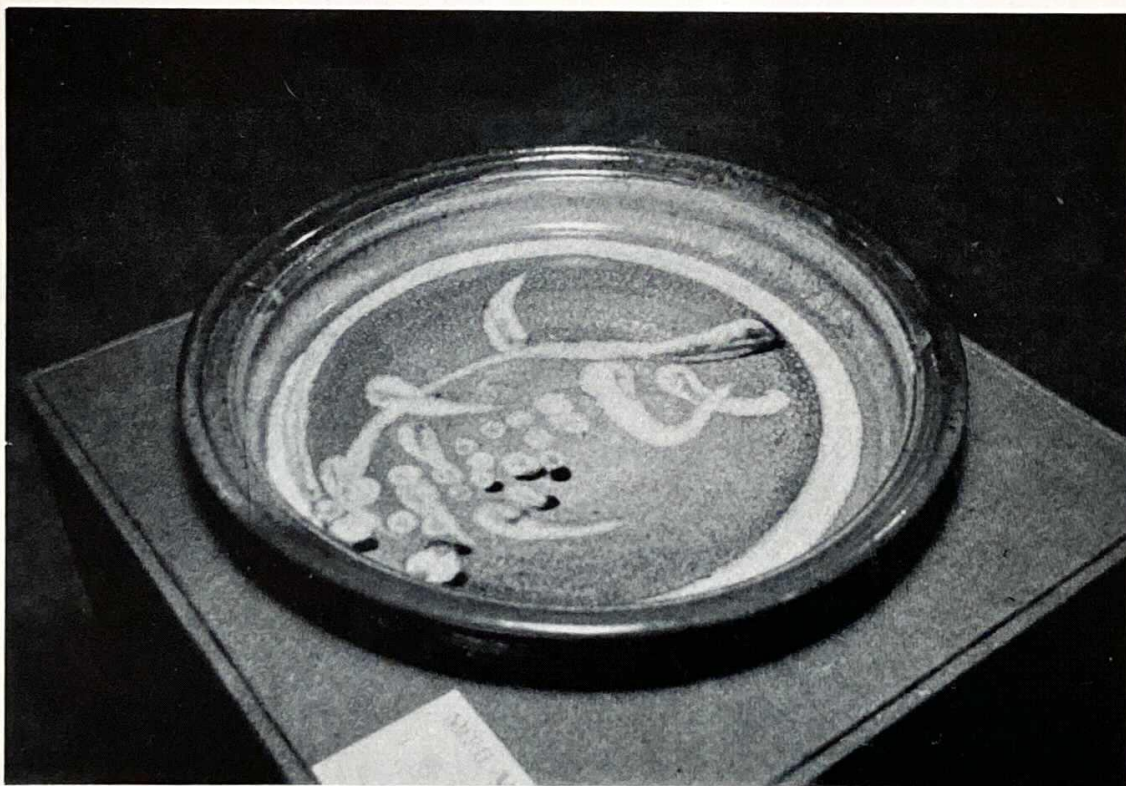


The Craft Factor

DECEMBER 1977

Vol 2 #3



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Credits

Thanks to the following for their contributions —

Micheal Prior, Charley Farreo, Jenny Hambridge, Tim Porteous, Gary Essar, Peggy Pitfield, Peter Weinrich, Renilda Kemp, Cathryn Miller, Orland Larson.

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ON THE COVER —

Stoneware plate by Sandy Ledingham, merit award winner at the 1977 Battleford Craft Festival.

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EDITOR'S BIT

The first snow is falling. I find it amusing that this issue is devoted to a summer occurrence — the Battleford Craft Festival.

I think that it shows two things — one is that it takes time to get everything together, and two it takes time to get myself together to do the editing.

The board did not have a quorum at its last meeting so there is still no word on a new editor.

I would not mind doing the job if it was the only one I had to do for the S.C.C.

I have included a speech by Timothy Porteous, Associate Director of the Canada Council, to stimulate some thought about culture and our country.

I have changed the format, for the better I hope. If you have any comments please let me know.

YOUR 77-78 MEMBERSHIP IS NOW DUE

The membership year is from November 1st to October 1st.

Subscribing Membership \$5.00
Entitles an individual or group to receive newsletters and bulletins for one year.

Active Membership \$15.00
Entitles individuals (only) to receive the CRAFT FACTOR and bulletins for one year as well as having voting rights and other privileges in the S.C.C.

Artisan Status

Is open to active members only, subject to assessment of their work by the Saskatchewan Craft Council jury.

Supporting Membership

Any person or organization donating more than \$50 or more (nudge, nudge) shall be recognized as a supporting member for the membership year, but without voting rights.

SUBSCRIPTIONS FOR "ARTISAN"

Because of the interrupted publication schedule of "Artisan", many CCC members are finding the matter of subscriptions confusing. Two issues were published in 1976, the last one in August. The Council then decided that the format was unsatisfactory and "Artisan" did not appear again until April-May, 1977, in the form of a newsletter. It is now scheduled to be published every two months.

Membership in the CCC includes a subscription to "Artisan" and persons who belonged in the period August 1976 to April 1977 may feel that they have been short-changed. We shall therefore extend their subscriptions as follows:

Joined	Entitled to
Nov.-Dec. '75	One issue, April-May '77
Jan.-Feb. '76	Two issues, through July-Aug.
Mar.-April '76	Three issues, through Sept.-Oct.
May-June '76	Four issues, through Nov.-Dec.
July-Aug. '76	Five issues, through Jan.-Feb. '78
Aug. '76-Mar. '77	Six issues, through Mar.-April '78

The first three groups of members should have received the issues due them and should renew their subscriptions (\$20 per year) now, bearing in mind that the fee also includes membership in the World Crafts Council.

Anyone who believes that he or she is entitled to issues not received should write to the CCC at once. We have a limited number of back issues on hand.

SASKATCHEWAN CRAFT COUNCIL

P.O. Box 3181
Regina, Sask.

I WANT TO JOIN:

Name

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Craft Specialty

Subscription \$5.00

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CHAIRMAN'S REPORT

The second full year of the Saskatchewan Craft Council is ending.

We have had a successful year. Our programs have been accomplished with volunteer work.

Besides this magazine, we have sponsored several workshops, assisted with the Battleford Craft Festival, sponsored our own juried craft sale, have gone ahead with plans for a juried exhibition, and lobbied government on several fronts.

During the coming year we must continue to get our house in order.

We must develop and publicize the Portfolio system.

We are developing a teaching index and hopefully expanding our education program, both internally and externally.

1. PROGRAMS

(a) *Craft Factor*

I feel strongly that the Craft Factor must stay together and be of high quality. The Factor is our public face and its quality and content will reflect on the Council. It could also be the key in any future membership drive to enlarge our Council.

The Craft Factor is the mainline of communication among our membership. In a sense it is the framework on which the Council exists.

There have been no bulletins published this year. We do not have the manpower or the contributions to publish the bulletin.

(b) *Workshops*

The Craft Council sponsored several workshops this past year.

There was a spinning workshop held in Craik with Chris Kennedy; a goldsmithing workshop in Yorkton with Orland

Larson; a tapestry weaving workshop in Saskatoon with Helen Gregoir. We held a professional workshop September 24 and 25 in Saskatoon. A report on this workshop appears elsewhere in this issue.



(c) *Battleford '77*

The Battleford Craft Festival was the best ever. The quality of the sale was up and the sales were up as well.

Several exhibitors suggested that we request Industry and Commerce to jury the sale as well as the exhibition. One problem with this, is that we as a provincial craft organization do not have a detailed set of written standards.

If we are going to jury sales I feel it is an obligation on our part to be able to tell participants exactly why or why not their work was accepted. I don't see this as elitist but in some ways egalitarian. It lets people who are interested know what is good, or well constructed. We will have to explain these things in any case when we begin public education about crafts and good work.

(d) *Craft Sale*

The juried craft sale in Regina last year was a small success. It got our feet wet and introduced a broad range of good crafts to the Regina public.

A small committee has been formed in Regina to do the preliminary work. If we are going to make it a successful sale we must have our Regina members assist in the setting up and the running of it.

(e) *Juried Exhibition*

The Saskatchewan Craft Council has decided to hold a Juried Exhibition to coincide with the 1978 Annual General Meeting. We hope that our members will be working towards entering.

Our committee will be contacting galleries across the province so the show can travel and be seen by as many people as possible. They will also be trying to raise prize money and money for the printing of a show catalogue.

(f) *The Government Front*

This past year has been very busy. I have had meetings with various people in five different provincial government departments, two provincial agencies, two federal departments and one federal agency. I have met with the Premier and two different provincial ministers. I feel that the Council can be a very good lobbying agency for craftspeople in this province.

We are in the process of getting highway signs for rural crafts producers. To do this there had to be a meeting with civil servants from the Departments of Highways, Tourism and Industry and Commerce.

They will be presenting their regulations and craft logo very soon, when they do we will be including them in a Craft Factor.

I am hopeful that the professional workshop will produce requests and concrete recommendations that we can present to the Department of Industry and Commerce, SEDCO and DREE.

Culture and Youth is setting up Regional Craft displays and workshops. We will be assisting in supplying resource people for them.



Chairman of the SCC, Barry Lipton, explaining the difference between the worsted and woolen spun systems to Premier and Mrs. Blakeney.

The Craft Council has requested an official government policy regarding the purchase of art for government buildings.

As of September 17 I have not had any new response from the Saskatchewan Arts Board about their position about teaching fees for the Saskatchewan School of the Arts.

I have made initial contacts with the Department of Education about developing an artist in residence program, and getting craftspeople into schools on an ongoing basis to teach crafts. This program will have to be pushed next year.

2. PRIORITIES

(a) *Membership*

The Saskatchewan Craft Council will have to increase its membership in the next few years. We have an active membership list of 80 and a subscribing membership list of about 140.

I think there is an image problem with the Council. Some people think it is only for professionals, some other people think it is only for young people. We must break down these images and show the majority of Saskatchewan crafts people that the Council is an organization for both those who are trying to make a living at their craft and those who do their craft for personal satisfaction. I do not like the appellations of professional, amateur, hobbyish, etc.

(b) *Portfolios*

I cannot seem to impress upon craftspeople the need for a portfolio system. We have had offers from the Dunlop and the Shoestring to hold the portfolios. We have two craftspeople who have submitted portfolios and resumés. When more craftspeople submit their portfolios we will officially contact architects and interior designers.

(c) *Teaching Index*

We are in the process of developing an index of craft teachers which will be made available to various organizations which hire craft teachers. We will have to develop standards in this area in order that the index can be used by prospective agencies with the confidence that they will be getting value for the money that they pay the teacher.

(d) *Education*

We will have to expand this area, internally for our membership, and externally for the general public. Internal education takes the form of workshops for our membership.

We are going to try and establish a system for block booking of advanced instructors with other provinces to bring down the price for the participating craft person.

External education of the public will be taking various forms. There is a proposal from the Department of Agriculture to have a week long display of craftspeople working at next year's Agribition. Culture and Youth will be having their regional craft workshops and exhibitions this fall and winter.

3. FUNDING

We receive the bulk of our funding from Sask Sport, we get some from Culture and Youth, and our membership fees raise between \$1,500 and \$2,000. To maintain the Craft Factor and meet our obligations to the C.C.C. and our audit, etc., it costs about \$10,000.

The board members do not get travel expenses. They do get reimbursed for long distance phone calls and xeroxing.

We had to drop the program coordinator in February because of the Sask Sport requirement

that the funded organizations supply one-quarter of the funding to qualify for their grant. The dropping of the coordinator has put a greater work load on all board members. It has also added to the difficulties in maintaining ongoing communication with government officials.

If in the future we can get core funding for a coordinator and maybe one or two other persons, our programming possibilities would expand enormously.

We could take a serious look at several programs that are now on the shelf — programs like a permanent collection of Saskatchewan crafts,

—at least one may be to sales outlets,

—a research and resource centre,

—group purchase of supplies.

I don't think however that permanent core funding should

be taken unless we become representative of more craftspeople.

4. BOARD MEETINGS

We have held five board meetings and will probably have another before the annual general meeting.

I want to thank those who have been on the board and have resigned: Bob Dalby, Robbie Roycroft, Bobbie Tyrrell, Norma Morgan.

I also want to thank Gary Dufour who served as our coordinator for six months.

I would like to make the point to any of you who are thinking of running for the board at the upcoming meeting. The positions are not honorary — they require time and hard work.

I hope many of you will want to offer your fellow craftspeople help.

BARRY LIPTON

THE ARTS IN THE CANADIAN COMMUNITY

Notes for a speech to the Annual Conference of the Canadian Music Council, Community Music Centre, Vancouver

April 30, 1977

By Timothy Porteous, Associate Director, The Canada Council

At this annual meeting of the Canadian Music Council, I would like to talk about the role of music and the other arts in the Canadian community.

Had I been making this speech a year ago there would have been little reason to question the existence of a Canadian musical community, or to be concerned about its survival. Since then, we have witnessed the election of a provincial government which believes that it is desirable, if not essential, for one quarter of that community to withdraw from its present association with the rest. This has compelled us to re-examine our assumptions about the political structure of this country. It should also cause us, I believe, to make a profound change in our attitude towards the role of culture in our society.

English Canadians are accustomed to thinking of their governments, in peacetime, as being primarily concerned with economic and social problems. It is difficult to adjust to the idea of a political party and a government whose fundamental preoccupation is cultural. Yet it is this, and not merely its political objective, which makes the Quebec government so different from all other Canadian governments.

Let us consider some of the ways in which this difference has manifested itself over the

past six months. The Quebec Prime Minister has named four super-ministers, one with responsibility for cultural development, and to this post he has appointed one of his closest collaborators. This is in addition to the Minister of Culture who heads a department with almost 1,000 employees. A cultural development committee of four cabinet ministers has been set up which "will enable the full cabinet to understand the cultural implications of its decisions and permit the State to be the living conscience of the nation". There is no comparable structure in any other province. Despite severe restrictions on its budget, the Quebec government managed to provide one of its few substantial increases, almost 30% over last year, to its Department of Cultural Affairs. (Musicians may be interested to learn that this includes an increase of 47% for the performing arts, most of which will go into a touring program.)

The unprecedented importance accorded to cultural development follows logically from the government's commitment to political independence. For independence is necessary, according to the Parti Québécois, not for economic advantage, but to protect Quebec's culture. Economic disadvantages, if any, will be outweighed by cultural benefits. This point of view is difficult for most English Canadians to understand since it is the exact reverse of the prevailing attitude in their own society.

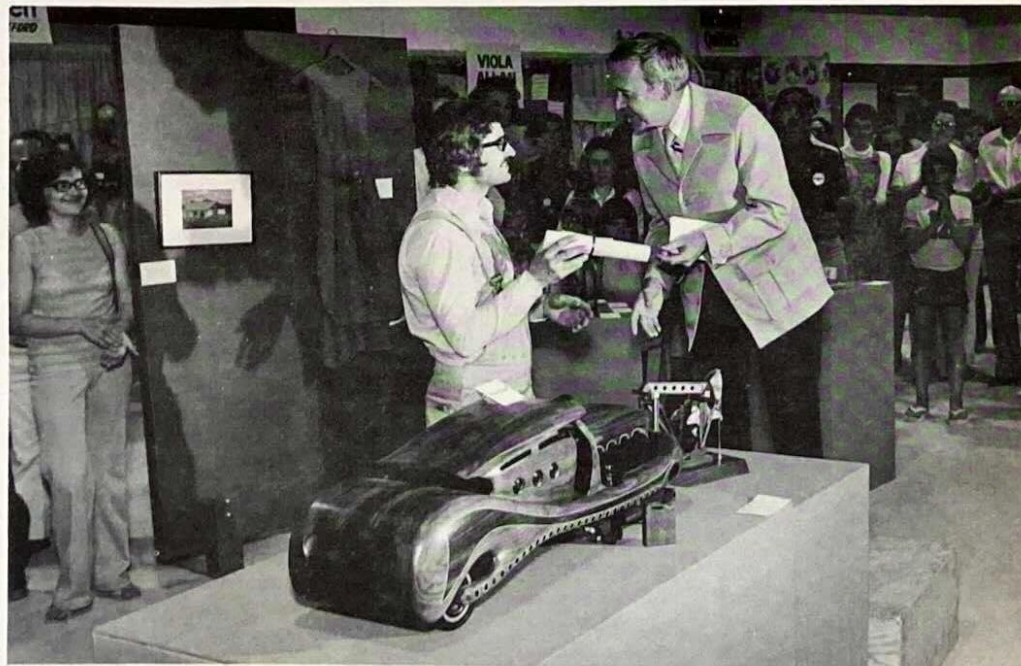
By now it should be clear that economic considerations, by themselves, will not be sufficient to preserve our national community. We must show by our attitudes and our actions that

the existence of such a community, far from constituting a threat to a province or a language group, can be a source of strength and enrichment for all of us.

What has been the response to this challenge to our accepted order of social and governmental values? One would have expected a searching examination of the whole cultural dimension of this country, and, on the part of those who believe in preserving our federation, a determination to improve and strengthen those cultural activities which bring us together.

Instead most public comment has concentrated on the economic issues. In Ottawa the familiar ominous rumours are circulating about even more severe cutbacks in the budgets of cultural agencies next year — on the traditional grounds that cultural activities are not really essential in a time of economic difficulty. Several prominent public figures have advocated dismantling or diminishing the federal role in culture, and, by implication, the cultural dimension of our federation. This was recommended by the Honourable Pat McGeer, the Minister of Education of British Columbia, and by Simon Reisman, former Deputy Minister of Finance of Canada.

In a recent speech in Quebec City, the Leader of the Opposition, Joe Clark, seemed to be adopting this point of view. He said, "No Ottawa bureaucrat, only the government of Quebec, can be given (the) responsibility (for the growth of Quebec culture). That government must therefore have the necessary power and resources to truly influence the development of the



Premier Blakeney presenting Stan Wychopen the Premier's Prize for "Fantom".



The public attending the 1977 Battleford Handcraft Festival

Quebec culture." I am sure we would all agree that the Quebec government, and for that matter every provincial government, should have the power and resources to influence the development of culture within its borders.

Does Mr. Clark really believe that the provinces, including Quebec, do not already enjoy this power, or that there are any limits, other than their own priorities, on the resources they could use for this purpose? As an example, even with the increase previously mentioned, Quebec spends less than half of 1% of its budget on its Department of Cultural Affairs. There is no constitutional reason why this amount could not be greatly increased. The same could be said for the other provinces. Does Mr. Clark believe that the existence of cultural activities which go beyond provincial boundaries pose a threat to those which take place within them? To take some concrete examples, does he believe that the Canadian Music Council, or the Canadian Music Centre, or the Canadian Conference of the Arts, or the Touring Office of the Canada Council, or the Art Bank, or the French network of the CBC (all of which are partly or

wholly manifestations of the federal role in culture) restrict or undermine the arts in Quebec? If so, it is time that somebody pointed out that these institutions are enlarging the opportunities available to Quebec artists and the opportunities of Quebecers and non-Quebecers alike to enjoy their work.

In other words, these well-intentioned federalists, probably unknowingly, seem to have accepted the separatists' basic premise—that a federal system does not offer cultural advantages to its component parts. Most of us who have taken part in national cultural activities and organizations are convinced by our experience that the contrary is true—that such activities offer a scope and richness beyond that which is found in those less broadly based. We also know that although much has been achieved within the artistic community, much more could and should be done.

We could easily expand the number and range of the tours which bring musicians and other performing artists from one community or language group into contact with audiences from another. I am thinking not only of such prestigious events as the cross Canada tour of the

Vancouver Symphony Orchestra but of the equally valuable contacts established by such tours as that of the Ensemble Instrumental du Québec in the B.C. interior. We could encourage community festivals which bring together artists and visitors from different parts of the country. We could greatly increase travel to artistic events by young people and by those with a common professional interest. We could set up a national network of artists-in-residence which would bring artists from one province or region to live for a year or two in another. These are just a few of the many ways in which we could make better use of the artistic resources which we share as Canadians.

Anyone who reads the newspapers or watches television these days will be familiar with the economic arguments for confederation. But who is speaking of the cultural advantages?

Who is arguing that artists, whether French or English-speaking, are best protected from political pressures by the existence of alternative sources of funds? That our composers, choreographers and visual artists can benefit from a market which is larger than any single province? That many of our per-

forming artists depend on tours which regularly take them from one ocean to the other?

Who is pointing out that in government support of the arts in this country it is the federal government that has provided the leadership and may well continue to do so? That what we need is not a contraction of the federal role but an expansion of the provincial and municipal roles, and of the growing partnership between all three levels of government?

Who is affirming that, whatever the political inconveniences, for cultural purposes two languages are better than one, and diversity is to be preferred to uniformity?

It has been said that war is too important to be left to the military. May I suggest that culture is too important to be left to the uncultured, or, to put it more charitably, to those who have shown no previous interest in culture.

That means that those of us who are involved in the arts will have to be more aggressive, more outspoken, more persistent, in expressing our viewpoint. Your Chairman has invited the participants at this conference to suggest what we want the Canadian Music Council to do.

Here is my request.

I would like the Council to encourage its members, and particularly those who have earned national and international reputations in their field, to seize every opportunity, in private and in public, to insist

—that music and the other arts have a place in every community and must be the concern of every level of government;

—that the cultural question is fundamental to our current crisis of national unity, not only to Quebec's perception of the rest of Canada but to every Canadian's perception of this fragmented country;

—that our response to the forces which are pulling us apart should not be a further fragmentation of responsibilities, but reinforcement of those cultural activities which bring us together and which help us to understand one another;

—and, finally, that a government which wishes to strengthen the fabric of the country and to reaffirm its belief in the values which we share as Canadians should substantially increase the resources which it invests in our artists and arts organizations.

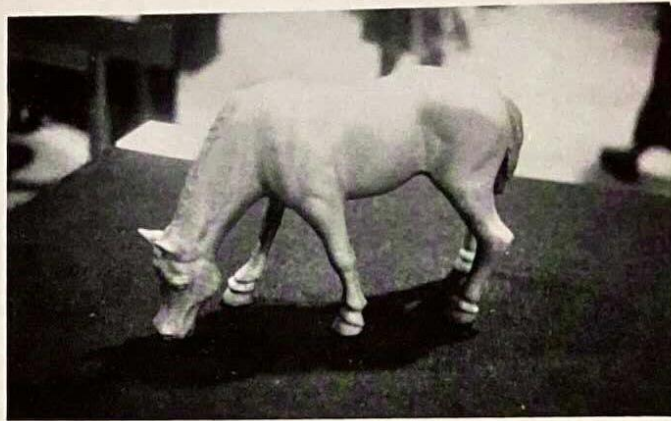
In his speech in Winnipeg the Prime Minister argued that the election of November 15 compels us to make this a better country. Characteristically, the examples he mentioned were economic—to provide better management in government, to reduce unemployment and to improve the economy. Well and good as far as it goes. But it does not go to the heart of the matter. Man does not live by bread alone. There is more to Canada than freight rates, equalization payments and regional economic development. There is a non-material dimension to this country, as to all countries, and it requires attention and support. This is the message which must be conveyed to our political leaders and to the Canadian public.

History teaches us that some countries are held together by natural boundaries, by military force or by fear of a common oppressor; others must rely on economic convenience or the less tangible but more enduring bonds of a common culture. As Canadians we should recognize that economic convenience will not suffice. The arts can transcend linguistic and regional boundaries. Only by making sure that they flourish can we preserve and enrich the community we know as Canada.



Premier Blakeney addressing the participants and public at the 1977 Battleford Handcraft Festival.

BATTLEFORD '77



Wooden Horse by Stan Wychopen

There were a number of new developments at the Handcraft Festival this year and most of them were positive.

For one thing, the standard of work on display was significantly higher than in 1976—we've come a long way since the first show in 1974!

This year's craft market was bigger—61 booths—and we could have used another 20 for those who had to be turned away, quite apart from the dozen or so applications which came in from Manitoba, Alberta and B.C.

There were more than 200 entries in the juried competition this year (double 1976). Doubtless the \$2,000 in prize money (as compared with \$300 last year) had something to do with it! The introduction of the \$1,000 Premier's Prize and the visit of the Premier himself were a big boost to the competition and the Festival as a whole.

Attendance was up over 10,000 (7,500 in 1976) and our visitors' book showed one-third of

those who attended were from Saskatchewan and the rest from all parts of Canada and from the U.S.A., Europe, Australia, New Zealand, Africa, Japan and New Guinea!

Exhibitors reported direct sales of \$53,000 at the show itself and a further \$9,000 in orders—the 1976 sales figure was \$27,000.

Industry and Commerce welcomed the participation of the Saskatchewan Craft Council for the second year. An agreement was made with the Council whereby the "Battleford Committee" was paid for its work on the juried exhibition on a fee-for-service basis.

Those are some of the good things—of course, there were some problems too. Not the least was the enforced last-minute change of location with the result that there were space and, especially, lighting problems. However, the success of the show seemed to justify the decision to proceed despite these setbacks.

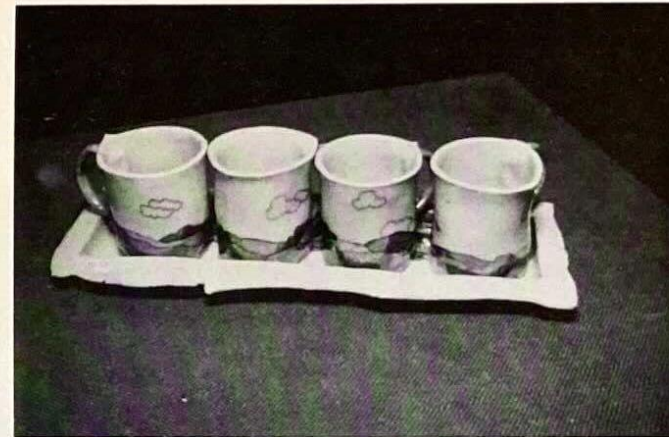
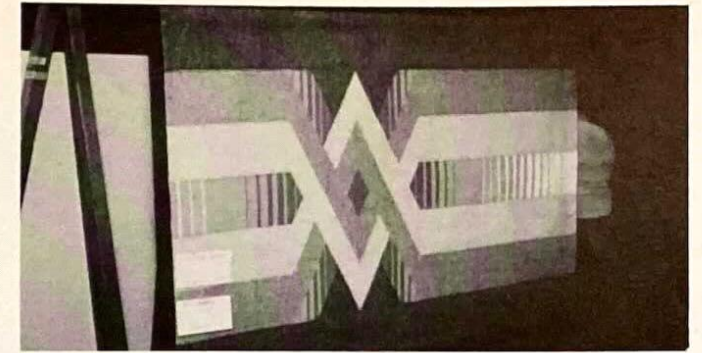
The new arena in Battleford is now half-way up so with that and the next-door curling rink we'll have a permanent facility for the show, which will help enormously in planning displays—and a few other things! Next year for the first time there will be a charge for booth space.

As well, the Town of Battleford has noted the pleas of exhibitors and has promised to improve the too-primitive camping conditions—showers *will* be available!

The jurors' recommendations, reprinted elsewhere in this issue, will be discussed with the Board of the Craft Council and as many of them as possible will be implemented for 1978. One suggestion which Industry and Commerce very much hopes to adopt is for the juried exhibit to tour smaller centres in the province. We shall be trying to organize this for next year's show. See future issues of the Craft Factor for all the details on Battleford '78.

1977 BATTLEFORD JURIED SHOW

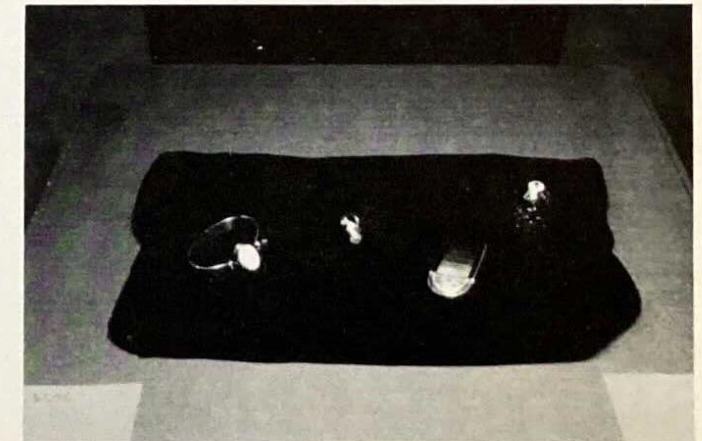
CATHERYN MILLER
WALL HANGING
WOOL ON COTTON
MERIT AWARD
SASKATCHEWAN
ARTS BOARD
PURCHASE AWARD

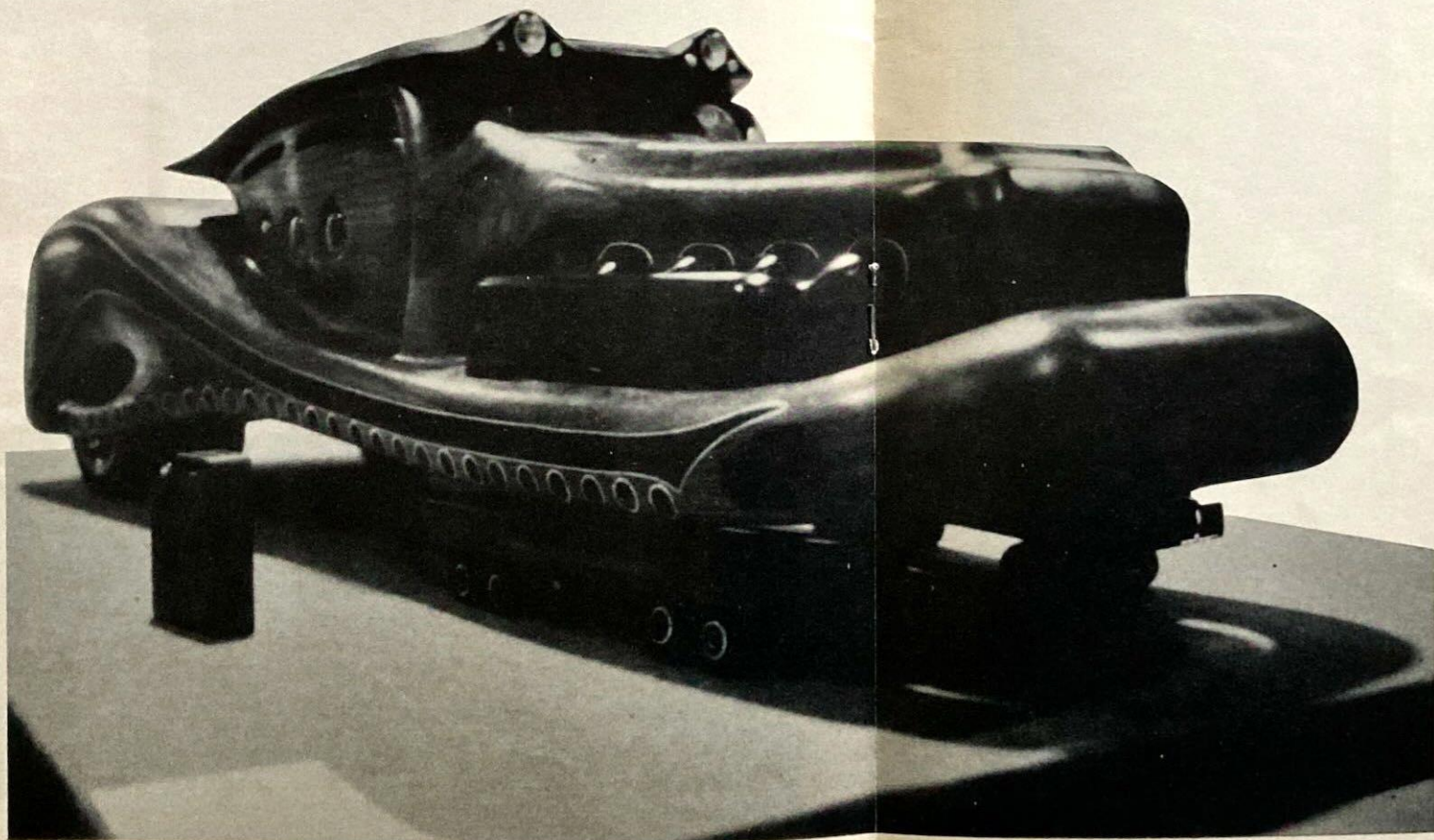


JOAN McNEIL
TRAY AND 4 CUPS
PORCELAIN
MERIT AWARD

Far Right:
JIM ROBSON
PILL BOX
STERLING SILVER, GOLD,
WALRUS IVORY, CITRINE
MERIT AWARD

Near Left:
DOUG FREY
BRACELET
STERLING SILVER, IVORY
MERIT AWARD





STAN WYCHOPEN
FANTOM
WOOD
PREMIER'S PRIZE



MOIRA THEED
HANDSPUN WORSTED
YARN
CROCHETED SHAWL

WENDY PARSONS
DRINKING GNOME
EARTHENWARE



ANNE-MARIE BUCHMANN
A TREE
NEEDLEWORK HANGING



SOME THOUGHTS GENERATED BY BATTLEFORD HANDCRAFT FESTIVAL 1977

A Craft Show such as the Battleford Handcraft Festival has real value, illustrates what has been achieved, and can give the thrill of accomplishment and peer approval both to the old hand and to the newcomer persuaded to enter for the first time. A show can help both the general public and the exhibitors to recognize high quality crafts through their design and execution, and a show is an effective way of raising the standard of crafts and the methods of expression.

The question "why have a show" should be answered fully before the Rules of Entry are drawn up. The terms of reference for the judges, i.e. the criteria by which they will judge each entry, must be developed by the sponsoring agencies and made known in the Rules of Entry. Since we are discussing craft shows it would appear helpful to recognize both excellence of craft execution and excellence of design by being inclusive of entries and exhibits rather than by being exclusive. Perhaps more than one category of entry could be developed. There are many traditional designs, especially in the fibre arts, which require high technical competence to reveal their beauty. Poor design will as surely detract from technical quality as will poor workmanship ruin a good design.

Hopefully each year there will be a number of people entering for the first time. It may be of assistance to these people, as well as previous exhibitors, to receive some guidance on how to enter. This could be done by a leaflet attached to the entry form. Such "tips"

might include the following: are the labels neat and easily read; are there special instructions for hanging or display or lighting; if the exhibit is to be mounted prior to entry does the mount detract from or enhance the entry.

The success of a show depends to a large extent on the choice of good judges so that exhibitors can feel confident of fair treatment. Judges should be sufficient in number and have the technical knowledge to deal with their sections. It would appear helpful to invite different judges each year in order that exhibitors are not unduly influenced by the known ideas of any one regular judge.

Finally, having judged all the entries, selected those of merit, displayed them in ideal surroundings of color, lighting and space, and conducted constructive and sensitive critique sessions, what next? Could not more people see the juried show if it travelled around the province. The general public would become more aware of the high quality of Saskatchewan crafts and craftspeople would be stimulated and challenged by the show. Many people are intimidated by the idea of entering craft shows, this would be one way of encouraging them, for they would be able to see the standard against which they should judge their own work.

A travelling show cannot be organized on the spur of the moment, as was discovered at Battleford this summer. The idea was there, exhibition space was offered, but there was not enough time to do the very necessary organizing, and the juried show was dismantled.

More than one onlooker was challenged by the juried show to start work on preparing an entry for 1978. As they had never submitted work to any

show before, this was quite a response!

My congratulations to all those who worked so hard for the success of the 1977 Battleford Handcraft Festival, whether by exhibiting, entering, judging, or organizing—it was an exciting place to be this past July.

MICHEAL PRIOR

TO BARTER OR NOT TO BARTER — The Ethics of Bargains

I was an exhibitor at the 1977 Battleford Craft Festival and was surprised to find out that some of the other exhibitors were cutting the price of their products on the last day of the festival. I also know that this has happened at other fairs and craft markets in Saskatchewan.

I understand that sometimes a craftsman does not feel like repacking or wants to dispose of a certain volume of things that are left over.

I do not agree with the price of items fluctuating between 9 a.m. and 5 p.m., good work is worth a fair price at any time of day.

It also leads to the public expecting bargains from craftspeople. Certain women's magazines have suggested to their readers to wait till the end of a sale to barter with the craftsman in order to get a good deal.

What I suggest is that the craft producer keep the same prices for the duration of a fair. Then at the next fair or event the craft producer could reprice all his articles and even have a corner of his booth marked "bargains".

These thoughts are not rules or guidelines, they are the reflections of my opinions on selling crafts.

CHARLEY FARRERO

1977 BATTLEFORD JURIED SHOW

A JUROR REPORTS

It was a great pleasure to have been associated with the Saskatchewan Craft Council at its 1977 show in Battleford. The experience of judging the exhibits and seeing how the show was run was very worthwhile for me. I'd like to pass on some of my observations. In the coming years I'd like to see most of the good things that happened there perpetuated and possibly improved. Hopefully these years will centre around the very fine capable show organizer, Jenny Hambridge, whose high professional standards are one of the main reasons the show was a success this year. Her personal concern for organizational details and for all the people involved in the show is exemplary and one of the greatest assets of the show.

I found the idea of a juried show as a showdase for craftspeople in the province admirable. I feel it is important to encourage and promote the work of the Craft Council and what it is trying to achieve. This is probably the best way to do it.

The jurors found that their work centred mainly around making a definition of just what the show should try to promote. In effect it was an extension of the basic premises of the Craft Council. We were forced to make a statement on behalf of the Council as to what we thought they should or would like to see included. I feel that this is a little unfair on the Council's part and probably reflects more the fledgling nature of the show rather than a lack of policy for show criteria. The case in point is the problem in choosing work by people who are more involved in making things from more or

less set patterns and materials in more or less traditional craft methods, or in not choosing it. Our final criteria seemed to centre around quality and the majority of our choices seemed to be mainly drawn from those works that were more innovative and which had achieved some level of personal statement. In some cases the dividing line between traditional and creative was quite thin. This is where excellence and creativity counted over the routine.

Those craftsmen working in a more or less traditional way were given a good deal of consideration because a large portion of the entries were of this sort. It was a hard decision to make to exclude people whose chosen craft is indeed a valid means of expression. We felt it was rather unfair to make this sort of decision for the Craft Council and in future it should be defined more in the rules of entry. Perhaps there is a need for separate categories or separate shows for this type of work. Pleasure and satisfaction from doing a good job does have a place in craft work. Making it the sole determining factor for including a piece of work is questionable and perhaps doesn't have much to do with the aims of the Council.

We found it a very challenging situation to be given the freedom of formulating the direction of the show as we went along. At the same time it was intimidating to have this freedom. We were unsure whether or not quality should be the major consideration. Or perhaps it should have been a cross-section of the best in different types of work, regardless of

technical proficiency and results. Maybe it should have included anything that was a pleasing object. Perhaps it is important for the Craft Council to make a sort of decision at this point of just what they want as criteria for a show. Quality has been a prime consideration in the last two years now and perhaps some sort of basic decision in this direction would make future structure more logical.

I would like to see some sort of formulated rules of entry and judging evolve over the next few years. It would make the judges' work easier. They would know what the membership expected of them. As well the exhibitors would have some idea of the standards their work would have to measure up to to be included. It would make the non-inclusion of work for no apparent reason more understandable.

One of the things I would like to see more formalized is the giving of prize money. The Premier's Prize was a great success this year and hopefully will be continued. The remaining money I feel should be divided consistently and given for specific reasons, such as quality of design or craftsmanship. My own thought is to have four prizes of \$150 and four of \$100. Knowing what sizes the prizes would be would make the juror's job much easier both in awarding and in explaining any differences in size to the public.

I found the indefinite size of the show confusing as well. It was left to the jurors to decide how many things would be included in the show. This is a good idea. However we did not really know how much space

would be available and how the show would look once mounted. It was only roughly outlined to us before we began judging. The final show was really very well hung and attractively arranged. However, a definite room or similar space would have made it a more concrete entity within the activities of the festival. I would like to see it in a space like the Art Show has. It would keep activities such as selling booths away from the show and thus concentrate attention on the items chosen. I also would like to see more exhibits chosen for the shows in future to give the people who visit more to look at and to keep up their interest.

I felt the critique sessions were not as well utilized by the exhibitors as they could have been. We spent a good deal of our time waiting for people to come. Those who did I hope profited from our explaining to them the reasoning behind our choosing or not choosing specific works. Since this is the first year for such an activity, we can hope that in future more people will come forward to utilize these resource people. Perhaps a more structured appointment schedule would be more workable, giving each person an allotted time for meeting with all the jurors. Perhaps it should be more strongly encouraged that this be taken advantage of. Perhaps the exhibitors room could be just available for exhibitors at the appointed time rather than to other groups, as

it was this year. The idea of critiques is a good one. I hope future changes make it more workable.

One of the more unhappy things that happened this year was the exclusion of work of several entrants because they were past the deadline on the morning before judging began. Ms. Hambridge wisely chose to adhere to the rules. That this will happen again should be made quite clear in future.

One thing I would really like to see in future is the inclusion of many more initial entries. Each juror had known of many people who were doing good work in the province, but who hadn't entered. A number of problems arise from this. The show becomes a display of good work from the people who submitted work instead of all the people who are involved in crafts in the province. The show tends to reflect the work of the people who enter year after year. It sets up a kind of hierarchy that some entrants may be intimidated by. Any apathy that perpetuates from year to year due to lack of entries or interest in entering can only damage the aims of the Craft Council.

To stimulate entries something constructive should be done. Perhaps the best method is word of mouth. Nothing succeeds like success. Each year the show seems to have more admirers and fewer detractors.

Perhaps a more convenient method of getting works to Battleford could be devised. This might be in the form of a system of collecting points in the province with assured delivery to Battleford in time for judging. Perhaps a more attractive setting for the show would encourage people to want to be included. Perhaps more competition would start people who are doing fine work in a direction of wanting to be included in a show there. Perhaps a series of workshops for craftspeople or a series of pamphlets explaining the standards that the Craft Council wants to see in specific crafts or perhaps a discussion on methods of displaying different items. Perhaps ensuring that prizes are given to a broader cross-section of new exhibitors in future, as opposed to going to the same people. There are probably a great many ideas that could be thought of to solve the problem of enticing more exhibitors. I would certainly like to see this done.

As a final note, I would like to commend the Council on its handling of the judges. Every effort was made to make our stay at the show interesting and comfortable. I hope that this type of consideration will be continued in the future. With good judges the show will undoubtedly continue to improve, raising, I hope, the level of involvement of people interested in crafts in the province.

GARY ESSAR



WEAVING SECTION

GETTING ORGANIZED

The Regina Weavers and Spinners Guild is now legally incorporated as a society under the provincial Societies Act. This step was almost one year in its development.

Last November, following the annual SCC convention and concurrent provincial meeting of weavers and spinners, the Regina area group held its first meeting. The purpose of the meeting was to find out who was interested in forming an active guild and what their specific interests were. We decided on a very unstructured format, perhaps hoping none of us would have to do too much work this way. We agreed to send a monthly newsletter to all the weavers, spinners and dyers in southern Saskatchewan in hopes of promoting membership in our group. This would be done on a rotating, voluntary basis.

At our January meeting we chose a spinning workshop as

our first project. Having decided this, all sorts of organizational problems became evident.

The first problem was that we had no executive to organize the workshop, handle the money and provide continuity through to October. Rose Marie Fennell and Peggy Pitfield agreed to become a pro tem executive.

The second problem was funding. The group had no membership fees: everyone contributed a dollar for newsletter mailouts, but we needed \$750 for this workshop.

To make certain we could finance this project, workshop fees were set to cover expenses, with approval of the general membership. Then the executive began a search for funding. At this time the SCC was in the throes of reorganization and evidently in no position to help us. We therefore independently investigated sources of funding and found that the only possi-

bility was the provincial Department of Culture and Youth. This workshop might be eligible for partial funding if our group were incorporated under the Societies Act.

We learned from the provincial Registrar of Companies how to incorporate the group and proceeded accordingly. Application forms were duly filled out stating the objectives of our group, and signed by five charter members (required number). A set of bylaws was drafted, closely following the sample bylaws sent to us by the Registrar of Companies, and using the bylaws of the British Columbia Weavers and Spinners Guild for inspiration. Payment of a ten dollar registration fee completed the requirements, and within three weeks we were incorporated.

The bylaws were surprisingly easy for the members to agree upon. As much flexibility as pos-

sible was written into them to avoid future amendments with their resultant paper work and expense.

The most contentious issue was our new name. We had previously called ourselves the South Saskatchewan Weavers, Spinners and Dyers. This name was unacceptable under the Societies Act (use of the word Saskatchewan is forbidden). Furthermore, the Craik and Coronach groups were now becoming organized, so that we truly represented only the Regina area. In the interests of communicating who and what we are succinctly, we decided upon Regina Weavers and Spinners Guild. The term "guild" proved somewhat of a problem, as some members believed it had elitist connotations. However, the majority chose to use it simply because it is the correct term: e.g. a pride of lions, a gaggle of geese, and a guild of weavers and spinners.

Looking back on our first year, our accomplishments include the naming of an executive and incorporation under the Societies Act. Our application for funding of the spinning workshop is pending. The Ted Carson Spinning Workshop was held October 4, 5 and 6 at the Regina Public Library. A committee is organizing a juried show of fibre crafts of southern Saskatchewan at the Rosemont Gallery for late January through February, 1978.

Our second year will begin with a general membership meeting October 12. At this meeting an executive will be elected to hold office till our first annual meeting next June, and membership fees will be determined for the year. The results of a survey sent to everyone on our mailing list have been compiled and the program for our second year will be based on this.

The year 1977-78 promises to be one of consolidation, getting our organization in place and functioning; some solid grass roots work. Emphasis will be on active participation by all members and more communication and co-operation with similar groups in Saskatchewan, especially to set up consecutive workshops, thus sharing costs.

From our experience this past year we would advise other craft groups who are thinking of organizing to have some formal structure, i.e., an executive. As soon as your group takes on a project or even tries to get some publicity an official spokesman is absolutely necessary.

We've discovered that a record of meetings and correspondence is necessary for continuity. A complete financial record is essential for funding applications; and any project involving money properly requires a bank

account and signing officers.

The obvious advantage of incorporation under the Societies Act is that your group becomes eligible for more funding. Another advantage, not to be overlooked, is that all members of a legally incorporated society share equal responsibility for any debt incurred by the group. (An important consideration when arranging workshops.)

Our group started with as little formal organization as possible and found that three or four people were doing all the work and losing valued time practising their craft. With an executive with well defined duties we anticipate the work load will be shared by more people and rather than becoming ossified with organization, we anticipate more time to practise our crafts and plan exciting projects for our guild in the future.



Shelley Hamilton demonstrating drop spinning at Battleford



Anke Eagle at her booth at Battleford

YARN TARIFFS

The following is a list of tariff items of interest to weavers. It is an abridged list of Schedule A from the Canadian import tariff.

You can use it to see if you are paying too much duty or if

you think they have classified your yarn wrong.

The important number is the first one such as 52108-1.

If you can quote a tariff item number at the customs people

they think you know what you are talking about.

If there are any future problems in dealing with customs please write me, Barry Lipton, and let me know.

Tariff Items	Goods Subject to Duty and Free Goods	British Preferential Tariff	Most-Favoured-Nation Tariff	General Tariff	General Preferential Tariff	Date and No. of Memo
**	Yarns and rovings, including threads, cords and twines, wholly of cotton:					
52101-1	Singles, n.o.p.	12½p.c.	17½p.c.	22½p.c.	—	17/3/64, D47-444
52108-1	Mercerized yarns of count seventy-five and finer G.P.T. rate from 1/7/74 to 30/6/84	Free	17½p.c.	30 p.c.	Free	17/3/64, D47-444 1/7/74, D47-518-1
53010-1	Slivers, wholly or in part of wool, not containing man-made fibres or glass fibres per pound	Free	5 cts.	15 cts.	—	4/6/69, D47-492
53010-2	Union of South Africa Trade Agreement Wool, not further prepared than combed Free					30/6/33, D48-49
53010-2	New Zealand Trade Agreement Wool, not further prepared than combed Free					24/5/32, D48-45
53015-1	Hair and hair noils; slivers, fifty per cent or more, by weight, of hair; horsehair not further manufactured than dipped or dyed G.P.T. rate from 1/7/74 to 30/6/84	Free	Free	Free	Free	1/4/60, D47-421 1/7/74, D47-518-1
53015-2	New Zealand Trade Agreement Hair of the Angora Rabbit Free					24/5/32, D48-45
53020-1	Hair, curled or dyed, n.o.p. G.P.T. rate from 1/7/74 to 30/6/84	7½p.c.	7½p.c.	20 p.c.	5 p.c.	4/6/69, D47-492 1/7/74, D47-518-1
53105-1	Rovings and yarns, fifty per cent or more, by weight, of hair and, per pound G.P.T. rate from 1/7/74 to 30/6/84	Free	7½p.c.	20 p.c. 17½cts.	Free	4/6/69, D47-492 1/7/74, D47-518-1
53110-1	Rovings and yarns, wholly or in part of wool, or in part of hair, n.o.p. and, per pound G.P.T. rate from 1/7/74 to 30/6/84 and, per pound	7½p.c. 7 cts.	10 p.c. 10 cts.	22½p.c. 22½cts.	6½p.c. 6½cts.	4/6/69, D47-492 1/7/74, D47-518-1
53115-1	Rovings and yarns, wholly or in part of wool or hair, in measured skeins or balls and, per pound G.P.T. rate from 1/7/74 to 30/6/84 and, per pound	7½p.c. 10 cts.	10 p.c. 15 cts.	22½p.c. 22½cts.	6½p.c. 10 cts.	4/6/69, D47-492 1/7/74, D47-518-1

Tariff Items	Goods Subject to Duty and Free Goods	British Preferential Tariff	Most-Favoured-Nation Tariff	General Tariff	General Preferential Tariff	Date and No. of Memo
53120-1	Yarns and warps, spun on the worsted system, composed wholly of wool or in part of wool or hair, imported by manufacturers for use in their own factories in the manufacture of woven fabrics in chief part by weight of wool or hair and not exceeding six ounces to the square yard, when in the gray or unfinished condition, under such regulations as may be prescribed by the Minister and, per pound G.P.T. rate from 1/7/74 to 30/6/84	Free	10 p.c. 10 cts.	20 p.c. 17½cts.	Free	4/6/69, D47-492 1/7/74, D47-518-1
54020-1	Piassava fibre, not coloured, nor further manufactured than dried, cleaned, cut to size, ground and sifted G.P.T. rate from 1/7/74 to 30/6/84	Free	Free	Free	Free	14/6/63, D47-438 1/7/74, D47-518-1
54105-1	Yarns and rovings, including threads, cords and twines, wholly or in part of vegetable fibre, n.o.p., not containing silk, wool or hair, man-made fibres or filaments nor glass fibres or filaments: Linen thread for hand or machine sewing G.P.T. rate from 1/7/74 to 30/6/84	Free	10 p.c.	25 p.c.	Free	4/6/69, D47-492 1/7/74, D47-518-1
54106-1	Linen yarns for weaving, knitting or braiding into fabrics G.P.T. rate from 1/7/74 to 30/6/84	Free	Free	25 p.c.	Free	27/4/65, D47-449 1/7/74, D47-518-1
54107-1	Singles, n.o.p. G.P.T. rate from 1/7/74 to 30/6/84	12½p.c.	15 p.c.	25 p.c.	10 p.c.	4/6/69, D47-492 1/7/74, D47-518-1
54108-1	Other, n.o.p. G.P.T. rate from 1/7/74 to 30/6/84 except twines, cords and rope, n.o.p.	15 p.c.	20 p.c.	25 p.c.	13 p.c.	27/4/65, D47-449 1/7/74, D47-518-1
54110-1	Yarns, 2 ply, consisting of one end bleached cotton slub yarn and one end pure boiled linen yarn, natural, bleached or dyed, for use in Canadian manufactures (From 1/7/75 to 30/6/79) G.P.T. rate from 1/7/74 to 30/6/84	7½p.c.	12½p.c.	25 p.c.	7½p.c.	O.C. 24/6/75, D47-515-32, 515-37 1/7/74, D47-518-1
54115-1	Yarns and rovings, including threads, cords or twines, wholly of jute: Singles G.P.T. rate from 1/7/74 to 30/6/84	10 p.c.	17½p.c.	25 p.c.	10 p.c.	14/6/63, D47-438 1/7/74, D47-518-1
54116-1	Other G.P.T. rate from 1/7/74 to 30/6/84 except twines, cords and rope, n.o.p.	15 p.c.	20 p.c.	25 p.c.	13 p.c.	14/6/63, D47-438 1/7/74, D47-518-1
55105-1	Yarns and rovings, wholly of silk, gummed or not: Not thrown or spun G.P.T. rate from 1/7/74 to 30/6/84	Free	Free	Free	Free	1/4/60, D47-421 1/7/74, D47-518-1
55106-1	Not further advanced than thrown or spun G.P.T. rate from 1/7/74 to 30/6/84	Free	5 p.c.	10 p.c.	Free	4/6/69, D47-492 1/7/74, D47-518-1
55107-1	N.o.p., including threads, cords or twines G.P.T. rate from 1/7/74 to 30/6/84	12½p.c.	15 p.c.	25 p.c.	10 p.c.	4/6/69, D47-492 1/7/74, D47-518-1
55110-1	Yarns and rovings of silk and vegetable fibres G.P.T. rate from 1/7/74 to 30/6/84	12½p.c.	15 p.c.	25 p.c.	10 p.c.	4/6/69, D47-492 1/7/74, D47-518-1

REPORT ON SASKATCHEWAN CRAFT COUNCIL PROFESSIONAL WORKSHOP

Twenty-one people registered for the workshop and although there was some variation in who was at which sessions, participation was at a high level. One session, that on establishing a studio space, was cancelled due to the exhaustion of participants after a heavy day, and non-appearance of most of our invited panel. It was felt we had perhaps attempted to cover too much at once, and that another workshop including something on studios could be planned for the future.

The morning with Tom Gossen was informative to most people there. Even those who had been handling everything in their tax returns as currently required discovered useful pointers for the future. The afternoon with Ross Keith on tax law was rather intimidating, not because of Mr. Keith, who was most helpful, but because of the manner in which governments can get you coming and going. Certain points on the exemption of craftsmen from federal sales tax will have to be clarified at a future date. At present, craftspeople appear to be governed by the same regulations as all small manufacturers.

The discussion of retail arrangements of different outlets and the session with Wayne Morgan of the Dunlop Art Gallery and Marline Zora of Shoe-string were both informative and Sunday morning was entertaining as well. Basic points like getting everything in writing for the benefit of both parties were stressed by both Morgan and Marline.



Paul Lapointe selling his woodenware at Battleford

During the afternoon, an open discussion on future projects of the SCC, including potential future workshops, was held. The Crafts Caravan, possible retail outlets for the SCC as a group, and the Biennial Juried Show, already under consideration by the Board, were all examined and suggestions made which will be passed on to the board. Work is under way on two more workshops, the first on advertising and promotion, the second on photographing and displaying

your work to its advantage. If all goes well they will be held in February and March, 1978, respectively. Details will be published as soon as they become available.

This workshop and subsequent ones are made possible by the grant program of the Department of Industry and Commerce which will provide half the costs and this past one was assisted greatly in other ways as well by Jenny Hambridge of that department.

LEA COLLINS HONOURED BY CCC

Mrs. Lea Collins of Regina has received an Honourary Membership in the Canadian Crafts Council. The award, presented at the Canadian Crafts Council Annual Meeting in Charlottetown, P.E.I., September 30, was in recognition of Mrs. Collins' work for crafts in Saskatchewan and Canada.

Born April 10, 1911 of Roumanian parents on a farm near Rouleau, Saskatchewan, Lea Collins has throughout her life shown a pioneer attitude and vital interest in whatever she has done.

The Arts Centre opened in the basement of the King George Hotel in Saskatoon in October, 1949 and Lea was hired. Very quickly it was obvious that this place with Lea in charge was fulfilling an important need as the cultural nerve centre of the city. The next 13 years were exciting ones in Saskatoon as artistic activity flourished at all levels. Indeed the new million dollar Mendel Art Gallery can trace its support back to those early basement beginnings in the Art Centre, and to Lea Collins' untiring efforts.

Many exciting activities were initiated and nurtured in those years. Lea was able to recognize the artists' needs and boost their confidence at the right time. She never made distinctions between quality paintings and quality pots. Creative people were always important to her. No one who lived in or near Saskatoon during that time was ignored.

For the past 13 years Lea has worked as a visual arts consultant for the Saskatchewan Arts Board in Regina where she still makes her home. She has just been retired from that job but continues to have interest in what's happening throughout

the province and in the small army of artists and artisans she has encouraged.

That's her major accomplishment!

She has served the artistic and craft community well. A continuous flow of exhibitions, workshops, grants and purchases over the last decade is more a monument to Lea Collins than anything that can be said now.

It should, however, be pointed out that the Arts Board Collection is not only a record of what's happened in Saskatchewan over the years, it is evidence of what Lea has done to encourage government interest in art and the crafts. She has been involved in supporting the Canadian Craftsmen's Association, the Canadian Guild of Crafts and attended the founding meeting of CCC. She has been largely responsible for the Summer School at Qu'Appelle which has given craftsmen an opportunity to get instruction from the best teachers in the country. Many potters have received training at the two Saskatchewan universities and through Lea and the Arts Board received grants to help them start work. Many from Saskatchewan have travelled elsewhere for further study. Lea feels people should help themselves and happily encouraged those who recently formed the Saskatchewan Craft Council.

Mrs. Collins was one of five Canadians honoured by the Canadian Crafts Council. Honourary Memberships were also awarded to Gaetan Beaudin, a potter from Quebec, Robert Muma of Toronto, a craftsman in leather and bookbinding, Jessie Oonark of Baker Lake, NWT, a tapestry maker, and



Mrs. Lea Collins

Anna Templeton from Newfoundland who has worked at establishing cottage crafts in Newfoundland.

EATS

(From Rinelda Kemp)

GRIDDLE CAKES

- 1 quart flour
- 3 tsp. baking powder
- 1 tsp. salt
- 2 tbsp. sugar
- 2 tbsp. shortening (melted)
- 2 tbsp. molasses
- 1 egg
- 1 pint milk

Mix and sift dry ingredients. Beat egg, add milk and molasses and pour slowly on first mixture. Beat well and add melted shortening. Cook at once on hot greased griddle. Serve with brown sugar syrup.

BRAN LOAF

- 2½ c. flour
 - 1½ c. bran
 - 1 c. sugar
 - 1 c. raisins
 - 2 c. buttermilk
 - 1 tsp. soda
- Bake in a slow oven — 325°

JURIED CRAFT EXHIBIT AWARD WINNERS

Premier's Award

Name: WYCHOPEN, Stan
Item: Wood Car
Medium: Wood
Price: \$3,250.00
Award: \$1,000.00

Name: LEDINGHAM,
Sandy
Item: Stoneware Plate
Medium: Clay

Name: McNEIL, Joan
Item: Tray and four cups
Medium: Porcelain

Name: PRIOR, Muriel
Item: Woven Hanging
Medium: Linen
Saskatchewan Arts Board
Purchase Award

Name: ROBSON, Jim
Item: Pill Box
Medium: Sterling Silver, Gold,
Walrus Ivory, Citrine

Merit Awards

Name: FREY, Doug
Item: Bracelet
Medium: Sterling Silver,
Ivory

Name: MILLER, Cathryn
Item: Wall Hanging
Medium: Wool on Cotton
Saskatchewan Arts Board
Purchase Award

Name: VANDERHAEGEN,
Loyola
Item: Large Quilt
Medium: Fabric

Call for Portfolios

PORTFOLIOS OF SASKATCHEWAN CRAFTSPERSONS

Send us — up to 20 slides of 12 recent works.

- an up-to-date biography of yourself listing awards, exhibitions, craft education and personal data.
- an explanation of your work could be philosophical, could be descriptive of the slides you send.
- portfolios will be held at the Dunlop Art Gallery in Regina and the Saskatchewan Craft Council office in Saskatoon.
- For commissions and sales.
- For artisan status.
- For publication, show and education.
- For general good public relations.

As soon as we get several portfolios we will be notifying architects and interior designers.