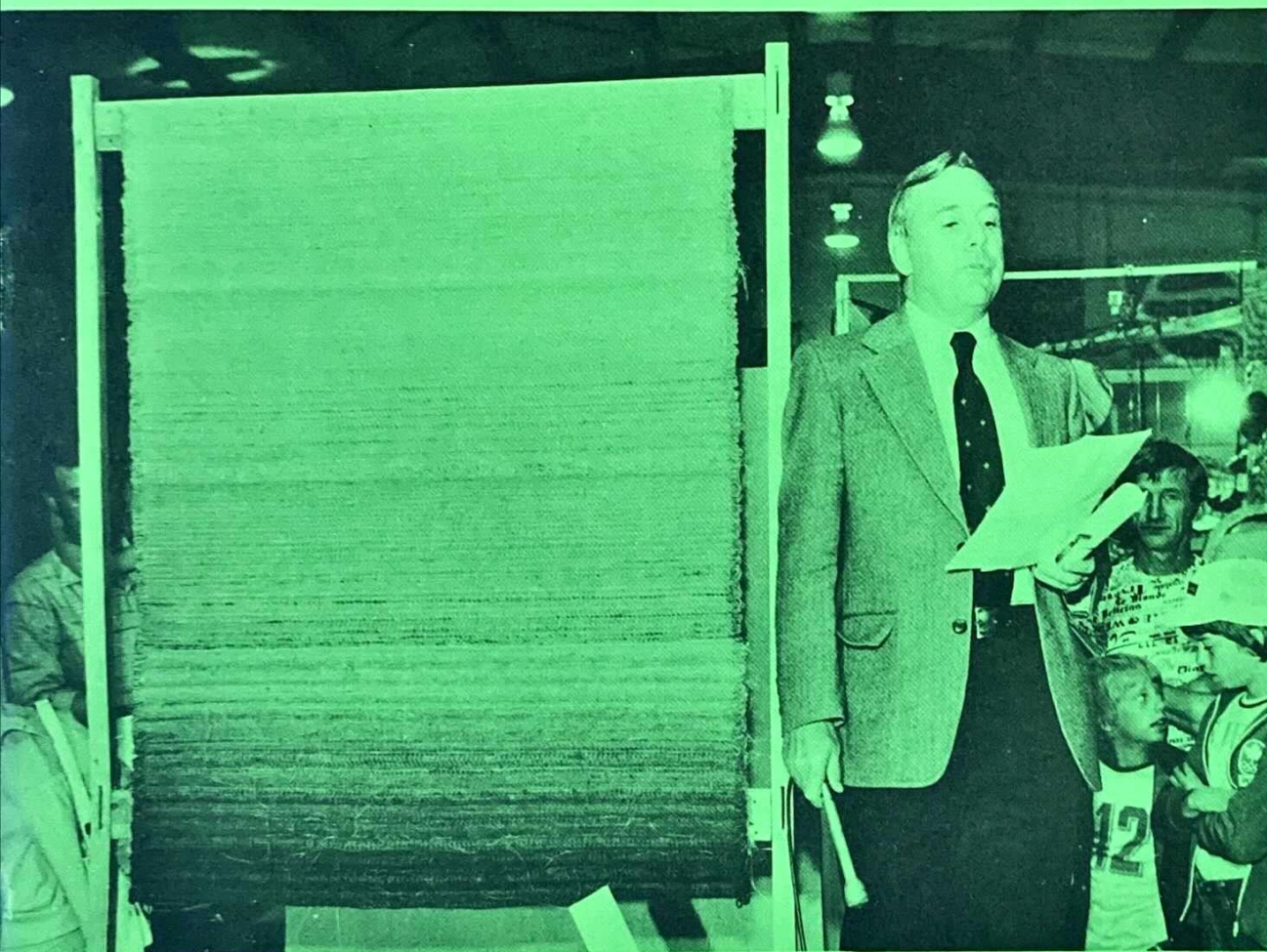


The Craft Factor

Volume 3, Number 3

August 1978



Battleford '78

The Saskatchewan Craft Council is organizing its Annual Juried Craft Sale in December in Regina.

Date: Friday and Saturday, December 8th & 9th, 1978.

Place: Jubilee Theatre, Sask Centre of the Arts

Time: 1 PM to 10 PM, Friday, December 8th
10 AM to 10 PM, Saturday,
December 9th

Fees: (a) \$55.00/booth, size approximately 8' x 10'

(b) \$40.00 for approved late applications

(c) 5% of total sales to Sask. Craft Council

(d) \$10.00 deposit must accompany all applications

Deadline for Applications: October 31, 1978.

3 slides or 3 photographs of recent works must accompany application form. You will receive notification by November 9th of acceptance or rejection of your application.

For further information call: Joan McNeil 485-3406 or Pam Acton 569-7577

Detach and return with \$10.00 deposit and slides or photos of work to: WINTERGREEN '78

BOX 3181
REGINA SASK. S4P 3G7

NAME _____

ADDRESS _____

PHONE _____

ARE YOU WILLING TO SHARE A BOOTH? YES NO

SHARER'S NAME _____

SHARER'S ADDRESS _____

SHARER'S PHONE _____

The Craft Factor

Volume 3
Number 3
August 1978

Editors

Paul Brettle
Roscoe Bell
Kathy Kokatailo

Contributors

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Cathryn Miller
Franklyn Heisler
Louise Walters
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of industry and commerce,
for helping with co-ordination

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Cover — Premier Blakeney
announces Kaija Harris tapestry,
Fall, is tops at Battleford.

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The Craft Factor

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Editor's Bit

So what am I doing getting the August issue of the Craft Factor in September, you may be saying to yourself. The summer doldrums is one reason. Many contributors have been on holidays, enjoying what was, until mid-August, good weather. The delay in getting material caused a backlog at the typesetters. Also a couple of the editors were out of Regina for much of August. And last, but decidedly not least, Marian Gilmour found herself overwhelmed with other activities and resigned from the editorial board.

Her touch will be missed. Still, it's an issue with a lot to keep your attention. Bazaar, Battleford, changes in craft tax laws, the World Craft Council meeting in Kyoto, the going on of the council in general plus other features.

Which brings me to the point of this meandering: there are rumors floating in the wind that the Saskatchewan Craft Council is considering a drastic revision in the format of The Craft Factor for the

next issue. No longer will it be the glossy magazine that readers have become accustomed to during the past year.

Rather it will be a much less formal production, typewritten, rather than typeset, and done on ordinary paper which would be gestetnered or photo copied. At any rate, the fairly high quality — in production, rather than content terms — magazine that has evolved would be a thing of the past.

Apparently there is some feeling on the board of the SCC that the money it costs to produce the present magazine is not well-spent. Those who would see it changed say it is difficult to justify spending \$1500 to produce a magazine when most craft people would be satisfied with a much simpler effort put out by volunteer labor. They say that even though the money is a grant from the province, which can't be used for anything else, the idea of putting out something less ostentatious, in keeping with the principle that money should not be wasted,

should be followed.

Certainly there is merit to these arguments in times when conspicuous over-consumption and equating cost with quality are common. If indeed The Craft Factor is seen as an internal newsletter to inform members of what's going on in the craft world, then perhaps that is the direction to go.

On the other hand, the craft council presumably seeks to improve the quality of crafts in the province and would prefer that the image projected to crafts people and others who read the magazine is one of excellence demanded of members in junior exhibitions such as Battleford. The Craft Factor is the face the Saskatchewan Crafts Council presents to the community at large and to other craft organizations. As such it should probably retain a fairly professional quality, just as any good crafts-person strives for the top standard in anything he or she produces.

—Paul Brettle

Quality
Art Objects

1429 ELEVENTH AVENUE • REGINA • SASKATCHEWAN • CANADA • S4P 0H1 • PHONE: (306) 522-4330



gallery

Letters

Dear Mr. Lipton:

On behalf of my wife and myself, I would like to express my sincere thanks for the beautifully hand woven table throw and exquisite porcelain plates which the exhibitors at the Battleford Hand-craft Festival presented to us.

I derived much pleasure in donating refreshments for the hospitality night which is sponsored by the Town of Battleford for the exhibitors, and am so glad that the exhibitors enjoyed this entertainment.

I look forward to meeting and socializing with you all again next year.

With many thanks for your thoughtful gifts,

Very Sincerely,
Joe Degenstein
Councillor, Town of
Battleford

Dear Craft Council:

First, let me tell you I like the Craft Factor very much. I especially am interested in being introduced to potters through it.

Nipawin has formed a pottery club this year and some day, when things are a little bit more settled, and if you think there would be interest, I will submit an explanation of how we went about forming it.

Do you have a list of potters in different cities? We are planning workshops for the fall in glazing, throwing and sculpture and I hardly know who to contact who would consider doing some workshops with us way up here.

One beef — Karen Clifford and I both subscribe to the Craft Factor in Nipawin. We have missed three workshops because the Craft Factor came too late. It was our only source of knowledge of the workshops — and it failed us! The

write-up re: Fifth Street workshops was good. I phoned to register; full classes.

I had already missed the Mel Bolen class. The girl at 5th St. said she thought she had sent info to Nipawin. When I asked her what addresses she used, she said mainly Craft Factor's — but neither Karen nor I got info.

We weren't happy to miss such good workshops.

Other than that — we are most pleased with Craft Factor. Personally, I don't need recipes — I buy Craft Factor for Crafts!

Thank you,

Verna Mae and Glenn Dobson

Dear Craft Factor:

The past three days at the craft festival have been most enjoyable. In fact they were a real ego trip for me, listening to all the favorable comments on my work from the general public. Also my sales were up 25 per cent from last year. Many of my customers from last year stopped to talk, buy, and tell me how much they had enjoyed wearing the scarves and flowers. After spending many hours working alone in my studio at home, it gives me a real lift to work and talk to so many people for a few days.

The jurors did an excellent job of judging the many, many entries. When I looked at the beautiful selections, I felt proud to be a member of a group that had such talented people. I also entered the juried competition and my work along with many others was not chosen. This is fine with me; out of 190 entries, everyone could not be a winner.

What I would like to discuss is the reasons the judges gave me for not selecting my work. They used many complimentary adjectives regarding the workmanship. The

main fault was my work looked like it could be mass-produced. They used phrases like, it should be one special, one of a kind object, an extension of myself, etc. I felt as I left the conference that I had made a mistake and had entered my work in an art show at the Mendel Art Gallery.

I do not mean this as a criticism of the jurors, for they did a difficult task extremely well. I mean this as a point of discussion for us as we are the ones who instruct the jurors on how to judge our work. To strive for artistic work is fine, but let's not get carried away and think that this is the most important thing. The artist is not more talented than the one that does skilled workmanship. They are different talents, but of equal value.

The artists have their art shows sponsored by the arts board. We are craftspeople sponsored by the department of industry, trade and commerce. My understanding is the department is trying to promote Saskatchewan industry, even small cottage industries. This is why I object to the criticism of my work as appearing it could be mass produced. I feel this quality should have been a plus not a minus.

I also realized after the critique session how badly I had failed in explaining my work as I had not sent enough information with my entries.

The discussion of categories comes up each time we discuss our juried shows. What do you think of these ideas? There could be two sections. Section "A" for those who enter special objects and either do not have a booth or have a booth but do not have the same articles for sale. Section "B" for craftspeople who enter items the same as those sold in their booth. There has been discussions of breaking the categories down into metal, fibre, wood, etc., but this has many drawbacks as some crafts overlap and are hard to put into a category.

There is one great common denominator with all our crafts,
continued on page 22

More Sales
More People

More Crafts
More Money

Handcraft Show Best Yet

Previous sales, attendance and assorted other records fell as the fifth annual Saskatchewan Handcraft Festival wound up three busy days in Battleford on July 23.

A record high of more than 150 producers in the open craft market registered sales and orders exceeding \$84,000, about \$22,000 more than 1977's previous record performance.

The new records included \$64,000 in direct sales and \$20,000 in orders, compared to last year's breakdown of \$53,000 - \$9,000.

An estimated 14,500 visitors passed through the new Battleford Arena, where the festival was held, during the three day period — about 4,000 more than the record attendance set last year.

Seventy booths — the most ever — were included in the show, and producer participation was the highest yet from the Regina area (13), Saskatoon (34), the Battlefords (21), and Prince Albert (nine). A total of 26 Saskatchewan communities were represented at the event, another record.

"The variety and quality of crafts at this year's show were better than all previous festivals," said organizer Jenny Hambridge of Saskatchewan Industry and Commerce.

She said there were many favorable comments from visitors, particularly about the pottery, which many said was the best they had seen anywhere.

The most positive comments came from people who had been to craft events in other countries or other provinces, she said.

Visitors to the show, many of them tourists, came from all corners of Saskatchewan, from all provinces and territories and from at least 15 American states. Other visitors included people from Mexico, the Netherlands, West Germany, the United Kingdom, New Zealand and South Africa.

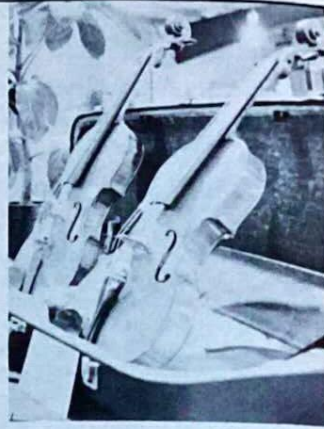
The sharp increase in orders at this year's festival could be the result of a mail promotion earlier this year to all gift and craft shops in the three prairie provinces.

"A number of exhibitors told me they made contacts with retailers they hadn't known before," Hambridge said. "These retailers came from Manitoba, Alberta and Saskatchewan. It's new business for the craft producers, something they can maintain in the future."

From about 190 entries in the juried competition, 46 pieces — another record — were selected for the juried exhibition. Jurors for the competition were Cathryn Miller and Louis Walters of Saskatoon and Franklyn Heisler of Calgary.

The festival's top award — the \$1,000 Premier's Prize — was captured by Kaija Harris of Saskatoon for a woven wool and linen tapestry entitled "Fall". Harris was unable to attend the festival, and her award was presented by Premier Allan Blakeney to Saskatchewan Craft Council Chairman Barry Lipton. Premier Blakeney later spent about two hours touring the booths and talking to exhibitors.

Joan McNeil of Craven, received the Saskatchewan Arts



Board's purchase award, (worth \$240), for her porcelain dinner set.

Merit Awards, each worth either \$100 or \$150, were presented to Frank Sudol of Paddockwood, for an oak arm chair; Patrick Adams of Saskatoon, for a handwoven rug; Loyola Vanderhaegen or Maymont, and Gary Essat or Saskatoon, for quilts; William Hazzard of Regina for a wood-carved grouse; David Palm of Shellbrook, for a wood-carved violin; John Ingraham of Silton, for a gold and quartz ring; and Muriel Prior of Saskatoon, for a wool jacket.

Craft demonstrations once again proved important and popular at this year's festival. Large crowds congregated as Saskatchewan Craft Council members showed their techniques in quilting, weaving, spinning and pottery (throwing).

There is no anticipated increase in booths for the 1979 show, but there will be more space for exhibitors and crowds alike. The demonstrations and juried exhibitions, this year held side by side with the open market, will be shifted next year to the arena's adjacent curling rink.

Another big change for the 1979 show will be a juried craft market based on standards established by the Saskatchewan Craft Council and approved by its members.

—Bill McDougall

Potters Criticised For Lack Of Quality

In jurying crafts there are many areas which must be considered in deciding what is worthy of show. The criteria we considered are set down in the standards for crafts written by the Saskatchewan Craft Council. It is important to realize that even with written rules and regulations, individual interpretation becomes an adjoining factor in the decision making process. Pieces with unquestionable mastery over the materials employed, combined with clear-cut intentions, were easy decisions to make. Pieces displaying either poor craftsmanship and/or unclear intentions were eliminated from the show. The greatest problems were posed in the grey areas where the handling of the materials was excellent but intent undefined or vice-versa. I believe that a job half done is not worthy of show, therefore, pieces falling in that category were eliminated.

The emphasis on showing anything is to try and display the absolute finest in its field. I see a

show as serving to educate the public and fellow craftspersons to what qualities may be found when a piece reaches out to become more than just what it says it could be.

I have seen in this show some of the finest fibre, jewelry, wood and leather to be found in our country. I, on the other hand, wish to express deep concern for the ceramics, both in the show and not in the show. It seems as if the potters have lost complete sensitivity to the product they produce and I suggest that they take a long hard look at what it is they are doing. It is insensitive to judge the work you do by the fact that it sells. It was only in pottery that pieces were put in the show where unanswered questions could be applied to their success.

I suggest you closely examine the quality of the pieces represented by other disciplines to those represented by ceramics. It seems as if potters have forgotten about the necessity for applying their education and general under-



Franklyn Heisler

standing of these crafts and I think you have to be reminded of the importance of quality, intention, caring and craftsmanship. On a more positive note it cannot be negated that those pots in the exhibition do possess some of the qualities I am talking about and do display strong potential for excellence.

I wish to express only one more concern and that is to those persons who seem to be unable to distinguish pure hobby from craft; although it can be your hobby and with that you can be an extremely good craftsperson. I am talking about that work which depends too much on what is in vogue or being done in the latest "Better Homes and Gardens" and relies too little on their own intuition and inner self. I do in no way feel that I should support your hobby and I hope that some day you are able to transcend the need to repeat other persons' ideas and create your own from within.

In closing I sincerely thank those craftspersons in the show who gave me the opportunity to view works from this province of superior standing. To those not in the show I hope for your continued involvement to strive to understand and produce works worthy of show. To Jenny Hambridge, incredible organization Jenny. The Battleford show is important and the people who participate are important; I hope it will continue to grow in size and success.

—Franklyn Heisler



Joan McNeil, middle, accepts the Saskatchewan Arts Board Purchase Award from Joy Cohnstaedt, watched by Norm Vicar, minister of industry and commerce, and Eiling Kramer, minister of highways.

Saskatchewan In Need Of Good, Solid Design Classes

Following a brief meeting, Wednesday, July 19/78, on criteria for the evaluation of crafts, as presented by the Saskatchewan Crafts Council Standards Committee Chairman, Marline Zora, the three jurors proceeded to interact with the submitted entries. Jurors were Cathryn Miller, Franklin Heisler and Louise Walters. Each of these jurors brought with them a range of expertise which exceeds beyond their current priorities of weaving, ceramics and drawing. From 190 submitted works, a small, crisp exhibition was chosen to represent the best craft being produced in Saskatchewan.

The task of selecting an exhibition and nine prize winning pieces was long, arduous and brutal. Each piece was carefully inspected for its potential as well as for its intention. The jury frequently found an honest, well-crafted work that fulfilled its own expectations to be superior to a piece which set up a pretext of being one thing but, in fact, was quite another. The spirit of and tradition in which a piece was worked received attention in each case. Where a craft person was well known in the community, this fact was not allowed to influence the decision of the jury regarding the quality of the individual pieces. In some cases, it was shocking to have to cull complacent pieces by well-known craftspersons. In other cases, particularly in fibres, it was gratifying to be in a position to acknowledge the fine finishing and over-all concepts of so many.

Several occurrences noted by the jurors were the submissions of obviously beginning exercises apparently anticipating inclusion. These pieces were rejected and appointments for criticism were set.

In many cases, it was discovered that the maker of the piece had no intention of it being in the show but had placed themselves in a position where they could gain access to juror's comments. It somehow felt very frustrating and sad to encounter persons who had to go to such a length to get some feedback on their work, materials, etc. These events, plus the general design standard evident in the majority of the work viewed, led the jurors to repeatedly note the need for good solid design classes and design workshops in all craft disciplines throughout the province.

As each entry was juried a justification for the decision was prepared. It occurred to me while these notes were being taken that the entrance form might well accommodate juror's remarks. If these forms were in duplicate there could be records kept by the artist and the organizer on acceptance, rejection, delivered and picked up by hand or shipped, insurance value, price, F.S., N.F.S. and if the craftsperson won a prize.

Jurying is not without its bright spots. I would not like to leave out these moments of pure exhilaration upon encountering the birds of William Hazzard from Regina, or the violins of David Palm of Shellbrook, to say nothing of the pleasure we all felt coming upon three works of such total competence as those submitted by Kaija Sanelma Harris. It was difficult to stay objective about articles one frankly coveted, such as Loyola Vanderhaegen's "Butterfly Quilt" or Muriel Prior's classic grey woven jacket. Gary Essar's star patterned quilt, the handsome oak chair carved by Frank Sudol of Paddockwood, the intriguing hinged gold and quartz ring crafted by John Ingraham of Craven, and



Louise Walters

Pat Adams' wool and linen rug were choices made in complete agreement by the jury members. The above mentioned craftspersons were the winners of cash merit awards. Joan McNeil of Regina, was awarded a cash purchase prize by the Saskatchewan Arts Board. The percentages are interesting. Of the 10 prize winning pieces, five of them were fibre pieces, three were wood, one was jewelry and one was ceramics.

Interacting with one's fellow jury members became an exciting and stimulating process. When one jury member articulated a concern, it was usually picked up and enlarged by the other two members until by the time we were done with the discussion we all understood more completely.

When it came to delivering a criticism, there were no words wasted. We could then get on to some positive advice on practical problems, such as where to get wood or artists to look at who had already solved the problem at hand or a more professional attitude to take regarding their careers or in one case an introduction to community college personnel who might set up a design class. Interviews that were sometimes approached with trepidation seem now to have been handled with genuine concern and two days down the road, I feel very positive.

I would like to thank Jenny Hambridge and all the participating administrative staff from

Industry and Commerce and also the Saskatchewan Craft Council for their efficient organization of a highly complex situation. I found myself properly informed and consistently and courteously accommodated at all times. It was a pleasure to take part in the Fifth Annual Saskatchewan Handcraft Festival in 1978. This festival is helping to establish standards and criteria for craftspersons in our province. It is a worthwhile endeavour. The exhibition, competition and merit awards are particularly important in establishing status. I would like to see festivals all over Saskatchewan include an exhibition as part of their program.

—Louise Walters



Hilarie Fuller demonstrates weaving techniques

Improved Exhibit Space Recommended

Jurying almost 200 entries between noon of July 19th and noon of July 20th was an almost overwhelming task.

Some of the entries were sources of great pleasure to the jury — to come upon some piece which embodies excellent craftsmanship, fully thought-out design, and an integrity of concept was a joy!

I feel that the initial approach of going through all the entries one by one, examining each work as an individual piece, worked well for this jury. The "yes", "no", and "maybe" categories gave us some means of reducing the number of works to more manageable size, but these groups were not absolute until we made our final decisions.

Where many entries in a

Raffle Winners Are Announced

Winners of three craft pieces donated to the raffle at Battleford were Olga Ganser, of Provost Alta, Pat Bolan, of North Battleford and Doreen Salisbury of Mullingar, Sask.

Proceeds from the raffle will go toward paying the expenses of Saskatchewan delegates to the World Craft Council biennial conference in Japan Sept. 10 to 15.

Ganser won a plate donated by Marg Foley, Bolan a lamp donated by Doris Tweedell and Salisbury a plate donated by Joan McNeil.



Cathryn Miller

particular craft were rejected, I felt it was often due to people attempting to enter new dimensions of their craft and not quite having techniques or concepts under control. However, the works I saw were admirable in their exploration of new areas.

The critique session was exhausting but extremely worthwhile. I was especially pleased that people with works in the show, not just those who had been eliminated, came to talk to the jury. It was very good to be able to tell people how we felt about what they are doing and attempt to make constructive suggestions. It was an opportunity to explain how we had reached decisions, and perhaps to indicate that we recognize the emotional involvement of craftspeople with their work. Our goal was to try to offer everyone who talked with us a new outlook on their own work, not merely to put together an exhibition of the best of the submissions.

One recommendation on the hanging of the show: the area was fine until it was full of people viewing the works; then it became difficult to see exactly what the show was. Perhaps some means of defining the space of the show more clearly could be employed.

On the whole I found the jurying a rewarding process: because of the need to examine each piece and articulate my criticisms of it, I had to clarify my own process of looking at things.

—Cathryn Miller

Battleford Report

Premier's Prize

Name: Harris, Kaija
 Item: Tapestry "Fall"
 Medium: Handspun Wool & Linen
 Price: \$500
 Award: \$1000

Merit Awards

Name: Ingraham, John
 Item: Ring "Spring Run Off"
 Medium: Gold and Quartz
 Price: Not for Sale
 Award: \$100

Saskatchewan Arts Board Purchase Award

Name: McNeil, Joan
 Item: Dinner Set
 Medium: Porcelain
 Price: \$240

Name: Vanderhagen, Loyola
 Item: Quilt "Butterfly"
 Medium: Non-specified material
 Price: \$300
 Award: \$150

Name: Hazzard, William
 Item: Sharp-tailed grouse
 Medium: Wood
 Price: Not For Sale
 Award: \$150

Name: Adams, Patrick
 Item: Hand Woven Rug
 Medium: Wool and Linen
 Price: \$75
 Award: \$100

Name: Essar, Gary
 Item: Star Patterned Quilt

Medium: Cottons and polycottons
 Price: \$800
 Award: \$100

Name: Palm, David
 Item: Violin "Rays of the Morning Sun"

Medium: Wood
 Price: Not For Sale
 Award: \$150

Name: Prior, Muriel
 Item: Woven Jacket
 Medium: Wool
 Price: \$65
 Award: \$150

Name: Sudol, Frank
 Item: Arm Chair
 Medium: Oak
 Price: Not For Sale
 Award: \$150

Other Selections

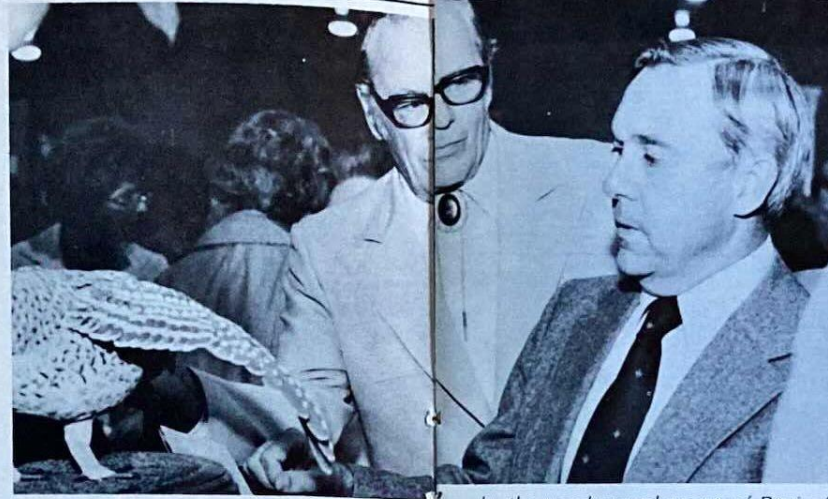
Name: Ledingham, Sandy
 Item: Plate
 Medium: Stoneware
 Price: \$60

Name: Talbot-Parker, Connie
 Item: Teapot
 Medium: Porcelain
 Price: Not For Sale

Name: Talbot-Parker, Connie
 Item: Bowl
 Medium: Porcelain
 Price: Not For Sale

Name: Zora, Marlene
 Item: Bowl

Juried Exhibitors



Premier Blakeney and Eiling Kramer, minister of highways, seem astounded

Medium: Stoneware
 Price: \$30

Name: Bolen, Mel
 Item: Teapot
 Medium: Porcelain
 Price: \$150

Name: Buchman-Gerber Annamarie
 Item: Needle Lace
 Medium: Linen
 Price: \$250

Name: Horpynka, Stephen
 Item: 4 chairs
 Medium: Red Willow
 Price: \$75 each

Name: Eddy, Dick
 Item: Belt Buckle
 Medium: Brass & Stoneware
 Price: \$40

Name: Bozyk, Stu
 Item: Pill Box
 Medium: Sterling
 Price: \$100

Name: Russel, Jamie
 Item: Bench
 Medium: Wood
 Price: \$300

Name: Paterson, Diane
 Item: Glass Circle 13" dia

Battleford Report

Name: Bolen, Mel
 Item: Mug
 Medium: Porcelain
 Price: \$75

Name: Wood, Judy
 Item: Glass Circle 16" dia
 Medium: Glass
 Price: \$70

Name: Eddy, Dick
 Item: Belt Buckle
 Medium: Brass and Stoneware
 Price: \$35

Name: Kalapaca, Olive
 Item: Plate
 Medium: Clay
 Price: \$30

Name: Rocamora, Anita
 Item: Plate
 Medium: Porcelain
 Price: \$125

by the wood carved grouse of Regina's William Hazzard.

Medium: Glass
 Price: \$120

Name: Horpynka, Stephen
 Item: Picnic table
 Medium: Red Willow
 Price: \$100

Name: Zora, Marlene
 Item: Bowl
 Medium: Stoneware
 Price: \$25

Name: Kelln, Cheryl
 Item: Shawl
 Medium: Handspun Mohair
 Price: \$50

Name: Palm, David
 Item: Violin
 Medium: Wood
 Price: \$1500

Name: Horpynka, Stephen
 Item: Picnic Basket
 Medium: Red Willow
 Price: \$25

Name: Adams, Patrick
 Item: Rug
 Medium: Wool and Linen
 Price: Not For Sale

Name: Buchmann-Gerber, Annamarie

Juried Exhibitors

Item: Hangings
 Medium: Linen stitching
 Price: \$800

Name: Orban, David
 Item: Boots
 Medium: Leather
 Price: \$800

Name: Clark, Ann
 Item: Hanging
 Medium: Wool & Cotton
 Price: \$275

Name: Neatby, Gladys
 Item: Batik Blouse
 Medium: Silk
 Price: \$50

Name: Lannoo, Maria
 Item: Tapestry "Untitled"
 Medium: Wool
 Price: \$750

Name: Johnstone, Sharron
 Item: Pow-wow legging, belt, headband, wristband & moccasins
 Medium: Leather
 Price: \$300

Name: Kares, Jean
 Item: Fabric-applique hanging
 Medium: Fabric
 Price: \$100

Name: Danica, Ellie
 Item: Hooded Poncho
 Medium: Wool
 Price: Not For Sale

Name: Neatby, Gladys
 Item: Batik Scarf
 Medium: Silk Batik
 Price: \$25

Name: Hazzard, William
 Item: Hand carved owl
 Medium: Wood
 Price: \$3500

Name: Wingert, Beverley
 Item: Macrame door hanging
 Medium: Jute, pheasant feathers, beads
 Price: Not For Sale (Value \$200)

Name: Harris, Kaija
 Item: Tapestry "Early Spring"
 Medium: Wool, linen, jute
 Price: \$500



Stephen Horpynka's red willow table, chairs and picnic basket set



Premier Blakeney and SCC president Barry Lipton greet Gladys Weatby

Saskatoon Wood Sculptor Refuses To Be Categorized

Saskatoon wood sculptor Paul Lapointe admits he doesn't quite fit into the usual categories of arts and crafts. In fact, he's rather proud of it.

"I guess I just don't want to be categorized," he says. "Because the animal sculptures aren't functional, craftspeople are a bit reluctant to take me to their bosom. And the art world is put off by representational things."

However, his friends — ordinary people — can recognize and enjoy his carved owls and his walnut buffalo, and that response is very satisfying, Lapointe says.

Lapointe began as an abstract painter and calligrapher but after a

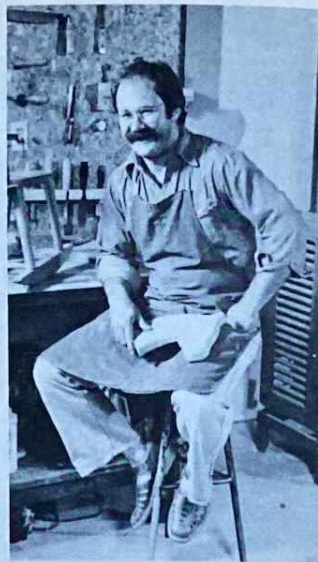
while found the work emotionally draining.

"You become esoteric," he says. "The language is to yourself. You can read it but other people can't read it unless they're into the same non-objective kind of thing."

During a particularly bad time when he found it difficult to work, Lapointe turned to the wood-working his cabinet-maker father had taught him.

He made a series of circus animals, scoops and bowls and, on request, a set of decoys. To his surprise, the wood crafts were both fun and profitable.

Then he began wood sculpture, first a pair of owls and later a



stylized buffalo, and found that working in wood was artistically satisfying as well.

In his backyard workshop, the walls lined with the handtools he prefers, Lapointe divides his time between sculpture and a variety of wood crafts. He makes decoys, various eating utensils, toys, some furniture and much-sought-after rocking horses.

"I don't like doing multiples, that's the biggest problem," Lapointe says. He varies the rocking horses to keep them interesting, and has already turned out a rocking dog. A rocking giraffe is on the way.

Lapointe sells his work through Handmade House and at toy shows at the Shoestring Gallery to which he belongs. He also finds that people hear of his work and drop around to his studio, eager to buy.

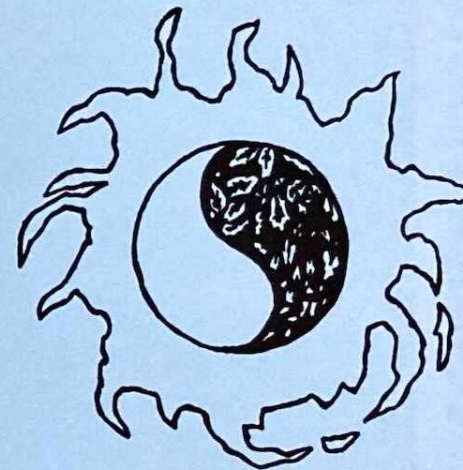
In fact, the demand for some of his craft products is proving troublesome to Lapointe, who values the way he works, as well as what he makes.

"Keeping it clean, not having money on the table before it's done. Some people come in and want to give me \$40 as a sort of hold on it. And you can't do it that way. When it's done, it's done."

—Claire Eamer



The 5th Annual Sundog Pleasure Faire



November 9·10·11
Saskatoon

Further information:
Sundog Arts Society
923 4th Ave North
Saskatoon
242-1122 652-1571

Heavy Agenda Faces Board

Saskatchewan Craft Council (SCC) representatives will meet with the provincial cabinet in mid-November to discuss funding for the SCC, the board learned at a meeting Aug. 19.

Other business dealt with included discussion of the Battleford show, the World Craft Council conference in Kyoto and the annual general meeting.

An agenda for the annual general meeting has been set up and includes elections, reports of various committees, the report of delegates to the WCC conference and the SCC funding proposal.

There are no by-law changes. The nominating committee will be contacted by Sandy Ledingham. No time or place for the meeting was included in the board minutes.

Workshops to be held in the next few months include a hand building workshop in Regina with Sally Michiner, a photography workshop in Saskatoon in September, and a felting workshop has been tentatively booked for January.

A letter has been sent to Kenny Kelby of Victoria, B.C. to do a stained glass workshop possibly in Saskatoon in March. It was suggested the SCC strive to hold six workshops annually.

Concerning the biennial show, it was decided an announcement will be sent out in a bulletin reminding people of the show to be held in December.

A catalogue of what will be shown will be inserted in the Craft Factor plus perhaps some other notice.

The board also was told that 10 wheat sheaf pins of sterling silver presented to the premiers at their conference in Regina in August were made by goldsmiths Stu Bozyk and Terry Venables at a cost of \$100.

They were presented by the SCC to the premiers to make the rest of Canada aware that crafts do exist in Saskatchewan.

Discussion of the Battleford show centred around points brought to the board's attention by members on how to improve the fair.

Suggestions included improved security, putting space on entry forms for jurors comments, more enclosed space for the show, and that articles be placed in The

Craft Factor on what is expected from and of a juried show.

Members also asked that production work be encouraged rather than discouraged, that jurying of sole pieces be held each year, that the juried show be travelled across the province and that there be a written criteria for a

continued on page 14

What's Happening Regina

Norman Mackenzie Art Gallery

Sept. 1 to Sept. 24

Sally Barbier-Dorrance: drawings and ceramic sculptures

Sept. 8 to Oct. 8

William Pehudoff: recent paintings

Sept. 25 to Nov. 5

Artists prints and multiples organized by the Winnipeg Art Gallery

Sept. 25

The Norman Mackenzie is celebrating its 25th anniversary with a special open house from 1 p.m. to 5 p.m.

Sept. 29 to Oct. 29

Victorian illustrations, organized by the Norman Mackenzie

Oct. 1 to Oct. 22

Arts Saskatchewan, an annual presentation of CKCK Radio

Nov. 3 to Dec. 10

Obsessions, rituals, controls: an exhibition of sculptural works organized by the Norman Mackenzie

Dec. 1 to Dec. 31

Drawings by Ozias Leduc: organized by Sir George Williams Art Galleries

Dec. 1 to Jan. 28

Lionel Lemoine Fitzgerald: the development of an artist, organized by the Winnipeg Art Gallery

Dunlop Art Gallery

Sept. 9 to Oct. 8

Ivan Eyre: drawings circulated by the National Gallery of Canada.
Denys James: raku

Oct. 1 to Nov. 12

Confectionary: photographs by Dick Gustin

Nov. 1 to Dec. 10

Thauberger/McVeigh

Kesik Gallery

Sept. 5

David Thauberger: water colors

Sept. 25

Art McKay: mandalas and sketches

Nov. 6

David Gilhooly: ceramics

Nov. 27

Christmas group show

Assiniboia Gallery

September

Allan Sapp: native painter

from North Battleford

October

Phyllis Godwin, Hans Herold

WCC Delegates Off To Japan

Six delegates from Saskatchewan will be among 2,000 craftspeople attending the 8th biennial assembly of the World

Craft Council (WCC) in Kyoto, Japan, Sept. 10 to 15.

They are Marg Foley, Doris Tweedell and Sandy Ledingham, all Saskatoon potters, Mel Bolen, a potter from Humboldt, Doug Frey, a Saskatoon goldsmith and Charley Farrero, another Humboldt potter who is one of 10 official delegates from the Canadian Craft Council.

Theme of the conference will be the role of craftspeople in industrialized society. There will be 100 delegates from Canada and 60 nations will be represented.

The Saskatchewan delegates will rendezvous in Vancouver Sept. 4 for a briefing session for all Canadian delegates (which will hopefully include a crash language course).

In fact, the delegates are trying to learn a useful word or two of Japanese and scrape together necessary documentation for the trip, not to mention money. Due to the skyrocketing cost of living in Japan, this is cause for a lot of scratching.

Through the SCC, a certain portion of the required financing is coming from government agencies, including Canada Council, the arts board, the department of industry and commerce and Sask Sport.

There has been little confirmation on conference material as yet but generally the theme — the role of craftspeople in industrialized society — will be viewed through the history of craft, spirit of Japanese crafts, crafts and museums, crafts and architecture, craft and education, craft journalism, development of the craft market and crafts administration.

There will also be visits to various studios/factories in textiles, lacquer design, clay, etc.

Although it appears Saskatchewan delegates heavily represent the clay sector of the province, they hope to view as many medias as possible, document them and return with as wide a spectrum of information on the conference, countryside, working studios and Japanese culture and people as possible.

Delegates will be donning their crafty Nikons, Pentaxes, Konicas and Minoltas in an attempt to capture some of the atmosphere and goings on for presentation to Saskatchewan crafts people and the community at large upon their return.

The World Craft Council was founded 16 years ago by Eileen Vanderbilt-Webb, who has been active in international craft affairs.

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At The Galleries Saskatoon

Mendel Gallery

Aug. 15 to Sept. 11

North Gallery: "5 from California". Main Gallery: Otto Rogers recent works.

Sept. 15 to Oct. 29

North and Main: Anglo-Canadian exhibition

Nov. 1 to Jan. 1

North and Main: Images of the Prairies

Shoestring Gallery

Sept. 7 to Oct. 3

Grand opening of new gallery: membership show: "Comeback"

Oct. 5 to Oct. 31

Recent acquisitions of the Potash Company of Saskatchewan

Nov. 2 to Nov. 28

Sally Barbier-Dorrance

Nov. 30 to Dec. 23

7th annual Christmas group show

University Gallery

Sept. 6 to 28

Doug Bentham: welded steel sculpture

Oct. 1 to 13

Don Foulds: MA exhibition: sculpture. Richard Gorenko: BFA exhibition: prints

Oct. 15 to Nov. 3

Joe Reeder: works on paper, Red Deer, Alta. Students
Joe Reeder: works on paper, Red Deer, Alta. Students (University of Saskatchewan) exhibition

Nov. 5 to 24

Wood blocks by Felix Vallatou courtesy of the National Gallery, Ottawa

Nov. 26 to Dec. 15

Four U. of S. art department faculty: Stan Day, Oliver Bevan, Mina Forsyth and Charles Ringness

Gallery One

September

Bill Pehudoff

October

Prints: group show

November and December

Christmas Show: works from the gallery under \$200

Handmade House Gallery

Sept. 6 to 30

Cathryn Miller: weaving

Oct. 2 to 30

Joan McNeil: pottery

Oct. 30 to Nov. 25

Anita Rocamora: pottery

Council Board Is Criticised

The Saskatchewan Craft Council board has been very busy since the last issue of *The Craft Factor*. We have been working on several projects such as the Kyoto assembly of the World Craft Council, the Battleford show and sale, the first biennial juried show, Wintergreen, and other projects.

We have come under some criticism for a lack of communicating with the membership. We are only seven people working very hard and sometimes things do not get done. We hope that things get better, we are working at it and we recognize that there is a problem. The communications problem is compounded by the fact that we do not mail out *The Craft Factor*; *Sask Sport* does and sometimes people seem to fall off the mailing list when they do it.

By the time you get this *Craft Factor*, the Canadian delegation should be in Japan attending the World Craft Council meeting. Our delegates are Mel Bolen, Marj Foley, Doug Frey, Sandy Ledingham, Doris Tweedell, and Charley Farrero, our CCC representative.

I have heard through the rumor mill that some members of the SCC are not very pleased that we are sending delegates to Japan because it is costing too much money and that the money should be spent on other projects. The

continued from page 13

The last WCC was held in Mexico two years ago and Saskatchewan was able to send only one delegate — Gary Dufour — at that time.

Delegates hope to see enough of Japan to get a feeling for its culture and terrain, but realistically all the above jammed into two short weeks will surely be leaving them with inspired but indeed saturated minds.

—Sandy Ledingham

money that we got for travel expenses would not have been available to us for any other purpose.

We raised \$7,700 from various government sources and \$800 from our raffles. The prizes were donated by the members who are going and by several other members who wanted to help. The rest of the money was made up by the delegates themselves.

Another problem that I have heard through the rumor mill (if you have a gripe, tell it or write a letter to the board so we can deal with irritations before they become destructive to the craft council) is that members were unhappy with the jurying of the Battleford show.

The juries that we appoint have a very hard and important job to do for us, and this year did very well. Their reports are printed in this *Craft Factor*. If you think the jury was hard put to defend its decisions, maybe you will be on a jury one day that chooses a \$30 bowl to win the Premier's Prize.

The major project that the board will be working on between now and the annual general meeting will be a proposal that will enable the council to hire some people on a full-time basis to carry out the day to day administrative work of the council.

We, as a board, are finding that more and more is demanded of our time and energy to make the programs of the council work and be a success. Right now we are engaged in the following programs; Battleford juried show, Wintergreen sale, biennial juried show, *Craft Factor*, workshops, Kyoto, funding proposal, responding to information requests, budgeting and CCC. There are many more projects that would be of use to the craftspeople of Saskatchewan but we do not have the time or energy to put into them.

I will be putting the proposal together over the next couple of weeks and it will be sent to you for your information before you have to discuss it at the annual general meeting.

See you then!

—Barry Lipton

Sales Tax On Craft Items Is Dropped

Canadian craftspeople will soon be able to sell up to \$50,000 of their work annually before they are required to pay the 12 per cent federal sales tax, the Canadian Craft Council (CCC) notes in recent press releases.

As well, they will be exempt from paying sales tax on purchases and imports if their sales are less than \$50,000.

New government regulations would permit any craftspeople required to pay the sales tax to file returns at greater intervals — quarterly, biannually or even irregularly.

However, the CCC emphasizes that their information comes from a government press release and that "the actual regulations...are not yet in force".

The government has also proposed to budget \$5.4 million to pay 50 per cent of the wages — up to \$675 per month for 12 months — of selected university or community college graduates to "intern" in small and medium businesses.

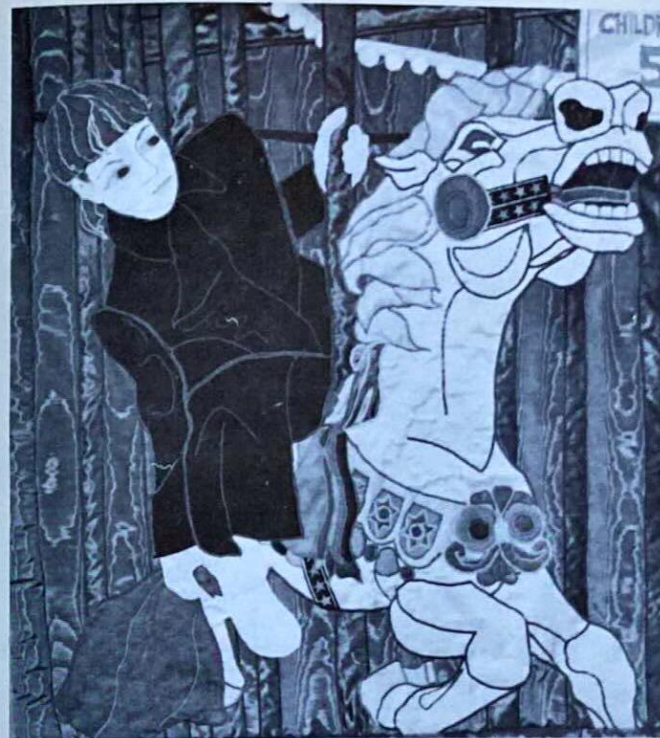
Full details of the plan are lacking, but will be published in CCC's magazine, *Artisan*, as they become available.

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hanging and removal of the show.

Other proposals were that the council booth have one person in charge of organizing it, with explicit instructions to people moving the booth, and that deadlines for the Battleford juried show be reaffirmed.

The final item dealt with at the meeting was the *Craft Factor*. Marlene Zora stressed that the council must try to have more material included in the magazine written by board members and the membership at large.



She knew then..., Jan. 1978 by Noreen Crone-Coggins



Saskatoon artists Noreen Crone Coggins [left] and Rebecca Van Sciver Wilson

Two Saskatoon Artists Show In California

Images (visions in — voyages out), a collection of recent tapestries by Rebecca Van Sciver Wilson and Noreen Crone-Coggins of Saskatoon, is currently hanging at Pacific Basin Textile Arts in Berkeley, Calif.

This is the first showing for both young artists outside Canada. The dream-like and fantasy qualities of their fabric art is sure to catch the imagination of the Americans as it has done here in Saskatchewan. The collection received positive reviews when it was shown in the gallery of Handmade House in Saskatoon in July before it moved to California for the month-long exhibition which ends Sept. 8.



Through the Looking Glass..., June 1978 by Rebecca Van Sciver Wilson

SCC General Meeting Sets Craft Standards

In order to provide criteria for the evaluation of crafts in the province, the standards committee of the Saskatchewan Craft Council [SCC] has prepared the following report. This report was presented to the SCC Spring General Meeting in Saskatoon in May, at which time it was agreed to try the recommendations for a year, reviewing them at the Annual General Meeting in 1979.

The resolutions were thoroughly discussed at the meeting, and several amendments were made before they were accepted. We ask that you try these suggestions in a spirit of co-operation, and if you have any problems and/or suggestions for improvement please let us know, or better still, bring your recommendations to the '79 general meeting.

Here's to a very fine year for Saskatchewan crafts!

Marline Zora
Standards Committee Chairman

There seem to be as many definitions of "art" and "craft" as one is inclined to find in order to fit almost any hypothesis. However, there are some constants that emerge from the various definitions: 1) that basically "art" and "craft" are interchangeable since both are consistently given the definition of "skill"; 2) they both also refer to cunning, i.e., "artful" and "crafty".

Historically there was no division between fine art and craft; in fact there were no artists in the middle ages, just members of various guilds; e.g., painters, potters, weavers, etc. A number of things happened to change this situation. During the Renaissance painting, sculpture and architecture were given special status by Cosimo de Medici, and eventually an academy of these arts was formed. This situation continued, and in fact was augmented by the French with the formation of the

Beaux-Arts, in which case architecture was dropped and drawing was included.

In English, another problem developed following the Norman invasion of England in 1066. Craft is a Germanic term, and came into the English language after the Saxon and Danish invasions when the Romans were overthrown. Art stems from the Latin "ars", and became part of the English language through the French. Because the Normans were the conquerors, French terms were associated more with privilege and dignity, while the older, Saxon terms often were used to refer to more menial aspects of life. We appear to carry these differences with us today; "art" is often synonymous with "fine art", and does carry with it a connotation of quality.

According to the Webster Dictionary, craft means: strength; art of skill; dexterity; aptitude;

skillfulness in planning, executing; cunning; a device or contrivance exhibiting skill; an artifice; a work of art, etc.

Quality:

In attempting to establish standards for various crafts, we are undertaking to form some definition of quality. Therefore it seems reasonable to take a stab at examining "quality" by itself, perhaps as a starting place for other discussions.

Some questions which might help in examining a work for "quality" are as follows: Is the attraction of the piece superficial or lasting? Does the object satisfy its functional requirements? Does the total design enhance the functional aspects? Have the materials been handled sensitively? Does the design transcend the function? Has the object been created with imagination or brilliance?

Both of these last questions go beyond the consideration of learned skills. Those pieces which show a special spark, whether the source is rational or intuitive, are the ones which are likely to be recognized as having exceptional quality. (This is probably what those people answering the questionnaire meant if they said that "craft" can be "art".)

In any given piece, the aesthetic appeal, the level of technique involved, the design in terms of its function must all be considered as parts of the overall quality. All the aspects which an informed observer might analyze should blend together to create a feeling of unity. In this case, the sum is greater than its parts, for the truly excellent piece will transcend design, technique and function in its final appearance.

One of the most important contributions a craftsperson makes is caring about what he or she is doing. If care is not taken in each step from beginning to completion, the piece is not likely to be successful. Caring by the craftsperson is the internal aspect of what the observer perceives as quality in the finished piece. Caring alone, however, is not enough. All of this discussion

assumes technical skill in the handling of materials, respect for the medium's capacities and limitations, and ability in designing both the functional and decorative aspects of any piece. These abilities may be learned or intuited or both; years of experience will not necessarily produce quality work, the "caring" and thinking about the work still has to be done.

One of the most important contributions a craftsperson can make is caring about what he or she is doing.

Quality is what we all should be aiming for, whether we are beginners or experienced craftspeople, amateurs or professionals. Caring about what we produce, and wanting to improve our skills and knowledge, and sharing it with others to help them do the same are of primary importance. The idea behind standards of any kind is to assist people to recognize the best in their work as well as others, no matter what the medium, and to constantly approach a higher quality, no matter at what level we find ourselves.

Standards of Excellence for SCC:

In order to deal with the numerous problems associated with an organization like the SCC, we propose a system comprised of four levels, in the form of a pyramid.

The lower level contains any and all manner and level of competence in crafts: anything people make with their hands which requires some skill.

The next level will consist of works accepted for display in SCC sponsored sales such as the Saskatchewan Handcraft Festival at Battleford and the Regina Craft Sale. These works will require a greater level of competence than the first level. What we will be looking for are items that are primarily hand-manufactured, show technical competence, sensitivity to the materials used, and some knowledge of design as it

pertains to visual arts.

The third level up will differ from the one below largely in a matter of degree. The juried competitions are meant to be a showcase for the best work done in the province, according to the following criteria: technical competence, functionalism (re: use or decoration), aesthetic quality and innovation. This is not meant to eliminate the traditional crafts made from age-old patterns.

The top level is for the very best work being done; something that is outstanding in one or more of the four criteria used for determining overall quality. (These will be the pieces which transcend each of their component parts to become greater than the sum of their parts.)

None of this can be specified in a definite, concrete form. We will have to take the decisions of the jurors we have chosen for this purpose as being final. They may, and probably will, make an occasional mistake, or concepts of excellence may vary from time to time. However, with juries being comprised of more than one person, and with the jury changing each year, these problems should take care of themselves over time. Let us remember that none of us is infallible, we all have our biases, thank goodness.

The SCC should make no differentiation between art and craft.

To sum up, we would like to propose the following resolutions: That the SCC make no differentiation between "art" and "craft" and that the SCC try the proposed pyramid structure of craft standards. The SCC recommends that the jury be guided by the following criteria in choosing work for exhibition: technical competence, functionalism (re: use or decoration), and aesthetic quality. We recommend that consideration be given to an innovative or imaginative approach to use of materials and/or overall design.

SCC sponsored craft sales works accepted must be technically competent and meet the functional requirements for which they were intended. Items must be hand crafted; those craftspersons who control most or more of their own designing and production will be given preference when there are a limited number of sales spaces available.

Jean Chalmers Gives \$50,000

Jean A. Chalmers of Toronto, has given \$50,000 to the Canadian Crafts Council (CCC) to enable it to purchase crafts for its national travelling exhibition, Artisan '78.

The exhibition of 130 contemporary crafts pieces will cross Canada during 1978-1980. Artisan '78 opens in Banff, Alta., Friday, Oct. 6 with 130 craftsmen from across Canada represented.

The work was selected in 1978 by a jury which included Virginia Watt, the managing director of the Canadian Guild of Crafts (Quebec), Paul Bennet, executive director of the Ontario Crafts Council, Charley Ferrero, a potter from Saskatchewan, and chairman of CCC's exhibition committee, and Orland Larson, a goldsmith from Nova Scotia and president of the Canadian Crafts Council.

The exhibition is sponsored by the CCC with funding from the National Museums of Canada. It is the first time such a major craft exhibition has been organized to travel so extensively in Canada. A rental fee has been implemented so participating craftsmen can be paid to show their work.

Most of the exhibition has now been purchased and will become known as the Jean A. Chalmers National Craft Collection. It will remain the property of the CCC.

Further details can be obtained from Peter Weinrich, executive director of the Canadian Crafts Council, 46 Elgin Street, Ottawa, K1P 5K6 or by telephoning (613) 235-8200.

Bazaar Draws Craftspeople, Crowds

Another summer over and another Bazaar past. This year the largest number of participants — over 150 — and the largest crowd since Bazaar began five years ago, took part in the event.

Close to 10,000 visitors took advantage of the warm weather to look at and buy art and craft. Though Bazaar included only 15 more booths than last year the sale was stretched out over a larger area than in past years to ease congestion. Taking up more space, it looked much larger than other years.

Sales went well, with quality work selling much better than less well made work. Virtually all crafts were included in the sale; however there was, as usual, much more pottery included than any other craft.

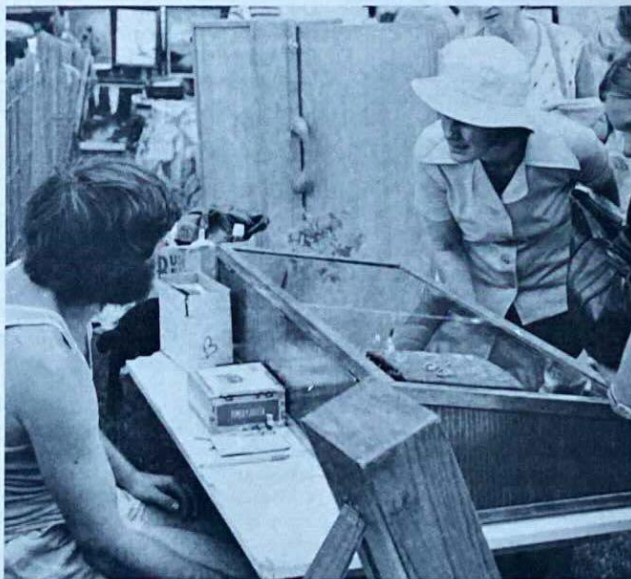
During the day long event, crafts people and visitors enjoyed the entertainment and refreshments that help to make Bazaar the festive day that it is. Craft demonstrations by Sally Dorrance in pottery, Linda Mushka in macrame, Megan Broner in jewelry making, and Anne Noble in weaving, took place throughout the day.

The education process that takes place as individual buyers and craftspeople talk about the work is valuable and appears to be enjoyed by both.

With Bazaar growing as it is, some changes are planned for next year. The mammoth job of finding tables will end. Participants must supply their own tables, to fit into pre-planned spaces. The gallery has only a small number of tables on hand.

There will be a three person selection committee to look at slides and photographs of work (or the actual work), which must accompany application forms for the next Bazaar. In this way the gallery will be able to maintain a sale of high quality.

—Anne Campbell



Bits & Pieces

Ceramic Masters Test Results In

Seventy-eight works in clay and glass have been viewed in the second round of membership selection into Ceramic Masters Canada.

At Seneca College, 16 applicants passed the first round of the selection. In the second round three received concurrence from the selection committee — Walter Drohan of Alberta, Ruth Goudy McKinley of Ontario, and Maurice Savoie of Quebec.

The new members will soon hold an organizational meeting to establish the immediate objectives of the organization and process through which the national and international position of ceramic arts will be strengthened.

Guild Sponsors Four Workshops

The Regina Weavers and Spinners Guild is sponsoring four workshops between now and next March which are open to the public.

The first is a workshop on spinning and synthetic dyes, taught by Ted Carson, on Oct. 27, 28 and 29. It is tentatively scheduled for the Regina Parks and Recreation Centre.

A four harness weaving workshop featuring color and texture studies, taught by Kaija Harris, winner of this year's Premier's Award at Battleford, is scheduled for Nov. 18 and 19.

Another four harness weaving workshop, taught by Lilly Bohlin will be held Jan. 22 and 26. It will concentrate on design and painting, double weave, tapestry and

Thea-Moorman techniques.

Finally, March 17 and 18 Jane Evans will instruct a four harness weaving workshop on wet-faced weaving. For further information, contact Rosmarie Fennel (584-0831) or Peggy Pitfield (586-6743).

Weaving Class Starts Sept. 12

The Regina Parks and Recreation department is running a 10-week beginners weaving class on four harness looms starting Sept. 12.

There will be plenty of studio time for practice at the recreation centre where the class is to be held. Fee for the course is \$40.

Registration is held Tuesday afternoons from 1:30 to 3:30 p.m. or Thursday evening from 7:30 to 9:30 p.m. For further information call 569-7359.

CAR Tax Booklet Is Available Now

A booklet containing tax information for Canadian visual artists, put out by the Canadian Artists' Representation, (CAR) is now available from CAR.

Cost of the booklet, which deals mainly with income tax but also has information on federal sales tax, import and export regulations, business and retail sales taxes, is \$5.

The office of CAR is at Suite 44, 221 McDermot Ave, Winnipeg, Man.

Research for the book was done by Leonard Stoller of the Winnipeg firm of Burke, Newman, Cantor, Smording, Chisvin, Stoller and Steingarten Chartered Accountants.

Ceramic Program Offered Students

The ceramic studio workshop program offered by the Banff Centre School of Fine Arts winter program is accepting applications until Dec. 15.

The program is designed as a midway point between formal study and the professional world for advanced students to do serious work in a non-academic setting.

All applications must be accompanied by a portfolio, letter of intent, 10-15 slides of recent work and two letters of recommendation. For further information contact The Visual Arts Director, Banff Centre School of Fine Arts, Banff, Alta.

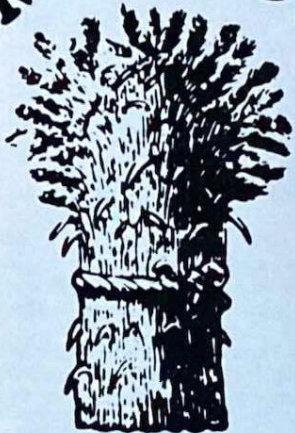
Seneca Sponsors Craft Festival

People interested in crafts travelling to the Toronto area should drop in on the 7th annual festival of arts and crafts held by Seneca College of Applied Arts and Technology, Sept 17 at the King Campus.

The festival includes craft demonstrations, exhibits of arts and craftwork and a show and sale of antiques. Last year, over 3,000 people attended the festival.

FOR SALE — Floor loom, Leclerc 45", four harness jack-type with 12 dent reed and shuttles, \$325. Leclerc 22" table loom, 8 harness, with floor stand, \$200. Sectional warp beam for 45" loom tension box and counter, \$50. Write to: E. Danica, Box 3, Marquis, Saskatchewan, or phone 788-2113.

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It's Difficult To Define What A Craftsperson Is!

"Art disease is caused by hardening of the categories".

—Oh, I wish I'd said that! (Unfortunately, someone by the name of Ad Reinhardt said it first). And how I wish I knew the answer to application forms or questionnaires that ask me to define whether I'm a potter or a weaver or whatever.

I suspect many craftspeople have the same problem of defining "who" they are; not "who" in the sense of personal identity, but "who" they are in terms of being a worker. Many craftspeople are also farmers, housewives, or teachers. While we might work primarily in one area, we also dabble in other crafts — the weaver who also does stitchery; the potter who is

interested in blowing glass.

A recent article by Diana Lowrcher in the *The Christian Science Monitor* (reviewing a show in New York) said the "exhibition suggests that the real crisis in contemporary art is exhausted media, and that the traditional media of crafts, such as clay, fibre and metal, may be capable of revitalizing art and leading it away from its recent obsessions with novelty, gimmickry and its own identity."

Let's carry that idea one step further and stretch the definitions of craft categories to include those wondrous and innovative ideas that come flashing into our minds; the "what if" ideas that are too soon squelched because we don't know

enough about a craft other than our own.

But what if we could combine our talents with those of another craftsperson — a wall-hanging that was the creative effort of a potter and a weaver; a delicate porcelain sculpture on a soft leather pillow; the list is endless!

Summertime is a time of visiting back and forth of craftspeople — at craft fairs, workshops or just dropping in to say hello. Share some of your crazy ideas with the craftspeople you're talking with, ask how to make or do another craft, or ask if they'd be willing to work with you on a co-operative project. Forget the categories; forget the definitions. The genus or family name is craftsman and craftswoman — the other names are only related species.

—Paula Gustafson
reprinted from
**The Craftsmen's Association
of British Columbia**

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Sales Tax Dropped On Craft Equipment

Craftsmen can now buy production equipment without payment of sales tax.

Bill C-59 has now received Royal assent and is retroactive to May 25. This means that anyone who purchased production equipment on or before May 25 or imported production equipment on or after that day can claim a refund of the federal sales tax. Purchases made from now on will not be taxable.

Production equipment means machinery and apparatus used in the manufacture or production of goods or the development of manufacturing or production processes, safety devices, repair and maintenance equipment for use in servicing production equipment, parts, and articles and materials used in making production equipment. It does not include office equipment or motor vehicles.

At the moment the bill does not exempt equipment from import duty, only from federal sales tax.

Anyone in doubt as to whether items they intend to purchase or import are eligible should contact Peter Weinrich, executive director, Canadian Crafts Council, 46 Elgin Street, suite 16, Ottawa K1P 5K6 (613) 235-8200.

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that we are selling, and that is the monetary value. We could break down section "B" into categories for example of items sold for \$5 or less. These craftsmen are the life blood of our show, for this is what most people think they are coming to buy, and do buy. Second category could be items sold for over \$5 up to and including \$25. Third category could be items sold for \$25 to \$75 and the last category for items over \$75.

I hope I have not sounded too commercial, but to stay in this business we do have to make a profit. Profit is not a dirty word.

—M. Irene Haggard
Mary Irene Sewing Studio
Saskatoon

Old Christmas Tradition Is Basis For 'Story' Eggs

Saskatchewan is fairly teeming with artists and craftspeople.

Most of them have never exhibited at nor even likely heard of Bazaart, Sundog or Battleford, but their work can be seen at arts and crafts fairs in many small communities throughout the province each summer.

The Craft Factor visited fairs in Leader, Radville, Alameda and Stockholm this past June and managed to talk to several exhibitors about their work.

The articles on display ran the gamut from oil painting to macrame, ceramics to stuffed toys, and everything in between. For the most part, arts and crafts in the country are a hobby to while away the winter, and the quality of the works can usually best be described as "amateurish". Most pieces remain unsold; gifts for favored cousins and grandchildren.

However, there were a few very pleasant surprises. In Leader, Edith Labine has been doing traditional Ukrainian embroidery and Easter egg decorating for 65 years.



Exhibit in Leader arts and crafts show

Egg decorating is, or course, an old Christian tradition; methods and designs have changed little over the centuries. The colors are applied by means of a stylus and wax resist similar to batik. Reds, blacks and yellows predominate in the designs consisting of religious and life symbols — the orthodox cross, eternity lines, etc.

Interestingly enough, the simpler the design, the more 'story' the egg has. Mrs. Labine might make one or two dozen eggs a year, which are given to members of the family at Easter to be collected and cherished as a vital link to their roots in the Ukraine.

Mrs. Labine's embroidery is also a part of the Ukrainian folk tradition. The designs are generally of a geometric nature and can be associated with specific regions of the Ukraine where different styles and methods have developed.

Working from the 'backside' of the cloth, it is sewn one line at a time, as in weaving, usually from a pattern worked out on graph paper.

In order to produce a symmetrical pattern on the facing side

it is necessary that the outer borders on the back be different. That is, a design which has identical 'saw-tooth' borders on its face might have one saw-tooth border and one square or block border on its back. Mrs. Labine, in true craft tradition, has refined her designs so that both face and back are now symmetrical.

Further information on Ukrainian folk lore and culture can be obtained from the Peter Mohyla Institute in Saskatoon.



Ceramics by John Nowakowski, a Kennedy area farmer

In Stockholm, the Craft Factor talked to John Nowakowski, a Kennedy-area farmer and ceramicist. Three years ago, Nowakowski took a ceramics course at the community college because it was "something to do besides pubbing".

He chose ceramics because it was the only course offered at the time. Since then he has completed nine seminars and now teaches classes at the college.

Through the pieces displayed at the Stockholm fair are not his best work, they do indicate his skill as a ceramicist and a flair for experimentation. The mottled effect in the piece, shown elsewhere on this page was created somewhat serendipitously.



In order to protect the wet luster overglaze, he covered it in saran wrap; unwrapping it resulted in the accidental design seen in the piece. "Milky Way", shown elsewhere on page, was another experiment.

With no previous art experience, Nowakowski has developed his talents in a remarkably short time. So much so that he is planning on selling part of his farm in order to devote more time to ceramics. The Craft Factor wishes him well.

The Craft Factor also hopes that members of the SCC will get out to various smaller arts and crafts fairs in Saskatchewan and discover what the so-called hobbyists are doing.

An exchange of views between the 'experts' and the 'amateurs' can only serve to enrich the art and culture of everyone. And you might have a good time.

—Roscoe Bell

Craft Train Will Visit Saskatchewan

A 'travelling boutique' will be chugging its way through Saskatchewan this fall providing an opportunity for local craftspeople to display and sell their wares.

Operated by the Hudson's Bay Company, the National Museums of Canada five-year Discovery Train project will be taking a baggage car full of Canadian arts and crafts to 20 Canadian cities this fall. It will be in Saskatoon Sept. 21-25 and Regina Oct. 22-27.

The boutique is, in fact, a converted baggage car done up to resemble an old-fashioned general store on the inside. Proceeds from the boutique go to national museums for use in national and local museum projects.

Attached to the side of the car will be a covered, 18'x9' marquee for demonstrations by local artists and craftspeople.

A commission of 10 per cent on all sales to the public made from the exhibit area will go to the discovery train project.

According to a release from the organizers, the emphasis is to be on "live demonstrations" rather than "static exhibits" and they would like to see craft exhibitors dressed in "appropriate costume".

Hours of operation are from 10 a.m. to 10 p.m. and exhibitors are responsible for arranging all staff, equipment and display materials.

The train can accommodate up to 10,000 visitors a day, according to the release, and will "provide excellent exposure to Canadian artists and craftsmen".

If you would like more information on the discovery train, contact Barry Lipton at SCC.

CCC Survey Finds Crafts Are Thriving

The following is excerpted from Artisan magazine.

Early in 1977 the Canadian Crafts Council set out to survey craftspeople across Canada, influenced by the many signs of the growing economic and cultural value of crafts and the real growth of six to eight per cent a year that they are currently enjoying.

An estimated 10,000 to 12,000 people are employed full-time in crafts production and retail sales of domestically produced crafts are said to have reached \$150 million in 1975. Pondering these statistics, the CCC felt strongly that a professional survey of craftspeople in Canada would "provide insight into the field of crafts...support its strength and minimize its weaknesses".

The Council looks forward to using the findings of the survey to guide its future policies and they should also prove useful to all government departments concerned with crafts and to the provincial and territorial craft associations. It should be noted that Quebec was not included in the survey; a parallel one is being conducted there and the results will be available shortly.

How was the survey financed and carried out?

The survey was funded by a federal grant. The questionnaire was sent to over 10,000 craftsmen. The resulting report, Crafts and Craftsmen in Canada, done by Barry de Ville of Comstat Consulting Services Ltd. and the Canadian Crafts Council, is being published by the Secretary of State.

What response did the survey draw?

Mailing lists for the questionnaire were sent out in March 1977. About 1,000 questionnaires proved to be undeliverable for one reason or another. Some 2,343 useable ones were returned, or slightly over 26 per cent. The returns proportionally reflected population densities in Canada. The largest proportion, 44 per cent, came from Ontario, followed by British Columbia (19), Alberta (nine), Nova Scotia (six), Saskatchewan (five), Manitoba (four), New Brunswick (four), Yukon/NWT (four jointly), Prince Edward Island (three), and Newfoundland/Labrador (one). A very small number came in from Quebec, despite the separate survey.

Do most craftspeople prefer to live in the city or in the country?

Twenty-three per cent of the craftspeople who replied to the questionnaire live in a large metropolitan area and 26 per cent live in a rural area. About 21 per cent live in cities of between 10,000 and 100,000 people, 16 per cent live in cities of between 100,000 and 500,000 and 14 per cent live in towns of up to 10,000 population. These findings, says the survey, "appear to reflect the crafts-person's preference for rural production on the one hand and large urban markets on the other." Which setting seems best? The survey comments that "although a rural location may be advantageous from a production point of view, it nevertheless could cause some marketing and training problems for rural inhabitants. About half of the rural respondents lived more than 25 miles away from a city of 10,000 or larger."

What proportion of craftspeople responding work at crafts only?

Some 28 per cent of those responding gave crafts as their full-time occupation, 36 per cent as a part-time occupation, 23 per cent as a leisure-time pursuit, and 13 per cent were students. About 44 per cent of those answering said that they worked at crafts exclusively but not necessarily full-time, another 40 per cent combined teaching with crafts activity, and 14

per cent did crafts teaching exclusively. This emphasis upon teaching appears to reflect the need for more income than crafts alone can provide. One-quarter said that "their primary reason for teaching was because they could not otherwise make money from their craft." It should be added, however, that 24 per cent said they taught because they liked it.

What type of training do craftspeople favor for acquiring further skills?

The most desirable type of training, according to craftspeople, is full-time credit courses, singled out by 33 per cent of those responding. Next come short-term intensive courses (25 per cent), followed by apprenticeship (eight per cent) and private tuition (five per cent). The survey analysts comment: "Craftspeople appear to perceive formal instructions as the necessary basis for the later development of their individual skill and style." In general, answers to this question reflect one of the crafts-person's major problems: the lack of training opportunities. This may also explain why "self-teaching" as a means of acquiring skills was marked by 91 per cent as "very important".

Do the facts on training in crafts that is provided today suggest the need for further action?

Yes; an analysis of the findings suggests that research into the provision of intermediate or advanced crafts training should be undertaken. The acquisition of business skills is also urgently needed; the question of whether "these skills should be introduced into high school curriculae might be investigated," and so should the "effectiveness of alternative methods of self-teaching, such as correspondence courses and continuing education." Since half of those who teach in some way would like to become full-time craftspeople, the survey also raises the question of whether teachers who succeed in becoming full-time craftspeople should consider taking apprentices, thus ensuring that their teaching abilities are not lost to other craftspeople.

ANNUAL GENERAL MEETING

Regina Public Library
Gold Room
October 28 10 am

AGENDA

Minutes of last meeting

Reports:

- Chairman
- Financial
- Workshops
- Battleford - standards
- Craft Factor
- Wintergreen
- Biennial
- Canadian Craft Council

Funding Proposal

Nominations

W.C.C. in Japan, Report & slides

Appointment of auditors

Other business

Announcement of elections

Adjournment

Meeting of old & new boards

The Saskatchewan Craft Council membership information



I want to join:
Saskatchewan
Craft Council
Box 3181
Regina, Saskatchewan

Name _____

Address _____

City or Town _____

Postal Code _____

Craft Specialty _____

- Subscribing - \$ 5.00
 Active - \$15.00

The membership year currently runs from November 1 to October 31. However to make the membership year coincide with the SCC fiscal year, the membership year will change to October 1 to September 30.

Subscribing Membership — \$5.00
Entitles an individual or group to receive newsletters and bulletins for one year. As of October 1, a subscribing membership will cost \$12.00.

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 SCC. As of October 1, an active membership will cost \$20.00.

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.