

the craft factor

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studios

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Cover Photo: by Jim Hill of Lumsden. Disley United Church, 1915-1968. Currently the private studio and residence of Martha Cole.

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cover story

The Converted Church

Martha Cole has lived and worked in the old Disley United Church since February, 1979. Originally from Regina, Martha spent seven years in Seattle and seven years in Toronto obtaining her art education and experience before returning to the area. Although her primary interest is in sculpting in fibre glass, she has broadened her creative energies into doing very large appliqué wall-hangings. She has done a number of private commissions and is presently working on a large commission for the new Weyburn shopping centre. Martha is a member of the Regina Stitchery Guild and is on the Craft Factor Committee. I talked with her in her beautiful studio on February 22.

S.M.: Have you ever had a studio before, as such, or has it always been a make-do area or corner of your living space?

M.C.: In Seattle, I had a separate rented studio most of the time. The first year I was back in Saskatchewan, Chris Lynn and I shared a studio in Lumsden — we had the old bank building. In Toronto, no, I didn't have a separate studio. I always worked in a corner, and actually ended up not working at all because of it.

S.M.: When you came back, how did you go about finding studio space? Then, what did you see in this ramshackle old church you bought?

M.C.: I had quit my job and was trying to do art work full-time in my apartment in Toronto. I was a sculptor and it was impossible to do the sculpting in an apartment. So, in the summers I was coming home to Regina and using my parents' garage. I was staying six or seven months a year here and maintaining an apartment in Toronto at the same time, because it didn't cost me anything here. The second year I was here, I really thought it would be a lot cheaper to stay — there was no possibility financially for a studio in Toronto, given the fact that I wasn't working at all. I was always highly productive here, simply because there weren't the distractions that Toronto had to offer.

So, I just thought, well, I'll look around. I'd decided that there really was a declining population in the smaller centres, so I should be able to find a small, inexpensive place. I was hoping for a deserted store that I could rent; I wasn't interested in buying as I didn't want to make the big financial commitment.

I kept hunting in practically every small town in an area around Regina, and it really is hard to find that kind of a building — one that looked good. I literally went out every Sunday; I mapped it out and did every single road around Regina. If that wasn't successful, I would have gone to Saskatoon or Moose Jaw or some other centre. Once you start paying rent, then you probably have to get a part-time job, so it had to be within commuting distance of where I could work.

During my wandering around, Chris said, "Really, Martha, you should try Disley; it seems to me there was an old building there." The one she remembered was an old shed where an auction she attended had taken place. So, I came to Disley, and here was this old church. I asked around and found out that it was indeed vacant.

I spoke to one of the church trustees in town who said they had been meaning to get around to selling it for years. Then, I guess, they actually did get around to it. When it came up for tender, who knew what to bid? Coming from Toronto, I didn't have the slightest idea of value, and Chris kept suggesting figures that seemed ridiculously low — I didn't believe you could get anything for those kinds of prices. So I simply put in a bid, feeling like I was playing Russian roulette, and that there was no chance at all, and ... I got it.



View from the loft/sleeping area.
(Photos by Jim Hill)



Storage and work area.



View from the "pulpit" showing kitchen area and loft above.

Then there were the legal negotiations to get the thing transferred, because you just can't buy a church. For it to become a tax-paying property, we had to go through eight or nine affidavits, and had to go to court to have it officially declared taxable property. After nine involved months, the place was finally mine.

S.M.: So you had an empty shell. All the pews, organ, hymnals, etc. were bought under a separate tender, I believe. How did the renovations go?

M.C.: Originally I was going to live in the basement and keep the main floor completely as studio. Because I work in fibre glass, I wanted to have it so it could be sealed off, which I could do if I lived beneath the studio. Then there was all this water in the basement in the spring, so the decision had to be made whether to keep this as a studio only or to live on this level, too. If I lived here there was the matter of building a separate studio yet for the sculpture. I'm at a point now where I can do the wall-hangings because they can be done in the same space I live in, but I can't make the sculptures here.

S.M.: What do you have in mind for a sculpture studio?

M.C.: What I am hoping to do is attach a sunset to the back corner at right angles to this building, which will have the proper ventilation, lighting and everything so it really is a guaranteed studio — done gradually over the years.

I've also bought a second church which is tiny, and will have to be moved onto my property. Because this place is so open, I have no place to keep friends when they come to visit. So, the second church will be a private guest house.

S.M.: You're probably the only individual in North America who owns two churches. How do you find living and working in the same space?

M.C.: I like having my work where I live. An ongoing problem most artists have is, do they want to have a separate studio, or can they work where they live? I can work where I live because of the materials I'm using now, and also because I have nobody to interfere. It means I really can lay everything out and I can live around it for two or six months, or however long it takes to make a hanging. If you've got children, or other people with conflicting interests, then you can't do what I'm doing, because they are entitled to the space, too.

S.M.: Do you find that the open-area idea functions well as a studio?

M.C.: Oh, it's super, because everything is movable. There is nothing in here that hasn't been put down in a modular unit; which means, if I need a different shape of space for a hanging, I can move things to accommodate anything up to a 20-foot hanging. I once did a five-by-eight one at my mother's place — it was next to impossible to do. We ended up taking up her whole house with one hanging.

The advantage of having your work where you live is that you can sit down with it for 15 or 20 minutes here and there. A lot of the time you solve problems by looking at it from the corner of your eye as you walk by. If you live with it, the problems seem to solve themselves subconsciously. If it's in a separate place, that doesn't happen nearly as well.

However, it's also really easy to be distracted into making dinner, or deciding, well, maybe you'll finish the chapter in this book; because, you have all your creature comforts around you. If you have a separate studio, by the time you get there you are in the mind-set to work and you will work for however much time you have allotted yourself.

S.M.: How do you find living in a small, relatively isolated community like Disley where there are no services, and getting along with the local people who have a fairly different lifestyle? I understand you have become involved in a couple of local projects and are on the Village Council.

M.C.: Yes, I am very involved in the community and I like that. On occasion, I feel very isolated here — that's bound to happen. Absolutely once a year, I will take a trip to a big centre — and that's not Regina. I mean Toronto or New York.

What I miss is the stimulation that happens accidentally — not what I can gather myself. For example, somebody walks in who is a total stranger — a friend of a friend of a friend, who you may meet over drinks, who says, "Hey, I am just so excited about ... Tibetan doodads," and before you know it he's got everyone at the table excited about it, too. I'm one of those people who then



Dining counter divides kitchen from studio space.



Sitting area.

goes home and finds six or seven books on the subject. I have so often picked up new interests and ideas by accident. When you don't have the constant exposure that a big city has to all of these things, then you don't have that opportunity.

I find I spend about 70 percent of my energy just getting supplies. It's very demoralizing. So often, I really don't have what I need. Now, I take shopping trips, to Seattle or Toronto — I have to go once a year, and that's my justification. I have waited six months now for my last order of books, and they're still not here, which means that things I am currently interested in have to be put on the shelf, and by the time the books arrive, I'm involved in something else.

But I like the quietness. I like the honesty of the interaction with the people. I feel much more comfortable in this kind of environment, where people are really concerned about real, practical issues. In big cities, where there is so much competitiveness, there are a lot of people I call "cocktail artists", who can talk up a storm, and yet, there is nothing real about them. I'd much rather talk to a real farmer — I'd much rather hear my neighbour say, "I like to watch things grow", because that's real, instead of someone talking on about magic realism or the new gallery show — quite often that's just not real.

The disadvantages of the isolation are counteracted, though, because I am ten times more productive without the distractions. You have a sense of really being able to zero in on something because there aren't seventeen opportunities — there is one opportunity a month to do something new and different. Therefore, you get more done because you can centre your energies. And this is the chief reason I am here.

— Seonaid MacPherson



Martha Cole

Calm, Business-like and Beautiful The Studio of Kaija Sanelma Harris

The studio of Kaija Sanelma Harris is situated on the first floor of her venerable Saskatoon home. By removing the common wall between two smallish south-facing bedrooms, she acquired just enough space to accommodate all the facilities she needs to plan, execute and finish her work. This includes storage of materials, record-keeping and letter-writing, as well as planning, designing and weaving. She is careful not to let her work spill over into the rest of the house to minimize the disruption to her family, and this has resulted in the very efficient use of space in her studio.

The need to be in touch with the outdoors is strong in Kaija and the old-fashioned bedroom window provides her with a view of the neighbourhood backyards, trees and sky while she weaves. Muted tones on walls and floor make for a light and attractive room, and provide a perfect foil for the colours in the yarns and fabrics.

One of the most essential pieces of furniture in the room is a large table with a durable surface. This is the drawing board, ironing table, sewing centre and office. Close by is the bookcase, with business files, books and magazines, and above it, wall shelves to accommodate completed work. One whole wall at the end of the room has been covered with burlap and on this the completed tapestry is hung, permitting it to be seen in a vertical position for the first time. When fully finished, the piece is photographed for record purposes.

At this end of the room is a comfortable dark brown chesterfield her two cats permit her to share, in front of which is a small, long pile rya rug — a cosy spot to gossip, read or think.

A decided plus is the small outside balcony on which, weather permitting, Kaija can dry the yarn she washes in the bathroom (a few steps away) for use in her tapestries; the fabrics, afghans and other items which are washed after weaving, can also be put outside without a lot of running up and down stairs. The glass pane in the balcony door admits the all-important daylight to this end of the studio.

Another piece of equipment essential to Kaija is her bulletin board. On this she posts woven samples and 'completed' designs and lives with them for a period of time, subconsciously evaluating them as she goes about her work so that alterations or design alternatives occur to her before she undertakes the actual weaving. Her sketches, samples and designs are in themselves a decorative feature, complementing by their contemporary nature the beautiful old weaving tools she has mounted on the same wall.

Kaija's Finnish spinning wheel is currently used for winding bobbins, although she does aspire to an electric bobbin winder for its speed. For a large piece which has been minutely designed and the colour sequence carefully determined, hundreds of bobbins can be wound in advance — on quills made from grocery bags. For a tapestry or a piece where she designs as she weaves, Kaija makes up butterflies a few at a time.



Kaija working at her loom.
(Photo by Richard L. Harris)

The heart of the studio is the huge ten-harness Vavstols Fabriken loom. It has a weaving width of 150 cm, string heddles, and overhead beater, and at the back, an attached warping frame — a great space saver: an enormous efficient-looking machine, it is nonetheless comparatively quiet in operation, and pleasant in appearance. This is the spot where everything comes together. Within easy reach, at weaving height, is a large shallow tray containing the dozens of bobbins or butterflyes and balls of yarn for the work in progress. This enables Kaija to work with a great economy of movement, refilling and throwing her shuttles with speed and comfortable ease. The entire wall to her left is awash with colour, a honeycomb of cylindrical storage bins containing yarns of all kinds in every colour of the rainbow. This is not only beautiful, but practical, since she can see her inventory at a glance and knows immediately which stocks need to be replenished.

The other smaller necessities for Kaija to operate happily and successfully are disposed around the studio in orderly disorder — scales, the radio, telephone, tape measures, coloured pencils, pin cushions, a few plants, the occasional cat — all add to the general atmosphere of the studio: calm, business-like and beautiful — a fitting place for this talented weaver to produce her superbly crafted work.

KAIJA SANELMA HARRIS — Born and trained as a textile teacher in Finland. Worked in Iceland, Sweden and U.S.A. prior to arrival in Saskatoon, 1973. Major interest architectural tapestries, but enjoys producing functional items, time permitting. Has had several one-man shows, taken part in many group shows. Work included in numerous private collections in Scandinavia, U.S.A., Canada — also in the collection of Department of External Affairs, Canada; Jean A. Chalmers National Craft Collection; Mendel Art Gallery; Regina Public Library; Sask. Arts Board; Sask. Craft Council, and two commissioned tapestries for Agriculture Canada. Winner of Premier's Prize, Battleford, 1978.

— Kate Shook

The Endeavour Studio

The Endeavour studio had its beginning in the summer of 1975. Wendy Parsons, Zach Dietrich, along with Dianne Warren and Bruce Anderson, purchased two quarters of land approximately ten miles northwest of Endeavour. Situated on the edge of the Porcupine Forest Reserve, the country is mixed spruce and poplar woods with small fields and hay meadows. There were no buildings. We began work on a log house, which with some help from friends was constructed over three summers. During this time, Wendy and I lived in Weyburn, where Wendy was the Resident Artist and I worked as a studio potter. Dianne was teaching at the University of Regina Art Ed. program and Bruce was taking classes at the fine arts building. Most of the construction on the house took place during our summer holidays.

We moved to our farm in the spring of 1977, the log house was finished that fall. At this time, we began our plans for a studio. Not having much time, as the Christmas craft sales were swiftly approaching, we purchased an old two-storey farm house and moved it to our land. This we quickly converted into a small but workable space. In the basement, we stored clay. The main floor held our two electric kilns, four pottery wheels, shelving and glaze area. The upstairs had a display area and crate storage.

In the summer of 1978, Wendy and I moved another house; this was to be our home. We renovated this, stopping only long enough to produce pottery for sales. This was the pattern for our first years on the farm. At this point, mention must be made of the warm, whole-hearted manner in which our neighbours received us into their community. Assisting us in cutting and hauling wood, building, pouring cement, and best of all, 'country cooking', their aid was invaluable.

We were pleasantly surprised to discover that many of the people in the area were familiar with pottery. From 1907 to 1944, one of Saskatchewan's first potters, Peter Rupchan, had lived and worked only a few miles from our studio. Our sales in the district were therefore better than we have expected.

Then fire struck! Bruce and Dianne's log house burned to the ground in March of 1979. They rebuilt a smaller log house that summer, but decided to move to Regina.

We were becoming dissatisfied with the predictable results of our electric kiln. Since wood was the most readily available fuel, we decided to build a high-fire, wood-burning kiln. We built the kiln using hard fire brick from Claybank on the inside course, and soft insulating brick for the outer. Our fuel was spruce edgings from a local saw mill, which we hauled and cut ourselves. We built a post-and-beam shed over the kiln, and can store up to eight firings of wood in it. One firing consumes one-half of a cord of wood (4' x 8' x 2'). The firing takes approximately 24 hours, including pre-heating. The results we obtain by this method of firing more than justify the amount of labour involved.

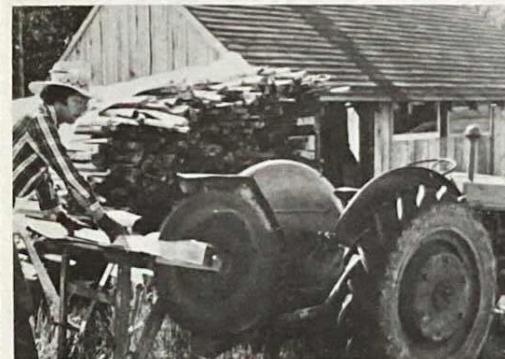
We incorporated as the Rockford Art Works Co-op in 1979, Rockford being the name of the closest community centre and store.

Presently, Wendy is working as the Resident Artist in Moose Jaw. I am working out of a studio at Castle Antiques and Fine Crafts. We built a 30 cubic foot, gas-fired, downdraft kiln here, which we will take back to the farm with us in July of this year. At that time, we plan to build a new studio. We continue to market our pottery at craft fairs and stores around the province.

— Zach Dietrich



Working on the chimney.



Cutting edges for wood to fire the kiln.



Wendy loads wood-fired kiln.
(Photos by Wendy Parsons and Zach Dietrich)

CRAFTSPERSONS!!!
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A Working Octagon

Having worked in a ten-foot space for the last five years, I am enormously pleased to be in a new and considerably larger studio with an area of about 350 square feet.

Like my previous space, the new studio is half below ground (hole-digging by David with the assistance of Angus Ferguson), but well-lit by five large thermopane windows. These provide full, direct light in winter, but are shaded in summer. There is also one smaller window which can be opened for cross-ventilation or for use as a fire escape.

The room has a preserved wood foundation, which for our climate and the local soil type, is ideal. After previous experiences working with concrete, I highly recommend wood. Costs are similar, but wood requires far less back-breaking labour... and you'll never end up with a hole full of concrete because a form has collapsed.

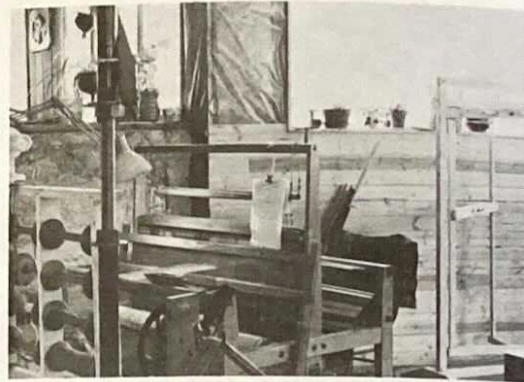
Heat is provided by a Lakewood Unicorn and by sunlight. An experiment which worked out well: the stove surround is constructed of masonry. Because of its shape, it considerably reduces the clearance required around the stove for safety, and it also acts as a heat sink, rendering the wood stove more effective as a heat source.

The partially octagonal shape has also worked out well. (Sometimes things don't!) Clearance around looms can be a major problem for weavers, and I'm pleased with this solution. It provides maximum flexibility in a far smaller space than a rectangle would have.

Permanent lighting and storage units are not in yet and their locations are only now being decided on. It is much easier to place such things after using the space and discovering what patterns of use develop. There are other minor finishing jobs to be done as well and completion is scheduled for next summer.

The studio contains one 45-inch, 4-harness Leclerc counterbalance, one David G. Miller custom 54-inch, 10-harness countermarch, an eight-foot tapestry loom, a 16-harness rug sampling loom, a spinning wheel, various storage units (some temporary) and various pieces of smaller, movable equipment. It will soon have a full-sized drafting table (currently residing in Judy Wood's studio under a stained glass dragon) and there'll still be lots of room to have tea by the fire with friends.

— Cathryn Miller

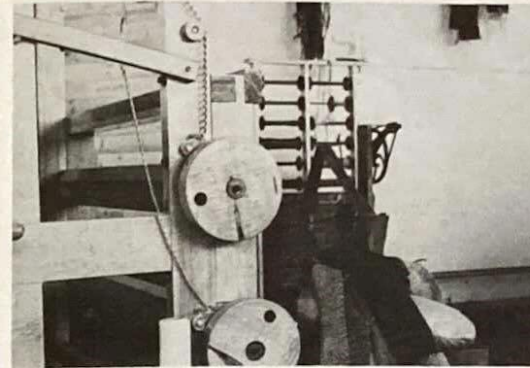
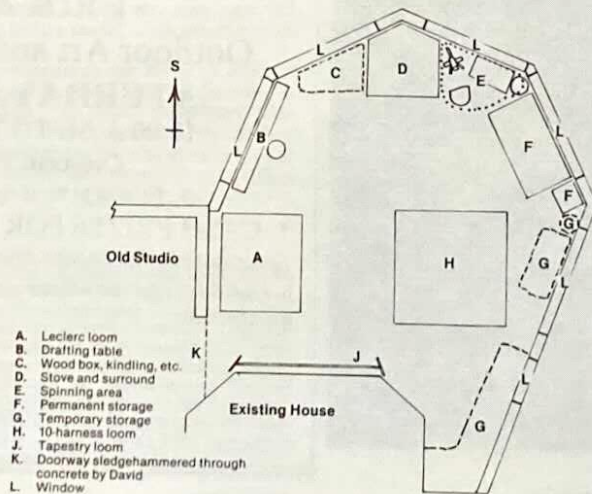


Leclerc counterbalance loom.

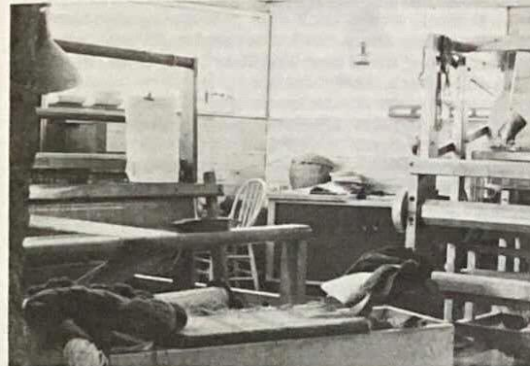


Thermopane windows allow lots of light and solar heat in Cathryn Miller's studio.

(Photos by C. Miller)



David G. Miller custom 54-inch 10-harness countermarch.

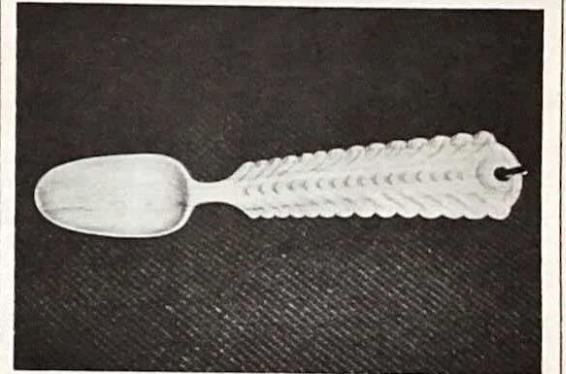


View of work area.

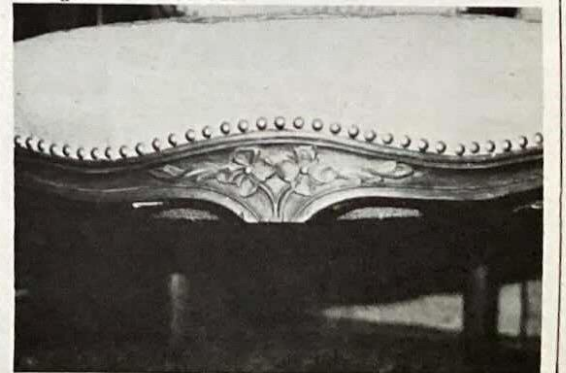
Haftor Svee — Media: Wood

In 1902, Haftor was born at Gisvold in Orkdal, Norway. Spinning, weaving and making practical household objects from wood was a way of life in Haftor's home. As a young boy, he loved to carve willow whistles and small kitchen utensils. Spoons with ornate handles were a challenge to him and today, his spoons are in great demand.

The following photos of Haftor Svee, his studio and articles he has made of wood, are by Margaret Ann Burrill.



In 1924, he came to Viking, Alberta, worked at various jobs, and finally, in 1926 homesteaded on a quarter-section north of Frontier, Saskatchewan. During this time he was busy working the land, breaking horses and keeping the farm a viable operation; so he rarely had time for wood carving. Then, in 1971, he was able to spend ten months in Norway, and apprenticed to Birger Kvaale, a wood carver. Birger Kvaale is still carving and always has a great backlog of orders to fill. At the time Haftor was training with him, they worked together on a set of chairs which Haftor brought home to Canada.



Extension Co-ordinator Appointed at Mendel

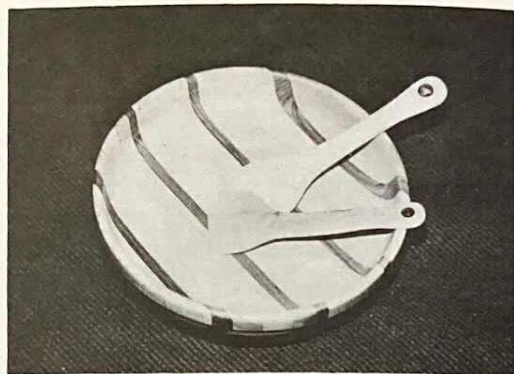
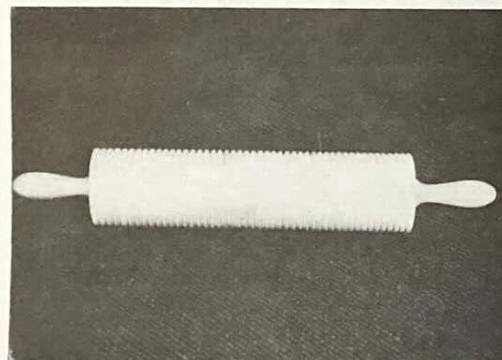
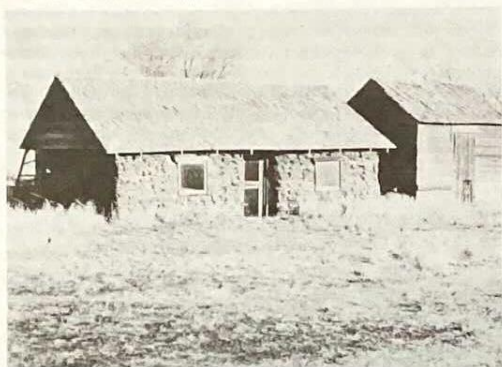
John Goodwin of Toronto has been appointed extension co-ordinator at the Mendel Art Gallery.

Formerly installation officer for extension services at the Art Gallery of Ontario, Goodwin assumes the position held by Michael Gibson, who resigned in September.

Goodwin was born in St. Catharines, Ontario, and is a graduate of the Ontario College of Art in Toronto. He worked as a gallery assistant for the Rodman Hall Art Centre, St. Catharines, and for Harbourfront Gallery, Toronto, before being appointed preparator in the extension services division of the Art Gallery of Ontario in 1977.

In 1978 he was made installation officer and from that position has been appointed to the Mendel Art Gallery.

Haftor's studio is a bright two-room homesteader's house that he had moved to his farmyard. One room serves as storage, while the larger room, still papered in scrubbable 1930-era wallpaper, is his main work area. He has a compact wood stove, Black and Decker workbench, a floor-type saw with a huge vacuum attached to collect the sawdust. Hanging along the walls within easy reach is a great variety of tools. And there is no telephone! There is plenty of natural light from two exposures — east and



south. Obtaining dried wood is a problem, and Haftor has set up his own drying methods, using solar heat. Saskatchewan birch and Manchurian elm are most commonly used for his products, but friends and relatives are always on the lookout while travelling to bring a variety of woods back to Haftor's studio. Haftor lacks many tools used in intricate carvings and suggests that "Acorn" tools, manufactured in England, are the best you can buy. Marketing his products is not a problem as the Senior Citizens' "Mushroom Patch" in Frontier sells everything he makes; and Haftor is quite content to keep it that way. His carved spoons, *lefse* rolling pins and a variety of other Norwegian cooking utensils make up most of what he creates. Larger items such as his laminated bowls and candle stands are given as gifts to his friends and relatives.

Haftor enjoys his craft, but regards it as a hobby, even though he spends most of his winter days working in his studio.

— Margaret Ann Burrill

Wintergreen '81 November 26, 27 & 28, 1981

Co-ordinator required for *Wintergreen '81*, Regina's Christmas Craft Fair. This is a part-time contractual position of approximately three months' duration. Successful applicant will be responsible for all aspects of fair organization. Valid driver's license and vehicle recommended. Applications will be received until May 15, 1981 at the SCC office, Box 7408, Saskatoon S7K 4J3.

N.B. Wintergreen

For the information of persons who will be making application for booths for *Wintergreen '81*, slides only will be accepted for jurying purposes.

Solar Windows are Asset for Stained Glass

My need for a "proper" studio, as a distinct entity apart from the rest of my house, began about four years ago when I started doing stained glass. Up to that point, I had spent five years doing batiks in a corner of the basement. It was a less than ideal set-up, but I managed. I did my waxing and dyeing in the basement (causing great horror amongst visiting playmates who would be told by my children "Mom's dying in the basement." This was often compounded by me emerging momentarily with red dye dripping off my rubber gloves. I've often wondered what versions of life in our house went home with those children.), my ironing out in another corner of the basement, any quilting or machine work one level up in the playroom, and all handfinishing on the dining room table.

When I tried to introduce glass into this scheme of things, it became evident very rapidly that I couldn't do it the same way. To begin with, while good natural light is desirable for any craft, with glass it is really a necessity. Also, safety for both the glass and the human and animal members of the family dictated an entirely separate and removed area for glasswork.

I was contemplating renting a small studio space somewhere cheap, when my husband suggested adding a studio onto the house. Of course, I agreed immediately and we began planning. We ultimately decided on adding on top of the house and trying to have as energy-conscious an addition as possible.

We ended up with a passive solar studio which was built over the main level of the house. It is one large room — about 20' x 30', with a sloped ceiling 14' high at the front (south), slanting down to 8' at the back. The south wall has six large windows which carry out the dual function of light and, in the winter, heat. Extra heat is supplied by a Jotul woodburner, one of the best investments we've made. We had the studio built by a local contractor, and had considerable difficulties with several aspects of it, but have resolved the difficulties this past summer, some three years after the initial construction.

This aside, I am extremely pleased with my studio as a working space. I try to keep the space as open as possible, both for aesthetic reasons and for ease of movement from one area to another. My glass area is at the south end, where the most windows are, and until recently, I did batiks on the north side, where the sinks are located. I have since retired from doing batik and have ceded a corner of the studio to my husband for use as a music room. The studio has, by the way, excellent acoustics, if the word of David Miller is anything to go by, and I enjoy the music making that goes on while I work in the evening. It also got our harpsichord out of the living room, which is something I'd been trying to achieve for years.

For me, being able to work at home means a great deal. I can work all sorts of odd hours without having to get in the car or on my bike and go anywhere. I can be here when my kids need me without having to sacrifice working time. I can work in any spare minutes I can find on a day that is crowded with other activities, or I can go up at 8:45 a.m. and put in a solid day's work with few interruptions. I generally try to work from nine to five, five days a week, when I can, but will often go up evenings and fit in a few hours if I'm not needed elsewhere. Working in glass is physically and psychologically quite demanding, so it's nice to work in a situation where I can go to some other part of the house and make a coffee or read for a few minutes without feeling that every minute has to count. If I

had to travel away from the house to work, I'd probably feel that I had to work every second I was there, and would end up breaking a lot of glass.

A side benefit I have found in having a "real" studio is that it legitimizes what I am doing in the eyes of other people. I realize that this is their problem and not mine, but I have found that my non-craft friends and relatives respect the studio in a way that I didn't notice before. No one who is visiting or staying over comes up to chat when I am upstairs working, unless they have been invited. Anyone who phones me during the day usually begins by apologizing for interrupting my work — which I feel reflects a good attitude on their part. They realize that I am up there working at Real Things that Count (at least to me) and not just fooling around.

This is an attitude problem that women in particular have to deal with — that because many of us are married to men who have jobs that bring in steady money, somehow what we are doing on our own is diminished or less important than if we were struggling along on our own. Having a big, imposing studio makes you somehow more legitimate in the eyes of others as a craftsman. This certainly isn't why I had my studio built, but it is one of the perks.

My studio is, in summary, an extension of my self. It is an environment that I have created and in which I spend 75 percent of my waking hours. I work there, I think, I draw, and I retreat there when things get too hectic. I am very grateful for it, and feel myself very lucky to have such a fine work environment. It really makes my job a lot easier.

— Judy Wood,
Sunrise Studio, Saskatoon

SCC Biennial Tour Dates

Prince Albert	March 16 to April 3, 1981 The Little Gallery Prince Albert Arts Centre 1010 Central Avenue
Weyburn	April 14 to May 5, 1981 Allie Griffin Gallery 45 Bissan Avenue
Swift Current	May 19 to June 16, 1981 Swift Current National Exhibition Centre
Yorkton	July 1 to July 15 Yorkton Art Centre

SCC Annual General Meeting tentatively October 30 and 31, Saskatoon.

Multi-Level Weaving Studio

I live in an old 2½-storey house. I am a weaver. I work on floor looms. I do all my work at my house.

I have one 45-inch jack loom set up in a room on the second floor. I use this loom mainly for items like scarves, shawls, jackets and other small items. The room is pleasant to work in, because it has good-sized windows so has lots of natural light. The windows face south, so in the wintertime, the sun shines directly into the room. It is nice to be able to work in sunlight on winter days. The light is also important because I make all decisions about colour and the combining of colours in natural light — never at night and never in artificial light. The main disadvantage of this room is that it is directly above the living room. This means that if you're in the living room trying to read or visit or listen to music or whatever while I am weaving upstairs, you have to put up with a constant thumping sound from the loom. It was even worse when I used to weave rugs on this loom — then the thumping from heavy beating was very loud, plus all the windows in the house rattled every time I beat.

I use a second room on the second floor for storage of yarn, storage of completed items, drying washed items, spinning and storage of woven but unfinished items. I still need to build more shelving here — but I have finally put some shelves in the room, so now all my yarn is out in the open, where I can see it. This saves trying to recall what yarn you have on hand and having to root around in several cardboard boxes to find the yarn you want.

I bought a 160 cm. multiharness contramarche loom a couple of years ago at around the same time that I was renovating and insulating my basement. Because the loom is so big, and because I knew that I would be weaving items on it that require heavy beating, I built a weaving room in the basement for it. This means that I have the loom in a room big enough to give me lots of clearance to work around the loom, and that the noise from heavy beating on the rugs does not disturb the whole house. The room is the most even-temperated in the house in the winter, and is nice and cool in the summer, so is comfortable for working. The main shortcoming is that it has only one small window, so is short on natural light. This makes it less pleasant and more costly.

Being spread out on several floors has some shortcomings. I am constantly hauling yarn from the second floor storage to the basement and back again. I have acquired two sets of auxiliary equipment — shuttles, bobbin winders, skein winders, work tables, portable lighting, bobbins, etc. — so that I don't need to move all that kind of stuff around when I move from one loom to another.

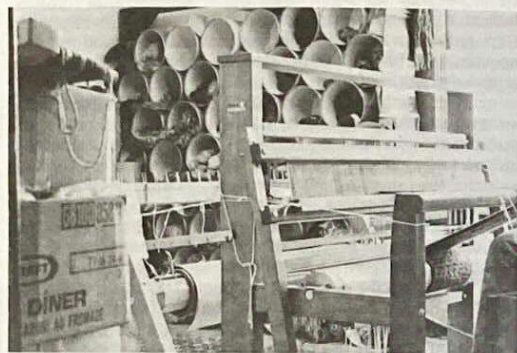
When I'm weaving in the basement room and doing a lot of heavy beating, I can't hear the doors very well. So, if you come to visit, first try the front doorbell, then try knocking on the front door, then try knocking on a basement window. If none of that rouses me, then I'm either in the backyard or not home.

— Pat Adams



Pat at his 45-inch Leclerc jack loom.

(Photos by C. Miller)



Large cylindrical tubes provide good storage place for yarns.



Large multiharness counter-marche requires special space in the basement.

workshops

Marketing of Crafts Symposium

About 20 people made the trek through the January winter to the Pasqua Centre in Regina to attend a very rewarding symposium on the marketing of crafts. As I look over my copious notes, I realize that I cannot cover two days' worth of material in a short report, but I will attempt to outline what was covered by Peter Weinrich, Executive Director of the Canadian Crafts Council; Lily Fieko, Department of Revenue and Trevor Apperly and Peter Koval from Industry and Commerce.

Some symposium participants may have been expecting simple answers to such burning questions as, "How do I price my work?" and "How do I get people to buy my work?" Under the general rubric of "Marketing", Peter Weinrich gave a clear picture of the whole business life of a craftsman and answered these questions with more questions that gave the responsibility for thinking back to the craftsman.

Research

He stressed doing research about yourself, your production, and the market before you get into the business. If you are already there, an assessment of your own strengths and weaknesses is still useful.

First ask yourself these important questions:

1. Do I really want to be a craftsperson?
2. What do I do best?
3. What compromises am I willing to make with my work and with other people?
4. How much do I know about non-craft matters such as advertising and accounting?
5. How resilient am I? Am I able to live with an unsteady income?

In researching your own production, consider your access to materials, cost of materials, space and capability for expansion and possibilities for enlarging your production or getting more for what you make.

In doing your market research, these are some of the questions to answer:

1. Is there a reasonably large market nearby. One-third of the craftspeople in Canada work in textiles; one-third in clay, and the remaining third in a variety of materials (metal, glass, leather, wood, etc.). Because of this, most people working in textiles and clay distribute their work locally (unless they are nationally known), and craftsmen working with other materials have a wider market.
2. What are shipping costs?
3. Are they going to want what you are making? Compare your work to things that are already being marketed. This does not mean you are limited to making what is already being sold, but it will give you some indication of what sells.
4. What is your competition? Don't forget industrial ware and imports, as well as other craftspeople.
5. Will you sell through outlets or through direct sales to the consumer?

It was encouraging to learn that on the average, people have 65 percent more discretionary income than they did in 1960, and that the market for crafts is expanding at a "real rate" of 5 percent a year. Last year, \$250 million was spent on Canadian-made crafts (including Inuit) across the country. Nowadays people are inclined to invest their money in objects instead of liquid capital. However, it still remains that most craftspeople cannot look forward to a very substantial income from their craft alone unless they become very well known.

Selling

You can choose to retail your work yourself either through your own outlet or through fairs and markets. In dealing with a fair, you should consider not only the booth size and fee, but also the: 1) policy of the fair; 2) promotion of the fair; 3) insurance the fair provides (third party and property); 4) loading and unloading facilities; 5) parking; 6) security; 7) admittance fee and 8) cleaning arrangements. Does the fair provide the craftspeople with a free supply of promotional material, and a number of free tickets for distribution to good customers if there is an admittance fee? What basic facilities are provided and what extras must the craftspeople provide? In considering your costs to go to a fair, don't forget the cost of travel, food and accommodation. Ask the organizers of the fair the average sales per booth last year. Peter also suggested an advance showing at the fair to specially invited buyers, such as stores, who, after seeing all the work that was available, would be able to place orders.

If you choose to sell your work on a wholesale basis, will you grant sole or exclusive dealership? If you sell by direct purchase, it is your responsibility to clarify some issues between you and the outlet. Although you cannot fix the end price, you can make an agreement not to sell the object for 10 to 20 percent more or less than the wholesale cost without another agreement. If you sell in fairs or from your studio, do not undersell your dealer or they will not carry you for long. What arrangements will be made if an outside gallery or museum wants the object for an exhibition? If there is prize money, who will get it? Will you have knowledge of the ultimate ownership of the work? Does the dealer have the right to refuse subsequent work? Can the dealer negotiate a commission for you and what would be the terms of that commission? Will you charge more for a commissioned piece because it is not within your regular work? Does the dealer have the right to photograph your work? If you have a special exhibition, who is responsible for the costs of a catalogue, publicity and an opening?

If you choose to sell by consignment, you can expect them to take between 35 and 40 percent of the value of the sale. If the store does not carry enough of your work, it will not sell well. Therefore, it is a good arrangement to offer work for consignment in conjunction with work that has been directly purchased. Because there are differing provincial laws regarding ownership, draw up a written agreement reserving ownership in case the shop goes. How and when will you be paid? Immediately? In 30 days? Do you have the right to inspect the books? Are your pieces identified on the label? What insurance do you have? Can the store auction or sell the work to someone else? Can they sell your work at a discount? If so, does the decrease come off of your percentage or theirs? What if the work is sold and then returned? What is the price to purchase for the shop?

Commissions can become very complicated, and so it is necessary to draw up a contract at the outset. What is the starting time, delivery time and site for delivery? Does the patron have to approve the piece before buying, and if so what are the conditions and criteria for approval? Will the commissioner arrange for installation costs, building permits and agreements with unions? The copyright normally passes to the commissioner unless other arrangements are made. If the provincial or federal government purchases any work, the craftspeople cannot retain copyright. How will you be paid — in advance, or by installment? (If so, consider the interest.) Will you receive a non-refundable deposit in the beginning? Are you responsible for shipping costs? Is there a cancellation fee? Finally, it is wise to include an arbitration clause in your contract that includes naming someone you will go to for arbitration if an agreement is not reached.

It is best not to enter unlimited competitions unless there are adequate recompenses. The best kind of competition to enter for commissions is one where the commissioner has pre-selected a short list of choices and asks for rough sketches/designs which he pays for. In your estimate, include the costs of detailed sketches and designs and clarify the ownership of those sketches. If the patron assumes ownership, you can still retain copyright.

Costing and Pricing

You have three costs: direct, fixed overheads and variable overheads. Direct costs include the cost of materials (include loss through wastage), integral requirement and working time. Fixed overheads include heat, lights, hydro, rent, studio expenses and vehicle expenses as well as licenses, packaging and labels. Variable overheads include the cost of accounting, management, marketing and promotion, office supplies, professional memberships, bank overdraft charges, insurance, reference materials, photography, advertising, replacement of tools and equipment and depreciation. Peter recommended very strongly that you enlist the help of an accountant to help start your books.

Peter suggested a formula for pricing your work which may work for you. First ask yourself how much you want to make a year. Divide this by the amount of time you want to spend in production (this is usually not more than 30 weeks, when you consider time for fairs, sales and holidays). Once you know how many days you will work in production, divide by the number of hours that you will work in a day. Now you know how much you should make an hour, and can judge how much an item should cost by how long it takes to make it. Test to see whether or not the items that you think are your bread and butter items are really the items that are most profitable for you. Some other factors that might influence your price are customer expectation (you can price too low as well as too high), quantity discounts and prices in other parts of the country. Review your prices once a year.

Copyright

The most recent amendment to international copyright law that has been signed by Canada is the Bern Convention of 1928. This states that the right to produce or reproduce, in whole or in part, in any medium, belongs to the owner of the copyright. The first owner of the copyright is always the person who created the object unless stated in your terms of employment or contract; or the terms of your university contract state otherwise if you are a student; or the work is commissioned and you did not retain copyright in the contract; or the work is done for or passes into the hands of the Crown. Ownership of copyright does not transfer with the ownership of object. Copyright protection lasts for the life of the person who made the object plus 50 years. You can assign copyright to someone else who can retain it for 25 years after death.

According to the Bern Convention, copyright protection goes automatically to the originator except in the above conditions. According to the International Convention (which is the one recognized in the United States), three things must be clearly visible: "©" and the name of owner of copyright and year produced. This information can be on a label if it is firmly affixed. If you wish to sue in the U.S., this information must be registered. You do not have to register in Canada, but it is useful. In a civil action, you must sue within three years of the date of infringement. The court can issue an injunction to stop production and distribution of copies, award damages and order all existing copies destroyed. In a criminal prosecution, the court can fine up to \$200 for a first offense, more for repeated offenses or give up to 3 months in jail.

Works that are permanently situated in a public building do not have copyright protection, and use of them in reproduction is considered fair use. Newspapers are entitled to use photographs of work in conjunction with reviews or critiques. You may copy for private study or research. You cannot copyright information.

Industrial Design Protection

Anything that is reproduced in more than 50 copies does not retain copyright and is regarded as industrial design. There are few exceptions to this. Prints may be excluded if each work is sold as an original print (signed, numbered, etc.). To be eligible for industrial design protection, an object must be innovative, have some utilitarian value, and be registered with Consumer and Corporate Affairs. It must be registered within one year of production and must have "Rd" and your name on the object or on an attached label. If the object is accepted by Consumer and Corporate Affairs, they issue a five-year term which is renewable for a second five years.

Federal Sales Tax

All small manufacturers can produce up to \$50,000 one year for sale and use and not pay federal sales tax. However, if they produce more, they must pay the tax. The General Excise and Sales Tax Regulation SOR/77-693 section four, dated August 15, 1977, defines small manufacturers and craftsmen. The regulation SOR/78-485, dated June 1, 1978, states the exemption up to \$50,000. Craftsmen who comply with the definition in the regulation may be eligible for a one-year exemption. This includes persons who design and produce with original materials using hand tools to produce objects that reflect Canadian culture or heritage, but does not include people working in precious metals or stones or people using molds, jiggers, etc., in a repetitive nature. Presently, we must pay federal sales tax on materials which we purchase. The CCC is trying to get a license for craftspeople that can be used to purchase materials without paying sales tax. One of the problems with this is that a store must be able to hold tax-free stock.

Duty

According to the Federal Department of Industry, Trade and Commerce's Machinery Program, craftsmen can apply for quality tools and equipment of a class and kind not made in Canada to be brought in without full duty. However, because it is classified as "machinery", it must have moving parts. The first \$500 is still dutiable. Application can be made for many things from many places over a period of three years. It was pointed out that the SCC could file an application and assign the rights to individuals to carry out imports.

Warranties

Warranties are under provincial jurisdiction and insure consumer protection. The liability is assigned to the manufacturers. There are two types of warranties, expressed and implied. Expressed warranties come from any statement of fact or promise (written or oral) with respect to the goods offered for sale on which the buyer relies. Implied warranties protect the consumer from misrepresentation whether it is fraudulent or innocent. There is no escape from the stipulations of the Provincial Sale of Goods Act:

1. The seller has the right to sell.
2. The purchaser will enjoy quiet possession.
3. The goods correspond with the description.
4. The goods are reasonably fit for the purpose for which they were intended.
5. When sold from a sample, there must be stock of the goods.
6. The goods must be of merchantable quality.
7. In Saskatchewan, repair and maintenance must be available.

Hazardous Products Regulations

An increasing amount of research and regulations are being directed towards hazardous products. Be responsible for knowledge in your field. For example, lead glazes should not be used on containers for food and poorly designed toys can be dangerous.

Obscenity

A final note: everyone commits a criminal offense who publicly displays a disgusting show of sex, crime, horror or violence.

Provincial Sales Tax

Lily Fieko of the Saskatchewan Department of Revenue, Supply and Services (565-6718) explained some of the details of the Saskatchewan Education and Health tax. Applications for the license ask for your name, address, description of seasonal operations and information on the product. Returns can be filed on a monthly, quarterly or annual basis. The returns are due on the twentieth of the month, and there is a 10 percent penalty. Vendors are required to keep a monthly record.

The license entitles you to deduct sales tax on materials. Quote your number when buying.

If you send goods out-of-province by common carrier, no E & H tax is required. If you know you will be away and not selling any goods, you can contact the Department of Revenue beforehand and ask them to submit NIL reports for you.

It is a violation to have tax inclusive price.

If you are audited, you will need to provide sales invoices, purchase invoices and a financial statement. Keep your records for five years for provincial purposes and seven years for Revenue Canada. Keep receipts for everything.

There is no sales tax to reservations if a treaty number is used.

There is a tax collection fee — 5 percent of the first \$300 and 1 percent of the rest.

Industry and Commerce

Trevor Apperly outlined the structures of the Department of Industry and Commerce. He went over the advantages and disadvantages of incorporation, sole proprietorship or partnership or co-ops. He also explained five programs administered by Industry and Commerce for which craftspeople might be eligible: 1) Aid to trade; 2) Product Development Program; 3) Management Development Program; 4) Small Business Interest Abatement Program and 5) Small Industry Development Program. For further information on these, contact:

Saskatchewan Industry and Commerce
7th Floor, SPC Building
Regina, Saskatchewan S4P 3V7
Norman Vickar, Minister

Industry and Commerce also publishes a small book, *Saskatchewan Business Guide*, which might be useful to craftspeople. The Department also provides consultative services about setting up your books and other business matters.

Promotion

Peter Kovol, also from Industry and Commerce, gave some good pointers on promotion. The "Four P's of Marketing" are product, pricing, promotion and place. Before beginning a promotion campaign, he again suggested research and soul-searching.

1. Know your business objective and budget.
2. Determine your target market.
3. Determine what you will tell your market.

Over a period of a week to ten days, write notes on yourself and your product to come up with a story that emphasizes what you have to offer.

There are four ways to decide on a budget allocation for promotion:

1. Percentage of sales or projected sales.
2. Competition
3. As much as you can afford
4. Task one objective method

As a group, we made a lot of these promotional techniques. The first five are probably the most applicable to craftspeople, but Peter Kovol suggested using a few techniques effectively rather than more with less impact:

1. advertising (newspapers, yellow pages, magazines, radio, outdoors billboards, sky writing). Consider timing (would a seasonal campaign be best?), control, and costs and balance against the low credibility of ads.
2. public relations (credibility, no cost, but little control)
3. display
4. portfolio
5. personal selling
6. literature, catalogues, pamphlets
7. trade shows, exhibitions
8. directory
9. advertising specialties (ball point pens, matches)
10. direct mail
11. telephone soliciting
12. place of product (stand, etc.)
13. premiums
14. coupons
15. contests
16. gift certificates

Concerning a portfolio, Peter Weinrich suggested that it be readable, up-to-date, well designed, and put together with the people who will look at it in mind. Include a title page, name, address and craft, a short relevant background, list of major exhibitions and collections and reproductions either through colour photocopy, slides or photographs. Present the materials in a cover folder.

It was also emphasized that we do not make as much use of labels as a promotional device as we could.

SCC Involvement in Marketing

During the course of the general discussion, people questioned how the SCC could help serve its membership in the field of marketing. The history of the Battleford Festival was reviewed and some changes for the future were discussed.

Thanks again to Peter Weinrich, Lily Fieko, Trevor Apperly and Peter Kovol for a very informative weekend.

— Kathy Ylitalo

editor's bit

I would like to sincerely thank those craftspeople who submitted their studios and themselves to scrutiny through articles in this *Craft Factor*. In reading them over, I have found many ideas which I know will be helpful in making my studio an effective, efficient work place. I must admit that no one advised on the best place to put a playpen.

Although very generous and willing to show their craft and discuss it, craftspeople value highly their work time and privacy. So, please do not view these studio articles as open invitations — these are private studios, not public shops.

The theme of our next issue is to be, we hope, ecclesiastical crafts, or crafts in the church. This is a little-known area to many of us, but, upon initial research, one that is very wide and interesting. If you have any ideas or information about people who produce ecclesiastical crafts, or how to get involved in doing this kind of work, please let me know as soon as possible at Box 38, Disley SOG 3C0.

We will miss Gary Essar, SCC board member, *Craft Factor* committee member, quilter and former assistant curator at Regina's Dunlop Gallery. He has taken on the curatorship of the Kamloops National Exhibition Centre gallery. Good luck to you, Gary.

— Seonaid MacPherson

vienna '80

WCC Speeches Thought-Provoking

This is the continuation of Marline Zora's WCC report from the December, 1980 *Craft Factor*.

Akpo Teyea (Ghana) — The Cultural Role of Crafts Tomorrow

Introduction:

Crafts inevitably reflect the spirit of the times in which they were created. In future, crafts must be a culturally oriented concern — an advanced development not merely of hands, but of the whole body, mind and spirit by training and experience. Crafts must have equal footing with arts, humanities, education, religion and applied arts and science.

Culture is to be found wherever man lives. The "soul" or "spirit" of culture uses people as a means for taking shapes. It takes possession of man, making man emotionally involved. Like a living organism culture has its stages: youth, maturity, old age and death.

Definition of Culture: It is the sum total of a society's way of life, comprising its various institutions governing politics, religion, norms of behaviour, art, etc. It does not remain static but is modified according to the changes wrought on the society by various external and internal forces as time goes on.

Promotion:

A new decade offers a new context. It enables us to look at the horizon rather than the ground. What do we want? How can we effectively implement our goals? How do we use our knowledge and skill to the benefit of mankind? The promotion of crafts depends on you. You as creator must be seen to figure prominently. Your upbringing, training, conduct of life and example all need to be called into full and active play.

Three H's: craftsmen work from hearts and heads through their hands. There is an African concept that craftsmen also invoke supernatural powers to take their abode in the craft work produced.

Understanding:

Craftsmen, like educators, employ all the human senses in the effective pursuit of their occupation. The understanding of crafts involves some knowledge of the media and methods of production as well as the purpose for which the works are fashioned. Through the media and methods, the craftsman's knowledge manifested in his works is visually communicated to others (e.g. children's fear and fascination with masks and masquerades). Other senses are also used to reinforce understanding. Use of crafts as a means of communication through individual works, group works, permanent exhibitions, travelling exhibitions, exchange programs, intermediate technology, craftsmen's associations and craft biennials.

Acquisition/Utility:

The utility or practical purpose includes adornment

and decoration, while intellectual pleasures embrace prestige and pride, joy and satisfaction.

- symbolism — amulets, effigies, talismans
- souvenirs — must guard against adulteration, imitation, fakes and shoddiness

Guidelines:

We all need to be heavily involved in the cultural development of the crafts, their acquisition, storage, display and marketing. More emphasis on applied research and less on academic research should be the aim of higher educational institutions and craft centres.

Patrick Nuttgens, Director of Leeds Polytechnic and Edinburgh University — Education for Capability

The best way to learn is by doing. In Britain, education is an end in itself. Neoplatanism of the 19th century used education as an escape from mundane work and reality. It centered around the belief that the ordinary mind deals with things and the educated mind with ideas. This is a problem within the British hierarchical system.

It is important to realize that technology is not an applied science; it was originally a solution to a practical problem in teaching. It is important to identify the problem first, then formulate the scientific principle from the solution. Technique precedes science; it requires creativity and ingenuity.

Techné: means art and includes craft

Logos: means word or speech and implies principle

Modern definition of *technology*: the means or activity by which man seeks to change or manipulate his environment (a systematic approach to the practical arts).

The relation of design and manufacture as one process: a different emphasis is needed in education, based not just on what people and things are, but on what they do — the knowledge of action. The root of this knowledge lies in physical reality, an understanding of things.

In the world of doing and making, the world of action, everything seems to contain the capacity for change and for continual discovery and infinite wonder. This provides a rich and promising basis for education with training related to activity rather than inert knowledge. To do this there must be other routes to knowledge and action rather than the conventional one of subjects in a conventional academic curriculum.

Using the process of design as an alternative route, wherein the sequence of thought and activity is different from more common patterns of teaching, but does develop a capacity for analytical thought. Academic institutions like to have exact answers through tests and examinations, which are the preoccupation of educators and students. A realistic design task does not provide exact answers, and rarely even exact information. It is difficult to evaluate design and even more difficult to evaluate its teachers.

In the fields of design and technology, the process of teaching (by doing) is of prime importance. Skills are fundamental as well as principles. It is an illusion that if we do not know how to do any single thing properly, we will be in a strong position to change from one job to another. Education must be based upon doing, upon worrying one's way through to the goal. It involves intuition, rationalization and the development of an acute perception. If the starting point is activity, its great moment is discovering and its reward is freedom — freedom arising from competence.

— Marline Zora

Fibre Artist Views Vienna — WCC Conference

Vienna, what a tremendous city! It was the first time that I visited a baroque city. All the museums and exhibitions were overwhelming. The conference was held in beautiful surroundings on the edge of the City of Vienna. The special exhibitions were all over downtown Vienna and required quite a bit of travelling. The conference had a lot to see, to hear and to digest. On the latter, I am still at it.

There were many impressive presentations. Peter Travis of Australia showed "Paintings in the Sky" with kites. Lectures about the intelligence of the hand in connection with the brain showed their very important role in our creative development. Professor Max Bill's opening speech stated that handicraft should fulfill three things: practicality, consistency and beauty.

The day of wearable art was an excellent presentation. After this day, you felt you could wear almost anything. It really showed how much we all are wearing a uniform and that we could impart some personality into our clothes. Workshops in the tents went on every afternoon. There could have been more and a wider variety. The small unscheduled sessions were sometimes the most exciting ones. There are a lot of people in this world who are very concerned about the type of work they are doing. I remember an English girl who did exquisite work in quilting and stitchery and the end product was something to wear. People from India showed how they handpainted their cottons.

One slide presentation that touched me very much was from a sculptor's symposium held in Linz (Austria). The city collected a lot of money from various sources. They invited internationally known sculptors from all over the world to each do a sculpture in that city. The materials plus the lodging were given to the artists during the period of the project. The dimensions were very large and each sculpture now has a place along the river Danube. They are on permanent loan to this city, since the artists cannot afford to have the pieces transported away. Everyone can imagine how inspiring such a happening must be, artists working side by side, and a community experiencing the emergence of pieces of art. Some presentations had lower qualities, which was somewhat disappointing. On the other hand, it gave me a feeling of satisfaction that here in Saskatchewan, we are developing nicely.

Most of the special exhibitions in Vienna were outstanding. I will never forget the jewellery show in the "Kuenstlerhaus". The miniature pieces of sculpture were superb and the versatility of materials magnificent. It was interesting to see that textile fibres were used with metals, and many techniques were applied.

In the Sezession Museum was "Jugend gestaltet" (youth creates), European crafts, part of Exempla 1980. It represented a variety of excellent works of young craftspeople. An enamel show: "Enamel, Jewellery, Utensils

Today and in the Past" had nice surprises. Some good textiles were shown in the Opera Gallery and in the Gallery of Modern Art. New Zealand had a show with traditional Maori crafts.

The last night was spent with a dinner and a party in the open. The theme was wearable art, and you could not fail to notice the results of presentations earlier in the week. There was a good feeling that night, with very, very interesting dresses. It was also a time to say goodbye to my new friends, and the following day to our host city, Vienna. I hope to be back in Vienna again soon.

Switzerland

In Switzerland, I spent the time travelling, seeing more exhibitions, fiberists and my family.

In Zurich was a big show commemorating Ludwig Kirchner. The permanent collection of the Kunsthaus is enormous. I went to visit the Kunstgewerbeschule (fine arts department), where a week-long symposium was held, as a pre-Vienna conference. There were four groups:

- Grid soft and hard with soft textiles
- Waste — Garbage, Metal and Textiles
- Wires and threads
- Hoses and pipes

Astonishing things happened there and an atmosphere of general interest prevailed in the various rooms. I am sure everyone who took part has made a new discovery, since the participants were either solely textile or metal users.

On a small downtown square was a crafts market or fair, which could be compared with our Battleford Festival. It is held twice weekly, and there is a great variety of different crafts. From collected dried spices, to hand-dyed yarns, to pottery and jewellery, you could find everything.

My Visit to Lissy Funk (Fiberist in Stitchery)

I spent an unforgettable time with her and her helpers in the studio. Lissy looked at my slides and really gave me what I was looking for. She helped me to understand my work and to look at it from a different point of view. I got guidelines to work for the next year in the form of exercises. She takes in apprentices and I hope that one day I can spend time with her. Her works are outstanding. I saw several of her pieces installed in various public buildings. The size of them is monumental and the effect breathtaking. I looked for a piece of hers in the Cantonal Legislative Building. The guard did not know anything about a piece of stitchery. After my insistence that there has to be one (since I was told by the artist), we walked through the entire building. To his surprise, we found it in the main assembly hall. For him, it was the first time that he realized that that huge piece with the coats of arms in flower motifs, was all stitched. For me a whole new world opened up and I will keep in touch with Lissy Funk. I wish I could find a way to have Lissy tour this country and give lectures along with some workshops.

Moik Schiele is also a busy fiberist; she works on a simple loom and does her outstanding pieces on it. She had just finished a big commission and this work is now installed in a new church. Her technical skills and the sensitivity of form and colour are fantastic. To visit her is an experience and you feel right at home. Her home is also her studio.

I would like to thank the Saskatchewan Craft Council, the Saskatchewan Arts Board and my husband, Heinz, for making it possible to have this unforgettable time. I do feel refreshed and ready to work and develop myself further with an even wider outlook for the future.

— Annemarie Buchmann-Gerber

Canadian National Fine Metals Exhibition, 1982

With assistance and encouragement from the National Museums of Canada, Memorial University Art Gallery is now undertaking to research an exhibition which will provide Canada with its first thorough exposition of modern fine metalsmithing.

The plan calls for a two-phase exhibition: an historical section which presents the Canadian metal work of the modern crafts movement, and a contemporary juried exhibition which will define metalworking in the 1980s and possibly indicate our future direction.

Between now and April, we are compiling a list of fine metalworkers, metals teachers and exhibitions of metal-smithing dating back to 1930. Pewtersmiths, goldsmiths and silversmiths fall within the scope of the research. Extensive field work will take place in April. Key living craftspeople will be interviewed and important pieces of work located and documented.

We are now seeking information in the following areas:

- names, addresses and telephone numbers of key practitioners (living and dead) in your part of the country;
- location and dates of past exhibitions of fine metalwork;
- names, addresses and telephone numbers of people who have researched this topic in the past and
- locations of collections — public and private — which contain fine metalwork.

Please contact the Guest Curator, Colleen Lynch, at the Memorial University Art Gallery or 8 Upper Battery Road, St. John's, Newfoundland A1A 1A4; (709) 726-3135.

On the Surface Conference

Fabric printers and dyers from the Pacific northwest and Canada are to participate in an exhibition and conference at the end of May in Vancouver, B.C. The exhibition, *On the Surface, Art Fabric of the 80s*, will celebrate fine designs on fabric in a wide variety of techniques on natural and manmade fabric: batik, tie-dye, silk screen, hand painting and others. The exhibition opens at Presentation House in North Vancouver and closes at Toronto's Harbourfront, where it is to be shown in connection with Ontario's "Surfacing" conference.

The Vancouver conference, "On the Surface", is the northwest regional assembly of the international Surface Design Association. Features of the conference will be workshops in fabric painting and dyeing, portfolio clinics, a textile tour and a panel discussion, "Under the Surface", which will examine the problems of designing, creating and marketing printed fabrics for interiors and fashions. Well known artists, designers and printers from New York, Toronto and the west will take part.

Brochure mailing lists are being handled by Lydia Hiebert, 10324 Johnson Wynd, Delta, B.C. V4C 2N6, Canada. The brochures will be ready at the end of February.

Saskatchewan Crafts Brochure?

Consideration is being given to producing a tourist brochure listing Saskatchewan shops/galleries/outlets. We will attempt to insure ALL outlets in the province are included, but will not assume responsibility for any omissions. In order to get some feedback on this concept, please fill out the enclosed form and return to us by May 31, 1981. If response from our membership is sufficient, we will proceed by informing the general public through weeklies, libraries, community colleges, etc. requesting the same information from marketing outlets of which we may not be aware.

Yes, I am interested in being listed in a craft brochure.

Name _____

Name *studiogallery/shop* _____

Location _____

Address and telephone _____

Logo enclosed (if any) _____

Type of craft(s) produced/sold _____

Open (days, weeks, months/year round?) _____

Hours _____

Any special info, such as: do not call after hours, closed two weeks in July, etc.): _____

Edmonton Craft Market Attracts Saskatchewan Craftspeople

Pictured are some of Saskatchewan's craftspeople who had booths at Edmonton's Christmas Craft Sale, 1980.



Charley Farrero (left) and John Chalke (clay, Calgary) in John's booth.



Left to right: Jane Evans, Anita Rocamora and Robin MacColl appear pleased with sales at Edmonton Craft Market.

Notes From the SCC Chairman

Canadian Crafts Council Representative Sought

The CCC board is composed of representatives of several types. There are provincial and national directors; the former represent provincial interests while the latter act more as members-at-large.

As of October 1, 1981, the SCC needs a new provincial representative and alternate. At present these posts are held by Margaret Ann Burrill and Marline Zora, respectively.

The rep is to attend two national meetings per year (April and September), reporting year-long any pertinent CCC information to the SCC board. The rep carries our provincial interests to the national level and vice versa.

Obviously since fairly regular attendance and communication with board meetings is required, it is cheapest and most beneficial to have the CCC rep also a SCC board member.

Therefore, any SCC member interested in being the CCC rep (or alternate) and willing to run for board in the future, please contact the SCC office immediately. It is possible that the rep would not have to be a board member, but preferable that he/she is.

This September the CCC will hold its AGM in Newfoundland. The SCC will be sending its provincial rep and the SCC board chairman. There are funds to assist in sending a few other persons if they are sincerely interested in attending the AGM. This is a working trip of about five days of meetings, etc., and is a fine chance to learn about CCC activities and meet its members.

Again, if you are interested in being active as a CCC rep or alternate and being part of the SCC board in the future, please speak up.

Battleford Budget Boggles

Many members of SCC may not be aware of the financial brick wall represented by the Saskatchewan Handcraft Festival in Battleford. This is the second year SCC is in charge of the event, partially funded by the Department of Industry and Commerce. Funding is only partial, and the self-generated money must cover 40 percent of expenses. This year, that is a whopping \$17,000 that SCC has to cover.

The board and co-ordinator June Jacobs have spent many days trying to make ends meet. One inevitable move was to charge a gate fee, \$1 a day per adult. We tried to keep too much of the burden from falling on craft marketers, but booth fees had to rise. There will be other changes, some potentially of great use, such as a trade fair. Logistics for the juried exhibition have been changed to cut costs and ease the time demands. On it goes. A hard-nosed re-assessment is needed before commitment to doing 1982's Festival.

Arguments pro and con the location, time, you-name-it exist. As a seller, exhibitor, or one of the public, your views would be of use. Some major decisions need to be made, and they will have effects on all participants.

What do you think about the sale and the exhibition? What can be changed? Can we afford to keep it going — or not to?

The SCC board is responsible for financial decisions, and it will need to act. We would like to hear before then, not after, what members think.

Integral Growth

All of us join groups for benefits. SCC members are not different. In my view, that is logical. To maximize the SCC's use to craftsmen and lessen demands on its board members, we have been trying to restructure communications. This means no ivory tower board on whom falls all the detail work plus making decisions plus implementing them. We need membership ideas resulting in recommendations to the board. And we need our staff plus our members to carry out SCC activities.

The board isn't free to pontificate, but is busy participating in member committees and co-ordinating the whole plan of activities.

I hope it means the council becomes even more real and desirable and useful to its members. It is gratifying how committees already are furthering ideas. I am a firm believer that every right carries a responsibility. Craftsmen have a right to express their interests — they also have a responsibility to do so, intelligently. The SCC grows as a voice of craftsmen.

More New Board Members

Due to various personal reasons, we no longer have three of our old board members, Gary Essar, Connie Talbot-Parker and Robin MacColl. Appointed to carry on have been Jan Cousins (Regina, Publications), Franklyn Heister (Regina, Standards) and Emma Radfelder (Mossbank, Sales). Wendy Parsons has taken over as Exhibitions chairman, and Emma Radfelder will be the new secretary of the board.

As mentioned above, there is a concentration on strengthening the committee approach to SCC efforts. An invigorating workshop under Peter Weinrich helped the board clarify goals and methods, and should smooth some of our progress through the SCC's future adventures.

— Jane A. Evans

exhibitions

Central Library Gallery (The Dunlop), Regina

March 14 - April 12 People Who Draw and Paint

Mendel Art Gallery, Saskatoon

February 5 - March 22 The Bizarre Imagery of Yoshitoshi Permanent Collection
February 19 - March 29 David Bolduc, recent paintings
March 19 - April 26 Ed Zelenak, works on paper
March 26 - April 19 Louis Comtois, Quebec painter

Rosemont Art Gallery, Regina

March 4 - 29 Annual Show and Sale
April 1 - 25 Rural Saskatchewan

Norman Mackenzie Art Gallery, Regina

February 16 - March 15 Van Dyck's Iconography
February 25 - March 29 Max Ernst
March 27 - May 3 Bill Vazan
April 17 - May 24 Society of Canadian Painters, Etchers and Engravers in Retrospect
May 4 - 18 Canada Council Art Bank Selections

Eighth Annual Saskatchewan Handcraft Festival July 17, 18 & 19, 1981 Arena & Auditorium, Town of Battleford

This year's festival has expanded to include a Trade Fair as part of the Craft Market. Retailers, wholesalers, buyers, architects, designers, galleries, museums, government agencies from Saskatchewan, Alberta and Manitoba are invited to attend on Friday, July 17, 9:30 a.m. to 12 noon. They are encouraged to meet Saskatchewan craftspeople, view their crafts and place orders for the Christmas and spring markets.

Craft market booth fees have increased; regulations have changed. Judging of slides or photographs only, no polaroids, will take place April 6. Notification of results will be by April 15, 1981.

The Craft Demonstration area is expanded this year, so if you are interested in demonstrating your craft, check the ad in this issue for details.

The juried exhibition regulations and details have also changed considerably. **NOTE:** sections under eligibility, insurance, awards, sales, shipping, hand-delivery, in particular, but read the entire brochure. The judging of entries will take place a month earlier, on June 22 and 23 at Kelsey Institute, Saskatoon. Jurors are Nancy Vivian, Vancouver, B.C.; Doris Larsen, Saskatoon and Robert Billyard, Saskatoon. Detailed resumé's can be obtained from the co-ordinator.

Use correctly the entry labels and shipping labels enclosed in the brochure.

Deadlines are as follows:

Receipt of Craft Market Application Forms:

- postmarked March 25, 1981
- hand-delivered to Co-ordinator March 31, 1981

Receipt of Craft Demonstrations Application (see advertisement):

- postmarked May 1, 1981

Receipt of Juried Exhibition Entry Form:

- postmarked May 10, 1981

Any questions can be directed to me:

June Jacobs, Co-ordinator
Box 145, Meacham, Saskatchewan S0K 2V0
Phone: (306) 376-2221

ccc news

New Executive Committee of CCC

At a meeting of the Board of Directors of the Canadian Crafts Council at Fort Qu'Appelle, Saskatchewan from October 23 to 26, Charley Ferrero, Joan Chalmers and Allan Crimmins were unanimously elected President, First and Second Vice Presidents respectively of the CCC. Gerald Tooke was unanimously appointed as Secretary Treasurer, having previously been appointed as a national director.

Charley Ferrero was a founding member of the Saskatchewan Craft Council and later became their vice-chairman and treasurer. He was later CCC provincial director for Saskatchewan before being elected as a national director in 1979. During his term with CCC, he served as chairman of the Exhibition Commission and second vice-president. Charley studied in Paris and began work in Canada as a studio assistant at the Extension Department of the pottery studio in the University of Regina. He later studied with Marilyn Levine, Mel Bolen and Jack Sures. He became a member of North Star Pottery and moved to Humboldt, Saskatchewan from 1976 to 1979, opening his own studio in Meacham, Saskatchewan in 1979.

During his term as president he intends to expand communication with craftsmen in Quebec. He also hopes to be able to encourage the development of small loan programs for craftsmen, promote the exchange of provincial activities beyond regional boundaries and strengthen the financial position of CCC.

Joan Chalmers remains in her position as first vice president and will continue to be devoted to the work of CCC. She has also agreed to act as interim chairman of the International Committee.

Allan Crimmins, new second vice president, lives and works in Cambridge Narrows, New Brunswick. He was a director of the NB Craft School from 1968 to 1970, having previously been an instructor there for four years. He has since operated his own pottery, taking on as many as four apprentices, and was involved in building a crafts village which ultimately contained 26 craftsmen and apprentices. Allan is in full agreement with current CCC policy of acting with and through member associations and, like Charley, he views our financial situation with concern. He believes that our national interests and concerns are the top priority.

National Directors and Committee Chairmen

Bronfman Committee: Adrienne Van Reimsdijk, Manitoba
Education Committee: George Fry, New Brunswick
Exhibitions Committee: Barry Morrison, Ontario
Finance Committee: Gerald Tooke, Ontario
International Committee: Joan Chalmers, Ontario (interim)
Special Projects: Allan Crimmins, New Brunswick (interim)

Federal Sales Tax

The October budget contained an amendment to the Excise Tax Act, effective January 1, 1981, adding a new class of "marginal manufacturers" to manufacturers who are required to charge federal sales tax. These are people who assemble, mix, pack or otherwise prepare goods for sale for themselves or for others or who have these operations performed by others *except* those who prepare them in a retail store exclusively for sale in that store.

However, there has been some confusion among craftsmen about this amendment, and this note is to state clearly that other regulations **have not been rescinded**. In other words, "marginal manufacturers" who qualify as small manufacturers or meet the definition of craftsmen contained in the regulations *are still exempt from charging federal sales tax*. (Small manufacturers are those whose gross sales do not exceed \$50,000 per annum.)

Misleading Advertising Case

Heritage Craftsmen Incorporated, Blue Mountain Pottery Division, pleaded guilty on December 10, 1980 to a charge of misleading advertising by attaching to their product a label stating, "This is an original handcrafted piece designed by our own craftsmen." They were fined \$2,000 and prohibited from using this description.

Other CCC News in Brief

CCC has applied to the federal Special Program of Cultural Initiatives (money from Loto Canada) for funds for the 1982 National Conference.

CCC has invited WCC to hold its Assembly in 1986 in Vancouver, with the theme "Crafts and Tourism".

WCC Secretary-General Ake Huldt retired officially at the end of 1980, but is staying on temporarily until a successor is found.

CCC President Charley Ferrero and Executive Director are attending a large crafts conference in Bangkok in February. They will visit other countries en route to look into the possibilities of short-term technical assistance programs. Full reports on their return.

scc news

Office Info

Have recently received a complimentary copy of *New Zealand Potter*. We hope to arrange an exchange with them. It is packed with photographs and interesting articles. Come in and browse. Also have the *Continental Clay Connection*, a beautifully illustrated catalogue of the recent exhibition at the Norman Mackenzie Art Gallery in Regina.

Memberships for 1980/81 are now at 225. Please inform your friends whose memberships have expired that we need them as they need us.

Summary of SCC Board Meetings November 30 and January 8

Motion: Burrill/Talbot-Parker. That members of the SCC Board of Directors receive Saskatchewan government mileage and meal rates which will be 24¢ a mile and \$17.00 a day for food. This will be retroactive to November 1, 1980.

CARRIED

Saskatchewan Handcraft Festival discussed.

Motion: Dietrich/Essar. That we go ahead with Battleford '81 subject to financing.

CARRIED

Motion: Talbot-Parker/Burrill. That in future we allow more time to advertise for co-ordinator or special events.

CARRIED

Motion: Parsons/Essar. That we hire June Jacobs to co-ordinate Battleford '81 at a salary of \$5,000 and a maximum of \$2,000 expenses.

CARRIED

Motion: Talbot-Parker/Essar. That we charge \$1 per adult admission to Battleford '81 per day.

CARRIED

Motion: Parsons/Burrill. That booth fees be \$50 and a 5% commission of sales be collected.

CARRIED

The exhibition will be juried in Saskatoon ahead of time and taken to Battleford.

Motion: Dietrich/Essar. Rescind motion of July 18, 1980, which said 1980 Biennial and 1981 Battleford Exhibition have anonymous jurors and submissions.

CARRIED

It was decided to withdraw from the SCCO because the SCC does not feel represented by this organization.

CARRIED

Motion: Essar/Talbot-Parker. That the 1982 Biennial open in Yorkton, that if the Mendel or Norman Mackenzie galleries won't tour it, it won't tour. That we will pay CAR fees. All pieces must be for sale. We will charge half the CAR fees as commission if the item is sold.

CARRIED

Motion: Burrill/Dietrich. That we proceed with Wintergreen '81 and hire a co-ordinator.

CARRIED

Motion: Burrill/Essar. That we negotiate a price with Joan McNeil to buy the copyright to her design for the Wintergreen poster.

CARRIED

Motion: Dietrich/Parsons. That we utilize \$1,300 at present in last year's Battleford account as interim funding for Battleford '81.

CARRIED

There will be a re-examination of the standards report.

Motion: Dietrich/Parsons. That we put SCC Board members under Workers' Compensation.

CARRIED

Motion: Burrill/Essar. That we send \$25 towards a gift for Ann Mortimer, retiring CCC Chairperson, and in the future donations will be \$25 or if otherwise will not exceed \$50 at the discretion of the SCC Chairperson.

CARRIED

There will be a Canadian Conference of Crafts in the Maritimes in September, 1982.

Wintergreen 1980 Financial Report

Expenses — Actual	Amount
Building rental: for sale	\$ 898.50
for jurying	10.00
hostess security	147.90
Display	1,181.04
Prizes	25.00
Jurors' fee	75.00
Co-ordinators' fee	1,200.00
expenses	200.00
	200.00
Telephone expenses	70.00
Equipment: tree (2)	90.00
Sound/light	35.34
P.A. system/music	12.50
Photograph	45.00
	15.60
Lottery permit application	10.00
Lottery permit purchase	5.00
Insurance	65.00
Ad and Promotions	
Print Advertising	710.22
Radio Advertising	1,670.00
Posters	160.23
Catalogues	359.32
Applications	35.00
Admin. — Telephone S.C.C.	30.00
Postage	105.00
Miscellaneous	6.88
Booth Deposit Refunds	30.00
	\$ 7,392.53

Revenue — Actual	Amount
Admission	\$ 4,544.65
Booth Fees	2,042.50
5% on sales	2,429.05
Ornament Sales	204.75
Raffle	144.05
City of Regina Grant	750.00
Lottery Permit Rebate	10.00
	\$ 10,125.00
Revenue over Expenses	\$ 2,732.47

Classifieds

Pip Originals Ltd. is interested in purchasing top-quality hand-crafted items at wholesale prices. With correspondence please enclose full price list and photographs of work. Contact: PIP ORIGINALS LTD., 230 Skeena Crescent, Saskatoon, Saskatchewan S7K 4G8.

The **Canadian Craft Show** will be held November 27 to December 6, 1981, in Toronto. Two hundred forty-six booths are available to Canadian craftspeople. The ten-day fee is \$670; five-day fee is \$350. For more information and application form, write The Canadian Craft Show, 458 St. Clements Avenue, Toronto M5N 1M1.

Dear Craftspeople:

The Crafts Tour to Finland, Stockholm and Leningrad that was planned through the Canadian Crafts Council last year was cancelled. Since then, there have been numerous telephone calls and letters asking me to try it in 1981: here we go again.

We are leaving from Montreal May 8 about 10:00 p.m. Ticket from Saskatoon to Montreal and Helsinki is \$812 plus tax.

Cost of tour is \$1,100, two per room, two meals a day, travel for two week: Finland, Stockholm, Leningrad.

Deposit of \$200 as soon as possible. Balance due March 30; after that, fare will be more. Cheques payable to Pirkko Karvonen, Box 8, Site 11, R.R. 2, Sherwood Park, Alberta T8A 3K2.

Yours truly,
Pirkko Karvonen

1981 Calendar of Craft Events: Saskatchewan

May Moose Jaw: <i>Parkart</i>	Contact: Gerald Jessop, Moose Jaw Art Museum
June Regina: <i>Bazart</i>	Contact: Bess Jillings, Norman Mackenzie Art Gallery
July Battleford: Saskatchewan Handcraft Festival	Contact: S.C.C., Box 7408, Saskatoon
Regina: <i>Boma</i>	Contact: Building Owners and Managers Association, 1779 Albert Street, Regina
September Yorkton: <i>Sunflower</i>	Contact: Robert Fenwick, Yorkton Arts Centre
October Biggar: <i>Sokomo</i>	Contact: Box 1583, Biggar Arts Council, Biggar, Sask.
November Battleford: <i>Snowflake</i>	Contact: Battleford Heritage House Craft Society, c/o Eva Scott, 1521 Mackenzie King Crescent, North Battleford, Sask.
Saskatoon: <i>Artisan</i>	Contact: Artisans Craft Market Co-op, c/o Cathryn Miller, R.R. 5, Saskatoon, Sask.
Saskatoon: <i>Sundog</i>	Contact: Sundog Pleasure Fair, c/o Jim Hodges, 718 Eastlake, Saskatoon, Sask.
Regina: <i>Wintergreen</i>	Contact: S.C.C., Box 7408, Saskatoon, Sask.
Prince Albert: <i>Evergreen</i>	Contact: P.A. Arts Council, 1010 Central Avenue, Prince Albert

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