dean Cultural Centre  
49 Smith Street East  
Yorkton, Sask.  
S3N 0H4

### October

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

### November

**Artisan (Invitational)**  
c/o Shelley Hamilton  
413-9th Street E.  
Saskatoon, Sask.  
S7N 0A7

**Snowflake (Juried)** see October.

**Evergreen (Juried)**  
Prince Albert Council for the Arts  
1010 Central Avenue  
Prince Albert, Sask.  
S6V 4V5

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

**Melfort Craft Fair**  
Melfort Craft Society  
Box 3091  
Melfort, Sask.  
S0E 1A0

**Sundog (Juried)**  
Sundog Arts Society  
c/o Jan Smales  
811-2nd St. E.  
Saskatoon, Sask.  
S7H 1P8

**Swift Current Annual Exhibition and Art Mart (Juried)**  
Swift Current National Exhibition Centre  
411 Herbert Street East  
Swift Current, Sask.  
S9H 1M5

**Swift Current Arts & Crafts Sale**  
Swift Current Allied Arts Council  
Box 1387  
Swift Current, Saskatchewan  
S9H 3X5  
**Wintergreen (Juried)**  
Saskatchewan Craft Council  
Box 7408  
Saskatoon, Sask.  
S7K 4J3 Phone: 653-3616

### December

**Snowflake**  
(see October)

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

## membership

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

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

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

**Active general member:** Entitles individual member to apply for all SCC sponsored exhibitions, for all special events such as conferences and workshops. Eligible to be nominated to SCC Board of Directors or to serve as Juror on selec-

tion committees. Use of **SCC** resource centre and subscription to **The Craft Factor** and voting privileges. Eligible to upgrade to Active Marketing status.

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

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

To apply for subscribing or active general membership, please complete and mail the form below along with your membership fee.

Active Marketing and Associate Members **must be juried**. Works are juried annually. Please contact SCC office for application procedures and deadlines.

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

### I WANT TO JOIN

Name \_\_\_\_\_

Address \_\_\_\_\_

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

- new member
- renewal
- subscribing (\$20)
- active general (\$35)

Please send me application for:  
 Active Marketing Member (\$50)  
 Associate Member (\$50)

# letters

Dear Editor:

I was pleased to see Elly Danica's essay on Soetsu Yanagi's aesthetic.

In my view, **The Unknown Craftsman** would serve well as SCC's statement on standards. It should be required reading for any juror of crafts. The notion of folk craft does not seem to be well understood in our organization.

Inculcating the idea that the innovative and avant garde, the one-of-a-kind piece, the useless article in the guise of a useful one, and the merely unusual are superior to the competent, functional item in the folk craft tradition is a disservice to the aim of a high standard of craft in Saskatchewan. Such a standard is an outcome of the mastering of basic skills, understanding the medium in which one works, and both these come largely from doing a lot of one's craft. In the preoccupation with the "unique" craft becomes product oriented; whereas, surely, in craft the "work" — the process, the doing — is paramount. All good craft flows from this precept.

The beauty of folk craft is not specta-

cular and can demand as much from the viewer as it did from the craftsman. (See **The Unknown Craftsman** index heading "shibui".) To dismiss traditional craft as somehow inferior to experimental works denotes lack of understanding, if not lazy, incompetent judgement. I'm reminded of the woman from B.C. who complained that Saskatchewan was flat and uninteresting. This woman could only appreciate the spectacular beauty of her home. She was blind to the quiet, subtle beauty of this province.

The spectacular, the new, the unusual, and the outlandish have a seductive quality. These are the signposts of pop culture. In his essay "The Fatal Impact", Michael Cardew lamented the cultural imperialism which Western culture has inflicted on the so-called Third World. Such is the tragedy of unconscious art that a people will give up their culture for a set of Corelle dinnerware. We succumbed to this long ago. Redressing the balance in our culture is one function of the craft movement.

We are not unconscious artists and

perhaps cannot achieve the same oneness with our medium as the unknown craftsman. We can strive to minimize the egoism of the "art" piece which stands in the way of the humility which allows the implicate order of nature to unfold through our hands.

Sincerely,

Stephen Henderson  
Willow Bunch Stonewares Ltd.

## CLASSIFIEDS

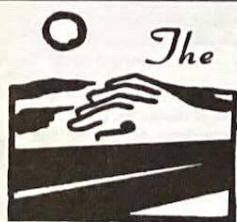
**Emma Lake Summer Programs 1985**  
Workshops in painting, drawing, fibre arts, woodcarving, basketry, sailing, yoga and music, by well-known Saskatchewan artists and crafts people. For catalogues, registration, and further information write — Natonium Community College, Box 1810, Prince Albert, Sask. S6V 6J9 or call 764-6671.

There is far more to **ONTARIO CRAFT** magazine than Ontario. There is far more to **CRAFTNEWS** than a newspaper. Subscribe and discover for yourself the world of information for all Canadian craftsmen... What is Canada Council up to? Who's organizing major touring shows? How do you get that elusive government grant?... Find out from both publications during twelve months of hard facts and colour-filled reading. Send \$25 payable to Ontario Crafts Council, 346 Dundas St. W., Toronto, Ont. M5T 1G5. Phone 416-977-3551.

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eighth page .....	20
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deadline for ads the 10th day of March,  
June, September and December  
(See masthead for mailing address)



# The Hand Wave

quality crafts

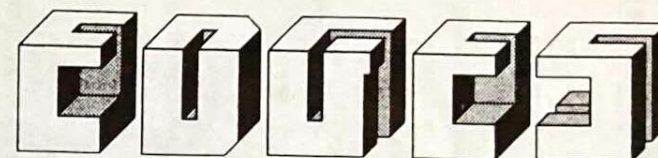
June J. Jacobs

## 1985 Exhibition Schedule

<b>Opening Exhibition</b> — June 7-9, featuring 20 Saskatchewan craftspeople.	<b>Megan Broner</b> — August 2-12 jewellery
<b>Anita Rocamora</b> — June 14-24, porcelain	<b>Cathryn Miller</b> — August 16-25, weaving
<b>Mel Bolen</b> — June 28-July 8 pottery (opening June 30, 2-5 p.m.)	

June 1-September 10, 1985  
11 a.m. - 7 p.m. daily

Box 145  
Meacham, Sask.  
S0K 2V0  
(306) 376-2221



IN THOUGHT IN HISTORY IN CLAY

The Fourth International Ceramics Symposium of the Institute for Ceramic History: Le Quatrième Symposium International de la Céramique de l'Institut pour l'histoire de la Céramique. The program theme **EDGES: In Thought. In History. In Clay.** is directed towards the recognition of ceramic artists past, present and future who have challenged and changed the scope of their medium's tradition within the format of the vessel and the figure.

Registration opens April 21, 1985. Cost \$165. For application forms, write:

**Ann Mortimer or  
Margaret Melchiori-Malouf  
878 Yonge Street  
Third Floor  
Toronto, Ontario  
Canada M4W 2J1**

OCTOBER 17-20, 1985

THE FOURTH INTERNATIONAL CERAMICS SYMPOSIUM  
LE QUATRIÈME SYMPOSIUM INTERNATIONAL DE LA CERAMIQUE  
TORONTO, CANADA

## Metchosin International Summer School of the Arts

1985 marks the founding year for this school. It will take place on the campus of Pearson College. The college is set in an area of extraordinary natural beauty, on the wooded hillside of an inlet to Pedder Bay. This special environment is conducive to intensive study with few distractions.

This year we are offering five courses in specialised areas of the arts. We plan to offer top quality courses not generally available elsewhere, and aimed at developing the personal growth of the professional artist or writer, serious student teacher. The Teaching approach is of a diagnostic nature to ensure maximum benefit for the individual student. The members of the faculty are internationally known for their work, and are teachers of considerable experience.

In developing this school we plan to encourage greater understanding of the arts in general, and

personal growth in the specific area of study. To create a rounded experience, cross-media programmes will be held in the evenings, with lectures, readings, films, seminars and concerts.

### Courses

<b>Robin Hopper</b>	Ceramics - Simplified Glaze and Colour Development
<b>Flemming Jorgensen</b>	Watercolour and painting
<b>Rona Murray</b>	Poetry and Short Fiction
<b>Carole Sabiston</b>	Textiles - A Personal Development
<b>Cheryl Samuel</b>	Fibre - The Chilkat Dancing Blanket

For further information please contact:  
**Metchosin International Summer School of the Arts**, 4283 Metchosin Road, R.R. 1, Victoria, B.C. V8X 3W9. Telephone, (604) 474-2676.



**Tube Scarf**  
by Moira Theede  
and Merle Bocking  
photo: Garth Cantrill

**We're changing our way of doing business. Just for you.**



#### QUALITY OF CRAFTS

Effective immediately, the size of our show is being reduced from 250 booths to 125 booths. All applications will be screened for quality, marketability and display effectiveness. A maximum of 2 types of crafts will be permitted per booth.

#### IMPROVED SALES

Our comprehensive \$15,000 advertising budget will ensure that our shows continue to be the best-attended crafts events in Alberta. With half the number of exhibitors, competition will be greatly reduced and you'll sell more.

#### SHOW IMAGE

We've added carpeted aisles, printed shopping bags and a new name: "The Great Canadian Crafts Festival". These changes are more than cosmetic - they reflect the improvements in the overall quality of the show.

#### OUR COMMITMENT

We are dedicated to ensuring that our events will be profitable and successful from YOUR point of view. That means hard work on our part to improve the quality of the show and increase your sales. It's our bottom line.

#### CALL FOR ENTRY

### THE GREAT CANADIAN CRAFTS FESTIVAL

Presented by

*Alberta's Best Handcrafted Gifts*

EDMONTON  
NOV. 22, 23, 24

CALGARY  
NOV. 29 - DEC. 1



**CRAFT FESTIVALS UNLIMITED**

No. 20, 14820 - 28 Street  
Edmonton, AB T5Y 2J9  
Contact: Alison Dawes (403) 475-6722

#### FEE SCHEDULE

8' x 6' Booth	\$175
8' x 8' Booth	\$250
8' x 12' Booth	\$350
12' x 12' Kiosk	\$450



#### DID YOU KNOW...

That our first 3 Festivals drew an average of 16,800 customers per show, making them the best-attended crafts events in Alberta?

#### DID YOU KNOW...

That 93.2% of our customers surveyed rated the quality of crafts at our December '84 Festival as **GOOD** to **EXCELLENT**?

#### DID YOU KNOW...

That we provide a **FREE BABYSITTING** service for show customers. \$1750.00 in booth prizes, draped booths, electrical outlets, carpeted aisles, free printed shopping bags, and a **VISA & MASTER-CARD** service for your customers?

#### DID YOU KNOW...

That our top 3 exhibitors each sold over \$5,000,000 worth of crafts at our last Festival?

**Well, now you know!**





**“Chair”**  
by Victor Cicansky  
photo: Grant Kiernan, AK Photos

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