

# the craft factor

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## the craft factor



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**Cover Photo:** SCC Patron, Lieutenant Governor C. Irwin McIntosh (centre) and Mrs. McIntosh admire teapot by Jack Sures (left), at Wintergreen '81. Photo by Bob Howard.

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## SCC Members in Newfoundland

### CCC AGM, St. John's, Newfoundland

Attending the CCC AGM in St. John's offered a first-hand understanding of the relationship of provincial councils to the Canadian body. Concerns facing craftspeople, both on a national and international level, were dealt with.

To focus on issues affecting Canadian craftspeople, the following are examples of the scope.

The lack of hazard warnings on manufacturers' raw materials used by craftspeople is of great concern. The CCC is requesting involvement of the federal Health Department in implementing mandatory guidelines. The CCC is also actively pursuing a duty-free clause for tools and materials used by craftspeople. Problems such as these are dealt with, as well as issues like the 'craft attitude' of the Canada Council.

Delegates at the conference were also able to participate in workshops on Newfoundland crafts. Offered were mini-courses in mat hooking, Shetland Island knitting, straw-weaving and glaze painting.

The potters were hosted to a wine-and-cheese party in the pottery studio at the Extension Building. As a potter from Saskatchewan, it was startling to see so little clay work being done. We take for granted our abundant clay supply and its accessibility. In Newfoundland, there is no tradition of clay work. It was cheaper for early settlers to import the finished products from England. And 'the Rock' is not exactly awash with clay deposits. Only in recent years has clay work been pursued, and only by very few. The costs of shipping supplies are extremely high and prohibitive to most.

If we in Saskatchewan have a plethora of pottery, in Newfoundland it is a wealth of wool. Knitting, weaving and fabric have a long history in the entire province. This tradition has been kept alive, and is evidenced by the variety of work available in every craft shop.

A highlight of the conference was the presentation of the Bronfman Award to tapestry weaver Joanna Staniszki of B.C. Her slide presentation was viewed with appreciation of her mastery, sensitivity and craftsmanship. Indeed a winner. It is hoped that great effort will be made to organize a tour of her outstanding work across Canada in the next few years.

Congratulations are in order to Charley Ferrero, the immediate past president of CCC. His involvement as president this past year has served to strengthen the ties with the parent organization. A job well done.

In speaking with delegates from across Canada, it was evident that the policy of out-of-province travel was not universal. The value of encouraging the travel of members by SCC, supported by its funding agencies, is inestimable. The experiences gained by delegates may immediately broaden individual perception of crafts in Canada. In the long view, individual gain serves to expand the experience of all contacts on a personal and a professional level.

— Olesia Kowalsky

### Out of the East

As noted by other articles in this *Craft Factor*, seven Saskatchewan delegates recently attended the annual general meeting of the Canadian Crafts Council in St. John's, Newfoundland. I was one of that group, and incorporated a further tour of Nova Scotia and P.E.I. on my own. It proved to be one of the most interesting and stimulating craft involvements I have ever enjoyed.

The First Newfoundland Juried Craft Show opened as one of the exciting peripheral activities in St. John's. Over all it was a pleasing show, with lots of textile work. Embroidery, weaving, dolls, rug hooking and batik were there. Several areas of "unusual" crafts — to us prairie folk — were intriguing. For instance, a silver and ebony fish slicer, or the scrimshaw (carved pictures on ivory), or pewter work. Hooked mats, by population and quality, are an entrenched craft, taking several prizes.

An interesting variation in this juried show was that the three jurors each chose a Juror's Choice award and were quite diverse in opinions. On the whole, Newfoundland did a respectable job in both content and organization.

In Newfoundland, there are few, if any, truly indigenous crafts, beyond some Inuit ones. This is due to the island's history of dependence on imported goods to serve all needs. Most people came there to fish and only stayed year-round in recent history. Thus, many crafts depend on newly imported skills. What we assume as "usual" crafts change when 3,000 miles east of here.



Robb Robb experiences something new — Shetland knitting at a workshop led by Mrs. Massey.

(Photos by Jane Evans)



In Nova Scotia, there is an extremely sophisticated craft network. Although only slightly older than our Saskatchewan Craft Council, the Nova Scotia Designer Craftsmen organization is able to function on a more firm footing. This is in part due to unquestioned and active support by government agencies such as tourism, commerce and culture; to a fine craft school that furthers quality crafts in the Maritimes; to a lengthy history of crafts combined with some excellent newer influences, and to a large community of craftsmen who care to further themselves via a strong association.

All in all, one of the best exhibitions of crafts I've seen is the NSDC show, *Profile '81*. A respect for tradition mingles with essays into adventuresome new designs. Many awards singled out greatly varied characteristics. Best of Show went to a collection of household fabrics — not flashy upholstery, but prosaic towels, bath scrubbers, placemats, etc., all in linen. It was well designed and executed, not avant-garde, but most worthy.

Indeed, the workmanship within the whole show is excellent, on the whole, as are the design and colour considerations. Again, there were media I found a pleasant surprise — a brooch of stainless steel, 18K gold, sterling silver and polyester resin by Christian Gaudernack; scrimshaw by James Little; an iron room divider by John Little; folded paper by Scott Robson and woven silver threads by Dawn MacNutt. Knitting, as in Newfoundland, is beautiful and prevalent.

It is interesting that a show of 25 craft objects made in Nova Scotia from the late 1700s to 1955 accompanies *Profile '81*. The functional emphasis combined with delights of aesthetics which are prevalent in the contemporary show are amplified by these antecedents.

*Profile '81* needs time to be observed and appreciated. Fortunately for us in Saskatchewan, the show will be at the Dunlop Gallery in Regina December 14 to January 19, 1982. It is worth some effort to attend.

Prince Edward Island even has a full-time craft consultant in their Tourism Department — that is the kind of perception of crafts on the tiny piece of red soil. Although, as in Newfoundland, these island craftsmen feel cut off and welcome "outsiders" enthusiastically, there is a large population in many media.

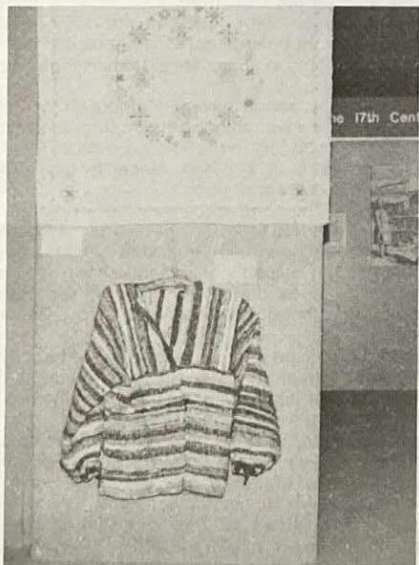
Tourists to the Maritime areas are encouraged through excellent guidebooks to contact places and people in crafts. The many programs and government supported fairs are truly amazing. One danger in too much assistance is to encourage mediocrity, but for the most part the efficiently business-like attitude of craft producers has forestalled a glut of dilettantes. Competition is stiff, though friendly. Crafts are clearly a big business out East.

The 1982 Canadian Crafts Conference is notable, jointly hosted by the four Atlantic provinces. The people there want to be more a part of the Canadian craft interactions, and certainly we of western Canada will also profit from the relationship.

— Jane Evans



Child's duffle coat, wool, by Shelagh Westphalen received first prize in the Garments category at the Newfoundland Juried Craft Show.



Top: Embroidered tablecloth, linen, by Ingrid Toole won first place in Household Textiles. Bottom: woven jacket of indigenous fibres by Robin Goodfellow received an honourable mention in garments.

## Mat Hooking A Newfoundland Tradition

Over 150 years ago, the women of Newfoundland began a tradition which has slowly changed from a necessity into a functional/decorative art form. In those early days, the making of floor coverings was one of the many activities a woman wove into her daily working pattern. The strips of rag which were pulled through burlap resulted in a soft, cozy mat which provided an insulation against the cold ocean winds that persistently penetrated the floor boards.

Catherine Bailey of Renew's and Catherine St. John of Avondale are two of the women who have always hooked mats, learning this craft from grandmothers and mothers. For them, it is both an expression of creativity and a necessity to preserve the past.

Their sharing of skills was a wonderful experience, especially for me, as I had seen but never really watched my grandmother while she hooked, and had often regretted not having learned from her during her lifetime. It was fun to stretch the tightly woven burlap over a simple square wooden frame and secure it with nails, then to use a hook, similar to a large crochet hook with a fat wooden handle, and pull rags or yarn up through each opening. Great care was needed to insure that each loop which was formed on the top surface was the same size. This posed no great problem until I was informed that the underside must be done with equal care. That was a chore!

The use of different types of rag strips such as polyester, wool or blends resulted in a variety of textures which were much coarser than using yarn, but perhaps also more interesting in the final appearance.

Traditionally, designs which were drawn on the burlap with a pencil tended to be geometrical and/or symmetrical. If a commercial stencil was available, it was often used as it insured an acceptable design for the finished product. Today we see scenes depicting life in the community and in the environment, but whether a traditional or a contemporary design, the vibrant colours, which bring sunshine into the foggy, dull, wet Newfoundland climate, abound in this exquisite craft.

— Marlo Kearley



Catherine Bailey mat hooking.

(Photos by June Jacobs)



Close-up of mat hooking.

## Bronfman Award to the Outstanding Craftsmen of 1981

This \$16,000 award was announced at the 1981 Canadian Crafts Council meeting in St. John's, Newfoundland. The winner is Ms. Joanna Staniszkis of Vancouver, B.C. She was nominated by the Craftsman's Association of British Columbia. Her excellent tapestries, huge commissions for major buildings, were highly acclaimed by the jury.

The jury included a previous Bronfman winner, Monique Cliche-Spenard, quiltmaker; Charley Ferrero, potter and CCC's president; Toni Cavelti, goldsmith and silversmith; Raymond Phaneuf, potter, CCC Director for Quebec and President of the Corporation du Salon des Metiers d'Art du Quebec; Marc Pitre, Director of the Clement Cormier Gallery of the University of Moncton.

The Bronfman Award was begun to honour Mrs. Samuel Bronfman on her 80th birthday. Her children decided to create an award for 10 years. Each winner receives an outright award of \$16,000 and is recognized as the Outstanding Craftsman of that year. Every effort is also made to show a representative selection of the person's work across Canada, with help from CCC.

The nominee for SCC was Lorraine Malach of Regina. Her work in clay murals recommended her for the honour of receiving nomination for this prestigious award.



## Grasswork — Drucilla Rich, Labrador

Drucilla Rich was born in the tiny fishing village of Bluff Head 63 years ago. Unfortunately, that community ceased to exist and she moved "inland" to Rigolet 12 years ago. Drucilla's family are all married, and she now lives alone with her craft. Like many fellow craftsmen, she journeyed to St. John's, Newfoundland for the first time to attend the Canadian Crafts Council Annual General Meeting in September. It was also her first trip away from her beloved Labrador.

Drucilla lives her craft and when she talks about grasswork, she relates her life story. So Drucilla began her story with the picking of the grass. A friend takes her in a small boat across the "inlet" in early fall, to where the grasses grow on the sandy beaches beside the ocean. "It must be salt-water grass or it won't work right," she says. She used to find the grasses only a fifteen-minute walk from home, but the recent construction of a road destroyed those grasses. Drucilla picks grasses of various heights and colours, then takes them home and dries them for four days. Since she dries the grass indoors, everywhere you look there is grass and everything smells of grass.

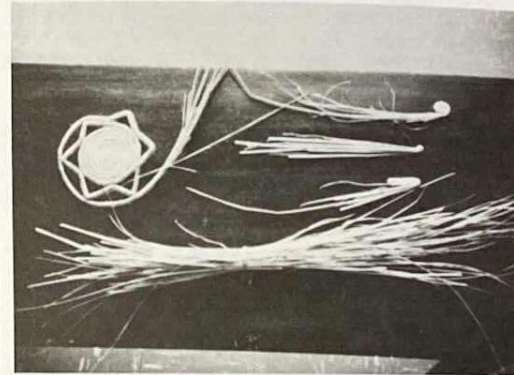
The grass must be made supple for use, so Drucilla wraps a bundle in a damp towel. Then taking a single blade, she splits the width into three parts with her needle. Centre strips are gathered together to form a core and the outer strips, which are slightly curled, are threaded onto the needle. The threaded grass is wrapped around the centre core very tightly to make a coil. The coil is then secured by stitching it with that same grass thread. There are numerous stitches per inch of coil, very accurately overlapping at first, then extending from the centre in ever-increasing concentric circles. A flat surface would appear to be easy to achieve and apparently is, for Drucilla. We would undoubtedly have had some difficulty. The bending and tightening process to bring up the side of the basket we probably would never master.

Drucilla makes containers of various sizes (diameter and height) and shapes (round or oval). Some of her containers have lids with knobs; sometimes she will enclose a piece of Labradorite, a beautiful blue/grey semi-precious stone native to Labrador, in the knob. Sometimes she includes an "open-work" pattern which is the result of extending the core in a straight line, then bending it into a "V" shape before bringing it back to the main body of the basket. Geometric patterns often appear in her work and she uses grasses that have been dyed for this purpose. Dyes are solutions of berry juices with salt added to provide stability. The grass is soaked overnight in the dye and then dried again. Two local berries, the partridge berry for the red/brown colour, and the blackberry for the dark red/blue colour, are used most frequently. Occasionally, commercial "Raffia" is incorporated, giving access to a wider variety of colour.



Drucilla Rich begins to form a grasswork basket.

(Photos by June Jacobs)



Grasswork.

Drucilla works eight hours a day, six days a week at her craft. She sells her grass containers in order to purchase food, clothing and the three, 45-gallon drums of oil needed to heat her home during the winter. Drucilla has a waiting list for her work and her customers take whatever she makes.

Watching Drucilla's nimble fingers in amazement, you begin to feel and understand her craft. Drucilla has been doing grasswork since she was 13 years old, when she was taught by her grandmother. "Not many doing it these days," she says, "but I'm teaching one of my granddaughters."

It was indeed a treat for both of us to meet Drucilla in St. John's and share her craft. For Marlo, it was special to return home and see how her own basket had been made many years ago by Drucilla's grandmother, and for June, it was a new and different experience. Drucilla's life and her craft were radiant, and those who participated in her workshop could not help catching a little of her light.

— June Jacobs and Marlo Kearley

## The Red River Cart

As is the case with many things that are very old, the origin of the Red River cart cannot be clearly defined. Alex Henry, the Younger, a fur trader with the North West Company, is generally credited with building the first of the Red River carts at the Pembina Post in Manitoba in 1801. The Canadian Encyclopedia states the origins of the cart are probably to be sought both in French Quebec and Highland Scotland.

The Red River cart was used in the buffalo hunts of the Red River Metis; also in freighting goods between Fort Garry and St. Paul, and between Fort Garry and Edmonton.

It was constructed entirely of wood, all joints being mortised and dowelled together, with the exception that strips of rawhide "shag-a-nappi" were used to wrap the rims, which formed a very durable tire when it had strunk and dried hard. The hardwoods of the Manitoba riversides were used. Elm for the hubs, and oak, and sometimes maple for the axle, spokes and rims. They usually had twelve spokes, with two to each felloe, six of which formed the rim of the wheel.

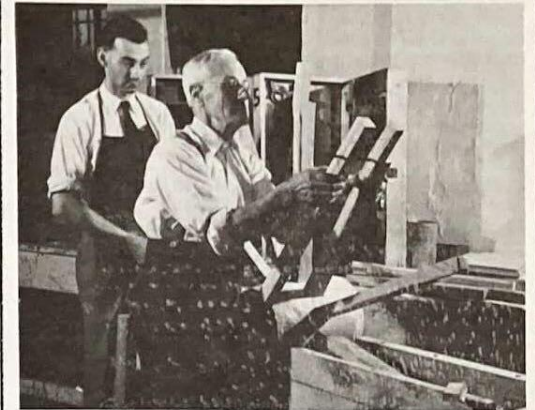
The wheels were about five feet in diameter, and deeply dished to give stability. The shafts were about thirteen feet long over all; the back half accommodating the body of the cart, and the front served as shafts for the ox or pony to be hitched between to pull and steer the cart. They were capable of carrying up to 1,000 pounds and weighed about 500 pounds. The railing surrounding the plank bottom was usually of willow staves which were bored into the shafts, and held at the top by strips of oak. In bad weather, the entire top could be covered with buffalo hide or a tarpaulin. The main advantage was they could be repaired on the trail wherever there was a tree to fell and buffalo hide to wrap the wheels. Axes and knives and other essential tools were always carried on a trek.

With the wheels thonged to the bottom of the platform, it made a buoyant and fairly navigable raft for river crossings. In the cart trains, the carts were organized in "bridges" — four to six carts managed by one driver, the ox or pony being tied behind on alternating sides of the rear end of the carts, which explains the reason why the old trails had four ruts. Two hundred to 500 carts would travel in a train, and there is a report of 2,500 travelling to St. Paul in 1869. It is said that the squeal of the wheels could be heard for miles, as no grease was used because it would pick up the sand and wear the axles and hubs away.

In 1953, the Saskatchewan provincial government was trying to locate a wheelwright who would be able to supervise the construction of Red River carts to be placed around the province where the old trails crossed the modern highways, to commemorate the fiftieth anniversary of Saskatchewan in 1955. By chance, Harry Ford of Humboldt got talking to a gentleman as they were lunching together at the Kitchener Hotel in Regina. When he learned that Harry had been an old English wheelwright at the turn of the century, and was still very active at 74 years, he told him he had been looking for him for four months.

Harry had never seen a Red River cart, as he had come to Canada in 1903, when the steel-tired wagon was well established. So after much enquiring and searching, he finally found one fairly well preserved in the Hudson Bay in Winnipeg. He was given permission to inspect it; he took measurements and determined the kinds of wood. He also got information from the Archives.

It was an easy task to procure oak, but to find dry elm in the size required for hubs proved more difficult. Finally, after advertising in many ways, the mayor of Winnipeg supplied huge dry logs that had been removed from a park



George Perfect (left) and Harry Ford at the Regina Jail Workshop, 1954.



Task of fashioning 18 full-scale Red River carts to mark historic sites in Saskatchewan was given to 74-year-old wheelwright Harry Ford of Humboldt.

(Photos taken in 1954. Government of Saskatchewan)

a few years before. Harry required trees 12 to 14 inches in order to turn hubs 10½ inches by 13 inches long. The logs supplied were 20 and 30 inches in diameter, so they had to be dressed down by axe before they could be accommodated in the lathe. The only workshop the government had available with large enough equipment was the Regina



Jail, so Harry was set up there, and had the assistance of some of the inmates in rehabilitation training. Harry said he never knew how hard it was to get admitted to a jail. His character had to be investigated, and rules were laid down. He was turned away the first day because his coveralls were the same colour as the inmates'.

During the first six months of 1954, 22 full-sized carts were produced and finally placed at their respective points.

In November, 1954, Harry was invited to display a half-size cart at the Toronto Royal, so he spent three days at the fair talking to the visitors. In 1974, he was asked to construct a half-size cart at the First World Craft Exhibition held in the Science Centre in Toronto. The slogan for the two-month show was "In Praise of Hands". As Dad was now 94 years of age, it was necessary that I accompany him, and together we built the cart at a leisurely pace. Everyone was in a holiday mood, and no one could understand why anything had to be done quickly. We spent over two weeks at the Centre, and talked with hundreds of people of many nationalities. This was the first time I had helped Dad with building a cart, so it was there that I learned how to make a wheel. We wrapped one with strips of deer hide to represent the "shag-a-nappi", and the other we left uncovered to show the construction of the wheel. The cart was left for display at the Science Centre. Almost every art and craft known was represented at that exhibition and together with all the interesting displays which go on continually at the Science Centre, one could spend a full day or two to take it all in.

Since that time, Dad continued to construct models until close to his 100th birthday, having completed some 1,385 in all sizes. I continued to fill the orders he had on hand, and have made about 75 during the winter months. Dad passed his 101st birthday last July 14, 1981, and although his health is slowly failing, he still manages to get around with a walker. He jokes that he has made the full round and is back to a walker again.

His model carts have been sent to many countries of the world by friends and dignitaries. The provincial government acknowledged his contribution to the preservation of our heritage by naming an island after him some years ago. Ford Island is in Miron Lake, a few miles to the southeast of Pelican Narrows.

— Ernie Ford

## \$500 Mayor's Prize for Prince Albert Winter Festival Juried Show

His Worship R.E. Spencer, Mayor of Prince Albert, recently announced a \$500 annual award to be made at the Prince Albert Winter Festival Juried Show of Arts and Crafts. This show is traditionally held during the last week of February and is open to residents of Prince Albert and area.

The Prince Albert Council for the Arts and the Little Gallery Committee are delighted with this strong show of support in the area of the arts shown by our city council and expect that it will stimulate the increasingly high quality of arts and crafts in our area.

— Annabel Taylor,  
Little Gallery Committee

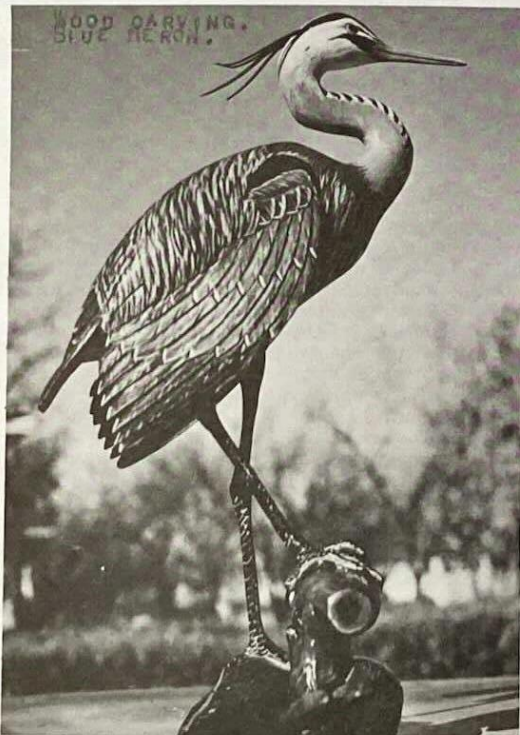
## Reality of Carvings Startles Visitors

Mr. Bernie Smith's wood carvings of wild birds, be they birds of prey, water, or grasslands, are lifelike. They are not only works of art, but works of love.

Mr. Smith always had a deep interest in birds right from his boyhood; the prairies and its sloughs were a bountiful natural habitat for all birds, waterfowl, wild fowl and grassland.

Mr. Smith was born in Toronto and came with his parents in 1906 to homestead in Saskatchewan. For 38 years he was a telegraph operator with the CNR, working in towns, villages and cities throughout Alberta and Saskatchewan when he finally settled down to become a station agent in Mossbank, Saskatchewan.

Mr. Smith sold his first wood carving as a station agent



Blue Heron woodcarving by Bernie Smith, Mossbank.

(Photos by B. Smith)



Left to right: marsh hawk, blue heron, peregrine falcon on glove.



Bernie Smith displays woodcarved grouse.

during the 1930s. He had a little goose sitting upon his desk which surprised a traveller due to its lifelike look. The traveller offered to buy one.

Mr. Smith's break came when he attended an ornithologist meeting in Regina. A renowned painter of birds was there. Mr. Smith talked to him and eventually showed him some of his carvings, by then 10 in number. From there numerous ornithologists, biologists and even universities, began to buy Mr. Smith's work.

In 1968, the Hudson Bay Company of Regina purchased two flying ducks for display in the Canadiana Room. Mr. Smith has recently purchased them back. His display of wood carvings at the Pacific National Exhibition in Vancouver won first prize and the silver medal. Mr. Smith had a telephone call from the state department in Ottawa asking for a bird carving to present to the Queen and Prince Phillip on their arrival at Expo in Montreal July 1 of that year.

Among his more popular models of the 75 or so species he has done are meadowlarks and prairie chickens. He has 70 to 80 on hand and keeps one of each kind of bird he makes. Not all are life-size; quite a few are miniatures.

The birds at one time were made from cedar fence posts but he doesn't make them anymore. He buys 2 X 6 cedar planks and glues them together to the right size. After the pieces of wood are laminated, he draws on a cardboard cut-out the various views of the bird. After tracing the design on the wood he tries to cut out as much as he can on a band saw. The work is completed with rasps, files and sandpaper. Mr. Smith says the cedar is a lot different from whitewood, abundant in the States, and a lot harder to work with.

All of his birds are hand painted. He uses skins to get the proper feathering colour, or pictures from books.

Outstretched tail and beaks are made of hardwoods. Legs are made from copper wire for strength. The final step is to find odd and interesting bases to offset the bird. Driftwood or decorated branches usually suffice.

A hummingbird might take him two days to complete while a big bird such as a hawk could take three weeks to a month.

Mr. Smith's carvings are world famous. Between 600 and 700 of them are in existence. Mr. Smith's prairie hospitality encourages all to come and visit and see his works. His carvings are in demand and he is forced to make "no promises" to his customers.

Part of the reason why Mr. Smith finds it hard to keep up with the many orders is the quality he insists on in his work. He tries to make each bird a little bit better than the last one, perhaps stronger, painted better, or truer to life. Each is an individual treasure.

— Emma Radfelder

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## Woodcarver

Once there was the Chippendale chair, then there was the Barcelona chair, and now there is the Saskatchewan chair.

Frank Sudol, a woodcarver living near Paddockwood, 60 kilometres north of Prince Albert, is immensely proud of his province, and the chair is a celebration of this.

The back of the chair is shaped like a map of Saskatchewan. It is made of local birch, surrounded by American walnut to represent the influence of the United States, Frank explains. Ears of wheat, a spruce tree, a tiger lily and the Saskatchewan shield are carved in relief on the back.

Frank made his first Saskatchewan chair for an art show in Prince Albert... and the judge bought it, he adds with a chuckle.

Frank says Saskatchewan birch is commonly considered unsuitable for carving, but he has found it quite satisfactory and he uses it as much as he can.

He says Saskatchewan people have such a low opinion of themselves. They consider themselves "grasshopper chasers, stubble jumpers". He wants to show them through his work that they have something worth saying, to give them an identity.

Although he says he has retired and his wood carving is merely a hobby, Frank's energy and intensity belie this. In fact, he admits he would work himself into the ground if it were not for his friend and partner, Lois Laycraft. She manages the business end of the enterprise. Frank values her good artistic eye. "I couldn't do it without her support," he says.

At 48 years, Frank's life has been as full and as varied as some of his flowing designs. Besides helping out on the farm, he was a semi-professional baseball player as a boy. After he left school, he became a school teacher. Then, he worked as a biologist for the national parks. Somewhere along the line, he ran a photography business, and travelled to the "backwaters of the world", as he describes his expeditions.

Frank has always enjoyed painting and drawing, but he did not begin woodcarving until fairly recently, when he bought a maple staircase for \$20. Nobody else wanted it. Frank went to the local store and bought up all their stock of sandpaper. The storekeeper asked what he wanted it for. Frank replied, "I'm a woodworker, you know." After that, he says, he had to try.

He sold his first product, a rocking chair, to the storekeeper for \$100. It would be worth \$1,000 now, he says.

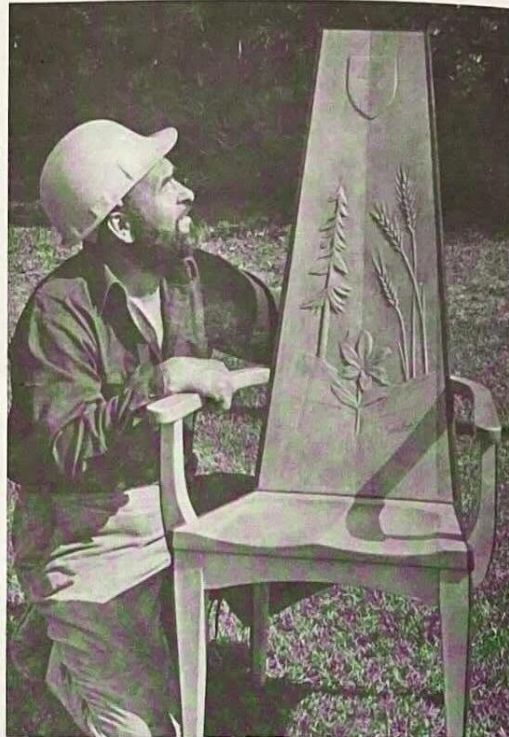
Although Frank considers he has only just started, his success in his first five years of carving is impressive.

Last year, he sold all 15 chairs of a particular design in one day at the Battleford Saskatchewan Handcraft Festival. He only makes a limited number of each design.

But on the whole, he does not bother to go to sales. He is pleased so many people come to the fair to see what he is doing.

His visitors are often surprised to find he does not draw his patterns to scale before he starts work. He makes a number of small sketches and then estimates the life size measurements. Sometimes apprentices find it hard to follow these patterns, he says, but to Frank it is straightforward, and he rarely spoils a piece of wood.

When he carves a difficult piece, he says it is like "throwing your heart over a jumping bar and your body has



Frank Sudol, Saskatchewan woodcarver, with his uniquely designed "Saskatchewan Chair".

(Photos courtesy Prince Albert Daily Herald)

got to follow". But he admits he has only captured this skill by copying carving meticulously and learning "its magic". When he first became interested in wood carving, he says he was always offering to mend his friends' broken old chairs so he could study how they were made. "You have to have an enormous amount of stick-with-it-ness to do woodwork," he says.

After he has finished carving, the next stage is sanding. This is the most laborious job, Frank says. It can take him up to 50 hours to sand a chair. It is hard to know when you have done enough, and when you should do a little more, he explains. It has taken him years to learn how to sand properly, he says, and he could still learn more.

Frank treasures his store of wood. He handles each piece with pleasure. He has stocked up on 11,000 feet of American elm, which is in danger of extinction from the Dutch elm disease. He has oaks, walnuts, Honduras mahogany and rosewoods from the tropics. The ebony comes from Sri Lanka. It is harder than coal, and is used for inlay.

Frank is a "highly vocal art critic". He is disgusted that a display of painted Campbell's soup tins was sold recently in the United States for \$50,000. But when it comes to his own work, he is not so confident. "I'm not sure if it's Tin Pan Alley or timeless," he says. "Only time will tell."

— Jossy Glew  
(from the Prince Albert Daily Herald)

## So You Want an Exhibition?

You finally feel you are in a position to have that exhibition you have always wanted. Visions of success, sales, exposure, more success, more sales and more exposure dance before your eyes. With your exhibition you will be a craftsman of renown, of the first order: you have exhibited, you have made it. To the neophyte, it is a guaranteed route to fame and fortune. A number of old pros also believe this. The truth, however, often falls far short of the dream. This need not and should not be the case, but too often exhibitions result in disappointment, frustration, argument and sometimes expensive costs.

Now that I have probably turned you off the whole idea of exhibitions, let me assure you that I both believe in them and am an ardent supporter of them. Like many things in any business, success is a matter of proper planning, timing and compatible, communicative personalities.

Most exhibition problems are "people" problems, not "thing" problems. These problems arise from a number of causes, the most serious of which are misconceptions, wrong assumptions and attitudes, poorly defined goals, poor planning, lousy communications and personality conflicts. Lots of other reasons will be found to explain what went right — or wrong — but these basic causes will determine the success or failure of a show. You have to be on your guard all the time since the development of one problem inevitably leads to the development of the others.

I hope this article will give you a chance to challenge some of your assumptions about, and approaches to, having an exhibition. Do you want to succeed, or do you want to clown around? After all, it's your name, reputation and career on view for all to see. The choice is yours.

Included throughout the article are a number of rules. No great or profound intent is implied. They merely state the obvious: the obvious usually being the first thing that is overlooked and forgotten. The thoughts presented refer to public art galleries.

### Rule #1:

Be business-like.

a) Be business-like in your approach to the gallery director in everything. If you are not, he will not take you seriously and/or will walk all over you — both with disastrous results, mostly for you.

b) Expect the director to be professional and business-like in all his dealings with you and to communicate with you openly and honestly.

c) Remember — an exhibition is basically a business transaction, and the gallery needs programs (exhibitions) to justify its existence. If you have the right "product" to sell and you can sell it effectively, you should have no problems getting an exhibition. But remember, the gallery is not doing you a favour by letting you exhibit. You are a businessman, not a dabbler.

### Rule #2:

Insist on being involved in the planning of your show. Do not turn everything over to the director. That is: do not dump everything into his lap and think that your responsibilities are over. Some directors may encourage you to do this, but most will expect your involvement to some degree. But remember, it's your name and reputation going on all those posters, flyers, catalogues and invitations. Once you have an exhibition, your work has only just begun.

### WHAT IS AN EXHIBITION?

Many people, directors and craftsmen included, tend to limit their thinking by establishing an exhibition display as a goal in itself: the display is the thing. The emphasis of their work is on ensuring that there are works in the gallery for opening night, all neatly arranged. There may be peripheral side trips into publicity, catalogue, lecture/education programmes and so forth, but the be-all and end-all is the physical fact of the display itself. This is unfortunate because an exhibition is not a goal; it is a means to an end. The display proper is only one of several important facets of an exhibition directed towards achieving some goal. By neglecting other important aspects of exhibitions, you may be working against yourself and defeating the purpose of the exhibition in the first place. More about this later.

### WHY AN EXHIBITION?

I usually ask any craftsmen with whom I am organizing an exhibition, "Why do you want an exhibition?" I receive a variety of responses, ranging from stunned silence to "Why do you ask a turkey question like that?" Many craftsmen believe that because they are craftsmen they should automatically exhibit. In posing the question I am not trying to be difficult. I am only trying to determine what the craftsman really wants to get out of the exhibition, and if, in fact, he is really ready for a show. For some craftsmen, an exhibition is the last thing they need. They are more than successful without them. Actually, an exhibition could be more of an annoyance, a distraction from their work. Other craftsmen are obviously not ready professionally for an exhibition. A good gallery director should have the honesty to level with an aspiring exhibitor in all cases.

### Rule #3:

Clearly establish to yourself your reasons for having an exhibition. What do you want to get out of it? Do this before you approach a gallery, and you will save a lot of time and effort.

One can clearly see hard times ahead for the craftsman and the director if they are both working on different sets of assumptions or goals.

The answer to the WHYS will help you establish your goals. These in turn will determine on what parts of the exhibition you should concentrate your efforts and attention. If you want to sell, then obviously you will be interested in the marketing aspects of the exhibition: mailing lists, advertising, invitations, opening reception, price lists, sales procedures and policies and so forth. Or, if you are interested in getting your works out of the studio, in order to get a fresh look at them and get feedback, then you would be more interested in the presentation, the lighting, the condition and arrangement of the display furniture, etc. If you wish documentation, and want to "explain" your work, then you would be more interested in a catalogue, photo/slide records, lectures/workshops, guided tours and education (in-house) programmes, informative labelling and so forth.

Some galleries will have the budget to enable you to do all of these things. Most will not. It is, therefore, imperative that you make up your mind yourself what you want the show to do, and recognize that there is no such thing as an "average" or "standard" show, and that you should eliminate preconceptions based upon nice shows you have seen in the past: they probably were not as successful as you think. In sum, what you want out of the exhibition should determine the effort and the emphasis you put into it.

### WHERE DO YOU EXHIBIT?

Galleries are not, of course, the only place for you to exhibit your work. Many museums have better display, and more secure, facilities than many galleries — and often greater attendance figures. Since I am, however, discussing public galleries, I will not digress into that area.

Pick galleries very carefully. I know this is very hard to do, but most craftsmen seem to be honoured by being accepted anywhere. In some areas, the choice of galleries may be very limited. But if you want to limit your choices to the local community gallery, or the most convenient place available, then I would suggest that you reconsider your motives for wanting the exhibition in the first place. Is it only an ego trip, or do you have honest professional and personal goals in mind? If the latter, then you can make your decision to exhibit with much greater confidence.

Poor gallery choice is one of the chief reasons why many exhibitions never achieve the success they should. Besides, it is about time craftsmen became more selective about where and how they exhibit. Also, remember that galleries need exhibitions as much as you need to exhibit. In one sense, you are the producer and supplier of their product, a product for which they receive public funds.

If possible, see other craft shows in the gallery of your choice before you approach the director. See how it handles and displays crafts and what the facility and equipment are like. Does the gallery always seem empty? Some galleries may not be able to handle your exhibition concept, or your medium. Many exhibitions should never have taken place for this reason alone. Do a reference check. Ask around. Ask other craftsmen and exhibitors how they were treated. Did they enjoy the experience? Did they feel they were treated fairly? Was the exhibition a



success, in their opinion?

It may not hurt to check with the regional and provincial craft groups and organizations for any information they may have on the gallery, its staff, and their commitment to crafts. For example: do the staff see crafts as legitimate display media, or merely a decorative way to fill in empty spots between the paintings on the walls? Do they "fill up" the gallery with "crafty" things because their art exhibition was not as big as they thought it would be? Do their craft shows always look like the clutter of craft fairs, or like the local boutique selling souvenirs, Canadiana and so forth?

In other words, it is wise not only to determine their exhibition policy, but also their exhibition style. Some galleries can make a compost heap a success; others will just plod along at best. What kind of gallery do you want to have working with you? And it's not always the big galleries that are the best. In fact, for crafts the opposite is true. Most of the real action is taking place in the smaller regional and community galleries.

Watch out for staff changes. Exhibition policies and practices often change with the staff. In the gallery business, there is a very high staff turnover. As soon as you and the director agree upon an exhibition, get it in writing. Get exact dates and a budget confirmed. Also, confirm whether you will be getting a fee: how much and when. If you have the confidence, name, or rapport, try and get some advance money on the fee. The gallery will be much less likely to cancel on you if it already has an investment in you. Try for a "contract" or letter of agreement if you are sure of yourself, and make certain it includes not only the exhibition dates, but also a description of the scope of the exhibition, its size, catalogue, etc.; also, make sure it includes a penalty clause so that you get some kind of payment if the gallery backs out after you have started to incur expenses in production, preparation, etc. Such letters of agreement do not have any real legal validity, but they do carry a lot of psychological clout. Plus, they can help identify any areas of misunderstanding right from the start.

Many gallery exhibition cancellations are legitimate. Some, such as those resulting from staff changes, are not. If you feel you have been mistreated in a cancelled exhibition, do not just accept it in quiet anger, but in a business-like fashion ask the director, preferably in person, for the reason. If you get no satisfaction, write a cool, unemotional letter to the chairman of the board outlining your concerns. This will usually produce a result of some kind. It may not be the one you want. If there is still no satisfaction, then begin to fight dirty — in a business-like fashion, of course. Complain to city hall and other sources of funding and support for the gallery. Public relations and funding are the Achilles' Heel of most galleries. Send copies of your complaint to the Canada Council, the national museums, the provincial cultural body, and let the gallery know you are doing this. Also let your provincial craft organization know what has happened. It needs to know the things that are happening to its members.

You still may not get what you want, but you will probably have helped smooth the way for a fellow exhibitor, and perhaps shaken some people out of a professional lethargy, and out of some sloppy practices. There is one caveat to the above. Make sure your complaint is legitimate — that is, you have been well and truly shafted and it isn't just a minor problem natural to the process as events change — and that you have copies of correspondence, records of phone calls and meetings and so forth. Such records should be kept as a professional procedure anyway: the memory is most fallible.

#### Rule #4:

Stand up for your rights when your cause is just. Fight clean before you fight dirty. Fight as a professional for a professional's rights. Don't be an amateur and merely a complainer.

#### Rule #5:

Try and avoid the above messy situations at all possible costs without compromising your professionalism. Proper planning should help eliminate the potential for such messes.

#### WHAT TO EXHIBIT

##### Rule #6:

Exhibit only the best. Never compromise your quality by showing your second-rate stuff. If you have any doubts about an item, don't exhibit it.

If you are new to the profession, consider having a duo or small group show. Don't always aim for the one-man show right away. You could be getting in over your head. To be honest, most craftsmen do not have the quantitative artistic consistency to fill most

galleries. The operative word is "have", since the best work of most craftsmen is already sold and usually widely dispersed. Not too many craftsmen are willing to hold onto their work, either, when there is the opportunity for a sale. That's only natural. There is a tendency for craftsmen, however, to want to have only their most current work on display. There have not been too many retrospectives to my knowledge. Consequently there is a tendency to "produce for the show". This, along with a natural tendency to procrastinate, invariably produces feverish production activity just before the opening, with a consequent compromising of quality.

This is compounded by the tendency to fill up the gallery, especially during any last-minute panic and installation, resulting in a further dilution of the quality of the exhibition. In all fairness to gallery staff, craftsmen are the worst offenders in this practice. They continually want to clutter up their shows with too many works. A good and experienced director will have the best idea as to how many works you will need to be properly shown in the gallery. He will have the best "feel" as to how an exhibition should be displayed, and how big it should be. This doesn't mean you cannot negotiate but just watch yourself for the natural tendency to go overboard in quantity. It is, in fact, infinitely better to have a small, tightly focussed exhibition of the cream of your production rather than a sprawling Woolworth's type of hodge-podge. If the exhibition is panned because of poor quality you will have yourself to blame.

Exhibitions are handled much more successfully by people possessed of strong self-confidence in themselves and their professionalism. If you are a waffler, or lack assertiveness and confidence, the exhibition process might be rougher on you. That is why small group shows can be a less traumatic introduction to exhibitions. Trauma is not too strong a word to use, either. As that opening deadline gets closer the pressure becomes exhilaratingly intense for most exhibitors. The craftsman becomes increasingly full of self-doubt, irritable, sometimes even paranoid. In a nutshell, it's stagefright. This is the time to be cool and clear-headed. Work with the director, not against him. If you have been working with him on the content of the exhibition, and you are confident of the quality of your work, you really have little to worry about.

If you have been working with the director in the design of the display, on mailing lists, and have quietly proof-read your catalogue, invitations, posters, etc., and know that the lights and display furniture are all working and looking good, then relax. Focus your energies on enjoying your special moment. Besides, the last thing a director needs on his hands just before an opening is an exhibitor going to pieces. He will have enough distractions of his own without you caving in.

#### THE HOWS OF AN EXHIBITION

The following is a brief mention of some points to consider in organizing an exhibition. More extensive details and advice will be presented in a future article devoted to the subject.

If you want to have a professional exhibition, watch out for galleries that want you to share basic costs. Every gallery should have a defined budget for display, receptions, advertising, printing, shipping, etc. Almost all of the costs of an exhibition should be borne by the gallery. You should only be paying the production costs of works for the show and costs of extra-fancy receptions, catalogues and so forth that are beyond the gallery's reasonable budget.

Ask what the budget is for your show, and get a precise figure. If you feel that the figure is too low, reconsider whether or not you want to give that particular gallery your business. Smell a future problem if you cannot get an exact budget from them. If you know what you want, because of sound basic thinking and planning, you will be able to make a much more secure and confident decision. Of course, anything you can do to keep expenses down is eminently sensible, so long as you are not the one getting shafted.

If possible, get as detailed a budget breakdown as possible. The gallery should be able to give you a precise breakdown, assuming you have agreed to have the exhibition. After all, the gallery had to present detailed budgets to a number of funding agencies to get the money to keep its doors open, so it should have those figures readily available; however, for some reason, some directors seem to consider such information state secrets. Do not settle for anything less than an overall budget figure. How can you possibly plan effectively if you do not know the financial limitations imposed? You would be surprised, though, just how many craftsmen do go charging ahead without knowing just how

much it is all going to cost.

Finally, make sure that you have a clear understanding as to who pays for what. Ask for it in writing. A lot of friendships and exhibitions have been ruined because of misunderstandings and wrong assumptions about who pays what.

#### WHEN TO HAVE YOUR EXHIBITION

The timing of your exhibition can be critical, yet most exhibitors will grab for the first time slot offered them. But consider: if you would like to focus on sales, it would make no sense to exhibit just after Christmas; or, if you are looking for exposure, it would be foolish to exhibit during the gallery's annual slow period. What you want out of the exhibition should determine when you exhibit.

Getting the best time slot for your exhibition depends a great deal upon when you approach the director with your idea. Many galleries plan a year or two, or sometimes three, ahead. At least they say they do. I have my suspicions that many galleries use the "all booked up" line as a convenient excuse for discouraging unwanted potential exhibitors — and it works. If this excuse is used on you, ask, in a nice way, to see this "carved in stone", irrevocably confirmed schedule. In most cases, you will be surprised how tentative and unconfirmed it really is with lots of lovely time slots for you to fit into. Use this tactic, however, only if you are feeling in a particularly aggressive or bitchy mood, since it will probably put the director on the defensive; after all, you have just caught him with his shortcomings showing.

However, many good galleries are committed well in advance. If there are only a few time slots left open, there will be less flexibility to give you the ideal time: there will just be no choice; and the empty slots are usually the slow or poor times of the year when the director might be only looking for a "filler" exhibition, a nice, easy, unassuming bit of fluff, to complete the exhibition schedule. Rented shows and craft shows make for nice "fluff", so if you want to fit into this category and are not too serious about your work or reputation, you can take this casual and unprofessional last-minute approach.

However, and not to contradict myself, one of these left-over time slots *may be* the ideal one for you: your priorities and needs will probably not be the same as those of the gallery director, whose schedule will naturally suit the needs of the gallery first. You might just very well find that ideal time slot is there and waiting for someone like you. Nonetheless, I still do not recommend the practice of approaching the curator without a sound, well-thought-out idea, with adequate time to plan and develop the show.

If a director, in principle, is agreeable to a show, ask him what his best exhibition time slots are, and match these up with your requirements. Most directors will offer you a time slot immediately. This is usually done in good faith, but again he will probably be fitting you into his needs rather than helping you meet your needs. If possible, hold off agreeing to a scheduled time until you have determined whether it will really meet your goals. Ask about attendance patterns, opportunities for sales, etc. Most galleries keep records, partly for their own information and partly for their grant applications (attendance is a key element in indicating community support). Has the gallery sold works before? How much? What is its sales and commissions policy, etc.?

Generally, the above can be summarized under the two buzz words, communications and planning. Do not be afraid to ask questions, no matter how idiotic they may sound — these are usually the important ones. You will find most directors and curators (in small galleries they are usually the same person) are most helpful and informative. But they will need to know what is on your mind. This means that you must know what you want first.

In the next part of this article, we shall look at the actual mechanics, cost and other considerations involved in the planning of an exhibition.

— Barry Morrison

*This article originally appeared in the 1980 Year End issue of Artisan, the magazine of the Canadian Crafts Council. It is reprinted by permission.*

*Barry Morrison was formerly curator of the Walter Phillips Gallery, Banff. He is a national director of CCC.*

# Wintergreen '81

## Wintergreen: Juror's Report

When I was contacted about jurying Wintergreen, I must admit my first reaction was surprise. My only qualification seemed to be an interest in the work of craftspeople. I have never been involved in making crafts and my technical knowledge can be described, at best, as limited. However, having been persuaded that someone not directly involved in the craft field can bring an objectivity to the task, I accepted the invitation and looked forward to the challenge.

Not surprisingly, the task turned out to be far more difficult than at first anticipated. Eighty-five sets of slides and photographs take a great deal of time just to go through, even before one starts making judgements. This process is carried out by the juror in isolation, and I must admit that not having someone else there to share reactions with is not only frustrating; it makes the job much slower.

My experience in jurying exhibitions and sales tells me that choosing the best work is usually not that difficult, and conversely that there will be a number of entries which, for one reason or another, can quickly be eliminated.

In the case of Wintergreen, I knew that there were 60 booths available and that we had well over 80 craftspeople vying for those spaces. While some work immediately impressed me, and was obviously going to be accepted, and there were a few entries I was able to quickly label as doubtful, I knew that there would be some very tough choices to make... and there were!

It very soon became obvious that this was not a task



Joy Cohnstaedt and Wintergreen juror, Paul Fudge, admire handwoven scarf. (Photos by Bob Howard)



which could be carried out in one day — even a long day. Limited physical and mental energy made it necessary to break off from the job frequently, so that one could return with a fresh mind and hopefully a fresh eye. Over a period of six days, I went through the slides four times. The final decisions were still not easy to make.

It is difficult to imagine that one can add very much that is new to the debate on jurying or jurying systems, but I would like to forward the following comments which may prove useful to the Craft Council for future sales:

1. It would be very helpful for the juror, as well as the craftspeople, if the definition of 'craft' as it pertains to sales like Wintergreen could be more clearly stated.

I found it confusing to have drawings, oil paintings and photography included in my task.

I would recommend that the sales be limited to the traditional crafts for two reasons:

- a) that it simplifies matters and is fairer to craftspeople
- b) that visual artists (painters, photographers, etc.) have a number of outlets for their work which are not always available to craftspeople.

2. A large percentage of the people applying to participate in Wintergreen are craftspeople whose work is of a very high calibre. They have proven themselves over a period of years.

Would it not be possible for the Craft Council to establish an accreditation program for craftspeople in the province?

Simply put, this would mean that a craftsman, once accredited, could apply for space at craft sales without his or her work having to be juried each time. Obviously, accreditation could mean much more than that. However, it would simplify the process of jurying for sales.

3. While the quality of craftwork submitted for Wintergreen appears to be generally high, one cannot say that of the slides and photographs from which the juror was attempting to make decisions.

The biggest challenge for me was to make an objective evaluation of a work on the basis of a very poor slide. As long as this system is used, I think it is important for the Craft Council to stress to would-be participants that the quality of slides and photographs will have a tremendous bearing on the juror's decision.

4. Slides and photographs do not provide information on the three-dimensional quality of a work. It is also virtually impossible to judge the suitability for function from pictures. Consequently, the juror is really not in a position to give a written report to each applicant. The best that can be done is to categorize reactions, and provide comments only in very obvious situations, i.e. quality of slides is very poor.

In concluding this report, let me say that no juror is infallible. We all try to be objective, but we all have our prejudices. On any given day, another juror would have made different choices than the ones I finally made.

Juries and jurying systems are always open to criticism and so they should be. Probably the one-person jury working from slides is as vulnerable as any, but given the practical and economic factors facing the Craft Council, is there a better way?

To paraphrase Churchill's statement on the democratic system of government: "It's the worst way of choosing people for a craft sale, except all the others!"

I would like to express my appreciation to the Saskatchewan Craft Council for having the confidence in me to do the job; and my thanks to Mari Stewart, Wintergreen Co-ordinator, whose organizational ability made my task much easier than it would otherwise have been.

— Paul Fudge



Wendy Parsons shows a customer some aspects of her vase.



Seated at the SCC information table at Wintergreen are Robert Fenwick and Marlo Kearley. Standing is Mari Stewart, Wintergreen Co-ordinator.



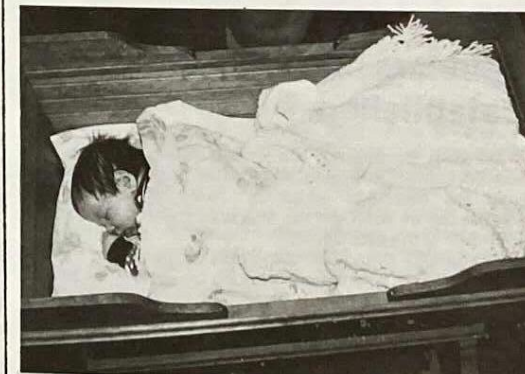
Lea Collins, Honorary SCC member, looks at a Wintergreen weaving display.



Wintergreen attendee admires copper-tooled angel by Martha Cole.



Lieutenant Governor McIntosh and Mrs. McIntosh chat with potter Don Chester.



This youngster enjoys cradle produced by Dovetail Woodcrafts, Saskatoon.



Randy Wolsey speaks with Lieutenant Governor McIntosh and Mrs. McIntosh.



Emma Radfelder's porcelain flowers continue to be popular at Wintergreen.



The crowds begin at Wintergreen '81.



## From the Chair

I look forward to working with the members of the SCC Board. The guidance and continuity of those members who have served one term is to be acknowledged.

Past chairman Jane Evans of North Battleford has shown energy and dedication to SCC. Her continued support, both as past and vice chairman, will be valued.

Wendy Parsons of Moose Jaw again will assume the chairmanship of the Exhibitions Committee. Wendy's involvement with the show portion of the Saskatchewan Handcraft Festival will expand somewhat. The combining of the Biennial with the exhibition at Battleford will require innovation. Wendy's experience and capabilities in this area will be most beneficial.

Emma Radfelder of Mossbank will once more serve as sales chairman. Emma has worked closely with the two major events of SCC, Battleford and Wintergreen. Her thoughtful consideration in all areas will continue to be an asset.

Zach Dietrich of Moose Jaw will remain as treasurer. Zach will keep a close watch on the SCC purse, and monitor the spending of funds. In his position, Zach will guide us well in all decisions of finance.

As the 'old' members bring with them continuity, so the 'new' members bring innovation. Martha Cole of Disley and Robert Fenwick of Regina join the board with their variety of talents.

Robert, as publications chairman, will be implementing the newly introduced publications policy for *The Craft Factor*. The guidance required in the management of this policy is important to the future of *The Craft Factor*. Robert's creativity and background in administration will be invaluable in this position, as it will be in all areas.

Martha will act as recording secretary at Board meetings. She has also taken on the chairmanship of the standards committee. Under her guidance, the new committee will assess the revised standards policy presently under study. The importance of this policy to SCC is extensive. Martha's skillful and thoughtful handling of issues will help build a strong foundation for SCC.

On behalf of the Board, I extend an invitation to the membership to join one of the standing committees. All are in need of members, and the job of the committees is to advise on direction and policy. As a board, we are prepared to work toward the implementation of these policies. This can best be done with a representation of the membership from all parts of the province. Input from craftspeople at every level of interest would serve to benefit the direction SCC takes in the future.

Dial a Board member nearest you, and volunteer.

— Olesia Kowalsky,  
SCC Chairman

## From the Executive Director

This past several months have been busy ones for SCC. Plans for the November Annual General Meeting, preparations for Wintergreen '81 and the upcoming Saskatchewan Handcraft Festival in Battleford July, 1982, meetings and communications with government officials concerning funding have all kept us hopping, and the future looks promising.

One fact keeps surfacing in all our dealings both internal and external. SCC has to become financially more self-sufficient. In order to grow and expand, SCC must divest itself of the need for dependence on our funding agencies. Agency funding has been essential, in fact we could not and will not survive without some support, but we all know the restrictions placed on receipt of those funds and we also know the advantages of more independence.

Focus on our two major craft fairs has had to become more profit oriented and we are looking more seriously at an SCC marketing division. Our recently established "fund-raising" committee has been working tirelessly to find ways to acquire donations, but we are experiencing difficulty. Our committee needs some extra assistance, particularly from members who have experience in this area or who are willing to approach potential donors. Our membership in general can also assist by donating to the Council. We do have charitable donation status, and we can issue tax deductible receipts. We are also eligible for dollar matching grants from one of our funding agencies, but donations must be forthcoming for us to qualify. From this one can surmise that it is possible to increase our own self-generated income and we are attempting to do so.

This is our Craft Council and we must keep it alive. We know the advantages of being a member, of participating, sharing, expanding. The benefits are endless, but they will not exist at all without your strong support.

— Marlo Kearley

## Prince Albert Spinners and Weavers Guild Established

Off to a good start, the Prince Albert spinners and weavers now have a guild. Fiona Redding was elected to head the meetings which are held on the second Wednesday of each month. We also meet each Monday afternoon at the Arts Centre.

The guild is already planning for Evergreen and the P.A. Winter Festival, and we are working on setting up several workshops. A welcome is extended to any spinners or weavers in the community who would be interested in joining.

— Rosie Olsen,  
P.A. Spinners and Weavers Guild

## Report of CCC Activities

The 19th meeting of the Board of Directors of Canadian Crafts Council was held in St. John's, Newfoundland, September 17 and 18, 1981. It was followed by the CCC's Annual General Meeting on September 19, 1981.

The usual work-horse topics of finances and communications were present at the board meeting. Also covered were the following topics:

### Copyright Laws

CCC is lobbying for improved copyright laws with a craftsman's interest in mind. This is slow and ongoing.

### World Crafts Council

A conference will be held in Nairobi, Kenya, in August, 1982. However, it will be a "meeting" conference, quite unlike the Japan or Vienna conferences. A similar format of meeting will be hosted by Vancouver in 1986 for the WCC.

Charley Farrero of Meacham, Saskatchewan is now the chief Canadian delegate for such affairs. Charley's term as president of CCC ended as of this board meeting.

### Duty on Crafts to U.S.A.

Recently achieved changes to rules about craftsmen paying duty on items which are taken to the U.S.A. for exhibition/sale, and then returned unsold, have occurred. This change could save a person many unnecessary dollars, so if you are dealing with a U.S. exhibition/sale, contact the SCC office for particulars.

### Craftsmen's Income Tax

A private member's bill concerning the income tax act as pertains to craftsmen has been moved by Robt. Gourd, MP for Argenteuil-Papineau. It proposes to increase the basic exemption for "creative artists" to \$20,000. Anyone wishing to support him can write to him at the House of Commons, Ottawa K1A 0A6 — no postage stamp needed.

### Loans to Craftsmen

CCC is trying to institute a loan program for beginning craftsmen, always subject to locating and administering capital funds, of course.

### Artisan '81 Exhibition

This craft show has ended its lengthy Canadian tour and is currently in storage. Soon it will tour parts of the southern U.S.A.

### Artisan Magazine

Of note is the demise of *Canada Crafts* magazine. No journal now covers Canada's craft scene fully. So *Artisan* magazine, from CCC, is being analyzed as a possible solution. It means a lot of expensive changes, but may be just the communications link we all want. Special subscription rate of \$20/year, which includes individual membership in CCC, is now available. Write CCC, 16-46 Elgin Street, Ottawa, Ontario K1P 5K6.

### Canadian Crafts Conference '82

The plans for this exceptional effort were unveiled. It looks great, aiming at working craftsmen (not administrators) and encouraging contact, information and cohesiveness among Canadians.

Each province has a quota of how many people can go. It appears Saskatchewan is one of the few provinces using a membership vote to select delegates. We also are one of the few to have the good fortune of grant monies to assist our delegates in attending.

### 1981-1982 CCC Executive

The new executive was elected at the board meeting. It is: President: Allan Crimmins (NB); First Vice-President: Gerald Tooke (Ont.); Second Vice-President: Dierdre Spencer (Alberta); Treasurer: Ted Bartlet (Ont.); Secretary: Joan Chalmers (Ont.) and Past President: Charley Farrero

(Sask.).

### Craft Gallery

The CCC is also lobbying for a national gallery of craft work. This is typical of the efforts by CCC for craftsmen — national, useful and dogged.

— Jane Evans

## Patrick Adams: Interview

The selection of a new chairman for the Saskatchewan Arts Board is always an important and affecting decision. The choice for this year's chairman seems particularly significant on a number of levels — for what it says about the person so designated, for what it says about the Arts Board and its role in the cultural politics of Saskatchewan, and for what it represents to the craftspeople of this province.

Patrick Adams is a self-taught Saskatoon weaver. Born and raised in the Tisdale area, Pat is an active member of the Saskatchewan craft community. He is very definitely "one of our own", the sort one is tempted to say needs no introduction. But, for the record — Pat has been weaving for approximately seven years, the last two on a full-time basis. He is a member of the Handmade House Co-operative, the Artisan's Craft Market Co-operative, the Saskatchewan Craft Council and the Saskatoon Spinners and Weavers Guild. In 1980, he co-ordinated the Craft Council's Biennial Juried Exhibition, and was the co-ordinator of the 1981 Artisan's Craft Market. This past summer, Pat was the recipient of the Premier's Award at the Saskatchewan Handcraft Festival Juried Exhibition; his work is currently on tour by the Norman Mackenzie Art Gallery's Mackenzie Outreach extension programme.

Although 1982 will be Pat's first year on the Saskatchewan Arts Board, he brings a number of special qualifications to his duties as chairman. Prior to his becoming a full-time craftsman, Pat worked in the area of community and social development in Nova Scotia and here in Saskatchewan. He has worked for and on volunteer boards of directors and subsequently has a great deal of experience in working with volunteers and in organizational systems and budget management.

But apart from his biographical notes, Pat's sense of commitment makes him well suited to his new position. To Pat, the chance to serve as chairman of the Arts Board offers the opportunity to influence the direction of programming and funding to the arts in Saskatchewan. It is an unfortunate fact of life that funding to the arts is never sufficient; that point was stressed time and again during the provincial and the federal cultural policy reviews held in 1981. What dollars there are to spend must be spent wisely, which leads to difficult decisions. Such decisions radically affect the Saskatchewan culture-cape.

It might well seem logical for the Arts Board, faced with ever less funding to meet ever-increased grant requests, to maintain a low profile. Its reaction to restricted finances is the opposite.

Although legally responsible to the Minister of Culture and Youth, the Arts Board is also accountable, by its practices to a second, broader constituency — the people of Saskatchewan in general and the cultural and artistic community in particular. The Arts Board's response to their accountability to that second constituency is accessibility.

Such accessibility manifests itself in a number of ways: through the Arts Board's new toll-free telephone number, through its annual Interdisciplinary Arts Congress, through peer assessment of individual assistance requests, through its paid personnel and, most certainly, through its board of directors.

We earlier referred to Patrick Adams as one of our own. His appointment to the Saskatchewan Arts Board serves as recognition of his involvement with the achievements in the cultural activity of Saskatchewan. It also serves notice of the rising profile of the craft industry in the province.



Pat is the first practising artist to serve as chairman of the Saskatchewan Arts Board in its thirty-three-year history. That is most significant for the way it presents the Arts Board to the artists and craftspeople of the province.

Pat recognizes the need for the Arts Board, and for himself as chairman, to keep in touch with the needs and concerns of the cultural community. It is the continued pressure of those concerns, directed at the Arts Board, and, through the Arts Board, beyond, that will eventually bring about an ever better climate for the arts. In the short run, it is a frustrating process, but it is one that will lead to greater support for the Arts Board and for its community.

There is, of course, the fact that some on the Arts Board and in the cultural community of Saskatchewan will perceive Pat as a representative of craftspeople on the Board; that is a perception that Pat realizes and welcomes.

One of the roles that Patrick Adams sees for himself as a practising craftsman member of the Saskatchewan Arts Board is to "represent and advocate craftspeople". It's a role he is well prepared to fill.

We thank Pat for the time given to the interview for this article.

— Robert Fenwick

#### ABOUT THE SASKATCHEWAN ARTS BOARD:

The Saskatchewan Arts Board was created by Act of the Provincial Legislature in March, 1949. While a large portion of its budget is received by way of a grant from the government, and it is directly responsible to the Minister of Culture and Youth, it is not a government department. Rather, the Arts Board is an "at-arm's-length" agency.

The Arts Board provides funding to just about every level of artistic endeavour in this province, as well as running special programming. It offers assistance to individual artists and to artist support agencies such as galleries, publishing houses and theatre companies. As well, it continues to build its major permanent collection of Saskatchewan art, runs the Summer School of the Arts, and organizes regularly programmes like the Saskatchewan Craft Collection.

The Arts Board's total expenditures for the 1979-80 fiscal year was \$1,408,073.00. In the area of the Visual Arts, which includes the craft media, \$56,299.00 went to acquisitions to the Permanent Collection, Major and Minor Individual Assistance Grants and Travel Awards. Just over twenty thousand dollars was awarded as Individual Assistance Grants; that represents a total of thirty-one grants.

To date in the 1980-81 fiscal year, the Arts Board has announced the awarding of approximately twenty-three thousand dollars in the category of Individual Assistance Grants. While we recognize that that sum is up from the previous year, it remains clear that the Saskatchewan Arts Board is still behind in the amount of money it has to allocate in comparison to the need in the community.

In 1980, the Saskatchewan Arts Board purchased sixty-three craft works to form the Saskatchewan Craft Collection; the Collection will be presented to the Saskatchewan Craft Council once the Council has adequate resources to maintain and display the works.

Also in 1980, the Arts Board began the annual Senior Artists Award, an award of \$10,000.00 "to recognize artists who have made a significant contribution to the development of the arts in Saskatchewan over a number of years and are still living and working in Saskatchewan". One of the recipients of the award the first year was Lorraine Malach; in 1981, Anne Newdigate-Mills received the award. The award has recently become the Senior Arts Grant, and may be applied for in the same way as the Arts Grants.

For further information on the Saskatchewan Arts Board and its funding and programming, contact:

Joy Cohnstaedt, Executive Director  
or Patrick Close, Visual Arts Consultant

Saskatchewan Arts Board  
2550 Broad Street  
Regina, Saskatchewan S4P 3V7  
(306) 565-4056

or (toll-free) 1-800-667-3533

#### Arts Congress and CCA

The 1981-82 Arts Congress, sponsored by the Saskatchewan Arts Board, will take place early in 1982. The Arts Congress provides an annual opportunity for the arts community to meet in an informal setting to discuss the concerns of artists, arts organizations and interested citizens, to receive a report from the Arts Board and to be a visible constituency. During the 1980-81 Arts Congress the Honourable Douglas McArthur announced the "Culture Talks". The new Minister of Culture and Youth, the Honourable Clint White, has been invited to speak to the 1981-82 Congress.

The two Saskatchewan representatives to the board of the Canadian Conference of the Arts — Bess Jillings and Allan McKay — are planning a regional meeting of CCA members to be held in conjunction with the Arts Congress.

The Canadian Conference of the Arts board is considering several proposals, one for restructuring the board itself, and the Arts Congress meeting seemed a good opportunity to meet with all Saskatchewan members, both individual and organizational, and to get some response to recent and potential activities for the CCA.

Details will be announced to all CCA members when the date of the Arts Congress is set. Members having any comments or about format for the CCA meeting may contact Bess or Allan at 353-5801 (Bess Jillings, Norman Mackenzie Art Gallery, Regina) or 664-9610 (Allan McKay, Mendel Art Gallery, Saskatoon).

Contact the Arts Board for dates of the Arts Congress.

#### Individual Assistance

The Individual Assistance Program is intended for artists in all disciplines and specialties and is designed to help improve skills, to provide opportunities for personal creative activities, and to pursue a professional career in the arts. Priority is given to projects undertaken by Saskatchewan artists or influencing the development of the arts in Saskatchewan. Two categories of grants are available: the Arts Grant to a maximum of \$3,000 and the Senior Arts Grant of \$10,000.

Applicants must be Canadian citizens, or landed immigrants, at least five years' resident in Canada.

#### APPLICATION DEADLINE — ARTS GRANTS

March 15, June 15, September 15

#### SENIOR ARTS GRANTS

March 15

Applications must be made on the forms available from the Saskatchewan Arts Board.

Saskatchewan Arts Board  
2550 Broad Street  
Regina, Saskatchewan S4P 3V7  
565-4056 or toll-free 1-800-667-3533

## Saskatchewan Craft Council Workshop Policy

#### Guidelines:

##### I. Co-sponsored Workshops

1. Ordinarily co-sponsored workshops should be for intermediate and advanced levels in any media, with a technical emphasis.

2. An in-province workshop should be self-supporting with a margin for profit.

3. Profit or deficit of a workshop to be equally shared by SCC and co-sponsor.

4. Participants' fees must be paid in full at registration.

5. A participant who cancels before the given workshop deadline receives 75% of the workshop fee back. SCC and the co-sponsor retain 25% to absorb administrative costs caused by a cancellation at that time.

6. A participant who cancels after the deadline of a workshop receives no refund except where there is a guarantee of his/her replacement. Then the 75% clause (No. 5 above) is effective.

7. A workshop can only go ahead if it is at least 75% filled. Budgeting should be based on 75% attendance being break-even level of costs. If less than 75% filled, then the workshop should be cancelled. There could be borderline instances and thus each workshop should be handled on its own merits.

8. Content of any workshop the SCC is involved with can be technical or general information. Format can be studio, lecture, seminar, etc.

9. Workshop registration deadlines will vary with instructors and their contracts, but generally would be: three weeks for in-province instructors, five weeks for out-of-province instructors and three months for out-of-country instructors.

10. If instructors require a cancellation fee, this or other costs must be honoured in event of cancellation of a workshop. These costs should be split equally between the SCC and the co-sponsors. This includes publicity, phone, mailing and other incurred costs.

11. A minimum of six people are necessary for the SCC to begin co-sponsoring a group's workshop plans. SCC should not take the initiative if fewer than six people make a request.

12. The co-sponsoring group establishes their contact person (C.P.) through whom all dealings are arranged.

The C.P. is responsible for:

- a detailed budget
- content description
- specification of instructor
- location for workshop
- dates, time, etc. designation
- design of posters, if any
- actual equipment or personal transportation

SCC or C.P. to do (to be defined at outset of workshop plans):

- all instructor contacts, transportation bookings, reservations, location bookings, equipment bookings, etc.

SCC responsible for:

- making information available to possible sponsors of who, where, available equipment, how to plan a budget, how to plan and distribute posters, etc.
  - typing and printing of all information
  - distribution of mailouts and posters by mail
  - collection of fees, bookkeeping and disbursements via an SCC bank account
  - being a central contact phone number and address
- Neither SCC nor a co-sponsor can charge in the budget for:
- labour hours (office, set-up, or any other type)
  - equipment or facilities normally free to themselves
  - personal expenses such as meals, transportation or accommodation for anyone but the instructor.

##### II. Non Co-sponsored Workshops

1. The SCC should only take the initiative on sponsoring workshops on self-improvement topics other than those described in Section I. These can include marketing and general content of interest to the craftspeople of the province. These are best held in conjunction with SCC annual general meetings or semi-annual meetings.

2. The SCC should advise the Saskatchewan Arts Board on out-of-province or out-of-country instructors and possible workshops with them, for intermediate and advanced workshops which could be held at Fort San. The SAB is willing to support this type of workshop elsewhere than Fort San, but local contact people must be found for these workshops. It is then up to that contact person to work with the SAB and SCC generally as defined under "Co-sponsored Workshops".

*NOTE: These guidelines are open to revision at any time, since they are not meant to exclude reasonable workshop activities for Saskatchewan craftsmen. The intent is to respond to "grassroots" needs and expressed desires for workshops.*



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