

The Craft Factor

Volume ³2, Number 1

February 1978



Editor's Bit

We would like to introduce ourselves. We are the new co-editors of the Craft Factor.

Although we are journalists and not crafts people, we are all interested in crafts and thought we'd have a go at putting this magazine together. (If we appear ignorant of crafty matters at times, please be patient. We're being forced to learn in a hurry).

Paul Brettle, 32, is the agriculture reporter for the Leader Post. (Understanding modern farming is an art, you know). And he is a fair photographer.

Marian Gilmour, 26, works for *Briarpatch* magazine as a writer, editor, lay-out artist and a bit of everything. She said in a recent interview with herself that if she had any spare time she would love to do more batik. She also knows a lot of people who are involved in



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craft. (If that means anything?)

Rosco Bell, 30, left in early February for an indefinite bicycle vacation to California. (We hope he will be back in time for the next issue of the Craft Factor so we can legitimately call him a co-editor). Rosco had been working as a lithographer-composer at Forbes Anderson Press in Regina.

When the three of us took the job with the Craft Factor, we agreed to edit and put it together. This means we are counting on people to submit articles and ideas. We also welcome feedback about the issue you are holding in your hands.

The Craft Factor production schedule for the remainder of 1978 looks like this. We will publish around the middle of May, August and November. Deadlines for copy will be April 30, July 30 and October 30. Please follow these dead-

lines because we would really like to publish on time. (Otherwise you suffer from not knowing the dates of workshops and sales).

We've discussed the possibility of centering future issues around particular crafts such as pottery, weaving, fabric art or jewelry making. We would like to hear whether people think this would be useful. (This magazine is not for passive readers, and this is only the first request of many for your input).

We also think the Craft Factor can most usefully be seen as an information sharing vehicle, so we need to hear about upcoming events and other relevant happenings.

And we need contributions from you. You needn't be a literary scholar to contribute. (Remember you have three editors with sharp pencils).

Contributors

Saskatchewan Craft Council board of directors, Gloria Frocklage, Colleen Mahoney, Nik Burton, Gary Robins, Jenny Hambridge and Artisan News.

Photo credits

Cover, page 15 - Paul Brettle; page 6, 7, 8 - Marian Gilmour; page 22, 23 - Rosco Bell.

The Craft Factor

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Comment and opinion welcome, but will be subject to editing for space consideration. Only signed letters or submissions will be printed.

Crafts 77 less than successful

Regina Crafts 77, a juried sale, was held on December 9 and 10 in the Prairie Building, Exhibition Grounds. It was primarily organized by Pam Perry, Kurt Wagner and Joan McNeil with financial support from the department of industry and commerce and general guidance from Jenny Hambridge of that department.

The sale was not a financial success for the SCC nor for most of the exhibitors, although four or five did very well. Lack of success was due to the bitterly cold weather and to the choice of a building which lacked both visual and actual warmth and which was hard to find. The people who did come, however, really did come to buy.

After the sale, the organizers got together to discuss next year's sale and arrived at the following conclusions:

- That the jury be eliminated, and SCC guidelines be followed instead, to be applied by the organizers, whoever they may be. The jury cost money and they only met for a half day and before the deadline at that. Consequently latecomers whose presence would have been helpful, were refused entry in the sale. A craft sale is not in the same league as a gallery show, nor the juried show at Battleford. It is possible for organizers to use their own heads to apply standards of entry.
- That an organizing group be formed about 10 months in advance of the sale. This gives time to line up a decent location and spread out the work load.
- That a more prestigious location be found. The Centre of the Arts, or a large downtown hotel, have been suggested.
- That the organizing group be expanded to include others besides SCC members, someone in the music field to handle the entertainment and someone to handle food booths. This would allow SCC

people to stick to crafts.

- That the price of the booth be raised to \$25 from \$15, and \$40 for latecomers. (This was agreed upon at the last SCC board meeting).
- That there be better advance publicity to attract greater numbers and variety of exhibitors. Advance publicity should outline acceptable standards. Organizers should encourage this variety by directly inviting people who do photography, drawing, etc.
- That the deadline be as close to the sale date as possible, no longer than one month ahead. And that a deposit be included with each application and cancellations be allowed with a refund before a certain date.
- That exhibitors be asked for 5 per cent of total sales, as in 1977, but without a limit. (In 1977 we set a limit of \$25).
- That the SCC have a full booth, presented in a professional and well designed manner, advertising and

volunteering information. This could include a raffle and display of actual work and/or photography display. This booth could be re-used in the same fashion at other craft events.

- That the organizers be allowed free booths for their efforts.

Regina Crafts 77 financial statement
Expenditures (including building rental, jurors fees, displays, entertainment and advertising) \$2573.32

Revenue (including booth rentals, door admissions, 5% charge and grant for half the advertising costs from the department of industry and commerce) \$1941.54

Net loss: \$631.78

Any comments on the above are welcome. Also, anyone interested in working on next year's sale should contact: Joan McNeil, Box 19, Craven, Saskatchewan

Local weaver honoured



Kate Waterhouse, weaver and nature dyer, received a medal commemorating the 25th anniversary of the coronation of Queen Elizabeth II.

The scroll that was presented with the medal stated: "The award of the medal is an expression of appreciation of worthy and devoted service rendered by the recipients in their varied walks of life, and of the esteem in which they are held by their associates."

The Canadian Crafts Council asked its provincial affiliates to name one person from their province who would be recommended to receive the Jubilee Medal. The Saskatchewan Craft Council recommended Kate Waterhouse.

Kate's greatest contribution to crafts is her enthusiasm in sharing her knowledge with others. She has done a great deal to encourage the growth of weaving and nature dying in Saskatchewan.

At the age of 76 she was encouraged by several textile artists to put her dying experience into book form. The book, *Saskatchewan Dyes—A Personal Adventure with Plants and Colours*, was published in 1977.

Kate is always busy with her dye pots, and is experimenting with new colours. Her enthusiasm and excitement is contagious. If you take a class from her, or even talk with her for more than fifteen minutes, you will be bitten by the dye bug.



Upcoming

Workshops

March 4 and 5 — Photographing Your Craft.

Instructor: Ernest Mayer, Winnipeg Art Gallery.

Place: Balfour Technical School, 1245 College Ave., Regina.

Cost: \$17.00

Registration to be sent in by February 20 to Margaret Burrill, 3433 Westgate Ave., Regina S4S 1B6.

March 10 to 13 — Handcraft-Sask, Series 4, consisting of four workshops to be held simultaneously in primitive weaving, pottery, jewelry and copper enamelling.

Instructors: To be announced

Place: Weyburn Swinburn, 532-5th St. N.E., Weyburn.

Cost: There are no fees or workshop costs to participants. However, participants are expected to cover their own travelling and living expenses. Registration is limited. For more information contact:

Visual Arts Consultant
Saskatchewan Culture and Youth
11th floor, Avord Tower
Regina, S4P 3V3.

April 15 and 16 — Advertising Your Craft

Instructors: Joan McNeil, Pam Perry, Don Helfrick, Debbie Sures, Bill MacDougall and Jenny Hambridge

Place: King George Motor Hotel, Saskatoon.

Cost: Budget not completed.

April 17 to 21 — Weaving

Instructor: Mary Andrews

Place: Marquis, Sask.

More information to follow.

May 6 — Occupational Hazards in Crafts — Worker's Compensation

Instructors: Herb Wooly, Joe Twardy.

Place: Gold Room, Central Library, Regina.

Cost: Budget not completed.

More detailed information on the April and May workshops and

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application forms will be sent to all SCC members as final arrangements are completed.

Margaret Burrill, SCC workshop co-ordinator would greatly appreciate hearing from Craft Factor readers as to their preferences for workshops and their specific needs in their craft media. What do you want??

The SCC is considering a workshop in stringed instruments for the fall. This could be a workshop of theory on wood, tools, techniques, etc. Is anyone interested??

Any suggestions or inquiries should be made to Margaret Burrill, c/o SCC.

Juried biennial

The 1st Saskatchewan Craft Council (SCC) Juried Biennial Exhibition is being planned for November 1978. It will be open to all SCC members in all craft media.

It will open Friday, November 17, at the Dunlop Art Gallery, Regina Public Library, and run until December 17. It will be a prelude to the annual general meeting.

Although the exhibit will only be shown in Regina the first year, a provincial tour is planned for the 2nd biennial in 1980.

Each member is allowed three entries which will be reviewed by the standards committee and presented to the general membership for approval at the spring meeting to be held in Saskatoon in April.

Details of regulations and deadlines will be mailed to all members. Entry forms should be returned by September and entries mailed, brought or shipped to the Dunlop by October 1.

Deadlines will be strictly adhered to because the works must be juried immediately so that a catalogue can be printed and ready for the exhibitors.

Entry forms and regulations will

be mailed by mid to late February. Any inquiries should be made to Pamela Perry, SCC.

Parkart

The Moose Jaw Art Museum, National Exhibition Centre in co-operation with the Parks and Recreation Dept. is sponsoring the 2nd PARKART, an outdoor artist's and craftsmen's market, Saturday May 20th, 1978 from 10:00 a.m. to 7:00 p.m. at Moose Jaw's Crescent Park. In the event of cancellation on Saturday the market will be held Sunday, same time.

Snow fence sales areas of 10 ft. by 10 ft. will be available at \$10.00 (no commission taken on sales) on a first come, first served basis of returned registration forms and fees. Bring your own tables and plastic covering in case of rain.

The weekend of May 20th is also the Kinsmen International Band Festival which brings thousands of people to the city and to Crescent Park where the market is held.

For more information contact Parkart, Moose Jaw Art Museum, National Exhibition Centre, Crescent Park, Moose Jaw, Saskatchewan S6H 0X6 (Ph. 692-4471).

Stained glass workshop

Artists in Stained Glass (AISG), a Toronto based association of artists and others devoted to the development of stained glass as a contemporary art form in Canada, are planning to sponsor a Master Stained Glass Workshop in August 1978. The eminent English artist, Lawrence Lee ARCA, will be coming to Canada to conduct the workshop.

AISG wishes to contact all stained glass artists/craftspeople working in Canada to announce plans for the workshop. Although there will be only sixteen openings they want to give everybody an opportunity of applying to attend.

If you wish further information on this workshop contact AISG at 69 Sherbourne Street, Suite 525, Toronto M5A 2P9, (416) 368-6307.

SCC board best yet

Chairman's report

The Saskatchewan Craft Council appears to be the strongest it has been in its short two-and-a-half year history.

We have a full and active board who are sharing the tasks of running the affairs of the Council. The work is shared and so is decision-making. This is good for the Council and it is good for me.

We have a new three person editorial board for the *Craft Factor*, Rosco Bell, Marian Gilmour and Paul Brettle. They are very competent and knowledgeable people in the field of magazine publishing.

Workshops, craft standards, craft sales and publicity are all areas in which the Council is moving ahead this year. If you have any suggestions or want to help in any area, write Box 3181, Regina.

People have written and asked how they can help. Some of the ways crafts people can help are:

1) Take an area that you have some competence in (whether it is salt glazing or the different reactions of wood in Saskatchewan's climate) and write an article about it. Some of our members wanted more Saskatchewan content in the *Factor*. The only way we can get it is to have our members write it. And if you promise an article get it in by the deadline.

2) If you know of some craft person who is not a member convince them they should join. They may say they had heard that the Craft Council was dead. Show them this issue of the *Craft Factor*. We must convince our fellow crafts people that this organization can work for them if they are prepared to do a little work for it.

3) Come to our meetings and participate.

If you or any crafts person you know is planning to set up a rural

craft studio or store, check out the subdivision regulations in the Rural Municipality before you buy or sign leases, etc. If the department of municipal affairs is treating your application as if you are a gas station lot, let the Council know. We can lobby for changes.

—Barry Lipton

Membership report

At the end of January the Saskatchewan Craft Council had 54 active members and 49 subscribing members.

Membership in 76-77 saw 77 active members and 103 subscribing members for a total of 180.

The new, improved format of the *Craft Factor* will hopefully encourage the renewal of old memberships.

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

Standards committee report

At present the standards committee consists of two hardy souls, Cathryn Miller and Marline Zora.

Although faced with a gargantuan task, the committee is pushing valiantly ahead. Two meetings have been held to date, with more planned for the near future.

The committee will have something more concrete to offer at the spring meeting in Saskatoon, where you are invited to chew over the committee's suggestions, add some of your own, and generally help them to come up with some reasonable guidelines in time for the Battleford Craft Sale this July.

"This will be the first chance craftspeople of the province have to come to grips with what the SCC stands for," said Zora, "We have to be sure of just where it is we do stand before then."

Send all helpful suggestions to either Cathryn Miller or Marline Zora c/o Saskatchewan Craft Council. "We'll consider all suggestions, and do our best to come up with an agreeable system," Zora added. "See you on April 8th."

Financial help available

If you are trying to make at least a part-time living from your craft, the Aid-to-Trade program of the department of industry and commerce may be able to help you with costs of advertising, promotion and sales. Call or write:

Jenny Hambridge,
Marketing Branch
Department of Industry
and Commerce
7th Floor,
SPC Building
Regina, Saskatchewan

Industry and commerce also offers a small business counselling service, free of charge, through its business services division. A number of craftspeople have used this service and found it helpful.

If you would like to take advantage of it, call industry and commerce's Regina office (telephone 565-2213) or contact any of the department's regional offices.

These are located in Saskatoon, Estevan, Moose Jaw, North Battleford, Prince Albert, Tisdale, Swift Current and Yorkton.



A quiet moment between sales.



Some spectators at Sundog.

Sundog: Faire

SASKATOON—As the musical 'Maidstone' fire truck sirened its way to Saskatoon City Hall last November to pick up Mayor Cliff Wright, the balloon launchers, basket clowns, CBC-TV and others prepared to launch the Sundog Pleasure Faire publicity gimmick.

But everyone was let down when the temperamental balloon refused to take off.

Not completely deflated, however, the fires truck crew cut the ribbons, presented Mayor Wright with an oversized gold key and a life-time pass to Sundog and the fourth annual pleasure faire was under way.

Between 9,000 and 10,000 people visited during the three day event November 24, 25 and 26 at Centennial Auditorium to view pottery, sculpture, wood carvings, puppets, clothing, bead work, quilting, photography, batik and other crafts.

a pleasure

Receipts totalled \$60,000 with about \$5,000 going to the Sundog Society Fund.

Forty-one booths were set up at the exhibit and some crafts people demonstrated how to do their particular craft. It was the first year photography and etchings were shown at Sundog.

Almost continuous live entertainment provided visitors with a

chance to relax and rest their eyes for a while as about 50 musicians took part in the festival, contributing to the generally laid-back atmosphere that prevailed.

Entertainment, including musicians, actors, dancers, magicians, clowns, pottery demonstrators, masters of ceremony, stage hands and sound technicians, was the largest expense, costing about \$5,000.

Other costs included \$1,100 for advertising, which was mostly done through free public service announcements on TV and radio, construction, which cost only

\$1,400 because Reliance Lumber loaned material to the faire, and \$3,000 to rent the auditorium.

The high cost of the auditorium was offset by its advantages such as professional sound and light technicians and systems, stage and back-stage space, kitchen facilities and a central location.

It is believed one reason for the success of the faire is the public's knowledge that this event will consistently happen at Centennial before Christmas on about the same dates.

A number of special features added to the atmosphere at Sundog including the Sundog Marching Band which made repeated forays through the display area.

Children of all ages had a special treat, as a dress-up booth was set up where they could don the robes of their favorite characters and add to the spontaneity of the faire.

With all the music available, organizers also were astute enough to provide lots of dancing space in front of the stage when they were laying out the exhibits.

An open stage in the Prairie Room of the Auditorium was well used for pottery demonstrations, poetry readings and impromptu jam sessions.

Entry fee to Sundog was \$1.50 last year compared to \$1 in other years. Apologies are offered by the faire executive to those who paid a flat \$1.50 per head as the intent has always been to allow small children free. Next year a family fee will be in effect.

Now in its fifth year, Sundog was conceived by a group of friends who wanted some winter fun. The faire was the answer. Organizers donated money, energy, time and optimism.

The faire was breaking even by its second year, which is all the organizers really aim for. The executive for 1977 were Therese Lemire, president; Lyle Lamb, vice-president; John Brisco, secretary treasurer; Louise Walters, Sargeant-at-Arms and Sandy Ledingham, entertainment coordinator.

—Sandy Ledingham and Gloria Frocklage



And there was singing and dancing.

Sundog leaps ahead

SASKATOON — Sundog is expanding in leaps and bounds. The Sundog executive feels a need to establish policies around some of the controversial issues that are arising as a result of this growth. A policy-making meeting will be held in early February (and probably for days thereafter). Some of the issues we'll be discussing are:

Jurying: There is a confirmed decision to jury next year's participants. Participants will be required to submit works in August or September to a three person jury.

Provincial boundaries or quality?: This year inquiries came from craftspeople and musicians as far away as British Columbia. These inquiries represented high quality talent. We are asking ourselves if the exchange and influence of quality work from other provinces would be beneficial or if it would undermine and intimidate upcoming artisans and musicians locally? We have enough quality crafts, art and music to fill many auditoriums in Saskatchewan but it seems as if new exposure allows for new growth.

Information booths: These are an addition that have appeared more and more over the four years of the faire. Sundog has become a wonderful place for "alternative" information. Many of the groups represented have few public outlets for their material because of lack of money or power and Sundog provides opportunities for contact with a wide cross-section of the public.

Sundog has become a political rallying ground for many controversial issues. The executive are faced with the dilemma of making a political decision about which groups should be allowed in the faire. We realize that the information booths can potentially

provide a good service but we also think they can jeopardize the faire.

This year we were faced with the threat of a boycott over the decision about which groups would be allowed access to the faire. We are worried about the effects such disputes will have on the public, on volunteers and on crafts people, performers and food sellers. There is a growing feeling that the faire should only pertain to the arts (i.e. crafts, music, foods and art associated organizations).

Should commercial craftspeople be allowed to sell or is quality craft most important?: Should the faire be open to only those artists and artisans who do not own their own businesses or should such controls depend on the degree of monetary success the business has? (This incidentally applies to art, craft and food). Or should the quality of the craft be the sole criteria?

What to do with profits?: For the first time there is money accumulating in the Sundog bank account. Of course we are assuming the profit will be used to support the faire next year. Sundog '77 cost about \$11,000.

Some suggestions and alternatives for using funds follow.

- Pay fees to co-ordinators of committees. (This does not mean paying the Sundog executive.); This question is one that has generated much discussion both for and against. The consensus among "struggling arts people" is that we deserve to be paid for our work,



Corned beef on rye, anyone?

whether the work is as art consultants, co-ordinators, jurors or demonstrators. Many part-time jobs accumulate over the course of a year and these can add up to a lot of unpaid time. At Sundog (with our limited funds) we are wondering which of the many people that donate time should be paid.

- Set up a grant fund for worthwhile art-oriented projects. (But how do we define worthwhile?)

- Start off-shoot "Sundog art-oriented projects" which could support art endeavors and educate the public on the arts. Some suggestions for projects are mini faires or perhaps teen faires organized by and for teenagers, or investing in a community arts centre with a coffee house, dance and theatre space...

It is clear to us that everyone who participates in Sundog is getting something out of it, whether from sales returns, job satisfaction, or just good fun. We feel strongly that no one should spend so much time and energy organizing that they feel "ripped off" or used.

And apart from the profit possibilities which exist at events like Sundog, there are also opportunities to discuss the various craft and art medias and to share and exchange with fellow artisans and artists. This gives us a stronger sense of the viability of our professions.

—Sandy Ledingham

The groaning board

Gateau de Crepes a la Florentine

Crepes making is an art so be patient and expect a few flops. This recipe should make 24 crepes, depending on the thickness you desire. The thinner the crepe the better. Make crepes and set them aside.

Crepes

2 cups cold water
2 cups cold milk
8 eggs
1 tsp salt
4 cups flour
8 tblsp melted butter

Put liquid and eggs into blender. Add other ingredients, cover and blend for 1 minute. Oil a skillet lightly and set over moderately high heat. Use a scant ¼ cup of batter. Lightly brown on each side.

Sauce Mornay

5 tblsp flour
4 tblsp butter
2¾ cups boiling milk
½ tsp salt
¼ tsp pepper
pinch of nutmeg
¼ cup whipping cream
1 cup grated swiss cheese

Cook flour and butter slowly in saucepan for 2 minutes. Stir in milk and seasonings. Boil for 1 minute. Reduce to simmer and stir in cream slowly. Thicken, remove from heat and add cheese.

Spinach Filling

2 tblsp minced green onions
4 tblsp butter
3 cups cooked and well drained

spinach
¼ tsp salt

Cook onions in butter. Add spinach and salt and stir over moderately high heat to evaporate moisture. Stir in ½ cup of mornay sauce.

Cheese and Mushroom Filling

1½ cup cottage cheese or 12 oz. cream cheese
salt and pepper
2 eggs
1½ cups minced mushrooms
1 tblsp minced green onions
2 tblsp butter 1 tblsp oil

Mash and blend together. Beat in ½ cup Mornay sauce. Sauté and then stir into cheese mixture.

Butter a low round baking dish. Alternate layers starting with a crepe spread thinly with mushroom mixture, then a crepe spread thinly with spinach mixture. Continue in this manner ending with a crepe.

Pour remaining Mornay sauce over top and sides. Sprinkle with a bit of grated cheese and butter.

Place in upper third of oven for 25 - 30 minutes at 350 degrees. To serve cut in wedges.

Mexican Cheese Pudding

4 whole eggs
4 egg yolks
1 cup milk or light cream
1 cup sour cream
2 cups grated swiss cheese
2 cups grated parmesan cheese
pinch of nutmeg
¼ tsp crushed thyme
¼ tsp crushed oregano
¼ tsp chopped dill

salt and pepper
saltine crackers
snipped chives
paprika

1. Beat together the eggs, milk or cream and sour cream with a whisk or electric beater until very light and foamy.

2. Add the grated cheese, the nutmeg, oregano, thyme, dill and some salt and pepper.

3. Butter a nine inch baking dish generously. Line the bottom with saltine crackers. Pour half the egg-cheese mixture over the crackers and spread it evenly. Cover with another layer of saltines. Pour the remaining mixture over the crackers and spread evenly. Sprinkle a little paprika and chopped chives over the top.

4. Bake at 350 degrees for 50 to 60 minutes or until puffy and browned on top. Cut into squares and serve with tomato and chili sauce. Serves 4 to 6.

Tomato and Chili Sauce

1 lb. tomatoes peeled
2 to 3 tblsp diced green chili pepper
½ onion
1 clove garlic
2 to 3 tblsp olive oil
8 to 10 green olives chopped
oregano
salt and pepper

1. Blend or chop together tomatoes and chili.

2. Chop onion and mince garlic. Heat olive oil and saute the onion and garlic.

3. Add tomatoes, chilis and olives.

4. Heat over medium for 8 to 10 minutes. Season.

— Colleen Mahoney



The Canadian Crafts Council (CCC) plans to continue pressing the minister of national revenue for further changes to federal sales tax regulations affecting crafts people across Canada.

The CCC said in a January news release that precious metals and precious and semi-precious stones were not exempted from the sales tax under amendments to the act last year.

The minister has explained that to do otherwise would make the new act contradict existing excise tax legislation and a ministerial regulation cannot take precedence over legislation.

The council said "it is not wholly satisfied with this answer and we will continue to press for changes."

Although interpretation of the new regulations is not very clearly defined according to CCC, some general interpretations have been issued by the minister.

"The terms in the regulations were developed to identify qualifying crafts as well as to distinguish them from straight commercial production," the minister told CCC in a letter January 11.

The CCC expressed concern last fall about a paragraph in the regulations which said "persons who design and produce, from basic materials and through skilful use of a person's hands and hand tools only, goods that reflect Canadian culture or heritage" would be exempt from taxes.

The council said words such as basic materials, skilful, hands and tools and Canadian culture and heritage leave too much interpretive responsibility to local Revenue Canada officials.

The minister admitted the terms would pose administrative difficulties but said they would keep mass produced goods from getting into the country under the same exemptions.

More specific details of the provisions can be obtained by writing the Canadian Craft Council, 46 Elgin St., Suite 16, Ottawa, K1P 5K6.

Tax on crafts challenged

The Canada Gazette of August 24, 1977, Part II Vol. III no. 16 contains the following announcement concerning the federal sales tax:

"The minister of national revenue...is pleased...to amend the general excise and sales tax regulations...in accordance with the schedule hereto.

Sections 4 and 5 of the general excise and sales tax regulations are revoked and the following substituted therefore:

4. (1) The classes of small manufacturers and producers referred to in the following paragraphs are exempt from payment of sales and excise tax on goods manufactured or produced by them...and are not required to apply for a licence...

(a) manufacturers who sell goods of their own manufacture or who manufacture goods for their own use...if the value of such goods...does not exceed \$10,000 per annum:

(n) persons who design and produce, from basic materials and through the skilful use of the person's hands and hand tools only, goods that reflect Canadian culture or heritage but not including

(i) goods that are made wholly or in part of precious metals,

(ii) goods that are made wholly or in part of precious or semi-precious stone, and

(iii) goods that are made in a repetitive manner through the use of jigs, templates, moulds, dies or other similar devices except that such devices may be used to produce the original of first unit."

This order gives effect to the announcement made in the budget by the minister of finance.

The Canadian Crafts Council is concerned about some of the wording used to exempt craftsmen under paragraph (n). For example, what is meant by the words "basic materials", "skilful", "hands and hand tools", "Canadian culture and heritage".

The last in particular has strained the resources of countless advocates of Canadian culture and it is far too much to expect that local officials of Revenue Canada will succeed in giving acceptable definitions where thousands of others have failed.

The Canadian Crafts Council fully intends to monitor the situation and press for further changes or corrections if these seem necessary. Any craftsman who is at present licensed, who applies to have the license cancelled and is refused, is asked to get in touch with the CCC immediately with full details of the case.

Robin Hopper wins first Bronfman award

Robin Charles Hopper, 38-year-old potter who lives and practises his craft near Victoria, B.C., has become the first winner of the Saidye Bronfman Annual Award for Excellence in the Crafts. The award, worth \$15,000 (\$5,000 of it to be used to mount a travelling exhibition of the craftsman's work) is to be presented annually for ten years. It was established by the Bronfman children to honour their mother on her 80th birthday. The formal presentation of the award to Robin will take place in Montreal on December 9th, Mrs. Bronfman's birthday.

Choosing the first recipient of the award faced the selection committee recommended by the CCC—Orland Larson, CCC president, Charlotte Lindgren, and Joan Chalmers—with a formidable task. After much deliberation they agreed on Robin Hopper because, as the president later wrote to the winner, "The quality of excellence in your work was obvious. All of us were impressed by the vitality you show and your ability to continually accept new challenges and grow."

Accepting new challenges comes naturally to Robin Hopper. Born in Surrey, England, he entered the Croydon College of Art at 16, and concentrated first on printmaking and lithography, later switching to ceramics as a major. But when he graduated in 1960 he turned to a new field, the theatre, and for the next five years worked in the theatre arts, doing everything from acting to stage carpentry. Then he returned to crafts, setting up a ceramics workshop in Berkshire and teaching part-time at the Berkshire College of Art.

The next challenge was emigration. In 1968, with his wife Sue (whom he met at Croydon College) and their family he came to Canada; today he is a Canadian citizen. They settled first in Toronto, where Robin headed the

ceramics section of the Central Technical School. Two years later the Hoppers moved to Hillsdale, Ontario, where they established a studio and salesroom; Robin also organized the ceramics section at Georgian College in nearby Barrie. He quickly achieved a great deal of recognition; in 1969 his work was included in three craft shows in Ontario: the exhibit at the CNE mounted by the Canadian Guild of Crafts, "Craft Dimensions" at the Royal Ontario Museum, and the Design Canada exhibit in Toronto. By 1973, when he decided to give up teaching at Georgian and work full time at ceramics, he had participated in 14 shows, two of them devoted to his work alone.

While pursuing personal goals, he recognized a responsibility for promoting the art of ceramics in Canada and for technical advances in the craft. He has given workshops and seminars in both eastern and western Canada, has trained a number of apprentices, and has written articles for technical journals, especially on glazes, poured and trailed, a subject that fascinates him. He has also served at various times on the executive of the Canadian Guild of Potters, the Canadian Guild of Crafts, and the Ontario Craft Foundation. He also founded Craft Collaborative, a non-profit organization, with the aim of increasing public awareness of fine-quality crafts through exhibitions and the marketing of products of its members. Robin's own work has been shown at 32 exhibitions in Canada from 1969 to December 1976; 11 of these have been one-man shows.

Robin enjoys making both functional pottery that stocks his salesroom and the one-of-a-kind pieces that reflect his creative imagination. "The Canadian landscape," he writes, "has had a profound effect on my work," and many of his best pieces spring from his observation of natural

phenomena. This year the Hoppers moved to British Columbia, close to the mountains that he loves, and have set up a studio just outside Victoria.

His career was well summed up in the letter nominating him for the Bronfman award. It read in part: "Robin's work is sought after from coast to coast by collectors of ceramic wares, by organizers of exhibitions, and by hundreds of individuals who wish to enhance their environment by living with the pieces that Robin creates, for they give both visual and functional satisfaction.

"As a teacher, Robin has been a major influence, again from coast to coast, on the lives and pursuits of many 'learning' potters. By personal example, through workshops and seminars in many locations and by writing articles for publication, Robin has shared his information and skills with all who sought assistance.

"...Robin has already made a major contribution to the Canadian scene as a craftsman producing quality work...and he will continue to be a major contributor in the years ahead." —from Artisan News

Raffle winners

There will be a World Craft Council conference in Kyoto, Japan in October 1978 and the SCC is planning to send six delegates. Prospective delegates have donated a piece of their work to be raffled at various craft sales throughout the year. Proceeds from the raffles will help pay expenses for the Saskatchewan delegates.

To date there have been two raffles. At the Sundog Pleasure Faire Sandy Ledingham's plate was won by Brian Shygera, Saskatoon and Stan Wychopen's wooden oil pump was won by Bob Norman, Saskatoon.

At Regina Crafts '77 Paul Lapointe's wooden jam jar was won by Joan Katimazik, Gravelbourg and Charley Ferraro's bowl was won by Jenny Hambridge, Regina.

SASKATCHEWAN CRAFT COUNCIL

P.O. Box 3181
Regina, Sask.

Name

Address

Phone

Craft Specialty

Subscription \$5.00 Active \$15.00

The 5th Annual Saskatchewan Handcraft festival will be sponsored by the Department of Industry and Commerce in cooperation with the Saskatchewan Craft Council and the Town of Battleford.

This will be the third year a *juried craft competition* will be part of the Saskatchewan Handcraft Festival in Battleford. The three-day event will take place in the Town of Battleford from July 21 to 23, 1978. It will consist of a juried exhibition of those entries selected for display by jurors and also the jurors' selection of outstanding crafts for awards. There will also be an open craft market, application forms for which will be mailed out in February by the Marketing Branch, Department of Industry and Commerce.

Eligibility

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

1. A finished piece must reflect an original idea or interpretation.
2. A finished piece must show understanding of the possibilities and limitations of the materials used. The method of construction should be appropriate to the materials.
3. Selection of materials should be appropriate to the function of the object.
4. Articles made from molds are acceptable only where:
 - the original mold is the design and product of the individual craftsperson.
 - or if the molded part is subordinate to the craftsperson's own effort of creativity and design.
5. Articles made from kits are not acceptable.
6. The aesthetic properties of the article must be a major consideration.

All articles submitted must have been executed after September 1, 1977.

Entries

Each craftsperson may submit up to *three* entries, one of which may be a set. Only the official entry form may be used. Deadline for receipt of entry forms is June 30, 1978. Each piece *must* have a label attached (see sample LABEL below). The submission of any

Festival shaping up

Battleford 78

entry includes the right of the Saskatchewan Craft Council or the Department of Industry and Commerce to photograph accepted entries for publicity purposes related to the festival. No accepted entry may be removed from the exhibition until after 6:00 p.m., Sunday, July 23 (see SALES).

Labels for entries

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

Name _____

No. of pieces _____

Media _____

Approximate size _____

Price _____

For sale? () Yes () No

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

A short statement on work submitted should also be included, i.e. design, sources, construction method, philosophy.

Limits of liability

1. The Department of Industry and Commerce agrees to be responsible for reimbursing the retail value of any article entered in the juried competition which is broken or stolen during the period the article is in Battleford.
2. Craftspeople are responsible for making their own arrangement with the express company or Post Office for transit insurance.
3. Unpacking and display of accepted entries will be supervised by the Saskatchewan Craft Council, and the Department of Industry and Commerce will provide 24 hour security for the entries to the juried competition from the time they are received in Battleford. Every reasonable care will be taken to ensure the proper handling of entries, but it shall be a condition of entry that the

Department of Industry and Commerce and the Saskatchewan Craft Council shall *not* be liable for loss in transit, or misdelivery - or detention of or damage to any entered article either by fire, accident, condition of structure, or negligence of exhibitors, officials or members of the S.C.C. or otherwise.

Pricing

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

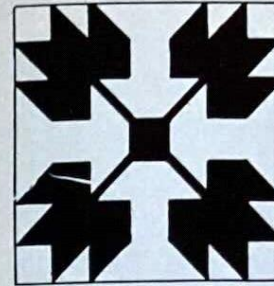
Sales

All sales of items accepted into the juried exhibition will be handled by the Saskatchewan Craft Council. No commission will be taken, and money received for sold items will be promptly forwarded to the craftsperson concerned, or can be claimed in person by the craftsperson before 6:00 p.m., Sunday, July 23. Sold articles may be removed from the exhibition between 6:00 p.m., and 7:00 p.m., Sunday, July 23 and not before.

The sale of items not accepted into the juried exhibition is the responsibility of the entrant.

Return of work

Work submitted by parcel post or express *not* accepted for the exhibition will be returned to craftspeople as soon as possible after jurying. In the event that the competitor is also participating in the CRAFT MARKET, work *not* accepted may be collected between 12:00 noon and 6:00 p.m., Friday, July 21. Work submitted and *accepted* and *not* sold will be returned as soon as possible after the show ends on Sunday, July 23. Anyone wishing to claim accepted entries personally may do so only between 6:00 p.m. and 7:00 p.m., Sunday, July 23.



Jury

The juried exhibition will be selected from the competition entries by three jurors appointed by the Saskatchewan Craft Council. The decision of the jury is final. Jurors will be:

Franklyn Heisler, Regina
Cathryn Miller, Saskatoon
Louise Walters, Saskatoon

Brief details on the background of each juror are attached to these regulations.

Critique sessions

Critique sessions will be arranged Friday, July 21. This will allow all entrants to meet with the jurors and discuss their work. Times and location will be announced.

Entry fee

There is no entry fee for the juried competition.

Awards

A total of \$2000 will be offered in prize money. The Premier's Prize, value \$1000, will again be offered for the outstanding entry in the show. Merit awards to a total value of \$1,000 will also be offered. All prize money will be awarded at the jurors' discretion.

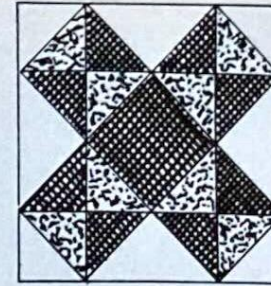
The Saskatchewan Arts Board will be invited to make purchase awards.

Shipping

The deadline for receiving shipments is July 17, 1978. (Please note there is a different deadline for HAND DELIVERED ENTRIES only. See the section on HAND DELIVERED ENTRIES). Receipts will be mailed out for all items received up to this date. Shipments received after July 17 will not be accepted and will be returned unopened. Entries must be shipped only to the following address:

Saskatchewan Craft Council
c/o Town Office,
Battleford, Saskatchewan.
SOM 0E0

Please note: Ship to Battleford not North Battleford as they are different localities. SHIPPING COSTS *both* ways will be borne by entrants.



Avoid using Canadian Pacific Express and Saskatchewan Transportation Co. Express because they only ship to North Battleford. If you must use these agents you are responsible for your own arrangements for pick-up and delivery to the Town Office, Battleford.

Recommended shippers: use Canadian National Express if possible. The entries must be shipped pre-paid. Make sure you stipulate insurance value on the bill of lading. *We will return the entries to you collect for both shipping and insurance costs after the exhibition.*

Alternately if your work is not fragile you could consider Parcel Post. Their insurance only covers loss. *Because parcel post cannot be returned collect, you must enclose sufficient stamps inside the parcel to cover costs of return post and insurance.* Where stamps are not enclosed, articles will be returned collect via CNE.

Labelling

Entry Parcels *must* show the *name and address of the sender, the contents and number of pieces*, also whether parcel contains complete entry or only part of entry. Also make sure your bill of lading or Post Office receipt shows the insurance value and retain it.

Packaging

All items whether shipped or delivered by hand must be suitably boxed or contained and the containers identified as specified (see LABELLING). Please refer to crating guidelines attached to these regulations.

Hand delivered entries

All entries delivered by hand must arrive at the Town Office, Battleford before 9:30 a.m., Wednesday, July 19, 1978. Hand-delivered entries will not be accepted at the show site.

This deadline will be strictly adhered to and no exceptions will be made because of the time required to jury the entries and hand the exhibition.

The Town Office is open 8:00 a.m. - 4:00 p.m., Monday - Friday.

JURORS 5th Annual Saskatchewan Handcraft Festival

Franklyn Heisler

Franklyn Heisler is presently completing his MFA at the University of Regina, majoring in ceramics. He taught for three years at the Nova Scotia College of Art and Design, Halifax, and subsequently at the Sheridan College of Applied Arts and Technology. In 1976, his work was included in an international invitational exhibition entitled "Painting and Sculpture of the Atlantic Provinces".

Louise Walters

As well as being a professional artist, Louise Walters has held the position of Community Arts Program Co-ordinator with the Mendel Art Gallery, Saskatoon since 1974 and has been a Working Member of the Shoestring Gallery in Saskatoon since 1972.

Cathryn Miller

Cathryn Miller was trained in fine and commercial art and began weaving professionally in 1975 after moving permanently to Saskatchewan. In 1977 she received an Industry and Commerce Merit Award and Saskatchewan Arts Board Purchase Award at the Battleford Juried Show. She had a one-woman show at Gallery One, Saskatoon in 1977 and was one of seventy-eight craftspeople featured in the Crafts '78 Lecture, sponsored by the National Gallery of Canada and the Canadian Crafts Council.

Crating Guidelines

Clay — Article must be held rigid in packing material. Crumpled newspaper, foam, excelsior are good materials for packing and should be distributed adequately in equal amounts on all sides of article. Painted (i.e. non-glazed) clay surfaces should be wrapped first in plastic.

Fabric — Always roll fabrics around a tube. Wrap first in tissue, then in plastic, then brownpaper and cardboard (to prevent condensation). Do not fold if at all possible - if necessary, enclose tissue in fold.

Glass — See clay. Glass surface should be well taped with masking tape to avoid further damage if breakage occurs. Do not tape plexiglass.

Metal — See clay. Surfaces should be wrapped in soft cloth to protect against scratching.

Wood — See clay. Wrap first in tissue, then in plastic.

Note: All heavy objects should be shipped in wooden crates with handles.

Battleford 78 entry form

Complete all sections, please type or print clearly.
Mail entry form only to:

MARKETING BRANCH, DEPARTMENT OF INDUSTRY AND COMMERCE,
7TH FLOOR, SASKATCHEWAN POWER BUILDING,
REGINA, SASKATCHEWAN.
S4P 2Y9

Summary of deadlines. These deadlines will be strictly observed:

- (1) The deadline for entry forms is June 30, 1978. The attached form is the official entry form and is the only one that will be accepted.
- (2) The deadline for receiving shipped entries in Battleford is July 17, 1978. (see SHIPPING)
- (3) The deadline for hand delivered entries is 9:30 A.M., Wednesday, July 19, 1978. (see HAND DELIVERED ENTRIES)

ENTRY FORM for the JURIED CRAFT COMPETITION, 5th ANNUAL SASKATCHEWAN HANDCRAFT FESTIVAL
July 21, 22 and 23, 1978

NAME _____

ADDRESS _____

TELEPHONE (daytime) _____ (evening) _____

NUMBER OF ITEMS YOU WILL BE SUBMITTING: _____

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

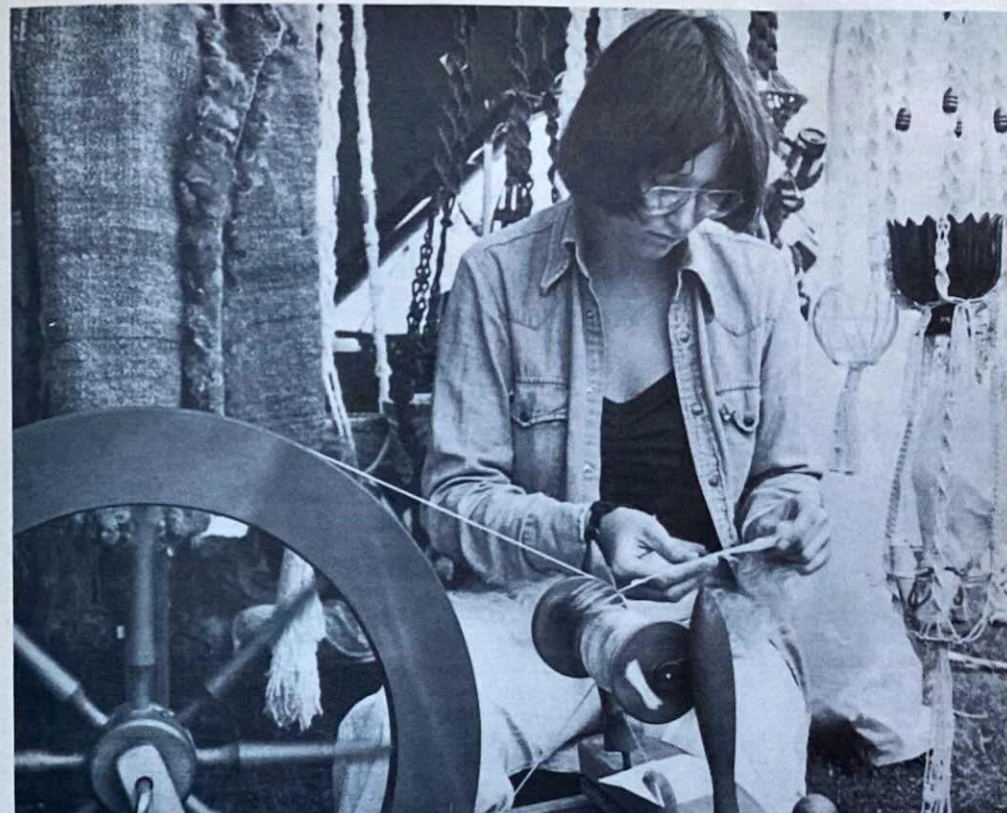
- NOTE: (1) All entries must be ready for display.
(2) Pricing is essential for insurance purposes.
(3) Entry form must be complete to ensure acceptance.

PLEASE READ ATTACHED REGULATIONS CAREFULLY BEFORE SIGNING BELOW.
The undersigned expressly agrees to all the conditions set out in the accompanying announcement.

_____ date

_____ signature

Additional copies of competition regulations and entry form may be obtained by calling 565-2221 or 565-2189 or by writing to the Department of Industry and Commerce at the above address.



Weaving and spinning through life

Membership in the Regina Weavers and Spinners Guild is open to anyone having an interest in weaving, spinning and dyeing. Yearly membership fees are five dollars.

From September to June the guild presents a program of monthly meetings, workshops and special projects with the purpose of helping members progress in their craft. Regular meetings are held the second Thursday of every month in the science room at Massey School in Regina. There will be no regular meeting in March.

The guild is in the initial stages of forming a resource pool of books and equipment and an information centre of supplies and equipment dealers for use by members.

Following is a list of guild workshops for the remainder of 1978. For more information on workshops or guild activities contact, Rosemarie Fennell at 584-0831 or Peggy Pitfield at 586-6743.

Date	Topic	Instructor
March 8	Gods Eyes	D. Law
April 8	Navajo and drop spindle weaving	M. Burrill
May (not yet confirmed)	Primitive weaving	P. Perry
June (date to be set)	Dyepot (natural dyes)	M. Burrill
October (date to be set)	Dyepot (synthetic dyes)	Ted Carson

Who's in charge here anyway?

Introducing the SCC board of directors

Marline Zora

Marline Zora is acknowledged by her peers to be one of the foremost functional potters in Saskatchewan.

The 40 year-old Regina native now lives in Saskatoon where she is actively involved in the Shoestring Gallery but her involvement in the craft goes back almost two decades.

Zora graduated from the Saskatchewan Teachers College in 1960 and received her Bachelor of Fine Arts degree from the University of Manitoba in 1967.

She taught art education at the teachers college from 1962 to 1964. Following graduation from the U of M, she taught at the Edmonton Potter's Guild, the University of Regina, the University of Saskatchewan and the Saskatchewan Summer School of the Arts.

She began teaching art education at the U of R in 1968 and was made extension pottery head in 1971. She taught pottery at the School of the Arts from 1972 to 1974.

She taught workshops at Muenster, Prince Albert, Wadena, North Battleford, Lloydminster, Saskatoon and other centres.

Zora received an Isbister Scholarship to the U of M in 1966 and Saskatchewan Arts Board grants in 1973 and 1977.

Her exhibitions include the June Show at the Dunlop Art Gallery and the Gallery Troup 1 Travelling Exhibition in 1972.

She exhibited at the Marquis Gallery Pottery Show at the U of S in 1973 and at the Teapot Show in the Little Gallery Under The Stairs at the Mendell Gallery in 1975. Another 1975 show was the Women's Show at the Saskatoon Public Library.

In 1976 she exhibited at the Shoestring Gallery Exchange Show

at the Dunlop Gallery and at the Shoestring's Invitational Ceramic Show.

Her 1977 exhibits included the Shoestring Gallery juried exchange show with Dandelion Gallery, Calgary and Saskatoon Public Library and the Battleford annual juried craft show.

She has been in three two-person shows including the Shoestring Gallery in 1974, the Dunlop Gallery in 1977 and the Shoestring Gallery earlier this year.

Her works are part of collections at the Edmonton Potter's Guild, the Saskatchewan Arts Board, the Mendell Art Gallery and numerous private collections.

She is active in the Saskatchewan Craft Council, the Canadian Artist's Representation and the Shoestring Gallery.

Among her early teachers were Beth Hone, Marilyn Levine, Charles Scott, Jack Sures, John Reeves, Jack Herman, Kylliki Salmonhara, James Mechert, William Wyman, John Calke and Ron Nagle.

She has attended two Calgary ceramic seminars with such people as Daniel Rhodes, Joe Fafard, and John Potter.

Pam Perry

Weaving is a way of life for Pam Perry.

The 28 year-old Weyburn native specializes in tapestry weaving, but does many other kinds as well and spins and dyes her own wool.

Perry is the curatorial assistant at the Dunlop Art Gallery, Regina Public Library, where she works primarily with crafts and craft exhibitions.

She was taught weaving by Margaret Grant, Marie Aiken, Kate Waterhouse and Mary Andrews and took pottery classes from

Robert Archambeau and Charles Scott.

She studied interior design at the University of Manitoba and received her Bachelor of Fine Arts degree in 1973.

She was community resident artist in Estevan in 1973-74, teaching batik, spinning, dyeing, weaving, and design as well as drawing and painting.

She participated in a community arts workshop at the Summer School of the Arts in Fort Qu'Appelle with other resident artists in 1974 and a spinning workshop with Margaret Burrill in 1976.

Joan McNeil

Joan McNeil chose a roundabout route to get to Craven from Regina.

It went from Regina to the University of Manitoba in Winnipeg to Montreal, London, England, and Vancouver and took nine years to complete.

She set up an architectural office in Craven in 1975 where she works independently as both an architect and a potter.

It was during a stopover in Regina between London and Vancouver that McNeil began taking evening pottery classes from Marline Zora at the University of Regina extension division.

Born in Arvida, Quebec, she moved to Regina when very young and lived there until she graduated from high school. In 1966 she received her Bachelor of Architecture degree.

After three years in Montreal and London she returned to Regina where she worked in the physical plant planning department at the university.

The 36 year-old SCC treasurer also looks after portfolios of artists who submit work to the council.

Barry Lipton

Barry Lipton, chairman of the Saskatchewan Craft Council, wears many hats at the same time and appears to keep them all balanced.

He is a weaver, a researcher, a carpenter and a "volunteer craft bureaucrat."

"I wish I were quadruplets—one to work and make money, one to weave, one to work on the craft council and one to go fishing."

Lipton was born in Regina in 1946 into a family which had lived in the city since 1913. He took all his schooling in Regina, graduating from the University of Regina with a Bachelor of Arts degree in drama in 1972.

He started weaving in 1973, taking lessons from Elly Donica, Margaret Van Walsam, Kate Waterhouse and Mary Andrews. He is now helping to set up a weaving studio in Marquis.

Sandy Ledingham

When Saskatoon potter Sandy Ledingham was asked recently why she began working with clay, her response was "to learn wheel work to make myself a set of dishes."

Six years later, she has still to make her dinnerware set but the 30 year-old Midale native has an impressive list of other accomplishments to her credit.

Last year she was awarded the Battleford Juried Show Merit Award for a stoneware plate and had a wine urn in the Wasagaming Summer Arts Collection.

She also had a large stoneware plate and a stoneware bowl selected for the Saskatchewan Arts Board Collection in 1976.

Other accomplishments include a one person show at Wasagaming, Manitoba, last year and involvement in six group shows in the last two years.

These include the Shoestring Invitational Ceramic Show at the Shoestring Gallery in Saskatoon in

1976, the Battleford Juried Show, the Saskatoon Juried Show at the Mendell Gallery and the Fifth Street Studio Group Instructor Show at the Saskatoon art gallery and the Toy Show, which was the Shoestring group's Christmas show.

She began the new year by participating in the New Member Show at the Shoestring Gallery last month.

Ledingham has been teaching pottery classes since 1973 when she taught private classes in throwing and glazing. Also in 1973 she did oriental brush work on Chinese lacquer furniture in Paris, France.

In 1975 she taught a workshop at Wasagaming and classes at Fifth Street Studio in throwing, glaze studies, raku, handbuilding and primitive methods.

She taught workshops at the Fifth Street Studio and at Wasagaming in throwing and glazing studies in 1976. Last year she taught raku at Fifth Street and glaze studies at Wasagaming.

She's been an active member of the Saskatchewan Craft Council since 1975 and on the executive in 1977 and 1978. She was a Canadian Art Representation member in 1977, on the executive of the Sundog Arts Society in 1977 and 78, a working member of the Shoestring Art Gallery in 1977 and has been a Fifth Street Studio member since 1975.

Ledingham began her pottery studies in 1972, taking clay and glaze studies from Marilyn Levine at the University of Regina extension department.

She described her first year of pottery as an insightful one in which she found there was a market for pottery and became thoroughly intrigued with the techniques of the potter's wheel.

Ledingham, who is a sociology graduate with a minor in fine arts, studied drawing and painting at the Centre des Artistes et des Etudiants and art history at the Sorbonne in Paris, France, in the early '70's.

Between 1972 and 1977 she attended several workshops, including the Calgary Ceramic Seminar with Daniel Rhodes,

Carlton Ball, Joe Fafard, Les Manning, Tony Bloom, Luke Lindoe and others.

She also took part in a clay workshop in Regina at the Hone-James Studio with Ann James, Fafard, Vic Cicanski, Russell Yuricity, a gas kiln building workshop at the Fifth Street Studio with Bob Billyard and at North Star Pottery with Mel Bolen and a raku workshop with Jim Henriques at Fifth Street Studio.

Lately, Ledingham finds herself in a bit of a creative quandry. She is torn between making functional and decorative pottery. Although the two are not mutually exclusive, she said that when following a creative whim, it is easy to lose sight of the original functional intent.

"Thus, I find my work follows functional lines—although people have questioned the functionalism of my oversized dinner plates—and sculptural lines, such as wall murals, masks, figure-like wine urns and varied and sundry other things."

Marge Foley

Marge Foley lives and works in her Saskatoon studio making functional pottery, teaching classes and living a good life.

Born in Quill Lake, in 1942, Foley has been a member of the Shoestring Gallery, which is an artists co-operative in Saskatoon, since 1974.

The mother of two learned basic pottery from Doris Tweddell of Saskatoon, in 1969 and followed this up with summer sessions at Fort Qu'Appelle instructed by Folmar Hansen and David Ross in 1971.

She spent five weeks at an outdoor pottery workshop in 1972 in Salmo, B.C., where Hall Riegger and Gillian Hodge instructed. She received a Saskatchewan Arts Board grant in 1973 to attend a summer class at the University of Saskatchewan. Her instructors were Jim Thornsbury, Marilyn Levine, Clayton Bailey and Rudy Audio.

In 1974 the Saskatoon teachers college graduate worked as a production potter at The Hansen-Ross Pottery. She began teaching adult pottery classes in the fall of 1972.

Foley has also taught at community college and the YWCA. She has taken numerous workshops in Alberta and Saskatchewan during the last six years.

She presently produces pottery for sale through a co-operative craft shop, Handmade House, which opened in 1974. She was a founding member.

Her shows include: a three person show at Gallery One in Saskatoon in 1976, the Saskatoon ceramics show at the Shoestring Gallery in 1976, the exchange show at the Dandelion Gallery in Calgary in 1977, the SCC juried show at Battleford last year, the Shoestring Show, Paper and Clay, at the Saskatoon Public Library in 1977 and group shows with Shoestring members in 1974, 75, 76, and 77.

Foley taught primary school in Saskatchewan and Alberta for five years following her marriage in 1962.

Charley Farrero

Charley Farrero is something of a culinary esthete but what else can you expect from someone born in the late forties in gay Paris, France, (as opposed to someone from not-so-gay Paris, Ontario).

His exacting demands for the dinnerware upon which his gastronomic delicacies are to be served led him naturally into pottery.

"I like good food so I make good pots to serve good food in," Charley said.

"Good food has to be esthetically pleasing and so has the vessel that contains it, even when the food is gone."

Farrero started taking pottery classes in 1972 from Marilyn Levine and Mel Bolen at the extension department of the University of Regina and became a studio assistant in 1972-73.

Now one of the North Star Potters at Humboldt, he was a

founding member of the SCC, serving as vice-president in 1975-76 and as treasurer in 1976-77.

Currently the provincial director on the Canadian Craft Council, Farrero graduated as a mad scientist from the University of Paris in 1969 and immigrated to Canada to practice his dark machinations that same year.

He was employed as a computer systems analyst with the government of Saskatchewan before coming to his senses.

Farrero refined his potting techniques with art classes from Jack Sures in 1975 and was a pottery instructor in the Saskatoon campus intersession program 1976, Bruno Community College in 1976 and at Muenster summer school of the arts last year.

He has participated in several provincial group shows.

Margaret Burrill

What do neuro-radiology and the spinning wheel have in common?

Margaret Burrill.

The 41 year-old Regina spinner trained in radiography at Sherbrooke General Hospital in her native Quebec and specialized in neuro-radiology at the Montreal Neurological Institute in the early 1960's.

Then, after 10 years in Ontario as a "homemaker and mother of four children", she moved to Saskatchewan in 1975 where she purchased a spinning wheel and became a spinner.

Born and raised in Melbourne Township in rural Quebec, she has adjusted well to the less urban environment she now lives in.

She learned the rudiments of spinning from Christine Kennedy at a Saskatchewan Craft Council workshop in Craik and took another workshop with Ted Carson of Handcraft Wools Ltd. in Streetsville, Ontario, where she learned more about spinning natural fibre.

"After reading Kate Waterhouse's book, Saskatchewan Dyes, I was

inspired to try the dye pot and am now a dye pot addict."

What does she do with her homespun yarn?

"I sell 50 per cent and the rest, well, I like the feel of it around my home and someday, I have a dream..."

Books

The *Quilter's Newsletter* has been presenting a three part article on colour in quilts by Michael James. These articles would be of great help to anyone designing their own quilts. The newsletter has lots of colour photos and can be ordered through:

Leman Publications Inc.
5315 West 38 Ave.
Denver, Colorado 80212
1 year subscription - 12 issues - \$7.00
2 year subscription - 24 issues - \$12.00

Health Hazards Manual for Artists by Michael McCann, Ph.D.
\$2.00 per copy, plus 50¢ postage and handling
The Foundation for the Community of Artists
220 Fifth Ave.
New York, NY 10001

This is a frightening booklet! It really hits reality about all those sprays or bottles you may have in your workshop. Just glancing through we saw three things that apply to craftspeople.

"Soapstone and serpentine rocks often contain asbestos as a contaminant. Asbestos can cause lung cancer and mesothelioma, a form of cancer caused only by asbestos.

"Clays contain silicates and free silica (SiO₂). Inhalation of silica dust from handling the clay in dry form can lead to 'potter's rot' or silicosis.

"Aniline dye can penetrate the skin or go into the bloodstream where it damages the hemoglobin in the red bloodcells. This can result in weakness, fatigue, palpitations, a pale complexion and anemia. Extreme cases can result in death."

Who's who? SCC active membership

Bob Dalby
Box 294
La Ronge, Sask.

Chris O'Neill
Northern Lights
509 Ave F. South
Saskatoon, Sask.

Ken Tollefson
150 - 5th Avenue E.
Regina, Sask.

Claire O'Connor Watrell
2067 Montague Street
Regina, Sask.

Patrick Adams
313 - 8th St. E.
Saskatoon, Sask.

Olive Kalapaca
65 Neilson Cres.
Saskatoon, Sask.

Joan McNeil
Box 19
Craven, Sask.*

Marjorie Foley
217 Ave. D. South
Saskatoon, Sask.*

Marline Zora
434 Main Street
Saskatoon, Sask.*

Margaret Burrill
3433 Westgate
Regina, Sask.*

Ralph Coffey
300 - 23rd St. E.
Prince Albert, Sask.

Gladys Ecklund
1158 Redland Ave.
Moose Jaw, Sask.

Rick Dawson
Box 64
Arlee, Sask.

Mrs. Emma Radfelder
Box 362
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How do I join SCC?



Just fill in the form on page 10, dummy.

Shedding light on Ceramic Masters Canada

Early in 1975, the Board of Directors of the Canada Guild of Potters (CGP) set up a committee (headed by Luke Lindoe) to reassess the CGP's role as 'Canada's national potters association'.

In June, 1975, the Committee for Reassessment made the following recommendations:

1. The most important function of a national potters organization is to promote cultural exchange (exhibitions, publications, student and teacher exchanges, general communications) between potters in different parts of Canada.
2. The membership policy of a national organization should consider the idea of 'standards'.
3. An effective national organization must play a positive role in the more practical aspects of the potter's life, such as: making presentations to governments and the CCC; arranging for technical assistance where needed; assessing teaching institutions; assessing market conditions.

At the annual meeting in May, 1976, and on the recommendations of the Reassessment Committee, the CGP agreed to dissolve itself as a body. Thus Ceramic Masters Canada was born to fulfill the recommendations of the Reassessment Committee.

However, in August when the potters were invited to submit applications for membership, only 42 were received from all of Canada. It would appear that there was widespread confusion about the role of the new body and the qualifications for membership.

The role of the Membership Selection Committee was determined by specific guidelines. In other words, its role was not to compare one applicant with another, but rather to assess each applicant on the basis of a fixed set of standards.

Applications for membership will

Decisions, decisions

Forty-two applications for membership in Ceramic Masters Canada (if that is to be its name) were evaluated August 25 and 26. Sixteen of these were referred to the final acceptance jurying later in the year. All applicants are being notified of the outcome of their application.

The jury felt that the applicants and the craft community as a whole would be interested in receiving more details. Following are the much simplified highlights of two long, very thoughtful days of consideration.

The definitive undertaking of this jury was not to pick heroes, (which might have been quite enjoyable) but rather to define the lowest level at which one could be considered a master ceramic artist or craftsman in Canada. If there was some way to recognize and draw this line for all the different kinds of ceramic workers in Canada, the rest of jurying, now and later, would be simple.

The jury were in close agreement as to the location of the line. The jury in this case did not concern itself with comparisons of one applicant to another, nor with how far above or below the line applicants

once again be welcomed in the spring of 1978. It is hoped that with a better understanding of how the evaluations are made, all persons who fit into the first two standards will apply to Ceramic Masters Canada, c/o Metier d'art du Quebec, 4547 St. Denis St., Montreal, Quebec, H2J 2L4.

are but only with whether they are above or below it.

The conditions for the processing of applications had long since been set out by a joint committee of the Executive of the Canadian Guild of Potters, the Committee for Reassessment and the jury itself:

- The applicant must be a citizen of Canada or a landed immigrant.
- Must have been a maker of ceramic objects for a period of at least five years. (Schooling, apprenticeship etc. not included.)
- The prime consideration must be the quality of the product over enough years to demonstrate an established place in the craft. (In other words the jury must appreciate that a few happy accidents do not make a master.)
- Service to the craft community, no matter how admirable, must not be a consideration.
- Contributions directly to the art form, such as teaching or technical developments, might be given some consideration, but only in a most minor way.
- The jury was not to be concerned with whether the applicant intended to become a member of the

organization but only whether or not the work was of master quality.

So the jury, with no precedent to follow, had to produce a guideline that would affect decisions for years to come.

The jury consists of Ruth Gowdy McKinley, Maurice Savoie and Walter Drohan, all recognized masters of long standing.

The small response of forty-two applications was not unexpected in our uncertain atmosphere. Regionally there was one from New Brunswick; seven from Quebec; twenty-seven from Ontario; two from Alberta and five from British Columbia.

On first viewing eight were unanimously advanced to the final jurying and eighteen were unanimously disqualified; sixteen resulted in split judgements. In the review of the sixteen another eight were disqualified and eight were advanced. The sixteen that were passed will be asked to present work for a final jurying. The date and number of pieces required has not been finalized.

All sixteen will be judged on the basis of the work presented. No particular consideration will be given to whether the work was advanced by a unanimous judgement or a split one. Those who are qualified by this final jurying will be invited to join Ceramic Masters Canada. And whether or not they join the organization, the names of all qualifying applicants will be published. This is in keeping with the stated intent of the Guild and the Committee to recognize Canadian ceramic masters whatever their circumstances.

Anyone will agree that forty-two applications is far from a strong showing. Many obvious candidates were turned off by the name. This will be subject to change as soon as there is a qualified membership to decide such things. Others felt excluded or discriminated against by unfortunate wording in the invitation to apply. Anything so new and unprecedented on the North American scene can be expected to take time.

—Luke D. Lindoe

What's been did, nothing's been hid

Minutes of the SCC board meeting, January 10, 1978

Members present: Barry Lipton, Marline Zora, Pam Perry, Joan McNeil, Charley Ferraro, Margaret Burrill, Marge Foley, and Jenny Hambridge.

1. **Regina Craft Fair.** See report on page 3.

Joan and Pam will initiate a meeting with food co-ops, musicians etc. who might be interested in a Regina Craft Fair.

There was lengthy discussion about craftspeople taking part in Mexabition. Margaret Burrill will contact Claire Watrell to see if she will help with contacting the Mexabition organizers.

2. **Finances**

As of December 1977 the bank balance is \$1749.00.

3. **Craft Factor**

The November issue has been mailed to the old mailing list and also to new members. *Artisan* (CCC) has requested an article about the SCC or about Saskatchewan craftspeople. Charley and Pam will work on this. Bulletins will be issued on alternating months except where the *Craft Factor* is issued.

4. **Membership.** See report on page 5.

5. **Biennial juried show.** See report on page 4.

6. **Workshops.** See report on page 4.

It was agreed to omit workshops in July, August, November and December. Suggestions for future workshops included: woodworking, stained glass, musical instrument building and creative clothing making.

It was agreed to check with art centres and community colleges to see if they are bringing in resource people that SCC might also use.

7. **Regulations for Battleford.** See report on page 12.

8. **Kyoto.** See report on page 11.

We (SCC) are a long way from having sufficient funds to send six delegates to the World Craft Conference in Japan. We require at least \$12,000 and we have \$447.54 which is the proceeds from two raffles.

We have each contributed the required \$110.00 for the conference fee. Cancellations must be made before February 15 if we wish to have to have the \$110.00 refunded.

Joan moved that if the SCC cannot raise sufficient funds to send all six delegates to Japan, the SCC will reimburse those who cannot attend. This motion was seconded by Pam and carried.

There is still a possibility of grants from industry and commerce, culture and youth and Saskatchewan arts board. To date we haven't received enough information from CCC to approach these granting agencies. Barry will work on this as soon as he has more information to work with.

9. **Budget for 1979**

This budget submission will include money for an SCC employee to work as co-ordinator.

10. The Saskatoon SCC office is to be cancelled.

11. New letterhead for SCC is to be designed by Pam.

12. **Co-operative Programming Network.** There are possibilities for doing TV programs and we should consider them.

13. **Highway signs for craft outlets.** Government will seek advice from SCC on requests that are made to them in this regard.

14. The *Arts Board Tabloid* is interested in receiving articles from SCC. Deadlines are January 3, April 3, August 1.

15. **The Spring General meeting** will be held in Saskatoon on Saturday April 8, 1978 from 10 a.m. to 5 p.m. at the Saskatoon Public Library.

REGINA—Titus Cicansky has spent the past five years carving, among other things, memories of his younger years in Romania.

Bea Minoux gave a rughooking demonstration.

Robbie tried his hand at the potter's wheel. He liked it.

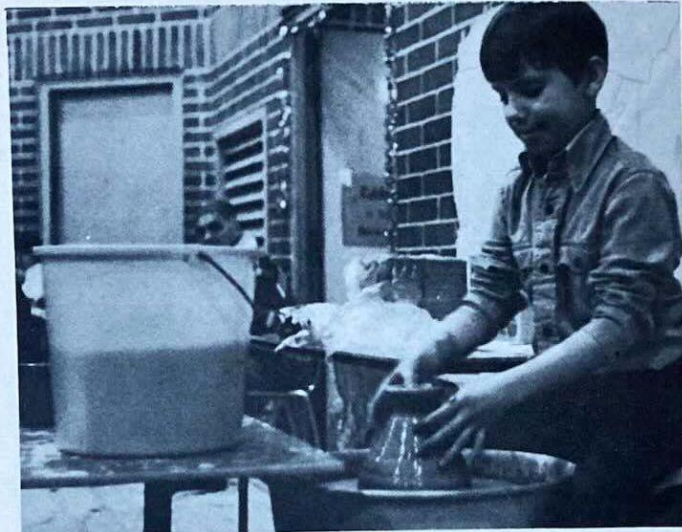
And a splendid time was had by all at the First Annual North Central Winter Arts Fair, held December 10 at Regina's Scott Collegiate.

"We wanted to find out who the artists are," said Denis Nokony, a fair organizer. Questionnaires were distributed to exhibitors and the public alike. These are being compiled by the Regina Plains Community College to help determine future programs.

Although some came from as far as Wolseley to participate, most live in the north central district of Regina. One of the fair's sponsors was the North Central Community Society, a resident's association formed to promote widespread community interests.

Nokony, an artist and north central resident, said little tax money is put back into the community, and this seems especially so for the arts. "There is less chance in the city than the country for this type of show," he said. He hopes that by staging such events,

Community arts fair breaks new ground



A success the first time.



Painting a community effort.

pressure can be put on funding organizations for assistance. "This has never been done before. Its working. Things are moving now at the community level."

Other sponsors included Parks and Recreation Zone 4 and the Department of Culture and Youth.

Exhibits featured ceramics, stone carving, beadwork, stuffed animals and ethnic cuisine. And in addition to demonstrations of various crafts, there were performances by native

singers and dancers, the Regina Modern Dance Works, the Little Red Hen Story Theatre and singer/guitarist Nelson Brunaski.

The Fair was an attempt to break new ground in exposing 'grass roots culture'. Nokony said, "We don't need experts. The arts are a part of our lives."

And for Titus Cicansky, it seems, his life is a part of his art.

—Rosco Bell



Titus Cicansky carvings recall youth.



Crafts 78

SASKATOON—It was billed as "a survey of the best work currently being done across Canada" but *Crafts '78* might better have been called "A Personal View of Orland Larson".

Larson, president of the Canadian Crafts Council, spoke January 10 at the Saskatoon Public Library in the first of nine presentations sponsored by the National Gallery as part of the Nora McCullough Lecture Series.

Given very little time to prepare, Larson began his lecture by admitting that the craftspeople represented were his personal choice, that "not everyone could be included", and that those who were represented were those whom he had been able to contact.

In an interview following the

talk-and-slide show, Larson said that he was contacted in late October to do the series and that he made his first contact with craftspeople in November.

To conduct a cross-Canada survey of crafts and prepare a comprehensive set of slides from that survey cannot be done adequately in two months, especially during the busy Christmas season. Larson said he was still receiving slides on the day the lecture was given in Saskatoon.

The presentation itself was very successful. Slides of the craftspeople themselves, alongside their work, gave a well rounded view of each individual. Unfortunately, Larson occasionally neglected to mention the name of a particular person, and with 82 represented, names and frequent anecdotes were the only way to remember and differentiate the individual crafts-person.

Many, though not all, of the slides were of high quality work. But many of the country's best were not included, and it seemed a disservice to both Canada's top craftspeople and the 'lesser-lights' to be shown together as "the best in Canada".

At the very least, however, the lecture was a marvellous opportunity for craftspeople to become acquainted with each other through their work, and it is to be hoped there will be many more such opportunities in the future.

The importance of a well-organized provincial council should be emphasized. With a recognized system of craft standards and an up to date portfolio system of members' works, comprehensive presentations of this kind could be more quickly and equitably organized.

— Marline Zora

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Farm for sale: 160 acres, 35 miles north of North Battleford, 30 acres cultivated, remainder treed. Older 2 bedroom house, small log cabin, outbuildings, power, phone, water available. One half mile from highway, good access. \$22,000. Contact: Farm, 2216 Smith St., Regina S4P 2P4. 523-7527.