

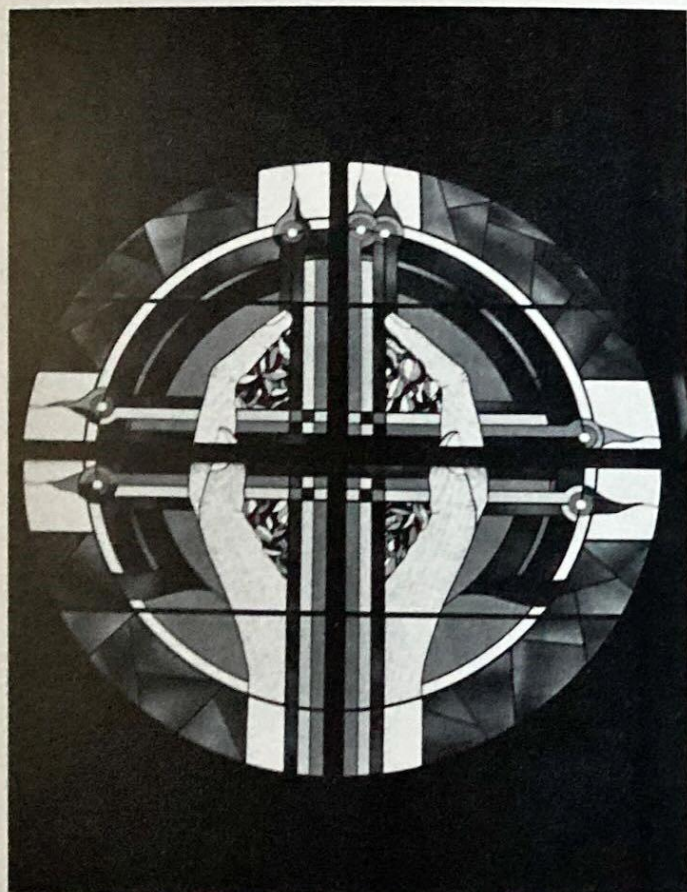
the craft factor

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LEE BRADY *Hands of God surrounding the Tree of Life*
 Central window, Sacred Heart Catholic Church, Denzil
 Traditional leaded stained glass 4m diameter
 photo credit: the artist

New Guys in Town	2
will commercial craft markets benefit provincial craftspeople?	
Martha Cole	4
vestments for Festive High Holidays	
The Church as Patron	6
Facts, Figures and How Are We Doing	9
Canada Council and Saskatchewan Arts Board funding to craftspeople and the provincial crafts industry.	
An Artist-In-Residence Program	17
Do you need workspace but can't raise the rent? Could you act as a craft resource for school students? Read on	
Reviews	14
Showcase	13
Gallery	19

front cover: SHIRLEY SPIDLA *Active memories* Tapestry 70x88cm
 photo credit: Grant Kernan — A.K. Photos

back cover: MARTHA COLE *Chasuble* White polyester, blue Connaught satin,
 silver lame, silver synthetic thread 48x64 in wide 1986
 photo credit: Gary Robbins — Available Light

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New guys in town

Doug Frey

Have you heard the rumour? The one about the new marketing opportunities which are going to open for us. You haven't heard about it — then let me tell you. You have heard it — then here is a chance to think about it a bit more.

The inevitable has finally happened (and after how many years). Out-of-province craft sale promoters have decided Saskatchewan is ripe for some new craft sales and are planning to add Regina to their western Canadian tour.

The arts and crafts community can't prevent these promoters from holding sales in Regina. And we certainly don't have the right to tell craftspeople where they can and cannot market their work. What we can do however, is to make our views known to each other throughout the arts and crafts community and to understand the unique situation pertaining to craft marketing in our province.

We, as craftspeople in this province, have enjoyed a "closed shop" when it comes to craft markets selling directly to the public within our borders. One of the strengths of the various arts and crafts markets in Saskatchewan is that they are, with few exceptions, run by the artists and craftspeople themselves, the exceptions tend to be run by local community organizations. Through the consistent efforts of arts and craftspeople there are a number of successful and top quality sales. The SCC has established standards by its jurying of marketing members and craft exhibitions. These standards are accepted by the majority of provincial craft sales. It is this reputation for quality that draws large crowds and enables Saskatchewan craftspeople to derive a large percentage of their income from market sales. Booth fees are set at reasonable levels by craftspeople themselves or by people who have the interest of marketers in mind. And remember, markets are where you get 100% of the selling price.

So what? A new marketing opportunity may be just the thing we need, you say. But think, when we run our own markets any funds generated get ploughed back into the arts/crafts community, the SCC and so on. Booth fees for the big shows in B.C., Alberta and

Manitoba are considerably higher than in Saskatchewan and that money goes directly into the private promoter's pocket; that money comes out of local buyers pockets, leaves the province, doesn't help finance further provincial sales or promote local craftspeople.

SCC doesn't determine the success or failure of a sale by attendance figures but by sales made by craftspeople. The private promoter makes his money whether you make sales or not, his concern is with collecting our booth fee and the take at the door. SCC sales are run by Active Marketing members who have a personal as well as an organizational interest in maintaining maximum sales for the craft community.

Apart from the craft marketing opportunities in this province provided by grass roots organizations we, through the help of provincial government money and money generated by the SCC itself, have been able to offer other equally important services to the craft community. The Battleford juried exhibition is 14 years old and is an opportunity provided by craftspeople for craftspeople to exhibit and compete for thousands of dollars of awards in a juried situation. The SCC now publishes a colour catalogue of the exhibition with a wide circulation — again an opportunity second to none in Canada. SCC also operates a gallery providing members with an opportunity to create and exhibit shows. It provides marketing opportunities, education, exhibitions, provincially and internationally. In short the SCC and the arts and crafts community provide a number of nonprofit-making services which are clearly not on the agenda of private craft promoters.

We must be aware that any market the size of Craft Festivals Unlimited and their ilk will have a detrimental effect on our marketing efforts. As members of an active and thriving crafts community we have to be serious about how we market our work and take responsibility for maintaining an atmosphere of high standards, self-reliance and, creative and active promotion of our own crafts. There is more than just a few dollars at stake here.

I never thought that I would call for this, but let's just show the craft sale promoters how apathetic we really can be — let's not show up at their sale.

A.G.M. 1987

The Saskatchewan Craft Council's 1987 Annual General Meeting will be held on May 23 and 24, 1987. Our meetings will be held at the Neil Balkwill Arts Centre in Regina. Some of you already may be familiar with the Neil Balkwill Centre, for those who are not it is a very spacious and inviting location. A tour of the facilities has been planned for Saturday afternoon.

An agenda is being put together that, hopefully will address various topics of interest to all craftspersons. Last year, time was allocated for an open discussion session. This is a very good time for members to communicate their ideas or concerns to the Board and other members. We will be presenting several specific topics for discussion. Feedback and ideas can then be used to help the Board to determine directions and make policy decisions.

As you know, the AGM is the time at which we elect our Board of Directors. A nominating committee is presently soliciting craftspersons interested in becoming Board members. If you feel the urge to spend two very challenging years as a Board member please contact the office. Remember, all expenses incurred while attending Board or committee meetings are covered by SCC. Nominations will also be received from the floor at the time of the AGM. Now is the time to put your ideas concerning the future of the SCC into action.

Bylaw changes will be dealt with at the AGM. Please take note of Bylaw Article 4, Section I, which states, "Bylaws can be amended by means of a special resolution passed by at least three quarters of votes cast at a general or special meeting of the council of which not less than 14 days notice specifying the intention to propose the resolution has been given".

A detailed agenda is to follow. Make plans to attend. We all know how attractive Regina is in the spring so bring your Bermuda shorts and expect to have some fun.

James Sather
Membership Chairperson

ARTISAN 1986

The 7th annual Artisan Craft Market was held in the Field House, Saskatoon on November 14 and 15. The members of the co-operative and eight invited craftspeople put on a high quality market for the people of Saskatoon. The attendance during the two days was average, estimated in the 5,000 range, total sales were about \$45,000, the same as last year. Fibre sales were down again as were some of the big ticket items.

Winston Quann

SUNDOG 1986

With the parking lots filled to overflowing, and Raj Manek of Tourism and Trade informing the gathered throng at the opening that Sundog is now the second largest tourist attraction in Saskatoon — the weekend was very successful.

Reported sales (85 of 117 marketers reporting) in the handcrafts area were just in excess of \$180,000.00, and again, although the sales information is anonymous, there were a number of handcrafters either reluctant to supply this information, or who, in their haste or business, neglected to do so. It is a definite indication to the executive and co-ordinator of the success of their efforts and direction — so if you can, or will, in the future, please take a moment to do it. It sure helps.

Jurying: the executive again juried the handcrafts during the Faire, and although upset with some contradictions between juried presentation and reality, were pleased with the show overall.

The executive extends its thanks to the many people involved at Sundog '86, and especially to our co-ordinator, Linda McMurray, for her tremendous accomplishment.

Eric Nygren

WINTERGREEN 1986

Wintergreen '86 was my second shot at co-ordinating a craft show. I can only review it myself in terms of how it compares to the year before. In these terms Wintergreen '86 was certainly a success.

It was a success in terms of the 6089 paid admissions that came through the door, booths that were shrinking as the weekend went on, performances by the "Wheatland Theatre", setting up the night before, and of course, the 84 Marketing Members of the Craft Council whose high quality of work is what Wintergreen is all about.

Some of the weak points included: line-ups at the concession, Saturday being just too long a day, and power surges.

I would like to take this opportunity to thank the Board of Directors of the Craft Council, especially Claudia Bergen, Marketing chairman, for their enthusiasm and support. Another vote of thanks to the craftspeople who showed up at the Sunday meeting to express their views and concerns.

Anne McLellan

Advertising Rates

full page	\$100
half page	60
third page	45
quarter page	35
eighth page	20
classified	15¢/wd.

deadline for ads is the 1st day of
December, March, June, September
(See masthead for mailing address)

Martha Cole

Elly Danica

The fine art of handling commissioned work is something which can be learned. There is a definite process involved and success is a direct result of treading with care and attention through what at times may seem to be a labyrinth. The neophyte might find that this is especially true if one must deal with a committee. There are then numerous views and tastes to consider as well as the artist's own. For those of us who are used to making decisions about our work without other input or constraints, perhaps this aspect of commissioned work is the most difficult.

Martha Cole has recently completed a set of vestments for St. Paul's Cathedral in Regina. She talks

easily and confidently about the process of completing commissioned work. Martha was asked by Kate Daley, a member of the St. Paul's Cathedral Building and Property Committee, to meet with the committee to discuss the project. Martha brought slides of her current work in textiles and her curriculum vitae to this first meeting. Although she had never constructed religious vestments before this commission she has an extensive background in work with embroidery and construction of large textile pieces. The committee brought samples of the type of pieces they wanted: the liturgical stole, dolman, and chasuble.



photo credit: Gary Robbins — Available Light

MARTHA COLE *Dalmatic* White polyester, Blue Connaught satin, silver lame, silver synthetic thread
48x52in wide

Discussion with the committee outlined the parameters of the project; and when working on garments to be used in a religious context, these parameters can seem quite narrow at the outset. Colour and image have particular symbolic value in the liturgy. Martha accepted the challenge as a design problem.

The next phase of the project was to produce sets of drawings for three different designs which met the criteria she had been given. Another meeting was held where Martha presented her designs for discussion. A selection was made, costs were discussed, and Martha was soon searching for just the right fabric in which to realize the successful design.

The completed vestments were first used in a service on Christmas Eve. Martha attended with friends and found a particular pleasure and satisfaction in seeing

her work function within the context of ritual. She says the pieces were made to move, are at their best when they are worn. In February the vestments were displayed as part of the Stitchery Guild's show at the Rosemont Art Gallery in Regina.

Martha has received a further commission for vestments. Once launched, the process seems to have pleased both the church members and the artist. The key to a smooth journey is consultation, clear, professional presentation of designs and completion of the project in the agreed time. If one has self discipline, a good sense of the time it takes to complete a project, can handle the intricacies of working with a committee and knows precisely what things will cost, then success in commissioned work is possible. Martha Cole understands the process well and it does not surprise that her project is a success story.

The Chasuble, Dalmatic and Bishop's Cope are three from a total set of eleven vestments to be used for Festive High Holidays in the Anglican Church. The design motif is based on the words "I am the Resurrection and the Life".



photo credit: Gary Robbins — Available Light

MARTHA COLE *Bishop's Cope* Polyester, satin, silver lame, silver synthetic thread
neck to hem 64in

THE CHURCH AS PATRON

Diana Wieler



MEL BOLEN *Baptismal Font* Specially formulated stoneware, glaze 17x36in diameter approx.

MEL BOLEN *throwing a baptismal font*



Michael Hosaluk has a theory: "A lot of churches are searching for a new expression, a modern look for Christianity. Things have changed a great deal since I was a boy and attended church. Many are willing to open up and accept new ideas, new designs."

This change in attitude, and the skyrocketing price of ecclesiastical supplies, have opened church doors to Saskatchewan artisans. The benefits are mutual: the church is able to renovate and restore; the artisan is able to secure much-needed work. But, as in any commission arrangement, there are challenges.

Mel Bolen, potter, was first approached by a priest at a craft sale. "He liked my work, as well as my prices," Mel said, "He showed me the ecclesiastical catalogues and the prices listed were astronomical."

Since that time, Mel has crafted a number of large immersion baptismal fonts, 25 - 30 inches in diameter, as well as chalices and holy water dispensers. The arrangement worked well until a new priest took over the parish, one who didn't appreciate Mel's designs.

"Everything is a matter of taste, I guess," Mel Bolen said, "There can be a resistance to anything new, particularly with older church members."

Sue Rankin-Brown and her husband Kelly Brown, stained-glass artists in Moose Jaw, understand this problem well, and they have taken special precautions against it. They require signed authorization of their designs every step of the way.

photo credit: the artist

photo credit: the artist



LEE BRADY *Phoenix Rising* West window

Dove Descending East window
Sacred Heart Catholic Church, Denzil 4x6m to top of arch

photo credit: the artist

"Churches in general are excellent to work with and respond very well to our designs," Sue said, "But we have been burned in the past, by restaurant-owners who changed their minds, and we don't want a repeat performance."

Because of the importance of symbolism, there are other design challenges in church commissions. Although the artisan usually receives input from church members, there are times when the craftsperson is on his own, such as in an open tender. Where do the

ideas come from?

Sue and Kelly Brown are in a unique position. While living in Vancouver, Kelly was apprenticed to a master glassworker from Belfast and participated in many major stained-glass restorations. Their designs, such as the memorial windows completed for the United Zion Church in Moose Jaw, are drawn from experience. Lee Brady, a Saskatoon glassworker, didn't have that advantage.

"I had done restoration work, but my first commissioned design was

a bit nerve-wracking," he admitted, "because I didn't have the background knowledge. The designs I'd done for restaurants were more subjective."

Lee researched Christian themes and symbolism, and studied the art of church windows in books, when he was able to find them. It was work that paid off; Lee's designs for the St. James Anglican church earned him the commission of 22 windows, after tenders had been requested from all the glassworkers in Saskatchewan.

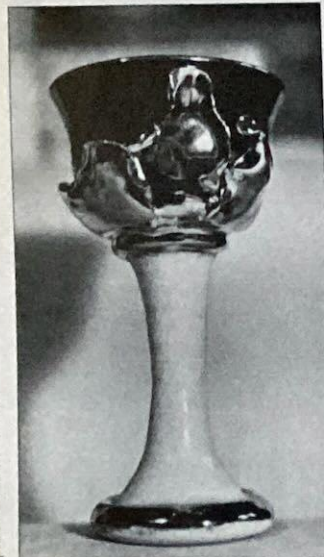


photo credit: the artist

MEL BOLEN *Chalice Porcelain, white glaze with low carat gold*

In some special cases, artists are given free rein, as when the Saskatoon University Hospital commissioned Michael Hosaluk to create furnishings for its non-denominational chapel.

"They made a few suggestions,



photo credit: Grant Kernan — A. K. Photos

MICHAEL HOSALUK *Altar, Chair, Lectern, Plant stand Oak and English brown oak Four of six pieces of furniture for the non-denominational chapel, University Hospital, Saskatoon*

but trusted my design sense completely," Michael said. "It's not very often that you're able to put together a whole room, working with sensitivity to the environment. The furnishings had to fit the room, not overwhelm it. It was a very good experience."

There are other gratifying moments. In the case of stained glass windows, most churches stage a special ceremony on completion of the project, to bless the new work and allow their parishioners to be formally introduced to the artwork and its creators.

"You work so long on a project like that, six months to a year, without very much feedback," Sue Rankin-Brown said. "Then, to see

the impact the windows have on the parishioners and to receive their appreciation, well, it's a wonderful thing to attend that service."

These warm feelings are by-products; the main value of church patronage is the work, and income, it provides. Each of the artisans profited approaches church commissions as they would any other.

"It's different if you are making something for the church you yourself attend, and plan to give it to them as a donation," Michael Hosaluk said. "Then you might derive a spiritual satisfaction from it. To me it was work, just work."

For those who earn a living with their talent and skill, usually that's enough.

Facts, figures & how are we doing

Many craftspeople with whom I have spoken over the past year or so have told me that they no longer apply for grants from the Canada Council because they don't believe that their work will be seriously considered. They resent the fact that it is juried not by their peers but by artists working, by and large, in other areas of the visual arts. They believe that painters and sculptors working in materials and with techniques significantly different from their own will not resonate either aesthetically or technically with their work.

Sasha McInnes Hayman

In the summer 1986 issue of **Ontario Craft** there is an instructive article by Roman H. Harris, Sasha McInnes Hayman and Terri L. Lyons analysing Canada Council funding to visual artists (and that includes craftspeople) between 1978/9 and 1983/4. A second article by Sasha McInnes Hayman explores some of the issues and ways of responding.

Before plunging into the tables of data supplied by Canada Council under the title 'Visual Arts trends in support to individuals by sub-disciplines, by program and by sex', Harris, Hayman and Lyons give a brief overview of the awards available and the way application is made. They make the point that on the application form, having ticked a box designating the major category 'visual art', applicants then define their area of specialization, but the sub-category, painting, sculpture, craft etc., is not necessarily decided by the artist but by the Canada Council. There are seven sub-categories: painters, illustrators, sculptors, craftsmen/women, mixed visual artists, printmakers, other visual artists. The category into which an artist is put is important as it will affect the composition of the jury, 'peers, recognized professionals in a relevant discipline'. It will also substantially affect chances of getting funding.

The distinction between art and craft can be function, art is non-functional, craft functional; this may not be a distinction made by the maker. Moreover given the history of craft in relation to 'fine' art, an artist established as a painter

a painter or sculptor exploring a new medium usually considered a craft is likely to have the work classed as art, a craftsperson exploring the same medium is likely to have the work classed as craft.

or sculptor exploring a new medium usually considered a craft is likely to have the work classed as art, a craftsperson exploring the same medium is likely to have the work classed as craft. That this distinction is important for a craftsperson seeking funding from

Canada Council quickly emerges from the data.

Information gleaned from the tables shows that over the six years, artists in the crafts category made between 5.6% and 8.9% of the total requests and received between 2.2% and 6.8% of awards. The best year was 1978/9, 8.6% requests, 6.8% awards; 18 successful applications out of 74 in that category; total requests 1067, total awards 264. The worst year was 1982/3, 8.9% requests, 2.7% awards; 8 successful applicants out of 119; total requests that year 1423, total awards 299. In contrast in the mixed visual arts category, artists requests ranged from 5.2% to 11.9% of the total, awards ranged from 7.2% to 21.7% of total. Painters got the most awards but the percentage was smaller than requests, sculptors got the highest percentage of awards in relation to requests.

Applicants in the mixed visual arts category were successful at a disproportionately high rate for five of the six years. Artists in the mixed visual artist, other visual artist and sculptor categories consistently got proportionately more funding than they requested. The craftsmen/women category received a disproportionately low number of awards every year since 1978/9. Crafts also consistently received a lower percentage of funds allotted than they requested.

In 1983/4, craftspeople submitted 6.2% of total requests and received 2.3% of total dollars, that is \$41,000 from \$2,807,000. No craftspeople received one of the prestigious 'A' grants, worth up to \$20,000, during the six years.

It quickly becomes apparent that Canada Council is not funding craftspeople to the same extent that it funds other disciplines within the visual arts. Indeed if you want to get a Canada Council grant you will do better if you present yourself as a sculptor or mixed visual artist.

Harris, Hayman and McInnes were also interested in finding whether there was any sexual bias in funding, following Judy Chicago's dictum: "If a man does it, it's art; if a woman does it, it's craft". There tended to be more male than female applicants for

it quickly becomes apparent that Canada Council is not funding craftspeople to the same extent that it funds other disciplines within the visual arts

Council funding. The proportion of female applicants was lower in sculpture, higher in crafts, which was the only category in which there were consistently more women applicants.

Are we getting our fair share of the Saskatchewan Pie?

Armed with this depressing information about federal funding I turned to the provincial source of funding, the Saskatchewan Arts Board, Visual Arts Programmes, asking basically the same questions as Harris et al..

Jane Turnbull Evans, Visual Arts Programme Officer, kindly and promptly replied with sheets of statistics which follow in table form. Saskatchewan Arts Board awards follow roughly the same pattern as Canada Council awards but are not so large, the Senior 'A' grant is up to \$15,000. The Act of Legislature establishing the Saskatchewan Arts Board distinguishes crafts as separate from visual arts and the category under which an artist applies is designated 'Visual arts and crafts' — different but equal?

Since 1981, a total of 18 senior awards have been granted for a total of \$180,000. Visual Artists have

craftspersons have been more successful than other visual artists in their applications for Individual Assistance from the Sask. Arts Board

received 50% of the senior awards, or 9 grants for a total of \$90,000. Five of the nine visual artists are either craftspersons or artists who work in media traditionally perceived as crafts (including ceramics). They are Anne Newdigate Mills, Randy Woolsey, Joe Fafard, Jack Sures, and Vic Cicansky.

Nor should we be prepared to go on accepting second rate status for the crafts, as Hayman says: 'It's our tax money after all, and they (Canada Council et al) are our employees!'

Hayman suggests that we ask the Canada Council break down craft statistics according to medium as visual art is broken down into various disciplines. In addition, Canada Council should include craftspeople on all visual art juries, for if our work is to be assessed by painters and sculptors so should their work be juried by us. Hayman suggests when writing to Peter Roberts, director of the Canada Council, that it is good strategy to ask questions, particularly questions which need to be researched, as that kind of letter is more likely to be answered and at the Canada Council end it may aid consciousness raising.

Jane Turnbull Evans writes: "As anticipated, crafts have been well-represented in both Individual Assistance Awards and in the Permanent Collection. Generally, craftspersons have been more successful than other visual artists in their applications for Individual Assistance. The percentage of grants awarded to craftspersons seems to have had little relationship to representation of crafts on the jury. Each jury with the exception of 1985, has included a craftsperson.

In addition to support provided to crafts in the province through Individual Assistance Awards, substantial support has been and continues to be provided by the Arts Board through the purchase of works for its Permanent Collection. Thirty-six percent of works in the collection are crafts and 38% of the artists who are represented in the collection are represented by crafts."

SASKATCHEWAN ARTS BOARD INDIVIDUAL ASSISTANCE AWARDS — VISUAL ARTS

Year	Total Amount \$	Amount to Craftspeople \$	% Tbtal to Crafts	Total Number Applicants	Tbtal Number Craft Applicants	Craft Applicants As % Total	Total Grants Awarded	Grants To Craftspeople	Grants To Craftspeople As % Total	Overall Success Rate of Applicants	Craftspople Success Rate
1981	\$46,008	\$19,396	42%	84	26	31%	57	23	41%	68%	89%
1982	\$82,925	\$19,500	24%	113	20	18%	57	10	18%	50%	50%
1983	\$69,698	\$13,433	19%	133	36*	27%	48	9	19%	36%	25%
1984	\$68,375	\$15,573	23%	150	26	17%	48	12	25%	32%	46%
1985	\$77,767	\$17,712	23%	128	19	15%	52	11	21%	26%	58%
1986	\$60,943	\$11,906	20%	137	22	16%	38	7	18%	28%	32%

*group of 6 people applied for individual assistance to attend a conference. This figure skews the statistical analysis.

Is there any sexual bias in the way grants are awarded? I have no statistics for how applicants break down into male and female over the six years, however, more craftsmen have received awards than crafts-

women (approx. 41 to 31). Not only did a greater proportion of award money go to craftsmen, \$55,445 to \$39,076 approx., but craftsmen received overall larger awards, averaging over the total awards

\$100 per award more. In addition only one of nine Senior Arts Award winners was a woman. Whether this reflects the scale and expense of projects, and thus requests, that craftswomen make is not clear.

The Saskatchewan Crafts Industry

Early last year a survey of 'craft producers' was completed. The survey interviewed 108 craftspeople out of an estimated 267 in the province. It looked at 'the Saskatchewan craft industry', with this bias in mind what did it tell us about ourselves.

The breakdown of crafts in the province will come as no surprise: 31% pottery/clay, fabrics/textiles/clothing 15.7%, weavers 13.9%, wood 13.9%, stained glass 10.2%, jewellery 7.4%, other 7.4%. 'Industry participation would be characterized as single owner-producer' but 80% of the 108 producers had another occupation.

'Industry participation would be characterized as single owner-producer' but 80% of the 108 producers had another occupation.

Thirty-three percent of crafts producers have been in the industry 10 years or more, 30% for 5 to 10 years and 26.9% for up to 5 years.

Total annual craft sales in Saskatchewan are estimated to be \$2.9 million, but more than half of the crafts producers surveyed, 63%, had annual gross sales of less than \$10,000. Only 16.5% had annual gross sales in excess of \$20,000. If the average annual gross sales is estimated at \$10,911 and sales expenses are about 30%, the resulting income would be \$7,638. Estimated average annual gross sales ranged from \$17,600 in wood, \$14,333 in

jewellery, \$12,314 pottery/clay to a low of \$4,681 in weaving, even though there are as many weavers as wood craftspeople. Most sales are made through craft markets, 78% of craftsproducers interviewed went to craft markets, 54% made 60 to 100% of their sales there. Sixty-five percent of craft producers sell work through retail outlets, 40% directly to customers and 5% through galleries.

63% had annual gross sales of less than \$10,000.

That deals with the 'industry' part of the survey although like Gary Robbins, I am uncomfortable with that designation. Gary says a surveyor asked him 'how I perceived my "status" as a craftsman, Did I see myself more as a "professional" (like a doctor or a lawyer) or as an "entrepreneur or businessman", or was my work a "vocation"?' Well, I had to pause, and told him the categories fit somewhat, but not really. "Frankly," I explained, "I feel more like a farmer. I'm an independent producer with very little control over the forces of the marketplace." And then I recalled many a Saturday afternoon at Bazaart, standing around looking up at the sky and saying, "Yup! Hope it don't rain ...".

in all the crafts except pottery about 50% of makers are self taught

Two other facts caught my attention, both thought provoking. In all the crafts except pottery about 50%

of makers are self taught, the greatest number being in fabric/textiles/clothing. Fifty percent of weavers, 66% of stained glass workers and 93% of potters went to art school or community college to learn their craft. I wonder if this high percentage amongst potters reflects the fact that until fairly recently there were two university ceramics departments in the province. A recent, sudden decision that the ceramics program at the University of Calgary has been cancelled as of April 1987, (in the new Art Building the space in the original plan occupied by ceramics studies will be filled by an enlarged Dean's office and non-art space), means that there is no longer any MFA ceramics program west of Quebec. There will only be two such programs left in all Canada. This seems to be merely the latest in a series of moves to curtail or eliminate craft programs in universities and specialist colleges in Canada.

the average age of crafts producers is 39.2 years

The second deeply disturbing statistic from the crafts industry survey is that the average age of crafts producers is 39.2 years (and we are all 2 years older now). 'There are very few people in their twenties participating in the industry'. This is not because it is hard to make a fat living in the crafts — in these days when jobs get fewer and fewer there could be worse things than making a modest living from the skill of eye and hand. The difficulties of making a living at their art do not appear to deter a vigorous provincial group of painters and sculptors in their twenties and thirties, nor does it deter students pay-

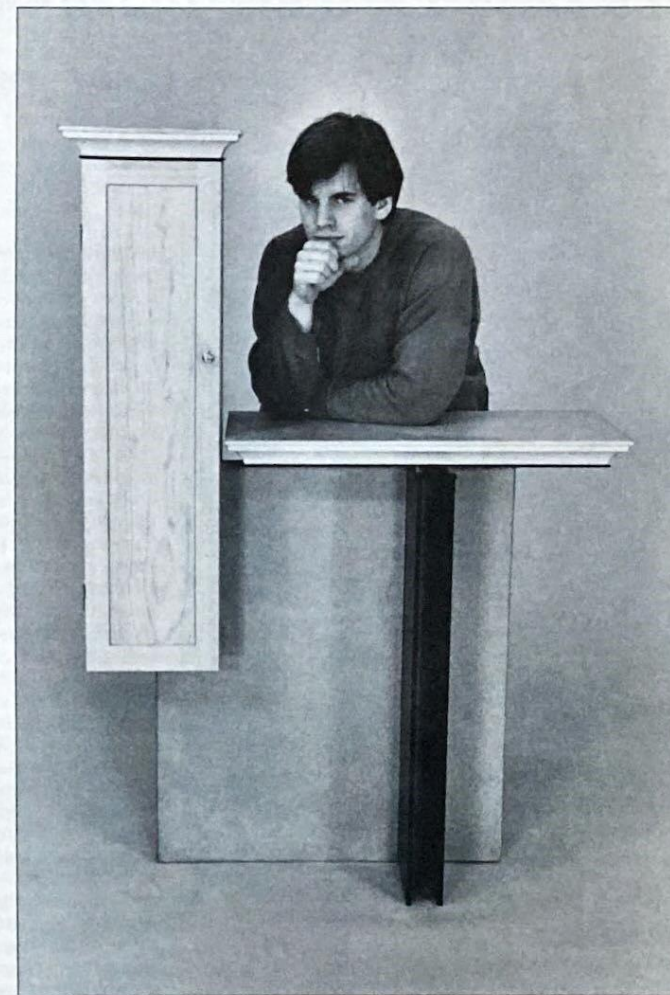
ing for an expensive, and arguably useless, university education in studio arts.

The ramifications of the art/craft dichotomy extend far beyond philosophy. The elitist pretensions of the fine arts espoused and supported by the media and major

as well as not attracting a fair proportion of available funds, the low profile and prestige of crafts fails to attract young people

galleries, public and commercial, affect decisions about funding through Canada Council to craftspeople, about funding through university and college departments to craft education because craft, instead of being recognized as an integral part of the visual arts (as it is in many countries), is perceived as the second-rate cousin. As well as not attracting a fair proportion of available funds, the low profile and prestige of crafts fails to attract young people. If craftspeople are not to go the way of the dinosaur, we should start thinking about where the next generation of craftspeople are coming from and what we can do about it.

The Editor



CORIN FLOOD *The Mixer* White pine, ebony inlay, pink leather, perspex 58h x 40l x 14w in 1986

Considering the population size in this province, a surprisingly high proportion of Saskatchewan craftspeople have national and international reputations, exhibit and teach nationally and internationally, gain major awards and commissions. It seems ridiculous that the last place to look for this information has been the magazine of the Saskatchewan Craft Council.

Showcase will, I hope, remedy this situation. To do this, I need your help. If you (or a fellow craftsman) are exhibiting in a gallery or juried exhibition, or have won an award for a piece of work outside Saskatchewan or Canada, please let me know. I believe very strongly that we should be celebrating the achievements of craftspeople from this province.

— *The Editor*

"Best in wood" The Maker's Eye: 7th annual Harbourfront Craft Fair (juried), Toronto, July 23 - 27, 1986

Surfacing

SANDRA FLOOD SCC GALLERY FEBRUARY 1987

Miranda Jones

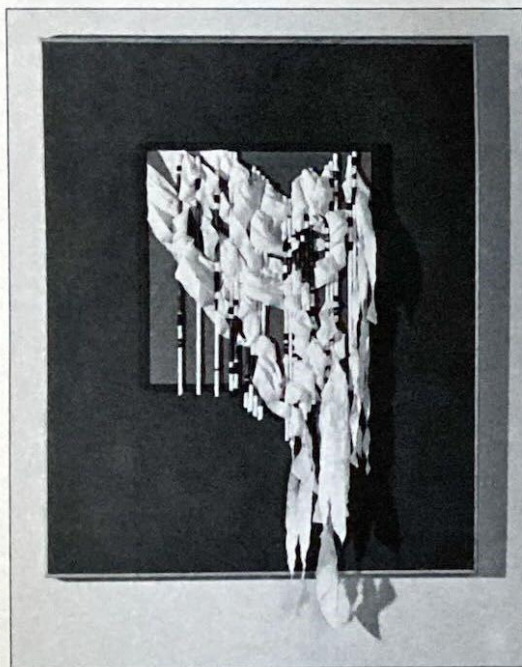


photo credit: Grant Kernan — A.K. Photos

SANDRA FLOOD *Experimental work #11; Concerto Grosso* Cotton, wood, threads; Handsewn; Wrapped, whipped rods. 17.5x16.5in 1987

Theme titles are not always appropriate for exhibitions. They are often misleading and can affect the way in which we see and interpret the work. In the case of "Surfacing" this is not so. This exhibition deals very much with surface in a formal sense through explorations of texture, patterning and fabric qualities, at the same time Flood deals quite literally with the delightful surfacing of flotsam and jetsam (wrapped and unwrapped chopsticks, raw fabric, beads, plastics and paper), through a taut sometimes neatly articulated cotton surface. A roughly chronological viewing of the work reveals the study of these objects in relation to that surface; pressing at its undersides, clinging to its flatness, being held down, restrained by various thread devices to its verticality and finally escaping in a joyous spilling out of raw unrestrainedness. In this sense, the exhibition not only addresses but actually embodies Flood's attempt to break away from the flatness of batik, (for which she is better known).

There are 11 pieces in this exhibition, all measuring approximately 12 to 18 inches square. Flood's process is systematic throughout. Any folds, or sticks to be attached to the underside of the unbleached cotton, are stitched in first. Next the work is stretched onto a wooden frame and the embroidery and other surface decoration is added. Often these surface embellishments are themselves decorated with meticulous wrappings of coloured threads or raw edged cotton strips. Each piece is then framed and mounted on a dark mat which is also framed. This presentation device is the source of my one major grievance in the show. While it may sound picky, the importance of presentation cannot be over emphasized. In this case its ambiguity, uncomplementary colour selection of the backing mats and finished detail is disturbing and often gets in the way of seeing the piece. It is not clear whether this second frame is part of the work or whether it is a substitute for painting the gallery wall a contrasting colour. Whichever the case I feel the work is quite capable of standing on its own. In fact this may have enhanced the labour intensive preciousness of the work.

Looking at the pieces themselves, these vary in nature from the very delicate and intimate, which warrant close scrutiny, (*Experimental Works #1, #3, #2 Starmap*), to bolder more rhythmic compositions which work as effectively at a distance, (*#11 Concerto Grosso* and *#10, Loops and Ribbons*). Sometimes the two qualities can be seen juxtaposed in the one work as in *#4, Minimalist* and sometimes a boldness in structure is treated with a delicacy of texture or colouring as in *#8, Bleached and Unbleached Whites*.

The east wall of the gallery sports some of the bolder works in this exhibition one of which, *Concerto Grosso*, has a visual association with traditional indian beaded and fringed garments. Its title is most appropriate to the very strong sense of rhythm conveyed through the looping, catching and cascading of cotton ribbons and the interplay of contrasting colour. We see a similar strength of colour in *#4, Minimalist*, without the accompanying impact. Its layout is simplistic and the strength of its colouring steals our attention from the subtle use of embroidery, folding and knotting devices. By way of contrast, the limited use of colour in *#10* enhances its precious quality as it does the dramatic play of light and shadow on raw cotton ribbons. These bubble and squirm in and out of their horizontal restraints spilling over and out of the frame with childish enthusiasm. Childish because it is sometimes awkward. This does not, however, detract from the simple joy and truth to materials displayed in this piece.

Many avenues of exploration are opened up in this exhibition and occasionally drawn to their logical conclusion. As a general comment however, there is a great deal of potential for more elaborate and risky exploration of themes that are merely touched upon. This is evident in *#3* which, oddly enough, is the one work in which the artist feels she has reached a conclusive statement. This is a delicate piece in which a square of handmade paper is attached in a collage effect to the bleached cotton surface. The whole surface is covered in green pencil diagonal lines, a playful variation on the linear stitchery of other works. The layering of paper onto fabric has the feel of paint blistering off a coloured surface. A delicate red thread grid with fine knotted intersections pierces the paper and acts as a net holding the paper precariously in place. This is an imaginative variation on the theme of escaping the surface. The homogenous treatment of the coloured pencil lines, however, tends to flatten the whole piece into a certain blandness and much of the subtlety of the work is lost.

Not so in *Experimental work #1* where there is a sensitive balance between the delicacy of stitches and sticks and the subtle colour variations on a theme of white and cream. Direction changes in the embroidery

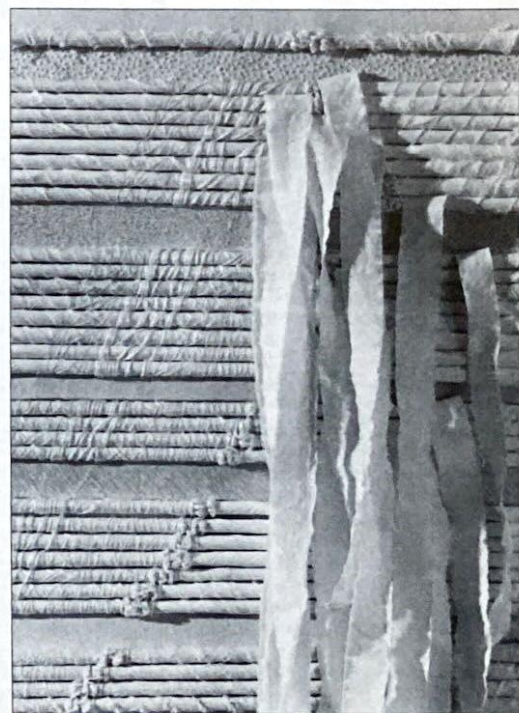


photo credit: Grant Kernan — A.K. Photos

SANDRA FLOOD *Experimental work #8: Bleached and Unbleached Whites* (detail) Cottons, wood, plastic, threads; Handstitchery 17.5x16.5in 1986

are echoed in the sticks, some wrapped and tied down and others pushing from underneath. The handmade paper is well integrated into the piece and its rough edges introduce a refreshing contrast to the overall linear quality in this work. It is clear that this piece opens many new avenues of exploration for Flood. As a general statement, my preference leans towards Flood's more subtle pieces, because in these we become aware of the power of simplicity. Less can indeed be more as is shown for example in #8, *Bleached and Unbleached Whites* (though this piece has some problems in balance) and in #7, *Pyramids*. These hold more interest than the gimmicky flashiness of #'s 5 and 6.

When talking to the artist one cannot help but be drawn by her unquestioned enthusiasm for her work. This exhibition reflects a curiosity for and understanding of many complex issues of form, composition and spatial and linear concerns. All these she handles with competence and progressive definition, perhaps even more so in an abstract format than she does in her representational batiks. Flood also seems to work well within the technical confines imposed by her medium, a skill no doubt acquired from working in batik. What will be interesting in the future, will be to see how the experience and knowledge gained in these works affect her old medium. Even more exciting will be further explorations in mixed media. This means taking more risks, which should not be too difficult for Flood who has already shown her ability to jump cheerfully into a new form of expression. It also means developing greater sophistication in her visual vocabulary while hopefully retaining the fresh innocence which is characteristic of these works.



photo credit: Grant Kernan - A.K. Photos

SANDRA FLOOD *Experimental Work #1*
Cottons, wood, handmade paper, pencil crayon,
grass, thread; Handsewn. 15x16.5in 1986

Saskatchewan Handcraft Festival

Battleford

JULY 17, 18, 19

- CRAFT MARKET •
- CRAFT EXHIBITION •
- CRAFT DEMONSTRATIONS •

AN ARTIST-IN-RESIDENCE PROGRAM

Diana Wieler

Saskatoon's Artist-in-Residence program began in 1981, when Brenda Baker, a young visual artist, took up studio space in Nutana Collegiate. Brenda had just completed her Bachelor of Fine Arts Degree at the University of Saskatchewan and did not have the funds to rent studio space. She approached the school board about an exchange whereby she would receive working space in return for serving as a school resource person. Her request came at an opportune time: a report, *Fine Arts In Education*, had just been handed down by the Education Minister's Advisory Committee with the recommendation that students receive increased exposure to art.

Since then, over twenty artists have been through the program. These are the stories of three.

PAT RIDDELL is a visual artist who started in the program at George Vanier in 1981. She again became the artist-in-residence at Bedford Road Collegiate in 1985, and still maintains a studio there.

"Workspace is important to a young artist," Pat said. "It was certainly important to me. Most artists don't have the funds to rent an adequate studio."

At first, Pat's studio was located in the far corner of the school, and she laid her work-in-progress on the floor. During the first year, perhaps a dozen students came to talk to her about art.

"It was probably because the studio was so out-of-the-way," she said.

Pat kept up the awareness of her work by hanging paintings in the hallways. She also had structured sessions, where she went into the classrooms and showed the students her prints, talking about art and her work. She found the teachers very receptive to her, especially if they had invited her in.

"Those sessions worked out well," Pat said, but she admitted wishing she had more teaching experience. "Teaching can be exhausting, because you're giving so much of yourself. Also, I've always related to my work in an inner way, and it isn't easy to share that with someone else."

This year, Pat has changed her work habits and closed the door to her studio. She had always maintained an open door policy in the past, but found that she needed a quiet room for concentration. She also isn't hanging her paintings in the hallways.

"It just didn't seem to be worth it anymore," she said. "Paintings would get damaged, etc. So I took them down, to see if anyone would notice."

Students can still make an appointment to see Pat and talk to her. This year, she has found her visitors are older, a reverse of previous years.

"I'd met some of these kids last

year; it's good to see their interest in art growing."

If Pat could make changes to the Artist-In-Residence Program, she thinks they would have to do with structuring — more time in class — and the development of artist as a staff position.

"Artist-In-Residence puts you in a rather grey area," she said. "I would like to see artists getting some of the coverage and security that teachers get, such as illness compensation. As it is, we have nothing."

REBECCA VAN SCIVER is a fabric artist who works in soft sculpture, wall hangings, silk screen, and other fabric art areas. Rebecca began as Artist-In-Residence at Walter Murray in May 1984, then was moved to Holliston School for 1985, and then to Haultain for 1986. She severed her ties with the program at the beginning of 1987, and her feelings about it are decidedly mixed.

"At Walter Murray, there was almost nothing in the way of structured sessions," Rebecca said. "The art teachers took their students for a tour of my studio at the beginning of the year, but after that, nothing. Kids would come and bang on the windows, but not stop to talk. It was like working in a fishbowl."

Rebecca found the environment at Holliston School better, probably because Ray Tiel, the principal, is an artist himself.

"At Holliston, they were very excited about me being there, and I did work with the kids, especially the EMH group. (Educable Mentally Handicapped.) That was terrific and very rewarding. If I had stayed at Holliston, I might still be in the program."

But Rebecca was moved, again, this time to Haultain School. This, plus the lack of enthusiasm at the school, pushed her to the breaking point.

"Moving people so frequently is a bad idea," she said. "Just when I'd started to feel comfortable at a school, and some kids were warming up to me, I'd have to go somewhere else and start all over again. Also, the teachers didn't know what to make of me. I enjoy working with kids but I'm not a teacher, so it's difficult to set up structured sessions on my own. My overall feeling was that I was always on call, but without knowing what I was supposed to do."

Rebecca has left the Artist-In-Residence program and currently shares studio space with other artists.

STEPHANIE BOWMAN is a visual artist who does printmaking and papermaking at Grosvenor Park Elementary School. She is new to the Artist-In-Residence Program; "my grand opening was January 18th," she laughed. Stephanie is having a ball.

Stephanie recently received her

Bachelor of Fine Arts at the U of S, but, like other artists, found she could not afford studio space; she kept her 1600 lb. printing press in her third story apartment. After approaching the school board, Stephanie was given her choice of two schools: she chose Grosvenor Park Elementary. Even before her appointment, she had made frequent trips through Grosvenor's hallways, studying the children's artwork.

"I've always looked to children's artwork for inspiration," Stephanie said. "I love their attitude."

Stephanie said that she was warmly welcomed by the staff and students, which range from kindergarten to grade eight. Her schedule keeps her at the school all day Mondays, as well as sessions on Wednesday and Friday. In the short time she has been at Grosvenor Park, she has had many structured classes and currently has all the students working on one project: **World of Wonders**. A conglomerate sculpture, it will be entered for a children's exhibition at the Mendel Art Gallery.

"I remember what it felt like to enter work and not have it accepted," Stephanie said. "That's why I chose this kind of conglomerate project. The Mendel won't reject it — they wouldn't dare!"

Stephanie has also started up a Wednesday Art Club, which so far,

has been a grand success. The first few meetings have catered to a capacity turnout, and Stephanie has been contacted about a grade 12 student from another school who would like to join.

"It does take time setting up for the Art Club, getting the materials ready, and thinking about what to do. Still, it's worth it. Recently, I had a little boy who was just devastated because his project wasn't working out. I was able to convince him that, with a little effort, he could turn it into something else. Well, he did, and he went home feeling wonderful. We'd turned a mess into a success."

Is the Artist-In-Residence program also a success? It seems to depend on attitude, of both the artist and the school involved. It is clear that when structured classes and teacher participation are available, the artist and the students enjoy themselves. What seems to be missing is consistency. Artists who enter the program are guaranteed a workspace, which for some, is enough. Artists who want to be an integral part of the system as genuine resource people, are subject to the luck of the draw.

The Editor would like to hear of any schools with crafts programs, eg. pottery, basketry, weaving, jewellery, fabric design or stitchery, or of schools who make regular use of a local crafts person as a resource in their art program.

WANTED CRAFT DEMONSTRATORS

For Saskatchewan Handcraft Festival
Battleford
JULY 17, 18, 19
\$15.00 per hour

Apply immediately to:
PAT ADAMS — 665-0001 (call collect)

Western Works MANITOBA CHRISTMAS CRAFT SALE

November 25 - November 29, 1987
WINNIPEG CONVENTION CENTRE

Applications from: Ron Mark
200 - 62 Hargrave St.,
Winnipeg, Manitoba
R3C 1N1
Deadline April 30
(204)942-8580

Beyond the Object

March 28 to April 30, 1987

Brian Gladwell curates this exhibition which features innovative and experimental work from across Canada. This major show will tour the province.

Opening: March 27, 1987

Other Times, Other Faces

May 2 to May 28, 1987

Judy Woods explores, in glass, the personalities and portraits of famous people from the late 19th and early 20th centuries.

Opening: May 1, 1987

Colour Works

May 30 to June 25, 1987

Anne McLellan will exhibit large earthenware bowls, plates and jars, experimenting with both colour and shape.

Opening: May 29, 1987

Jamie Russel

June 27 - July 30, 1987

These works in wood demonstrate experimentation and versatility while at the same time maintaining a strong functional element.

Opening: June 26, 1987

Saskatchewan Craft Gallery

1231 Idylwyld Dr. N., Saskatoon (corner of Idylwyld & 34th)

Saskatchewan Craft Gallery exhibition proposals are accepted at any time. For more information or applications contact Catherine Macaulay, Gallery Co-ordinator.

Open daily: 1:00 - 5:00

THE ART OF FASHION

April 20 to May 2

Unique, original fashions by Saskatchewan's leading alternate designers on display at The Photographer's Gallery.

May 2 - 8:00 p.m.

Performance: an experimental acoustical work by Milan Davidovich

Fashion show and silent auction of works in the exhibition

Original hand-painted and photographic T-shirts will also be sold

Dance to 'Active Joy'

Door prizes will be awarded

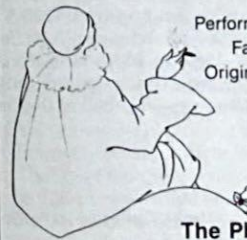
Tickets are available from gallery members

A gala event co-sponsored by

The Photographers Gallery and AKA Artist Run Gallery

244-8018

652-0044



ART FOR SOCIAL CHANGE

Susan Risk

It is rare that practising fabric artists in Canada can earn a living at their craft. As a former professional weaver in Saskatchewan, I found it difficult to support my three children and myself although I produced a variety of handwoven items variously priced, taught weaving at the Neil Balkwill Civic Art Centre and sold homemade soap, and held another job part-time. Unless a partner supports you financially, weaving must take a back seat and become — I hate to use this word — a “hobby”, while a “real” job provides enough income to live.

In 1984 I started working part-time with CUSO. CUSO is a development organization which sends committed and talented individuals to about 30 developing countries, where they apply their skills in support of community development objectives for 2-year stints. I now work fulltime as the Regina Co-ordinator for CUSO, a position that has not allowed me much spare time to pursue my craft, but has allowed me the scope to integrate my commitment to weaving with my work in third world development.

In 1985, while attending the United Nations Conference in Nairobi, Kenya for the End of the Decade for Women, CUSO sent me to Botswana so I could visit the Oodi Weavers’ Co-operative, initiated with CUSO’s assistance in the early 1970’s. While there, I talked with the weavers and spinners about their work. It was at Oodi that I began to organize the 1987 tapestry tour that will visit 21 Saskatchewan communities this year.

The arrangements for the year-long tour across Saskatchewan have been co-ordinated by a 4-member steering committee of the Regina Weavers and Spinners Guild and by CUSO Regina. Other weavers encouraged the tour and, with funding from CUSO, the tapestry tour opened at the Saskatchewan Craft Council Gallery on January 9, 1987. In addition to the support of the Craft Council, Credit Union Central donated a color catalogue of the tapestries on behalf of the credit

MONYANA MOLOI *Untitled Tapestry* 80x155cm



photo credit: Gary Robbins — Available Light

botswana/saskatchewan tour

unions of Saskatchewan. Other contributions have included an educational project that will promote understanding of the socio-political messages in the African tapestries among those who see them. This project is subsidized by Partnership Africa Canada and facilitated by the Rural Interchurch Development Education Co-operative and the South Saskatchewan Committee for World Development.

The exhibition comprises 17 Botswana tapestries and 8 tapestries by Saskatchewan weavers. The two countries’ work was brought together in one show to encourage comparison and analysis of the weavers’ lifestyles, organization as weavers, weaving techniques, and the content of their work. We hoped this approach would foster a better understanding of both the African weavers and of ourselves.

Although Botswana women have historically woven baskets for practical use and, more recently, for income generation, the weaving of fabric was not in their tradition. The Oodi weaving co-operative was set up in 1974 as a project to create employment, to teach skills and artistry, and to help the workers gain a greater understanding and control over their own lives.

Initial capital to start up the factory was donated by the Botswana Christian Council and by CUSO. Loans were made by the Botswana Development Corporation. Established as a worker co-operative, the 50 Oodi weavers were mostly mothers whose husbands were forced to leave them for work in South African mines. The weavers control all aspects of the operation, and deal with training, quality control of the goods produced, and all aspects of financial and operational management.

The co-operative established a fund called “Sethunyasa Di Tlhabololo” or “Flower of Development”, which receives one-quarter to one-third of the income of the factory. By issuing loans or grants, the co-operative uses these funds to support new initiatives of mutual benefit for Oodi and two other nearby communities. Because of this fund, a bakery, a construction unit, and a consumers’ co-operative have been built. Moreover, the Botswana government, in recognition of the prosperity engendered at Oodi, has built a new road to Oodi from the major highway, a bridge, and a clinic. Also telecommunications services have been developed. In this way the co-operative has benefited both individuals and the entire community.

The relatively recent settlement of Saskatchewan has meant that here too there is no tradition of hand weaving. Immigrants were used to manufactured fabric and weaving has only become popular among those with time for a hobby and among artists, who use the medium for self expression.

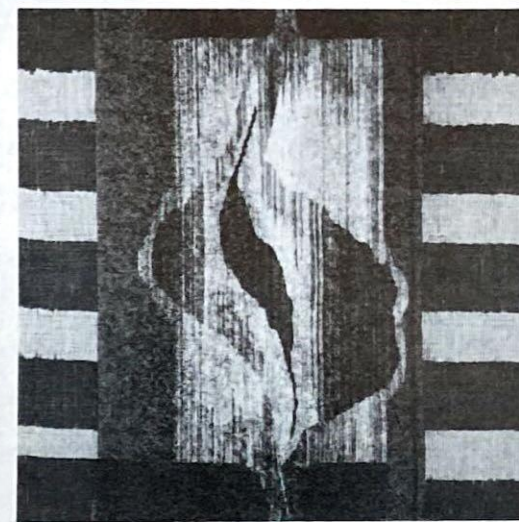


photo credit: Grant Kernan — A.K. Photos

SUSAN RISK *Twist and Turn Rag Rag Tapestry* 140x143cm

A weaver in Saskatchewan, as in much of Canada, either works in isolation or can, for a nominal fee, join a weavers guild. The guilds are organized to keep contacts with dealers who supply what a weaver or spinner requires, to provide a resource pool of information and equipment for loan, and to promote the craft by offering workshops and sharing expertise within the guild. It is a non-profit organization, funded partially by government grants. A guild holds regular meetings for information exchange and, if desired, will organize to participate in craft sales where qualified members can exhibit their goods. Alternately, the Saskatchewan Craft Council is involved in marketing and provides opportunities for qualified guilds or individuals to show and sell their work.

The weaving techniques practised by the Oodi weavers were taught to them by Ulla Gowenius, a Swedish woman. She brought with her traditional European methods and techniques. The Oodi weavers use factory prepared cotton or linen for the warp (the set of tightly-stretched threads that are strung on the loom). Ulla also introduced the spinning wheel and taught the workers to spin wool for the weft (the yarn woven at right angles to the warp and with which the

design is created). Other than the loom and the warping mill (used to count and measure the warp threads), the process of weaving tapestries requires no other tools.

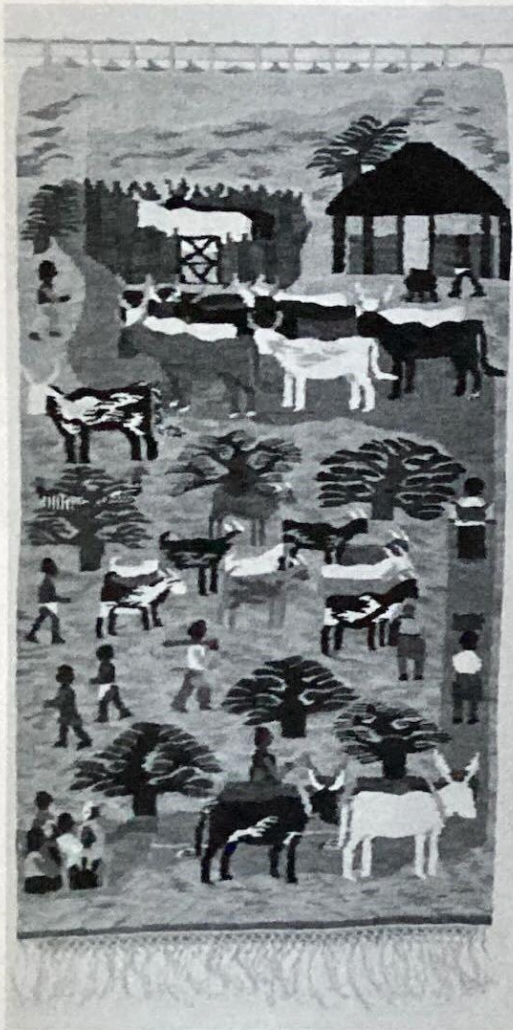
An Oodi weaver forms a design in her imagination and applies her vision directly, without drawing it, making spontaneous decisions and changes as she weaves. This is a remarkable ability when one looks at the complexity of the stories and the content of their weaves.

True to a similar source, most Saskatchewan tapestry weavers use the same European techniques that Ulla Gowenius taught in Botswana. More often, though, factory-spun and dyed yarns are used for the weft and there are special forks used to beat (pack a new row of weft tightly to the preceding row). One striking difference in the weavers here is that they will usually install a cartoon (full-sized design drawn on paper) behind the warp threads and follow it precisely throughout the weaving process. With this method, the design is relatively fixed at the outset.

Besides contributing financial support to the individual weavers and their community, the co-operative has provided the weavers with an opportunity to analyse their social and cultural situation. The themes for their tapestries are based on an understanding of their own reality — colonialization, drought, social customs, events in the development of their community, migration of the men to South African mines, military raids by South Africa. The weavers communicate their ideas using a marketable art form — tapestry — so that they can sell their work not only in Botswana but all over the world as an educational tool that encourages people to understand their situation and be more concerned globally.

In Saskatchewan, tapestry weaving is most often practised by artists who use it as an artistic medium to express themselves. Usually the weavers work alone and in addition to another job. They often develop themes that are decorative, philosophical or psychoanalytic, and hence, the depictions are often abstract.

The experiences and knowledge that I gained by participating in this project have made it possible for me to understand better the importance of weaving as a craft and as an art form in the context of my own culture. The process has enabled me to ask: Why are weavers usually women? What benefits are there to working co-operatively? Why don't we work together more in Canada? How does our culture and environment affect our art? What motivates artists to use their work for social change? Why is there so much resistance to it here? If artists are a voice for culture, what are they saying about Botswana — about Canada?



MONYANA MOLOI *Going to the cattlepost*
Tapestry 91x162cm

photo credit: Gary Robbins — Available Light

Northern Institute

Weaving and Ceramics Program

The Northern Institute of Technology in Prince Albert is now accepting registrations for the Weaving and Ceramics programs.

These programs are designed to help the learner or practising craftsman:

- develop a core of fine arts skills in design and drawing
- develop basic skills or enhance existing skills in weaving or ceramics
- develop entrepreneurial skills in order to market her/his products
- learn these skills on a schedule which meets her/his personal needs:
 - on a part-time or full-time basis for short periods of time
 - training may be interrupted if needed; this allows students to work at their craft, participate in shows or completed work at home and resume training at the last competency completed
 - students receive credit for all competencies completed; learners can complete the requirements for a Diploma of Fine Arts.

For further information or registration contact:

Learner Services
Northern Institute of Technology
1100 - 15th Street East
Prince Albert S6V 6G1

Phone: 922-2494 or toll-free 1-800-667-9664



Saskatchewan
Advanced
Education and
Manpower

Hon. Lorne Hepworth
Minister

Northern
Institute of
Technology

Barry Lipton Cultural Consultant

The deadline for Arts Board grants passed on March 1. Were you one of many artists who didn't send in an application because you

1. didn't have time.
2. said that I won't get one anyway
3. didn't have your proposal completely focused
4. didn't have an up to date resume together

5. didn't have your slides or other support ready

6. didn't want to be rejected

I am providing a grant preparation service for Saskatchewan craftspeople. I will assist in focusing proposal ideas; preparing resumes and supporting documents. This is not a guarantee that you will get a grant but you will get a lot closer.

If you have submitted an application on your own and have been rejected I will also

consult with you, offer solace, and provide help to make your next grant application successful.

The next deadline for the Canada Council Explorations Program is May 1 and the next Saskatchewan Arts Board deadline is July 1. Please contact us early if you would like assistance.

Project Manager
Box 3, Marquis, SK. S0H 2X0
306-788-2039

FOR SALE

Lervard Loom

59 inch (150 cm) 16 Harness Contre-marche professional loom

Two back beams, fly-shuttle, texsolv tie-up and heddles.

This is a professional loom for a professional weaver. All the rotating beams have a 3 cm. (1.25 in.) steel core. The loom has an integral bench and several steel and stainless steel reeds. The loom has a second set of harnesses (8) that is complete so the loom can be changed to an 8 harness loom very easily. The loom comes with a manual and we would assist the purchaser setting up the loom.

price:

\$5000.00 plus shipping and crating

Dye Workshop

1 natural gas 2 burner restaurant hot plate \$350.00.

2 stainless steel scientific water baths for precision temperature control \$100.00 each.

1 fiberglass dyetable with built in temperature controlled heaters and circulating pump. The table comes complete with a print-top and a steam top. \$750.00.

A Singer industrial sewing machine with a large table and ¼ h.p. electric motor. \$250.00.

1 very large steel pot \$50.00.

Miscellaneous stainless steel pots, jars, enamel pots, chemicals, dyes \$150.00. price:

As marked individually or \$1,200.00 for the lot. May be open to negotiation.

call 306-788-2039

or write Box 3, Marquis, Sk.

S0H 2X0

calendar

May

Spring Fever (Invitational)

c/o Ralph Reid
2316 Lorne Avenue
Saskatoon, Saskatchewan
S7J 0S3 Phone: 664-4605 (after 5 p.m.)
(May 2, 3, 1987 - Elks Hall, Saskatoon)

Parkart (Juried)

Moose Jaw Art Museum
National Exhibition Centre
Crescent Park
Moose Jaw, Saskatchewan
S6H 0X6
(May 16, 1987 - 9th Annual)

Phone: 692-4471

June

Saskatchewan Woodworkers' Guild Show and Sale (Members only)

Box 7196
Saskatoon, Saskatchewan
S7K 4J2
(May 30 - June 7, 1987 - SEDCO Centre)

BAZAART (Juried)

MacKenzie Art Gallery
University of Regina
College Avenue and Scarth Street
Regina, Saskatchewan
S4S 0A2 Phone: 352-5801
(June 20, 1987 - 10 a.m. to 8 p.m.)

July

Saskatchewan Handcraft Festival (SCC Juried)

Saskatchewan Craft Council
Box 7408
Saskatoon, Saskatchewan
S7K 4J3 Phone: 653-3616
(July 17, 18, 19, 1987 - Battleford)

*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 processing 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 members to apply for **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 selection 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 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.

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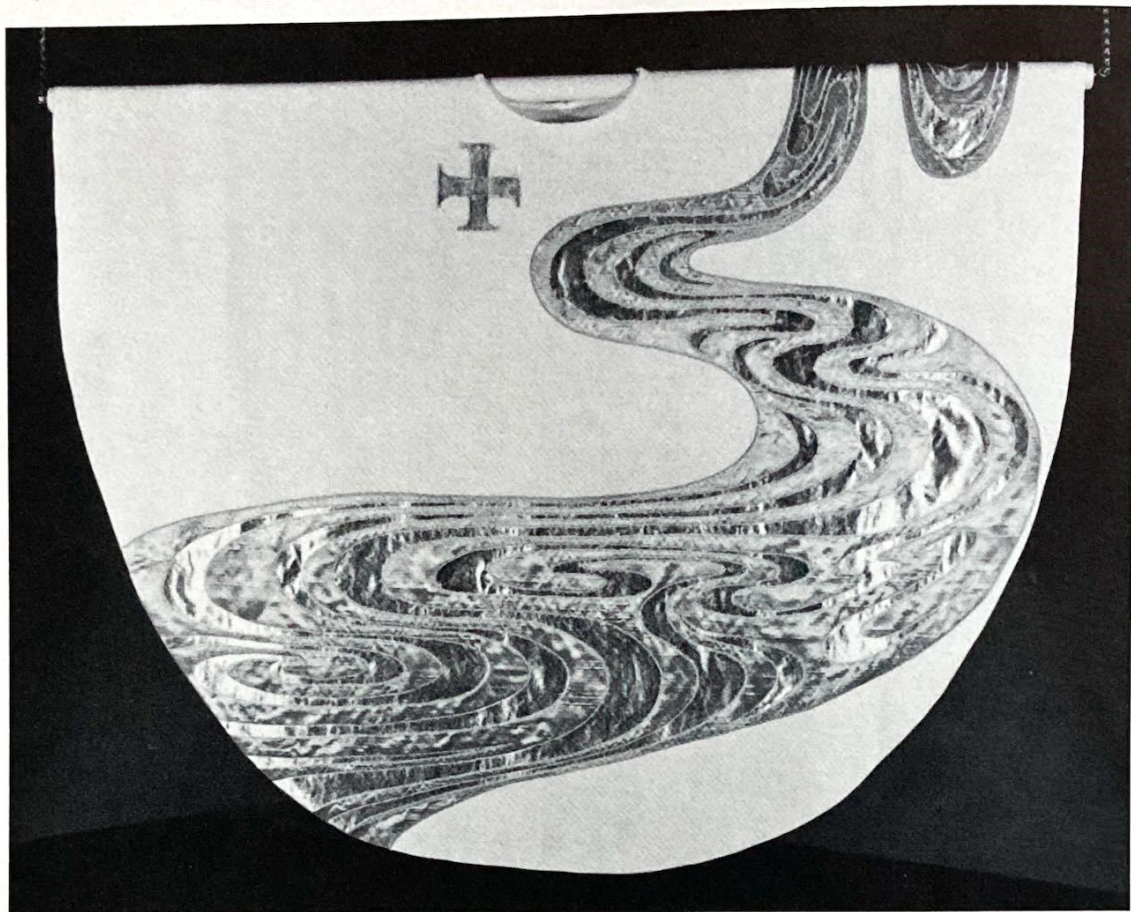
- new member
 renewal
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TEBOGO MOGAPI *The Gabarone Raid - June 14, 1985* Tapestry 133x130cm
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