

the craft factor

Volume 7, Number 1

Spring 1982



shops and galleries

Success and Satisfaction — Crafts as a full time business	2	Peggy Forde
Taxation	2	
Quality stressed at Saskatoon Shops and Galleries	3	Sandra Ledingham
Castle Antiques and Fine Crafts	4	Diana Clarke
Strong Support for Crafts at NMAG	5	Michael Parke-Taylor
Churchmouse Charm . . . a unique blend of Arts and Crafts	5	Cheryl Kelln
A Studio Visit with Ed Shille, Woodworker	6	David G. Miller
A Studio Visit with Megan Broner, Goldsmith	7	Seonaid MacPherson
Randy hooked on pottery while in Japan	6	Denise Ball
SCC News, committee reports	8	
From the Chair	8	Olesia Kowalsky
CCC Report	9	Jane A. Evans
Letters	10	
Inspiration: More than just a good idea	11	Peggy Forde
Saskatchewan Handcraft Festival	12	
Planning an Exhibition	12	Barry Morrison
Packing Crafts	15	
Preparing crafts for display	15	
Debate: Craft fairs and Jurying Systems	16	Charley Farrero Les Harris

Cover Photo: Montage designed by Peggy Forde with photos by Michelle Heinemann and Peggy Forde.

With much of your help, *The Craft Factor* has developed into an informative, interesting and readable magazine through the years. We've come a long way from the hand-typed and mimeographed newsletter that was born with the Saskatchewan Craft Council in 1975. Once it was realized that the SCC was a useful and viable organization by those that fund us, *The Craft Factor* was able to expand into a publication that has received national recognition. As editor, I received numerous comments from individuals, other provincial craft councils and from Canadian Craft Council officials — all favourable and encouraging.

When I took over as editor in 1978 there was a lot of energy in the SCC Board and in the committee that gave the magazine a new look and a new direction. Now, perhaps it is time for another burst of energy, given the even stronger status of the SCC at the present time, for an even better publication.

The Craft Factor has the potential, due to the wealth of material here in Saskatchewan — the craftspeople, writers, photographers and artists, to list a few, to be a truly important, nationally distributed magazine. Of course, this cannot happen just by the snap of the fingers and a lot of hard, dedicated work is necessary if this is to occur. It is not impossible.

Since the editorship was passed on to me, I have had two children and have moved from country to city, so have experienced a vast change in my personal life. I continue to do some freelance writing and will any day begin to weave again after more than a year away from the loom. Right now, my loom sits in the livingroom and serves as a great jungle gym for my two-year old daughter and her friends. I have recently ordered a special canvas cover to be made by a local tent and awning firm to protect my weaving projects from curious and destructive little fingers and feet.

I pass on *The Craft Factor* to Peggy Forde with little regret. I have thoroughly enjoyed the job and hope to stay involved with the SCC, although somewhat on the periphery for the next little while. I must thank Margaret Ann Burrill for her impetus and organization at the beginning, Joan McNeil for her design of the format, Gary Essar and Martha Cole for their help on the committee and all the people who contributed and volunteered time and effort to *The Craft Factor*.

— Seonaid MacPherson

Since its first issue in 1975, before it was called *The Craft Factor*, this magazine has had several editors. Most have been craftsmen first and writer/editors second. Some have been editors with a keen interest in crafts. I am one of those who is a writer/editor first. My interest in the promotion of Saskatchewan crafts was sparked more than a year ago when I took a pottery class in Prince Albert and joined the Prince Albert Council for the Arts. I also do various needlecrafts.

Mainly, I edit. But to do that, I need contributions, in the form of articles, letters, news items, etc. from you readers. We all share a common interest — the promotion of crafts in this province and it is up to us to share our ideas and information in order to do that.

The following are a few guidelines to help you make my job easier. Submissions should be typed or legibly printed. Names should be spelled clearly. If you include photos, they must be black and white and please remember to include a caption with the names of anyone who appears in it. Photos will be returned if requested. *Please meet deadlines*. If I don't get material on time, everything runs behind schedule. And then the complaints start . . .

Thanks to all who contributed to this issue, especially as it was on relatively short notice. I promise more warning next time.

We have started a few columns which, we hope, will become regulars. The *Business of Crafts* will feature exactly that — the business side of crafts. *Debate*, we think, will spark some controversy. In *Studio Visit*, we will be visiting craftsmen all over the province. Reactions to, contributions and/or ideas for all these are more than welcome!

Now, turn the page and begin *The Craft Factor's* mini-tour of Saskatchewan shops and galleries. You'll also find the second part of Barry Morrison's article on Planning and Exhibition and tips on packing and displaying crafts. And don't forget to check the *Notice Board* for newsy items. Enjoy!

— Peggy Forde

notice board

the craft factor



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CCC Call For Workshop Leaders

CCC would like to prepare a list of Canadian Craftsmen willing and able to conduct workshops and seminars or give lectures in other countries. If you are interested, please forward to SCC a broad outline of the topics that could be covered by you, your language abilities and fees charged.

Ceramists Canada Call For Membership

Ceramists Canada announce that the membership selection committee will meet in Ontario in June 82 for the acceptance of new members. Ceramists Canada is a non profit professional association for workers in Clay, Glass, Enamels and Stained Glass, founded in 1978. Their objectives are to strengthen communication between ceramists through the national and international exchange of people and their work, publications, the sharing of technical, historical and aesthetic concerns, as well as workshops, lectures and seminars.

Active members chosen by the selection committee shall have full voting rights, receive all publications, pay an annual fee of \$50 and play an active role within the association.

Further information on requirements and applications can be obtained from Ceramists Canada, c/o Bruce Cochrane, Sheridan College School of Design, 1460 South

Sheridan Way, Mississauga, Ontario L5H 1Z7. Deadline for applications: June 1, 1982.

Are Your Slides Deteriorating

Chris Sundt, a national authority on slide conservation at the Elvehjem Museum of Art, confirmed a recent comment in the *Fibrearts* magazine "letters" section, notes the Madison Weavers Guild of Wisconsin. The polyvinyl chloride used in making most slide "protector" sheets is destroying our slides. This can be of importance to anyone sending out slides for judging or jurying purposes. According to Suzanne Quigley of the guild, two-year-old slides can rapidly deteriorate when kept in these plastic pages.

Watch for "blueing" or "pinkling" of the colours. The polyvinyl chloride is reacting with the film. Not much will arrest the process.

Keep new slides in individual acetate sleeves. Acetates use the same material that the slides are made of and will not harm them. Or keep them in archivally safe slide filing pages (also 20 slides per sheet).

For more information write to: Light Impressions, P.O. Box 3012, Rochester NY 14614 and ask about Saf-T-Stor pages or print file slide preservers. Or write to: The Kimac Co., 478 Longhill Rd., Guilford, CT 06437 and ask for information on the Kimac 35mm Protectors, or Franklin Distributors Corp., P.O. Box 320, Denville, NJ 07834 and ask for their brochure on the Franklin Saf-T-Stor system. Include a SASE for each.

We Have Moved!

Effective 15 March 1982

The SCC Office will be located at 1540 ALBERTA AVENUE in Saskatoon one block east of Idlywyld, three blocks north of 33rd Street. We are upstairs in Bay No. 3 and our JOHN HENRY will be on the outside of the Building. Ample free parking is available. The Office is big, bright and cheery and we may even have space for a mini rotating exhibition. Our telephone number and P.O. Box will remain the same. Come visit us in our new home and have a coffee.

the business of crafts

SUCCESS AND SATISFACTION — Crafts as a full-time business

Russ Baldwin started Enfin Pottery in 1975 after fifteen years as an art teacher. The emotional stress of teaching and the need for work that produced more than just a cut and dried salary impelled him in the direction of pottery as a full-time occupation. He had always been interested in arts and crafts and his interest in pottery began when he attended the University of Wisconsin in 1963.

Three other people also had an influence on the decision to move away from teaching. The fact that Orland Larson had made the commitment and found success and freedom in his new vocation as a goldsmith, was tremendously encouraging. A good friend, Les Manning who, at that time was Head of the Ceramics Department at the Banff School of Fine Arts and President of the Canadian Crafts Council, also encouraged him with the advice that it was a good time to "go". One other event, the death of David Ross, a well known Saskatchewan potter and former partner of Folmer Hansen, also had a profound influence. Russ felt that he should "do my thing" before his time was up also.

Before deciding on opening a pottery shop, Russ had actually considered Home

became a part nursery as their youngest child, a toddler, napped on the worktable, rode a tricycle between the glaze buckets and made his own clay "things", while Lorraine was at work. "It was great!" says Russ.

An important factor, he points out, was the financial security that his wife's job provided. All the same, he continued teaching until the property and his university debt were paid. This left him with no outstanding debt and the freedom to work full-time in clay.

Develop a routine

"Barnet Newman, an avant garde painter in New York in the 50's, had told me that, to be a successful painter he believed it necessary to spend eight hours a day, five days a week in his studio, whether he painted or just swept the floor. It was a job and, as such, had to be worked as a job," Russ relates.

He feels that this was probably the hardest aspect of his work to make family, friends and neighbours understand. "A shop routine gradually emerges and one develops a feeling for what one should produce."



Russ's style is evident in these goblets.

Handyman Repair, but a two minute chat with an accountant convinced him of the unprofitability of that venture.

Getting started

The name, Enfin Pottery, comes from the Grand Trunk Pacific railway siding called "Enfin Siding", which Russ purchased from CNR. That, along with the York Lake School property, makes up the Baldwin family home. The shop is in the old school.

Russ didn't plunge into pottery full-time. Not sure that he could stand working alone, in clay full-time, he continued teaching two-thirds time. He found that his skills developed rapidly as he worked eight to ten hour days in succession. His line of utilitarian ware was developed from a technique he learned from Carlton Ball at a seminar in Calgary in May '76.

By the summer of 1976, Russ was beating on the doors of shops and stores, trying to find an outlet for his work. Only three, one in Winnipeg, one in Moose Jaw and one in Calgary, would carry his wares.

The decision to work full-time at pottery was facilitated when Russ's wife, Lorraine, was offered a job in 1974. His studio then



(Photo courtesy of Kathy Yitabo)

Russ Baldwin

Pricing

After developing a daily work routine, Russ feels the hardest part of a craft business is pricing the product. "I found I never priced well with a buyer there. All good pricing has to be done when I am alone or with nothing else on my mind," he states. Many articles have been written on how to set prices and these should be given due consideration as income, Russ feels, is an important aspect of the business.

Advertising

"Word of mouth is by far the best and cheapest form of advertising, but takes time to develop," Russ advises. Next to that, he recommends participating in craft sales, as public exposure to your work is essential. Location is important and, to a degree, governs your method of sales. Out-of-the-way shops must rely on retail outlets or craft sales to move their products. A good location allows one to open the studio directly to customers. However, he has discovered this can greatly reduce your work time as you must deal with the customers in person.

"I had read where it took three years for a business to prove itself viable. At the end of one year, I had no doubt we could make it, both financially and psychologically." Russ and Lorraine Baldwin have proven that it can be profitable to make your craft into a full-time business. Financial security, thorough knowledge of his craft and a good location seem to be the main factors in their success. Whatever else it may have taken, Russ Baldwin has found success and satisfaction in making his craft a full-time business.

— Peggy Forde

TAXATION

As everyone knows, there are complications attached to the last budget. One small item needs attention from craftsmen and concerns the purchase of tools and equipment. According to tax law, the purchase of tools and equipment is the acquisition of capital property. Under the old regulations, these items (included in what is known as Class 12) included jigs and moulds, any tool costing less than \$200, cutting parts of machines, and so on. Under the old regulations, a 100% deduction of these items could be made in the first year, which meant that to all intents and purposes, expenditures on these things became a simple business expense. This is no longer the case. Now only 50% of the cost of these items can be deducted as a capital cost allowance in the year the items are acquired. The other 50% can be deducted the following year — but, of course, by then you are likely to have acquired more such items. Please note.

Jewellers

Those craftsmen using precious metals and semi-precious stones have never had the same exemptions from federal sales tax as other craftsmen. Once they exceed the \$50,000 gross sales in a year, they are required to apply for a federal sales tax licence and start charging the tax, no matter how much craftsmanship goes into their work. It must now be noted, that, effective 1st February 1982, anyone who simply sets or mounts precious or semi-precious stones into an article of jewellery whether made by them or not, is deemed to have manufactured the whole article and, if their gross sales exceed \$50,000 including such work, they will have to charge sales tax. They will have to purchase the stones on a tax-paid basis and claim deductions for the taxes so paid when the stones are incorporated into jewellery. If the stones were acquired from trade-ins or are from used jewellery (and consequently tax-free) then no deductions will be allowed. Full details available from your local excise office or from CCC.

shops and galleries

Quality Stressed at Saskatoon Shops and Galleries



(Photo by Michèle Heinenmann)

Craft display in the Mendel's Gallery Shop.

The following discussion arose from interviews conducted in four shops or galleries in Saskatoon. In the case of the two galleries, the policies pertain only to the retail areas and not the exhibition areas. The article will often refer to the place rather than the specific person interviewed. These people have tried to give views that represent their organizations and I wish to thank them for their input. The places visited and people interviewed were: Handmade House — Arlis MacNeill and Winston Quan, working members; Mendel Art Gallery — Michael Gibson, shop supervisor; Clay Studio Three — Jan Smales, co-op working member; Shoestring Gallery — Honor Rogers, staff and member.

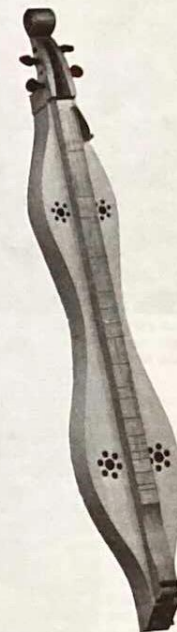
Handmade House, Clay Studio Three and The Shoestring Gallery are "artist run spaces". When asked why the shop was established, the response differed. Revenue appears to be the obvious 'raison d'être', either for the members directly or for the organization but, in all cases, there was importance placed on educating the public to high quality handmade crafts and to show that there are alternatives to manufactured gift items.

The three 'artist run spaces' have a 'made in Saskatchewan' policy. The Mendel, however, does not, supporting their view by stating the need for Saskatchewan crafts-

people and consumers to be exposed to works produced elsewhere in Canada, as well as in the north. Gibson states quality, variety and marketability as musts, regardless of the province of origin. He notes, also, that too often he is confronted with inconsistency in craftspeople's work; that one's repertoire of work often reveals some excellent work and some that is disappointing. He does give credit to the weavers and woodworkers of Saskatchewan, in particular.

The Shoestring Gallery added to the why's of a retail area in the gallery saying that it provides a means of promoting and exhibiting the works of multidisciplinary artists who now form a new direction in the gallery, thus providing a place for their work which would not normally be provided in the exhibition area. These works include record albums, poetry books, short stories and COMIX from writers and animators, as well as post cards, notepaper and prints by visual artists. Pending approval from Canada Council for new funding, the gallery hopes to firmly establish the retail/lounge area of the gallery, to provide a reading, chatting and listening (to records) area for visitors and members.

Policy on works chosen for sale, commissions and procedures were similar at Clay Studio Three, Handmade House and the Shoestring in that the emphasis is placed



(Photo by M. Heinenmann)

Handmade House strives for a balance of crafts, including musical instruments.



(Photo by M. Heinenmann)

Display of pottery for sale in Clay Studio Three.

democratically on benefits for the crafts person/artist (ie. the members) as opposed to the commercial enterprise. Thus commissions varied from 0% for Handmade House working members plus approximately third dollars monthly, and a straight one third commission for consignment members, to twenty per cent commission at the Shoestring, with members paying on a sliding scale based on hours worked, to 10% plus ten dollars at Clay Studio Three. Similarly, new members are chosen by the working members on a basis of quality work and available space.

Clay Studio Three keeps its membership at around seven, to allow one day of work per member per week, and a good balance of clay objects. Handmade House, with a larger space, can accommodate more work and has about twelve working members, as well as about thirty craftspeople on consignment. They try to maintain a balance of craft media and allow their working members a certain protection by not taking more consignees than the market can bear.

The Mendel's criteria for choosing work is determined, and works chosen, by the shop supervisor and is done by viewing slides or works of interested craftspeople. Again, 'quality' is the key. Many crafts are selected at gift shows around the country and through contact with the northern co-ops for the



(Photo by P. Foster)

Handknit sweaters, woven shawls and wall hangings, and handsewn items are popular at Handmade House.

Eskimo carvings. Their policy is to buy, outright, at the going wholesale price. When asked if he has been to the various craft fairs in Saskatchewan, or such out-of-province fairs as Harbourfront in Toronto, Les Salons in Montreal or Ottawa, Mr. Gibson stated that as he has only been at his job for eight months, he has not yet been to these potential marketplaces. His list of things to do this year include attending such craft fairs and visiting Saskatchewan craft studios.

During the course of discussions on policy, the unanimous, predictable criteria, 'quality', constantly arose. I asked for further definition on this nebulous term. At Handmade House, Arlis stated that they use the Saskatchewan Craft Council standards as guidelines, i.e. goods being handmade (for the predominant portion of the process) in Saskatchewan, with emphasis on fine craftsmanship and a focus on innovative or traditional design. Even though this may be as precise as one can be in defining 'quality', the actual results are a question of degrees.

An historical look at the past ten years and a speculative view to the future seems to indicate an increase in the market, an awareness of quality, as well as a developing sense of trust in crafts. Crafts are being solicited by art galleries, collectors, the business sector for decor and function, by architects, and by the homemaker for everyday use. Retail outlets are on the increase but the economy is the one villain with which we are and will be contending. The sad reality is that, as the economy tightens, the average 'luxury' spending decreases. Corporate patrons may be our only hope!

As a last word of optimism, I quote from William Morris (1894): "It is the province of art to set the true ideal of a full and reasonable life before mankind, a life to which the perception and creation of beauty, the enjoyment of real pleasure that is, shall be felt to be as necessary to people as their daily bread, and that no people can be deprived of this except by mere opposition, which should be resisted to the utmost."

— Sandra Ledingham

Castle Antiques and Fine Crafts

Castle Antiques and Fine Crafts is situated in the former Petrolia Church, relocated in 1975 to the No. 1 Bypass N.E. of Moose Jaw. The group responsible were called the Tumbleweed Potters and Weavers, and they established the tradition of associating arts and crafts with the historic building.

Tumbleweed closed in 1977, and two years later, continuing their dream, I began operating from the 75 year old church. It was an exciting challenge. I did not have a solid business background, or any intensive art or craft experience. However, I had over 20 years work experience, primarily in various nursing fields. Before I made any final decisions, I did lots of reading and statistical research, took appropriate classes, and talked to many business people and artisans. More importantly, I enjoy both old and new fine handcrafted items.

The majority of the funding originated from personal savings and friends and relatives. Of course, all the government grants that are rumoured to exist never apply to your own business. Another great asset is my husband, a chartered accountant, who tries to keep me up to date on my bookwork.

During the first year, my optimism was beginning to wear thin, but the struggle was made much easier by the arrival of Wendy Parsons and Zach Dietrich, well known Saskatchewan potters. While Wendy worked for the City of Moose Jaw, as artist in residence, Zach rented the spacious basement, and began operating his studio. They are now both working downstairs, and they are an invaluable asset. Most of the crafts are from Saskatchewan, i.e. wooden toys from

Quality Crafts of Limerick, pottery from Brian Ring and Ken Wilkinson, weaving from Alice Silversides and Ely Danika, art from Gus Froese and Velma Foster, and many many more. However, I carry handmade articles from as far away as New Brunswick and the Yukon. Once every two or three months we have a special event, or a special show and sale. One such event was an "eat and keep the pots" supper, which went over rather well.

Crafts are usually consigned, on a 75/25% basis. Buying outright would be an impossible drain on finances, and many artisans find it difficult to give an adequate wholesale discount, causing the retail price to be unacceptable to the consumer.

That first year, it was apparent that realism had to temper idealism, and a range of souvenirs supplemented the antiques and crafts.

I have now made a five year commitment; Wendy, Zach, Alice and Gordon Silversides (who were part of the Tumbleweed group) and myself, are buying the church, for better or worse!

I would say the two main objectives are 1) to encourage the growth of arts and crafts, and 2) to build a viable business.

There are, of course, negative aspects, operating costs are high, commitment can be sometimes disruptive to family life, and I have not been able to pay myself a salary yet. On the other hand, inventory is accumulating, the number of regular clientele is increasing, and the third summer is just around the corner. The occasional part-time staff I employ are very helpful, and I value their advice and criticism.

— Diana Clarke



(Photo courtesy of D. Clarke)

Interior of Castle Antiques and Fine Crafts.

Strong Support for Crafts at NMAG

Regina's Norman Mackenzie Art Gallery is concerned with presenting an exhibition program which will embrace various media in historical or contemporary contexts. As a result, shows are generated by the Gallery including works which may be designated "craft", but at the same time aspire to a high level of artistic achievement. It is hoped that these exhibitions will appeal not only to those involved in making craft, but also to members of the general public.

One of the Mackenzie's most successful programs is carried out through the work of Mackenzie Outreach. This involves two community art educators who travel to centres throughout Saskatchewan conducting tours of shows organized by the Gallery. Each year, an exhibition is devoted to an artist who travels with their work and the art educator to approximately twelve communities. A successful exhibition of this kind has involved the weavings of Saskatoon artist Patrick Adams. Pat's role in the community is not to offer a workshop on technique, but rather to discuss the artistic merits of his work.

Indeed it is the high artistic quality of craft that makes an exhibition such as *The Comfortable Arts: Traditional Spinning and Weaving in Canada* so popular. Organized by the National Gallery of Canada, the show is presently at the Mackenzie Gallery where it has bred much interest for spinners and weavers. In conjunction with this exhibition, the Mackenzie has organized a Rep Weave Workshop with an internationally known weaver — Ken Weaver of Atlanta, Georgia. In addition, the Regina Weavers and Spinners Guild will conduct an informal walk-in workshop which is directed to members of the general public.

The in-house program at the Mackenzie includes an on-going Prairie Artist Series consisting of solo exhibitions by established or emergent artists working on the Prairies. This December, an exhibition will feature Ann Mills' tapestries and drawings which resulted from a year's stay at the Edinburgh College of Art.

The Mackenzie has recently opened a Gallery Shop which acts as an outlet for works by Saskatchewan craftsmen. The artist

receives a commission of seventy-five per cent on each item sold. In addition, the Gallery annually sponsors *Bazaar*, a juried craft sale featuring works by the province's best craftsmen. The success of these programs has ensured that the Gallery will continue to support exhibitions and events involving Saskatchewan craftspeople.

— Michael Parke-Taylor
Curator of Exhibitions



(Photo courtesy of NMAG)

Display of pottery in the Mackenzie's Gallery Shop includes work by local craftspeople.

CHURCHMOUSE CHARM . . . a unique blend of arts and crafts

In Regina, at 3100 - 13th Avenue, across from the old cathedral, is the Churchmouse Shoppe, owned and operated by Bev Lambert, Jan Luckman and Linda Quigley. For three and a half years, the Churchmouse has specialized in the sale of a unique blend of arts, crafts and antiques.

The handcrafts are primarily made in Saskatchewan and items representing every medium appear on the shelves, including fiber, clay, glass, wood and precious metals. Bev Lambert and her partners have a genuine interest in promoting quality Saskatchewan crafts and are proud of the distinctive 'Saskatchewan flavour' their shop possesses.

One of the Shoppe's employees, Leanne Dyer, is presently being trained, through a Saskatchewan Manpower grant, in craft production. She is visiting studios and taking introductory classes in various crafts in order

to have a better understanding of what is involved in making the crafts available in the store. This knowledge will prove valuable in 'educating' the public (i.e. customers), and will give her a good rapport with craftspeople.

The selection of arts and crafts is a never ending job. Knowledge of the province's artists and craftsmen as well as attendance at exhibitions, fairs and festivals makes the task easier for Bev and Jan. Their selection criteria are, in general, originality, workmanship and the quality of materials used to produce an item. Individuals occasionally approach them looking for outlets for their products. Most articles are purchased outright and Bev appreciates the crafts person or artist having a wholesale or retail price in mind. Larger items may be taken on consignment with a mark-up of twenty-five per cent.

Churchmouse purposely tries to keep their mark-up small in their desire to help the province's craftspeople make a living. One request they make of individuals who sell through them, is not to seriously undersell the same goods privately or at craft fairs.

One of their dreams was realized in the past year with the opening of the upper floor. The antiques are now displayed upstairs leaving more room for crafts downstairs. The atmosphere of the Shoppe is so pleasant that many people stop in to browse for ten minutes and end up spending the afternoon.

— Cheryl Kellin

(Editor's note: An article on the Churchmouse Shoppe's first year of operation appeared in the September 1979 issue of *The Craft Factor*.)

A Studio Visit With Ed Schille, Woodworker

In the Saskatchewan craft community, where a great deal of time, effort — and words — are spent on questions of originality, creativity, and "art," one cannot help being struck by Ed Schille when he says with a grin, "I'm the world's biggest plagiarist. I don't have time to spend on design."

His self-avowed lack of originality has certainly not limited his output as a woodworker and, for the past three years, Ed and his wife Serena Dubois, in their guise as "Dovetail House of Crafts", have been an increasingly visible and successful force at craft fairs throughout the province, with their wagons, cradles, boxes of toy blocks, marble board-games, rattles, roll-top boxes and other wooden wares.

Their success is a result of more than the clean, professional quality of the product: as Ed says, "Oh, I like to sell. I like that as much as I like the actual woodworking." His enjoyment is obvious and his energy apparently unlimited (he refuses on principle to have a chair in his booth) as he greets people ("My favourite selling phrase is 'Hello!'"), shows off his work enthusiastically ("You don't have to lie to people.") and often-as-not sends them off clutching a newly-purchased rattle or lugging a 70 lb. box of toy building blocks.

At 31, North Battleford-born Schille is just launching his second career. Earlier, a diploma in agriculture from the University of Saskatchewan led him into a public relations job with a large grain company. Though that job lasted seven years, it was not the perfect niche for Schille, who says cheerfully, "One of my biggest downfalls is that I've got a big mouth. I tell people what I think. That attitude and a big corporation don't go together." Did he turn to woodwork simply to escape a less desirable employment? "No," he says thoughtfully, "it's not being my own boss. Freedom wasn't the big thing. Money sure wasn't the big thing. I just think woodwork is what I do best."

A self-taught woodworker, Schille is always looking for more information — in his own extensive library, in attending workshops, in exchanges with others in his field. He thrives on contact with craftspeople who work in other media; he'd like to dabble in spinning... weaving fascinates him... and pottery... and...

But for the moment Schille is fully occupied with making Dovetail House a success. In March he moved his production facilities to a bay in a building in Saskatoon's north industrial district. Serena, a physiotherapist, works on Dovetail production two days a week, and they have some casual student help on weekends. The work is power-tool-oriented in an effort to keep prices competitive (Schille doesn't feel that hand work is justified simply for its own sake, especially when one hopes to sell the product.)



Ed Schille at work in his shop.

Photo by D. Miller

Production is geared to repetitive runs of each item. Schille maintains that repetition, particularly of simple items, is the school by which he's trained himself. He's very concerned with the technical aspects of woodwork, something which he feels is often lost in the search for original and eye-catching aesthetic effects. Unhappy disasters in the past have convinced him of the importance of a flawless glue line and of the necessity for constant monitoring of moisture content in wood.

Much of the shop is taken up with floor-to-ceiling stacks of oak, cherry, and walnut. "About half my stock is stored here," Ed says. "That's what I used to use my monthly wage for: to buy lumber." He shops carefully for materials, and now that Dovetail is a going concern, he's looking for more direct links with wood producers, rather than continuing to be dependent upon local distributors. He'd like to use more Saskatchewan birch, a high-quality, reasonably-priced wood which is in good supply, however he sees buyer resistance in Saskatchewan, where "birch" is often synonymous with "firewood." He

speculates on the marketing of an especially Saskatchewan-related item, which could use birch as a selling point.

Whatever the material, one of the chief principles of Dovetail's production is that "There Shall Be No Waste." Every scrap of wood is viewed as raw material for something — an attitude which led to the successful "Boxes of Blocks" as children's toys. It is with satisfaction that Ed announces, "Nothing gets thrown out except sawdust!"

Along with his determination to throw nothing out, Schille has some definite goals concerning what he wants to take in from his work and from equipment and inventory worth close to \$50,000. If Dovetail is to be worth working at, Ed feels he must earn a salary of at least \$1,500 per month and, to attain that, he's aiming at gross annual sales of \$50,000. That's a lot of production and a lot of marketing.

Schille plans to continue selling through major craft fairs in order to maintain a public presence, but he's also selling work through various retail outlets, and plans to direct a lot more energy toward the national wholesale market, a market which he feels holds vast potential for small-operation craftspeople.

Beyond that? Well, there are automatic lathes and international marketing and... oh well, that would be pretty expensive to get started in, Schille admits (but there's a gleam in his eye when he talks about it.)

And what new products will be emerging from the workshop of this self-declared plagiarist (a man who says, "If I can see just one photograph of a thing, I can make that thing.")? Well, he says he'll have to start using some of his own designs and product ideas soon... "Just for my own sanity."

— David G. Miller

A Studio Visit with Megan Broner, Goldsmith

Since she is a goldsmith, Megan Broner's studio requirements are minimal. I remember when she worked at a tiny desk in a small corner behind the cash register at the Churchmouse Shoppe in Regina. Her tools and equipment were jam-packed into that little poorly-lit space and there was hardly room to turn around. I don't suppose that having the shop customers peering over her was conducive to Megan's concentration while working on a design or on a piece. However, craftspeople tend to be somewhat tenacious and are usually able to work under less than ideal conditions. Although she described her former "studio" as impossible, Megan was able to produce some beautiful work while there.

Last October, after returning to Regina from Italy, Megan was offered a room on the third floor of The Susan Whitney Gallery on Victoria Avenue in Regina. The gallery is an old house in which the main floor has been converted into gallery and office space. Besides creating this attractive and cozy gallery, not much else has been done to the house in the way of renovating or remodeling. Megan's studio was probably once a bedroom and maintains some of that character with its slanted ceiling and small shuttered window overlooking the street. The room is carpeted and painted white to make the most of the available light. Megan likes the atmosphere of The Susan Whitney Gallery and enjoys working above it. It is quite private, but visitors who find their way upstairs are welcome.

Megan has been working at her craft since she was 13 years of age and has been a full-time goldsmith for four and a half years. She



Megan Broner at work in her studio.

Photo by S. MacPherson

is self-taught, however, learned a great deal from a well-known Roman goldsmith, Carlo Vitali. She recently went back to Italy for nine months to continue her work and study with Vitali. Megan's formal education is in biology which she studied at Dalhousie in Halifax; some of this training can be seen in the organic nature of her work and in her precept that form follows function.

Although Megan is making her living at goldsmithing, it is a matter of making ends meet. She says that all artists would agree that living in a city the size of Regina has its advantages and its drawbacks, one of the latter being lack of exposure. It is therefore necessary to travel to the larger centres such as Rome or her native New York for new ideas, exposure and learning experiences. Ideally, she would like the opportunity to have a studio in New York and to spend three months of the year working there, with the occasional visit to Rome.

Craft fairs, probably the major way one can market crafts in Saskatchewan, present somewhat of a paradox to Megan. She doesn't enjoy making the kind of jewellery that sells at fairs, yet feels it is necessary to attend to display her work as a form of advertising. She would prefer to offer a smaller selection of her more elaborate work in gold. Now, Megan relies mostly on word-of-mouth to get her work.

Megan says she'd like to see goldsmiths in Saskatchewan organize to promote the creative nature and quality of their work to the buying public, as opposed to the mass-produced stuff found in most commercial jewellery outlets. Such an organization could also bring in well-known goldsmiths to share their knowledge and expertise.

A sample of Megan's work is on display and for sale at the Churchmouse in Regina. She also welcomes direct inquiries at her studio.

— Seonaid MacPherson

Randy hooked on pottery while in Japan

Visit any one of Saskatchewan's juried craft sales and you'll see dozens of tables covered with well-crafted, brightly-glazed pottery, plates, and teapots competing for your attention and your cash.

You may not, however, have noticed the work of the man many consider to be the finest pottery artist in the province — Randy Woolsey.

That's because Woolsey's work is so quietly distinctive. It's the kind of work that the viewer comes to know over time, its ageless elegance reflecting a simple, almost classical artistic sensibility that doesn't belong beneath the neon lights and hustle of a craft sale.

Woolsey refers to the elusive quality he strives for in his work as "presence." And in the more subdued atmosphere of the Dunlop

Art Gallery's Central Library Gallery, where 46 of Woolsey's recent works are currently on display, that quality is allowed to emerge.

Natural elements

In many of the works, Woolsey has used natural ash and salt glazes which lead to subtle variations in texture and color. They reflect, Woolsey says in the exhibition catalogue, the effect of natural, and to some extent uncontrollable, elements — fire, ash, clay — in combination with the artist's intent.

A native of Saskatchewan, Woolsey grew up in several small towns around the province. After spending two years at the University of Saskatchewan in Saskatoon, he went travelling in Europe.

Landed in Japan

Woolsey eventually landed in Japan where he remained for 10 years.

"While I was there I began to learn to be a potter, I got married and had a child. I grew up there, essentially."

Woolsey's introduction to the Japanese art of pottery came while he was teaching English in Tokyo. He discovered the pottery section of a neighborhood department store and kept going back.

Woolsey's interest grew after he was introduced by one of his students to one of Japan's most eminent potters and scholars. Eventually, he gave up teaching and became an apprentice at a large commercial pottery.

Woolsey only stayed for six months because he feared that his visa would not be

renewed and he would have to leave the country. From the commercial operation, he went to Mashiko, a village north of Tokyo well-known for its folk potters.

For the next six years, Woolsey studied with a master potter, established his own studio and was gradually accepted as a member of an active growing community of pottery artists.

"Because I learned there and grew there, it was inevitable that the Japanese tradition would have a deep and lasting effect on me," he said. "But I hope it's not an all-pervasive or stunting effect. I think the main thing I brought back from Japan was the feeling that making pots can be a worthwhile way of spending your life."

(continued on page 10)

From the chair

The past four months 'in the chair' have been unbelievably busy, oftentimes frustrating, but always rewarding. The most rewarding aspect is the opportunity to work with the members of the Board, each of whom is willing, without hesitation to do more than their share when assistance is needed. The support of the office staff, Executive Director Marlo Kearley, and part-time secretary, Mary Ann Bisson, makes the work of the Board more efficient. We rely on them to keep the loose ends tied and the daily affairs in order. Knowing how much we rely on them only accentuates our admiration for all past Board Members and Chairmen, who laid the groundwork for the Saskatchewan Craft Council. They did so without the aid of permanent office staff. Those are big shoes to fill, and the present Board will continue to work as hard for the Craft Council.

Seonaid MacPherson, editor of the Craft Factor for three years, has found that family commitments necessitated her resignation. The Board wishes to thank Seonaid, and all those who worked with her during those first years. The Craft Factor has been established as a worthwhile publication. We are grateful to Seonaid for her work in the past, and for her continuing interest and assistance.

The acting editor of the Craft Factor is Peggy Forde of Saskatoon. Peggy has been able to step in on short notice. Peggy has not only a keen interest in crafts but also considerable journalistic and editorial experience.

The news is already out that we have acquired new office space. Everyone familiar with the old 'office' will applaud the move. Precipitating the change of address at this time was the imminent raising of the rent for the already cramped quarters, coupled with the constant visitations of the building's resident cat. Marlo and Mary Ann, who did their work cheerfully in the old office will be ecstatic, and uncontrollably jolly at their desks from now on. We invite all members to visit the new office, and see them smiling.

— Olesia Kowalsky
Chairman

CRAFT TRAINING PROGRAM

The Ad-hoc committee for the inclusion of a craft training component in the Prince Albert Technical Institute has had several meetings with the Department of Continuing Education. As this goes to press, the formation of a Standing Committee is being pursued to work on the development of the terms of reference for a needs identification study. This standing committee will consist of two representatives from the Department, at least one each from the SCC, the SAB and C & Y, as well as four or five members of the Ad-hoc committee. Charley Farrero has been appointed as official SCC representative.

The first meeting is slated for early April, when the terms of reference will begin to be identified. Upon completion of the guidelines, the needs study will be undertaken.

The Craft Training Program is seen as one that will train artisans in a chosen craft, with strong emphasis given to the study of drawing and design, as well as the essentials in marketing and business skills needed to establish cottage industries throughout the province.

— Olesia Kowalsky

STANDARDS COMMITTEE REPORT

The chief priority of the Standards Committee has been to develop a set of guidelines to be used by jurors and reviewers of our Exhibitions. Hopefully, these will offer concrete, specific criteria for each media and

will complement the more general standards we already have. The first draft of these charts are now completed and have been sent out to a number of S.C.C. members for their comments and suggestions. These replies will be incorporated into the final draft and the charts should be ready for use in the near future.

As well as these charts, the Committee is attempting to develop a procedure which would eliminate the need to jury for each sale. And finally, we are trying to more refine and delineate what is "art", what is "craft", and what is "cute" — and whether they are mutually exclusive or compatible. (An ongoing question for all Standards Committees!!!)

If you did not receive a copy of the new "charts" and would like to add your comments, let the office know and we will forward them to you. Any other suggestions or thoughts you may have which relate to the Standards Committee are always welcomed.

— Martha Cole

Craft Brochure

The Craft Brochure has been distributed. 41,500 were printed. 3,600 were retained at the office with the rest going to the Department of Tourism and Renewable Resources (DTRR) to be distributed through their circuits. Those listed in the brochures will each be given one copy. If they want more, they will be allowed a maximum of 50 each, providing they pay the shipping and handling charges.

— Wendy Parsons

EXHIBITIONS AND MARKETING COMMITTEE REPORT

This year the SCC is combining the Battleford Juried Exhibition and the SCC Biennial Exhibition. The new show will be called SCC Dimensions '82. The decision to combine the two exhibitions came about because the Biennial does not get the response from crafts people that the Battleford Exhibition enjoys. We also felt it was a shame to have a show of the caliber of the Battleford Exhibition on display for only three days. The result of combining the two shows is that we now have the funding to put together a bigger and better show.

The Organization of Saskatchewan Arts Councils has graciously agreed to tour the show within Saskatchewan to their member organizations. It will tour for up to one year after it opens in July at the Saskatchewan Handcraft Festival in Battleford.

There will be the usual awards given at the opening ceremony plus a few new ones. The SCC will be giving an award this year for the best piece in the show made by an SCC Active member. The show will also be open to entries from crafts people other than SCC members. It will be juried in Saskatoon at Kelsey Institute June 7th and 8th.

New Marketing Committee set up

There has been an increasing interest shown by our membership in marketing. The SCC has, therefore, set up a marketing committee consisting of Charley Farrero, Sandy Ledingham, Robert Fenwick, Rob Robb, Nancy Fleming, Barry Lipton, Zach Dietrich, Ralph Coffey and Wendy Parsons. The results of last year's survey have been tabulated and they are being used for reference by the committee.

There has been one meeting so far at which the following was decided: Recommended that —

1. A separate branch be set up to deal with marketing. This branch will operate under the umbrella of the SCC.

2. The Marketing branch will investigate the following possible programs:

- a) Marketing provincially
Specifically:
1) Shop/gallery
2) Craft fairs (more of them?)
3) Trade show
4) Portfolio system
5) Travelling caravan

- Generally:
1) A jurying system for a trade mark of quality
2) Brochures
- b) Marketing Nationally and Internationally
1) Check into selling at places like Saskatchewan House in London.
2) Brochures.

The marketing committee will be meeting again soon. If you have any ideas or suggestions, please let one of the committee members know or write the committee c/o the SCC office, P.O. Box 7408, Saskatoon.

Positions Available

EDITOR CRAFT FACTOR. This is a contractual position requiring production of four issues per year. For full details please contact the SCC Office. Deadline for Applications April 15, 1982.

CO-ORDINATOR WINTERGREEN '82. SCC is now receiving applications for this position. Organizational ability and experience is essential. For further information please contact the SCC Office. Deadline for applications April 15, 1982.

membership information

SUBSCRIBING MEMBERSHIP \$20.00
Entitles an individual or group to receive THE CRAFT FACTOR and bulletins for one year from date of purchase.

ACTIVE MEMBERSHIP \$30.00
The membership year is from October 1 to September 30. Entitles individuals (only) to receive THE CRAFT FACTOR and bulletins for one year as well as having voting rights and other privileges in the S.C.C.

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

SUPPORTING MEMBERSHIP
Any person or organization donating \$50.00 or more shall be recognized as a supporting member for the membership year but without voting rights.

Saskatchewan Craft Council

Box 7408,
Saskatoon, Saskatchewan
S7K 4J3
Telephone: 653-3616

I WANT TO JOIN

Name _____
Address _____
City/Town _____
Postal Code _____
Phone _____
Craft specialty _____

- Subscribing \$20 Active \$30
 New Renewal

There is a great deal of information about CCC activities to pass along to interested people, so this report will be mentioning many points. If you have further questions or need more information, please call the SCC office.

ARTISAN Magazine

If you have not seen the latest, colourful issue of *Artisan*, you are missing out on a very interesting venture. It is available for perusal in the SCC office, or directly to your door with the incredible speed of Canada Post.

Fact sheets

The CCC plans to put out two kinds of fact sheets: The general "administrative" ones and the technical ones. They will include such topics as copyrights, federal sales tax, custom duties, etc. and will be free to *Artisan* subscribers. Lists of topics are soon forthcoming. Non-subscribers will find the sheets available via the SCC office.

National Archives

Starting with the CCC semi-annual meeting this April, Saskatchewan shall be immortalized, along with other craft producers in Canada, within a slide file. Works selected from past award winners and pieces of distinction from various Saskatchewan Handcraft Festival Exhibitions, SCC Biennials and the SCC Craft Collection (now being held by the Saskatchewan Arts Board for us) will be available for posterity to admire. The files will be co-ordinated and stored at the Ontario Crafts Council offices in Toronto since they have a well functioning resource centre with staff to maintain the information. These files will be available to anyone wanting to get an overview of craft work in Canada, so if you are in Toronto, feel free to have a look. Each year, another sheet of slides will be added from each province or territory.

Federal Cultural Policy Review Committee

The first summary report of the Committee has at last been published. It is available for reading at the SCC office resource centre. It is a mixed bag, with everyone agreeing that education in cultural affairs is deplorable, that money is far too scarce, and that changes must come. But disagreement about regionalism vs. centralism makes for a problem that Solomon could ponder.

Canada Council Aid to Artists

The new Canada Council Aid to Artists brochure is now available from the Canada Council, 255 Albert St., P.O. Box 1047, Ottawa K1P 5V8. Wonders will never cease, for at last, in black and white, the Visual Arts "includes . . . the term crafts (ceramics, fibre art, etc.)." Deadlines for arts grants A and B are 1st April and 15th October 1982. For short-term, project cost and travel grants they are 15th April, 15th June, 15th August, 15th October 1982 and 1st February 1983.

Also at Canada Council, Geoffrey James, head of the Visual Arts Program, will be leaving in May. No new appointment has as yet been announced, nor has a new Director for the Council been named.

Canadian Crafts Conference in the Maritimes

As of March 1, registrations were thrown open and everyone began to be assigned to workshops. The whole affair is shaping up very well under Jenny Hambridge and a very competent committee of Maritimers. All 15 delegates from Saskatchewan are settled upon, and our waiting list even got to register. There still are a few openings as of this writing, so if you have reconsidered and can come up with transportation to the Far East plus \$365, give our office a call quickly. There will be one representative from each provincial and territorial government observing and exchanging notes. Ah, if some of the enthusiasm from other provinces' Tourism and Industry departments would rub off this way . . .

National Galleries

Two new national galleries — the National Gallery (of Art) and the Museum of Man have been designated to be built with \$185 million. The buildings will be under the direction of a new Crown corporation to be headed by Jean Boggs, former director of the National Gallery. This may well be the first step in dismantling some part of the National Museums Corporation. Think positive, send a letter of congratulations to the Prime Minister and Francis Fox, free if sent to the House of Commons, Ottawa, K1A 0A6. Of course remember to include that there still is need for a *third* national gallery — of crafts and design! A little honey goes a long way with politicians, so write.

Big Brother Department

Question on the order paper Commons debate, January 28, 1982.

- Question — Mr. Stewart (MP, Simcoe South): During the past ten years, did the National Gallery of Canada purchase indigenous native Canadian art, Inuit and Indian prints and sculpture, and, if so,
(a) what was the type of object and the date of purchase
(b) what was its cost
(c) who was the artist?

Mr. Jack Masters (Parliamentary Secretary to Minister of Communications): I am informed by the National Museums of Canada as follows: During the past ten years, the National Gallery of Canada did not purchase any indigenous native Canadian art, Inuit and Indian prints or sculpture.

— Jane A. Evans
CCC Provincial Director
for Saskatchewan

The following is a letter sent by Barry Lipton to Marguerite Gallaway, President of the Saskatchewan Council of Cultural Organizations, in late February.

Dear Mrs. Gallaway:

As Executive Director of the Saskatchewan Cultural Exchange Society, I am responding to your letter to the Saskatchewan Writers Guild. The Saskatchewan Writer's Guild joins the Saskatchewan Craft Council and the Saskatchewan Cultural Exchange Society as Priority One organizations outside of the SCCO.

As Chairman of the Saskatchewan Craft Council, I strongly argued against the formation of the so-called umbrella cultural organization. Many of the smaller PCOs were frightened by the depiction of the Priority Two organizations as super organized and ready to rip off all the poor little Priority One's money. I felt at the time, and I still do, that the real push for the umbrella organization came from the Board and staff of Sask Sport. They wanted an identical organization to the Sports umbrella.

I agree with the statements in the Saskatchewan Writer's Guild letter of withdrawal: "(1) SCCO has not provided, nor does it show any signs of beginning to provide, any meaningful information exchange, programming, or effective lobbying force within and for the cultural community in Saskatchewan."

The major point for a combined presentation was the opportunity to present a position paper to the Culture Talks meetings. There was absolutely no leadership taken by the SCCO at that time.

Gathering all the PCOs in one location so the Minister of Culture and Youth can talk to them does not cost \$15,000 a year! All the PCOs used to gather and air grievances and communicate with one another without the interference or expense of an umbrella organization.

All I see the SCCO being is another layer of bureaucracy unnecessarily imposed between the PCOs and their funding agencies. I quote from your letter to Myrtle Hill of February 15: "We would like to offer the services of this organization as a communication link at all times and especially (sic) when normal procedures are modified..." As Executive Director of the Saskatchewan Cultural Exchange Society, I do not want your organization getting in the way of direct communications with the funding agencies.

Your letter of concern re the funding of Priority One and Priority Two organizations of September 15, 1981 does in no way represent the views of the Saskatchewan Cultural Exchange Society on that matter.

Your letter demonstrated a short sighted and self centered view of cultural activities in Saskatchewan.

The problem of funding does not rest with the funds received by the Priority Two organizations from Sask. Trust. The problem of funding lies with the basic premise of our provincial government that culture is secondary and can be paid out of a voluntary taxation system, i.e. the lotteries.

As Chairman of the Saskatchewan Craft Council, I criticized the blind acceptance of lottery funds in 1977.

Even if the Priority Two organizations were removed from the Trusts' jurisdiction, I am sure that within two years Priority One organizations will be in the same position that they are today, with funding requests far exceeding the available funds.

I am in total disagreement with the implications of paragraph three of your letter: "There are over twice as many Priority One organizations as Priority Two and the volunteer organizations have a multiplying effect as they have many branches and members throughout the province. They offer a variety of services to the entire population, both rural and urban. The results of their efforts are far reaching."

All Priority Two organizations, that I know, have volunteer boards and extensive volunteer committees that help in the promotion of culture in Saskatchewan. Many of the Priority Two organizations have broad outreach and extension programs reaching all facets of the Saskatchewan population.

Your myopic vision of cultural funding problems is destructive to us all.

There should be a meeting of all cultural organizations and all the various funding agencies to discuss future funding requirements and ways of achieving these requirements.

Sask Trust and all the cultural agencies have been put in an untenable position by the neglect of the provincial government. We must form a common front (not another bureaucratic organization) to achieve the cultural goals we seek. Blaming other cultural organizations for our problems is not the way to resolve those issues that concern us all.

Yours truly,

Barry Lipton
Executive Director

Dear Peggy:

The Mendel does not have a stated policy that isolates crafts in regards to acquisitions or exhibiting, however, ceramics, fibre, glass and wood objects are represented in the collection.

The general policy states that the Gallery collect regional, national and international art either by purchase or donation.

In 1980, the following item was included in the Acquisitions Policy:

"The guidelines to be followed by the curatorial staff in developing the permanent collection shall include as a priority, historical and contemporary prints, drawings, sculpture, paintings, photographs and objects that have been produced in the province of Saskatchewan or have been produced by Saskatchewan artists or at the discretion of the curatorial staff are works deemed to be a desirable and significant addition to the collection."

The Mendel has in past years featured craft-related exhibits and demonstrations, i.e., woodworking, weaving, ceramics and stained glass. We are presently working on plans for a craft-oriented exhibition to take place in the fall of 1982.

I should mention also that our Gallery Sales Shop features a variety of objects created by Saskatchewan craftspeople.

— **A. MacKay**
Curator-Director

(continued from page 7)

"I also came to understand that something must be more than functional, that a potter must strive for grace and dignity in his work, that it have a certain spirit to it."

Within a few years, Woolsey said he was accepted as "one of the boys."

"I had really to prove myself to a certain degree before I gained real acceptance as a friend and a peer. That's just natural. It happens in Saskatchewan. There's a natural holding back until you show that you're sincere in what you're doing."

"By the end of the six years I was no longer Randy the Canadian or Randy the foreigner but just Randy the potter."

Just at the point when Woolsey was showing frequently in respected Japanese galleries and comfortably selling his work, he decided to return to Canada.

The Woolsey's settled in Cupar for a few years before moving to Ruddell where he now has a shop and studio.

Moving from a close-knit cultural community to small-town Saskatchewan was difficult, Woolsey said. In Japan, he had felt part of a long and valued tradition. In Saskatchewan, he felt very much alone.

"You've got to sustain yourself here," he said. "There's no really organized system for selling your work. You have few chances to go to exhibitions and galleries to see line contemporary or traditional work and get recharged and excited."

And while there isn't a wealth of artistic or financial reinforcement around, Woolsey said it's important for him to retain a sense of artistic integrity.

"I don't want to become a pottery machine. I know what kind of work I enjoy doing. I'm not going to make a bunch of ashtrays and butter dishes to make a living. And if that doesn't suffice, I'll do something else to survive so I can work at what I want."

Woolsey said he has become increasingly interested in creating clay works for outdoor environments.

His first experience with "public art" came when he was commissioned to create a mural for the exterior of the Sturdy Stone Centre in Saskatoon.

"I would like to bring some of that intimate quality of my work to a larger scale piece," he said.

If Woolsey realizes that ambition, the "presence" or poetic quality of his work may well reach a wider audience.

"Pots to me are comparable with poetry," he said. "I respond emotionally to art in the same way I respond to a poem. I can analyze the lines and the rhymes and all the rest of it. But I get the same feeling from seeing a good pot as I get from a poem or listening to good music. It's an emotional, not an intellectual thing."

"And if you make yourself open to it, it comes to you. Most people aren't willing to do that with a pot. But they can learn."

— **By Denise Ball**
of The Leader-Post

(Reprinted by permission of the Regina Leader Post)

INSPIRATION: More than just a good idea

A high school band leader I once knew was fond of saying, "Music is one per cent inspiration and ninety-nine per cent perspiration." Whether he was referring to performance or composition is unclear, but the same "formula" could be applied to crafts. We all know where perspiration comes from, but inspiration...? I talked with two Saskatoon crafts people, who work in different media, to find out where they find inspiration.

Annemarie Buchmann-Gerber has been working in tapestry and needlework since she was a young girl. Having such a complete knowledge of stitchery basics, she soon found herself bored following conventional patterns. She began to work by "trial and error", developing the piece as she worked.

"I have no trouble finding inspiration," Annemarie states, matter-of-factly. "I just look around me and find my ideas in daily life. The ideas seem to flow," she adds, "as I work on a piece."

Many of Annemarie's designs are taken from nature and have such titles as "Country Roads" and "Winter in the Arctic." For the most part, her work is non-representational but always the image of nature shows through. However, she reasons that different people will see different images in some pieces.

The "point of view" of much of Annemarie's work, is that of looking down from above, which may or may not have some significance. In any case, she explains that some pieces are not meant to be viewed from any one aspect and may even take on three dimensional qualities when seen from a different angle.



"A Tree" by Annemarie Buchmann-Gerber.

Stained glass demands a more structured approach to design. Judy Wood carefully draws, on paper, each design and precisely outlines every piece that makes up one of her stained glass designs.

Unlike Annemarie Buchmann-Gerber, who started in stitchery and worked toward drawing and painting, Judy started drawing at an early age and it was only five years ago that she became involved in her present craft. Before that, she had tried batik but was discouraged by the way colours on fabric faded. It was the permanence and transparency of glass that attracted her to work in that medium.

Like Annemarie, Judy takes many of her images from nature. Cats, whales, horses and birds are her favourite images from the animal world and each have had a thorough exploration at different periods of her craft development. Organic shapes, especially trees and clouds, have inspired some of her most popular pieces. Rainbows, too, can be found in some of her personal favourites.

Images from mythology have also had an influence on Judy. Unicorns and birdmen are the subjects of recent work. Mary Stewart's "Camelot Trilogy" novels may have inspired her to use the image of Merlin the magician in several fantasy works. According to Judy, dragons have always fascinated her and they appear often in her work, as well as in clay sculptures done by friends, which decorate her living room.



"Misty and Dwarf Memorial" hangs in Judy Wood's studio.

Judy likes visual puns and has created "Peeping Tom" and "Peeping Gail," pieces made to look as though they are peering surreptitiously through your window. In her own words, "A window is a way of seeing into other people's worlds."

Inspiration, that elusive property which, along with talent, separates artists and craftsmen from ordinary mortals. Where does it come from? Nature, as we have seen, is a common source of inspiration for many craftsmen. Representational or not, the images of nature are decidedly strong in many craft works. Daily life, too inspires many, whether the image is of a pet, plant or person. Wherever else it comes from, inspiration is definitely more than just a good idea.

— **Peggy Forde**



Oliver, the cat, supervises as Judy cuts glass for her latest design.

Craft Market

Fees for the craft market have changed. There will be no commission on sales. Instead, booth fees have been raised to \$125 for SCC members and \$155 for non-members. Only slides will be accepted to determine acceptance into the market. Each slide must be accompanied by detailed technical data to assist the jurors in making accurate decisions. DEADLINE: Entry forms postmarked March 25 or hand-delivered March 31.

Juried Exhibit

The exhibit will be entitled SCC Dimensions '82. Following the Battleford Festival it will tour Saskatchewan for one year. All submissions must be available to tour. You are encouraged to submit your pieces in crates. Jurying the exhibit will again take place at Kelsey Institute, Saskatoon, but it will be held two weeks earlier. DEADLINE: Entry forms postmarked May 1, 1982; delivery and shipment of pieces the week of May 31 - June 4; notification of results June 10.

Demonstrations

Crafts people interested in demonstrating should apply in writing by May 1st. Fees are \$15/hr or \$100/day.

Saskatchewan Handcraft Festival

July 16, 17 & 18, 1982

Town of Battleford

Awards

So far, two new awards have been added to this year's festival. An award will be made to the Best Dressed Booth in the market. For the exhibit, the SCC will make an award to an active SCC member.

Advertising

An advertising campaign is being organized with the Battleford Telegraph, a local newspaper company. A twelve page Festival insert will be included in the publications that are distributed in the Battlefords area and along the Yellowhead highway (from the Manitoba border into Alberta), where it will be available at service stations, cafes, motels and other tourist stops. Commercial ads may be purchased. Rates and deadlines are available from the co-ordinator.

We also need information and black and white photographs for articles about crafts people. This material will be used in the Festival insert and will be sent to other newspapers in the province. Please send material as soon as possible to the co-ordinator.

As you know, financing the Battlefords Festival is a problem. This year we are attempting to offset some of the costs by running a larger raffle. You can assist us by selling tickets. Tickets will be available from the SCC office or from the Festival co-ordinator in April.

FOR INFORMATION AND ENTRY

FORMS, CONTACT:

Mary Anne Baxter, Co-ordinator
Box 34,
Ruddell, Saskatchewan
S0M 2S0
Phone: 389-4733

One further note: make up an appointment schedule for yourself so you may meet with the curator to discuss progress to date, any problems that have arisen (or may arise), and any future actions to be taken. These meetings need only be once a month at most (except for the few weeks right before the show). Do not skip or miss these meetings, especially if you are experiencing production or creative problems. In fact, any problems make the meetings all the more important.

Although this exhibition might be the most important thing in the world for you, try and remember that from the curator's position you are one among many other programs he has to organize. This is not to suggest he thinks you are unimportant, only that he may not be able to give you the one hundred percent attention you feel you deserve.

A project is a formidable entity to tackle head on. It is in your interest to break it down into smaller, more manageable parts. I find the following areas to be useful:

1. Exhibits/Artisan/Catalogue; OR: you and your works and what you do with them.
2. Space and design
3. Money and administration
4. Publicity and public relations; OR: you and your audience.

As mentioned in the introduction, the latter two subjects will be dealt with only generally.

1. Exhibits/Artisan/Catalogue

An exhibition requires you to bring together a selection of works, install them in an exhibition space, and attract people to come and see them.

The primary consideration here is to make sure all the works in the exhibition contribute to the overall objectives; that nothing is extraneous or just tacked on. Make sure that every work included is the best. The curator will invariably insist on a say in the selection and number of works. Listen to what he has to say, but make him give sound, critical reasons for the inclusion (or exclusion) of each and every considered item. If he selects a piece you do not like, tell him, giving your reasons. He might see qualities that you, because of your intimacy with the work, are not even aware of. This phase of the exhibition can be an immense learning experience for you and give you new insights into your work, and perhaps yourself.

Generally, you can perform a pre-selection process yourself, before you see the curator. Sort all of the works into three categories: a) no way; b) maybe; c) include. Then throw out, figuratively, the first two categories and prepare to edit down the third.

Resist, totally, the temptation to fill out this selected group by adding "just a few more" works from the "no way" and "maybe" categories. In so doing, you will undermine your own exhibition; condemn it to certain failure. It is much better to have a small, well-selected display that holds together — and works — rather than a large, amorphous, itchy-bitsy mishmash of stuff. Most exhibitions tend to be much too broad, large and inclusive. There is this fascination with quantity as though merely filling up the gallery is the prime objective. For most crafts this is deadly. Focus on skill and quality. Be distracted by nothing else. Do not overdo the decorating with plants, dried flowers, woodchips, racks, sand, etc. The use of such materials is becoming trite, a cliché for craft exhibitions. Leave it for the boutiques.

Further, resist the invitation to be exhibited with a concurrent "fine art" exhibition. The

crafts are invariably arranged as a pretty or decorative background to the art, or are used to fill in holes and deadspots between paintings and prints. Insist on your own unique and discrete space well beforehand, with your share of the lights, cases, wall space and floor area. This last point is very important. Galleries do have limits as to the number of lights, display cases and stands available. Find out right from the start what is available to you, and whether, if needed, more can be acquired. It is no use planning on twenty works in an exhibition if you only have five lights and four stands to stretch among them. The point is that the quality of your exhibition will not be limited only by aesthetic considerations. There will also be definite physical constraints to determine. But once identified, you might be able to find ways of working around them.

Some of what I've mentioned so far presumes that you already have works for selection. If your exhibition is to consist of entirely new works, you must make a production schedule. When making up your schedule, do not forget to take into account such time constraints as forthcoming commissions, routine production, family and professional trips and vacations, teaching, articles to write, and other "must do" commitments. Then double the time required. As an exhibitor, your most precious (and usually most wasted) resource will be time. You cannot leave the creation of your works to the last minute. I say it but I know it will happen over and over again. Besides, deadlines for production may not be tied in to opening night. Works should at least be ready for installation to start on time. If there is to be a catalogue or publicity photos, you may need to have everything ready many weeks or months ahead. A further time constraint (or activity, depending upon your point of view), is preparing and mounting works for display. Attaching hooks, tape, dowels, wires, ropes, frames and the like three minutes before opening time is not easy on the nerves. But still it happens, again and again.

As each work is selected, fully document it with: a number; title, size, date; medium; technical and production data; value (for sales or insurance, or NFS); owner; photographs and slides available; photographer. This information will be most necessary for catalogues, price lists, posters, press releases, insurance labels, shipping and packing lists, and even your own records. You are the only person who can provide this data, so do it on time and do it properly. Proofread the list yourself. You alone are accountable for its accuracy.

Now that the works are selected, they will have to be "handled." There are essentially four phases to this process: pre-exhibition packing/shipping; condition reporting; installation; and post-exhibition packing/shipping. The "hands-on" periods during each of these activities is the time when most accidents, breakage and damage occur.

Pre-exhibition packing/shipping can mean anything from throwing the works in the back of your car or truck and driving it to the gallery yourself, to having special, customized crates manufactured, and works professionally packed and shipped. Chances are most of your handling will be closer to the do-it-yourself end of the spectrum. This is perfectly legitimate, and a sensible way to reduce costs. Post-exhibition handling is essentially the same. If there are special

packing or handling instructions, make sure they are enclosed.

Condition reporting is the checking of works for damage, breakage or loss. This is usually done soon after the receipt of the exhibits by the gallery. It should also be done after the exhibition is over, just before packing, but often is not. It is done by the gallery staff, and you should receive a copy of the report to prevent any misunderstandings as to whom is at fault for a damaged or lost work. Sometimes an insurance claim is necessary, sometimes only minor touch-ups or repairs. (One note of caution though: if you transport the works yourself you may invalidate any insurance claim you might make. Check with the gallery on this detail of its "wall-to-wall" fine art insurance policy.)

Prior to installation, here are some further thoughts to assist in handling your works. Label all of your works clearly, in some inconspicuous spot. Use the same numbering and titling as the previous documentation list. Always assume that you will never be in the gallery to identify works personally, because chances are you will not. Also, if works require special handling or display techniques, write these instructions down, preferably with illustrations. Again, assume you will not be in the gallery giving personal guidance. In other words, assume that strangers totally unfamiliar with your works are going to be handling them. These strangers will require, therefore, the most explicit instructions as to how to baby your exhibits. If you do not do this, you may be very surprised at the way some of your exhibits are displayed.

Try to be on hand to unpack and repack your works in the gallery. This has two benefits: firstly, you can exercise some control in the proper handling of your work; secondly, you can check for damage or loss, and help identify works. If there are special cleaning or polishing instructions for your works, remember to include them, with rags, polishes and fluids themselves if possible. Do not assume the gallery has these materials. Also: your offer of assistance may be greatly appreciated by an understaffed curator and it helps to build a cooperative working spirit.

Other items to be cleared up well in advance of the exhibition are sales, visuals, workshops and lectures. What is the gallery sales policy? How much commission does it charge? When is pick-up time for sold items? Who is responsible for shipping sold works to buyers? Who handles the money for sales? Are sales handled through the gallery or will customers be referred to you? If visuals such as slides or photographs are required, who is to provide and pay for them? Will you be expected to give lectures, workshops or demonstrations? Are these free or will you be getting paid? How much? Will there be any special or extraordinary equipment or technical requirements to the above? Get all of the preceding in writing, including such obvious items as time, date, location and subject.

2. Site and space

The main elements for consideration in this section are aesthetics, size, comfort and design, security and technical needs.

Because of its obvious need and presence, the exhibition space is something we all take for granted. Yet it is also a most subtle element and can make or break an exhibition if it is not studied, absorbed and

Planning an Exhibition

— Barry Morrison

This article originally appeared in the 1981 Summer 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.

Barry Morrison's first article on exhibitions, So You Want an Exhibition, appeared in the year-end issue of Artisan.

This article is in response to requests for further details on handling exhibitions. It is based on the same premise as the first article: that the artisan is exhibiting in a public art gallery, and is working in cooperation with a professional curator or director. The words curator, director and gallery will be used throughout as interchangeable equivalents.

I shall deliberately de-emphasize the areas of fund-raising, administration, catalogue production, and publicity/public relations. This is for two reasons: 1) In the gallery-exhibition situation, such matters are usually, (and preferably), handled or controlled by the curator, with some assistance and guidance by the artisan; and 2) These subjects are arts in themselves and merit full articles in their own right. However, knowing that most artisans prefer to work in association with gallery professionals — in fact can only work with professionals — I am confident that the following article will be helpful in outlining the kinds of thought processes involved, and the mutual rights and obligations of the parties involved. If some parts seem obvious, it is only because the author feels it is the obvious things that are usually unstated and often overlooked.

On the assumption that the original concept and scope of the exhibition have been worked out with a curator, you are now ready to get into the detail of the planning. You are both operating in an area of mutual respect and confidence.

The planning of an exhibition can usually be quite a simple affair — not necessarily easy, but simple. There is really no mystery or trick. The key requirements are communication, common sense and tact. Experience would also be an asset, but we all have to start somewhere.

As you start planning, remember that the exhibition is a joint effort that draws on the talents and resources of a number of individuals, groups, etc. Maintain your perspective throughout the whole process. You will have to give up some of your accustomed independence. You will have to rely on the skill of others, and they will have to rely on yours. You are not working alone. The exhibition, like any project, is a dynamic balance of interacting activities, personalities and resources. Change one element and the whole system has to change, to readjust, and not necessarily for the better: Remember this point each time you get the urge to tinker with things.

To keep on target, one has to define the goals to be achieved (see previous article). Once you and the curator have decided upon your objectives, "freeze" them. That is, do not add to them, subtract from them, or modify them. The temptation to tinker around will be tremendous, but avoid it at all costs. The only result will be the worst kind of exhibition: the one without a purpose. And it will be obvious!

This does not mean, of course, that you cannot modify your means of achieving those goals during the organization process. In fact, changing circumstances will force you to be flexible. You must change your plans and work to accommodate the exhibition, and not modify the exhibition to suit you. There will be a host of professional and personal crises and commitments competing for your attention. So establish your priorities, and act accordingly. Needless to say, over the long course of organizing the exhibition, your enthusiasm will be sometimes more, sometimes less. Just be aware that these ups and downs are only natural.

One of the first items to be determined by you and the curator is a schedule of milestone events that will serve as landmarks for keeping track of your progress. You must know when you are obliged to have completed your commitments. In addition to knowing when, you will also need to know what you specifically have to do. For each item on your schedule, identify the one person responsible for its completion. Avoid the "but I thought you were doing it" syndrome.

The curator should have this milestone schedule typed up in a simple chart format. Then he (excuse my chauvinism) should get a Xerox and give you a copy. Make sure that you are working from the same data. Do not work from your own sets of notes. Once you have received your copy of the schedule, display it in a visible place in your studio or home; circle the dates and activities that you are responsible for, and refer to it constantly. Do not put it in a drawer or file, or you will probably forget about it.

contemplated prior to designing and installing an exhibition. You must have a feel for the space before you attempt to put your work on display. Basically, this is an intuitive appreciation, and one can go into a space and know right away whether it feels right or not. Most galleries are deliberately designed as blank and neutral spaces, but there are some spaces that are deliberately grandiose and awe-inspiring — or pretentious — in their own right. Such spaces can totally devastate exhibitions by competing with them as works of art in themselves. Some new galleries are like this, but the problem can also be found in other spaces such as theatre foyers, churches, municipal buildings, schools and the like. One gets the feeling that in such cases the exhibitions are carefully arranged so as not to conflict with or distract from the architect's fantasies. In short, choose only neutral, non-competitive spaces.

Size

The size and dimensions of the space are elements that are surprisingly overlooked. To fully appreciate the environment that will house your works, try to get to see it in its barest state. Take the opportunity to go in, say, between exhibitions, or during downtime, when the walls and floor are uncluttered (hopefully). Feel, again, is important. Purely physical factors such as floor area, wall length(s) and height(s) can be of value in estimating maximum and minimum spaces available. But most exhibition layouts are not the result of a rational mathematical or architectural plan, but rather the result of continually changing, intuitive and often spontaneous judgments by the installers (yourself possibly included).

A key consideration is simply this: is the space too big or too small? It is seldom just right. If the gallery space is too big ask yourself honestly not only "can I fill it?", but also: "should I try to fill it?" For most artisans I would suggest using only a portion of the space, and let the curator figure out what to do with the rest.

If the space is too small you may or may not have a problem. If your work is of such dimensions that it will obviously be cramped, or just plain will not fit, then earnest negotiations with the curator are in order. If the space will merely not handle all the works you had originally conceived, then editing or pruning is in order. In theory this could help enhance the quality of your display. For the reasons expressed earlier, I would suggest you resist any effort to expand or enlarge the show beyond what was originally planned.

Comfort and design

Comfort and design in this case refers mostly to your audience. Design the exhibition so that people will feel at ease approaching it and moving through it. Many exhibitions present an unconsciously intimidating or frustrating quality that stands in the way of audience enjoyment. Such distractions can be subtle in the extreme. Something is wrong, but you and your audience cannot put your finger on it. Such thoughts and doubts can translate into a negative reaction to the works themselves. Try and free up the space as much as possible. Do not over-design the display or cramp it. Let the interest flow easily from one exhibit to the next as easily and as logically as possible.

A little bit of broad planning, using a floor plan, may be helpful, but always do the fine tuning by sight in the space itself. It is most

important to work with the gallery staff here. They, more than anyone else, know how to use the space. They know where the dead-spots are, how people move through the gallery, and so forth. Listen to their advice, but keep an open mind. You might, after all, be able to give them new insights into better usage of their gallery space.

Security

The security of your work falls under two broad areas: physical and environmental.

Physical security involves the protection of your work from theft, loss, vandalism, accidents, etc. This is accomplished by some combination of security personnel, alarm systems, locked display cases, and so forth. As a general rule, never exhibit in areas that do not have the minimum security of lockable doors and/or cases. Craft items are particularly stealable because of their attractiveness, size and portability. It goes without saying that if your work is small, or of a precious material, lock it up — preferably within sight of the guard, but also well away from doors and windows. Nevertheless, check with the curator for an explanation of the total security. Know whether there will be a security guard on duty, or whether your exhibits will be "guarded" by a nice group of volunteers chatting and knitting in a corner and glowering at any visitor who intrudes into their conversation space. You probably will not just any say in security arrangements, but just remember to arrange your works accordingly. If you want to play the devil's advocate you can ask the curator what his procedure is for handling thefts and vandalism. You might be surprised by his response, or lack of it.

Environmental security is concerned principally with the effects of temperature, humidity and light on works on display; also of concern are pollutants, dirt, vermin, insects and the like.

There are quite precise quasi-official control levels for the first three principal elements. There is not much point in discussing them in detail, since most galleries do not have adequate control of them anyway. And unless your works are particularly delicate or susceptible, you need not really worry about them. Besides, there will not be much you can do about them.

Most curators are professional enough to take the precautions for your particular medium. Ceramics and glass are almost indestructible, whereas fibre, wood, leather and metal require a more finely-controlled environment. Generally, it is enough to make sure that works are not placed too near lights and heaters, nor are in direct sunlight, nor in high dust, dirt and grime locations. Actually, I would be more concerned about damage and dirt during shipping, handling and installation.

Finally, when giving the gallery a once over, as mentioned earlier, make sure that you take technical considerations into account. What is the lighting system like — incandescent or fluorescent, moveable tracks or fixed? Moveable incandescent track lights are more flexible and more useful in providing atmosphere and special effects. Fluorescents are usually bland and tend to wash out displays. Also, under prolonged exposure, works can deteriorate more rapidly than when under incandescents.

What is the display system like? Do the walls use special hanging tracks or can nails be used? Can the ceiling support suspended works? Are outlets required? If so, are they

conveniently located and how many are there? Do they all work? Does the gallery have sufficient extension cords? Are the walls cloth covered or painted or natural? Can they be painted or modified? Are there sufficient display cases, screens and pedestals? If not, can more be acquired or manufactured? Will there be restrictions on the number and type of lights and display furniture? Are the preceding in working order and publicly presentable? If not, how are they going to be fixed, and when? Work out answers and solutions to these and other questions well before the start of installations and many headaches will be reduced.

3. Money and Management; Publicity and Public Relations

These areas should not concern you as much as the first two above. It is the job of the curator and his staff to do the leg work here. Your prime duties are to be aware of your rights and responsibilities and to live up to them. The following are a few thoughts and observations.

What the curator will want from you is commitment; staying on the agreed schedule, especially your production schedule; delivery of works, visual material, biographical data, exhibit documentation; special display needs list; mailing lists for invitations, posters, etc.; possible thoughts on catalogue and poster design; ideas on exhibition design/layout and display techniques; earnest cost control; top quality work; time to think; and peace of mind.

Although it may happen, do not expect to become friends with the curator. Yours is a professional and business arrangement. Mutual respect is much more important than liking each other.

Think in as broad an area as you can at first. Then think in as much detail as you can. The more detail, the more prepared you will be.

Work with the curator on as detailed a schedule as possible, listing the activities to be done with their start and finish dates. Above all, for each and every activity indicate the one person responsible for ensuring that activity is completed.

The curator should be responsible for drawing up the preliminary and final budgets; raising funds; paying bills (sign for nothing in your name); keeping the whole project on schedule; designing, producing and distributing catalogues, posters, invitations, press kits, etc.; preparing the gallery space and equipment; ensuring the safe handling and display of your works; attracting an audience; arranging the opening, and so forth. You may be involved in some or even all of these activities, depending upon your energy level, other commitments and desire to maintain your sanity. It is better for the artisan to keep his attention focused on his direct areas of responsibility. He will have more than enough to do.

Conclusion

The critical elements for planning and organizing an exhibition are: staying on course (sticking to the plan's objectives); living up to your commitments; not over-extending yourself in the work to be done; exhibiting only the best; working as part of a team; and not being afraid to ask questions.

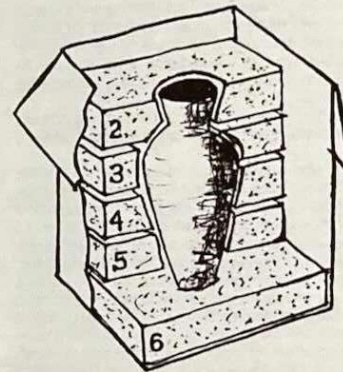
A good exhibition with one gallery can give you the confidence to try again with other galleries. The experience you will gain and the insights developed into your work and yourself can be most helpful in expanding your professional growth and skill.

Packing Crafts

Craft exhibition organizers frequently require that you ship your crafts to them in sturdy, reusable packing containers so that your works can be adequately packed for reshipment and that they will be undamaged when they are returned to you. (You can appreciate that it would be impossible for an exhibition committee to find or afford the correct materials for crating up hundreds of items which had been mailed to them in flimsy brown paper wrappings.)

In addition, when submitting works to a juried exhibition, each entry should be in its own container. One work may be accepted and another one rejected, necessitating that they be return shipped to you at different times.

Generally speaking, the strength and size of the container is determined by the size and weight of the object to be shipped. A shipping company neither knows nor cares what is inside a container, their job is simply to move the container from one place to another. It is the packer's responsibility to prepare the carton or crate in such a way that it can be handled easily and thereby avoid damage to the contents.



Suggested materials

1. An impenetrable exterior casing is mandatory. Plastic bags and brown paper do not offer adequate protection. Rigid plastic tubing or sheets, plywood, masonite and heavy duty corrugated cardboard boxes could all be considered.
2. Such stuffing materials as polyurethane foam, bubble pads, polystyrene beads, foam chips, sawdust, ethfoam, etc. are far superior to crushed newspaper and require less thickness, reducing the bulk of the parcel. If you decide to use a loose fill (such as sawdust, foam chips, beads, etc.) it is advisable to make numerous small pillows by partially filling plastic bags with the material then stuffing these bags around the object in the carton.

Large rigid flat or low relief works

These are best shipped in specially made crates. Adequate padding is necessary, a rigid exterior will eliminate the possibility of puncture, and handles should be provided if the crate is bulky and/or heavy. Any affiliate museum of the National Museums of Canada could supply standard blueprints for a crate if you decide to have one specially made.

Textiles

Soft flat textiles can be easily and safely shipped in plastic plumbing tubes. The textile should be placed between two layers of paper, rolled around a core and slid into a pipe of the correct diameter and length.

Three-dimensional objects

Three dimensional objects can be shipped in layers of foam padding. To insure that the object will not shift around in the carton, lay one or more layers of foam on the bottom; in the next layers, cut out the shape of the object, insert the object in the hole and top off the carton with one or more solid layers.

A packing checklist

1. Choose (or have made) a suitable exterior casing.

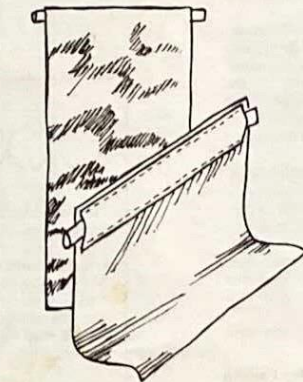
Preparing Crafts For Display

When you are working at your craft, your prime considerations are visual, tactile and functional: are the form, colour and texture compatible and will the piece be a pleasure to use. If you then decide to enter your work in an exhibition, you will need to consider how it should be displayed so that its inherent good qualities are emphasized. Before shipping the work to the exhibition committee, you must make any alterations or additions which are necessary. It is in your own best interests to do so, of course, and a little preplanning will ensure that the public sees your work at its best.

Some objects seldom present problems for the exhibition display designer. Small freestanding objects such as jugs, mugs, vases, boxes, handbags, etc. can be accommodated on pedestals or shelves while furniture and other large three-dimensional objects likewise require no additional preparation. Look at your work carefully; if it can be placed on a pedestal or a shelf or stand on the floor and look good you need do nothing special to it before submitting it.

Jewellery

Jewellery is difficult to display effectively and here, too, there is no one right way to assist the exhibition designer to handle your work. Because they are small, a ring or bracelet loses much of its appeal if it is simply lying on a shelf. Your aim should be to lift them off the surface and to give a semblance



2. Choose a suitable packing material.
3. Place your name and exhibition entry number on all pieces of the crate and the packing materials.
4. If the packing materials are to be inserted in a particular order, number them and identify their position in the container.
5. Affix identity labels to the craft work.
6. At the top of the parcel, insert a packing slip which contains your name, address, exhibition entry number and a description of the contents of the carton.
7. Securely close the container.
8. Address the container clearly and using a waterproof marker, include your return address.
9. Obtain transit insurance from the carrier or from an insurance company.

of their position if being worn. A clear plastic stand can be made to hold a ring or bracelet upright and to present it to the viewer at a comfortable angle.

Quilts, Rugs or table coverings

Quilts, rugs, table cloths, etc. look best when they are draped over beds or tables or laid on the floor, but rarely can an exhibition provide beds and tables nor is it advisable to display rugs on public gallery floors. As a result, these things are generally hung on the wall and you must prepare your work for this eventuality. The most satisfactory method is to sew a sleeve along the back of the top edge of the textile. This sleeve should be large enough to receive a one inch dowel.

Wall mounted crafts

Any craft which is meant to hang on a vertical surface must have the necessary hardware attached to it before you submit it to the exhibition. This would include not only such things as pictures and wall mirrors but also murals or reliefs in any medium (clay, wood, plastics, metals, etc.). Incorporate the hanging devices in the design or attach the necessary hardware yourself and then hang it up. If it doesn't hang or if it won't hang straight, make the necessary adjustments before submitting the work.

As a general rule, galleries and exhibition centres do not nail things to the wall. Hanging tracks are located near the ceiling and chains or monofilament suspend the work at eye level. Since the work is hanging free from the wall, the work must have enough stiffness that it will not sag or look limp.

Bolts of cloth

Bolts of cloth present an interesting dilemma: How to show enough of the cloth itself so that the craftsmanship and beauty of the weave are evident while also suggesting the fabric's appearance when in use. There is no one easy solution in this situation and so we suggest you look at your own particular work very closely. While it certainly isn't mandatory, you might be best advised to incorporate the fabric into a formal presentation — a piece of clothing or a household textile, for example or a non-functional work.

This is not an exhaustive list. You must consider your own crafts carefully and make all preparations that you think will enable viewers to see your work at its best. For if it doesn't display well, your handwork and thoughtful effort will not be appreciated.

Craft Fairs and Jurying Systems

The Right to Jury

The Saskatchewan Craft Council conducts two craft sales each year: The Saskatchewan Handcraft Festival in Battleford and Wintergreen in Regina. Most craft producers participate at both for the simple reason that craft fairs are still the most lucrative way to market one's craft. Even with expenses, booth fee and production loss, it costs the producer only twenty to twenty-five percent of the income generated (for a daily income of \$500 and above). Retail shops will retain thirty to forty percent on consignment and thirty-five to fifty percent on outright purchases.

Craft fairs also provide a place to test new products, new lines and to assess public reaction. It is the craftsman's simple way of doing what the economists call a "market analysis". It is a place to meet your fellow craftsmen and/or competitors. The public also likes to talk with and see "the hands that made it".

So, craft fairs are here to stay and are becoming more popular. Every city, every mall in the city, every town, every celebration has one. But how to participate? And what is expected? THIS IS A JURIED CRAFT FAIR . . .

There are as many ways to be juried in (or out of) a craft fair as there are organizing bodies for them. Three slides or photographs, four slides only, ten to twenty slides maximum, with or without curriculum vitae, by invitation only, by membership only, by geographical region, by medium quotas or by personal bias. Juries are either the organizers themselves or appointed by the organizers in order to create the "best", "balanced", "quality" craft fair.

Craft Councils or associations will usually appoint outside jurors in order to appear democratic as well as to have a body to which they can refer applicants who have been rejected. "The decision of the jurors will be final" is a standard statement printed on application forms.

Of course, any organizing body has the right and privilege to select the participants of their fair by whatever jurying system it feels appropriate. In some provinces, craft councils which are involved in marketing their members' products through fairs and/or shops, have created a membership category whereby a producer has his or her work assessed by a selection committee of peers which grants designer-craftsman or artisan status. This status enables the producer to participate in craft fairs without having to be juried every time. The status is regularly reassessed and the selection committee meets every year to scrutinize new applications to that category.

This system has pros and cons. What if there are more designer-craftsmen than booths? Well, find a larger place or allocate smaller booths. Not all designer-craftsmen will be interested in all the sales. Some craft councils have a percentage of booths open to new applicants. Some craft sales last ten or twelve days and the producer has the option to take the first, or last, five or six days, or all the days. This method increases the number of participants without increasing the space.

All Jurying and selection systems have their snags and pitfalls. Your standards of quality are not the same as mine and my objectivity is completely subjective anyway. My slides are sometimes underexposed or overexposed but, most of the time, out of focus. How do I get into craft fairs?

What about having open craft fairs and let the public make their choice in terms of quality? *Are you kidding?* We have an Educational role, and I would not let anyone cut into my market with their "ceramics" . . .

Enough of that. I have to take some slides of my pots and send them to another co-ordinator of another craft fair.

— Charley Ferrero

Alternatives to Jurying

I have been asked to present a case in opposition to the existing jurying system used to select entrants in craft fairs. Firstly, I feel it is totally ridiculous to be juried each year and for each fair. There is no need for an electrician, carpenter, mechanic or plumber to write a journeymans examination for each new job. This is also true for lawyers, doctors, B.A. and B.F.A. Why is it so necessary for the utilitarian and decorative artists to prove their capability repeatedly to a group which are often not even their peers!

Secondly, I feel that too much emphasis is placed on appearance, i.e. the slide. It is my understanding that lists of important aspects of each craft were drawn up in the past for the jurors to follow. In most instances these lists are rendered useless by the substitution of the slide for the material object. How does a juror glean from a slide if the thin-lipped bowl is heavy; if the colourful scarf is made of rug yarn; if the ornate wooden toy is sealed with a toxic substance; if the slide is of an accidental best piece; or if they have seen the style many times before and are unknowingly bored?

Thirdly, I feel that the most important aspect of the jurying process is not used, the actual sales, therefore the public's input into this system.

We are manufacturers who just happen to make art-works and are therefore subject to the same rules of supply and demand as most other commercial institutions. If we ignore the public response and continue to allow the jurors to second guess what the public wants, we run the risk of deviating so far from public taste that those of us who are totally committed, end up in the welfare line, social or academic.

As an example of an alternative, let us say that the SCC forms a more extensive rating system which is annually adjusted, according to sales only, and which contains clauses for reprimand and means of appeal. Let us say we look seriously at the European guild systems as they existed before the industrial revolution, to see if we can establish a more meaningful and equitable industry. Let us say we spend more time on bread and butter issues like demonstrations and advertising, with less time on the frills like awards, competitions and grants.

I hope that some of these issues will create controversy and force the committed artists out of the woodwork, for we have no second salary or U.I.C. We now have a platform, so let's use it to our best advantage. Good luck and good sales!

— Les Harris

classified ads

For sale. Leclerc Iris table loom — 80 cm. Leclerc bench and legs. Some accessories included. All in excellent condition. Call 477-1450.

Hand in Hand Craft Fair (Regina Folk Festival) takes place Saturday and Sunday, May 23 & 24, 12 noon to 6 p.m. at the Education Auditorium, University of Regina. Traditional and Contemporary Crafts and folk arts will be displayed and sold. Admission to the fair is free. Tickets may be purchased for evening concerts and daytime music workshops.

1982 Calendar of Craft Events Saskatchewan

The following is a listing of upcoming craft fairs in the Province of which we are aware. SCC does not accept responsibility for errors or omissions, due to circumstances beyond our control.

MAY

- | | | |
|-----------|-------------------------------|---|
| Moose Jaw | — "Parkart" | Contact: Joan Goodenough
Moose Jaw Art Museum, Crescent Park
Moose Jaw, Sask. S6H 0X6 |
| Saskatoon | — "Artisan"
(Invitational) | Contact: Patrick Adams
313 8th Street East
Saskatoon, Sask. S7H 0P4 |

JUNE

- | | | |
|-----------|---|--|
| Regina | — "Bazaar" | Contact: Norman Mackenzie Art Gallery
University of Regina
Regina, Sask. S4S 0A2 |
| Saskatoon | — Saskatchewan Woodworkers Guild
Show & Sale | Contact: Ed Schille
1527 Empress Avenue
Saskatoon, Sask. S7K 4J2 |

JULY

- | | | |
|------------|-------------------------------------|---|
| Battleford | — "Saskatchewan Handcraft Festival" | Contact: Saskatchewan Craft Council
Box 7408
Saskatoon, Sask. S7K 4J3 |
| Regina | — "Borna" | Contact: Building Owners & Managers Assoc.
1779 Albert Street
Regina, Sask. S4P 2S7 |

SEPTEMBER

- | | | |
|---------|---------------|--|
| Yorkton | — "Sunflower" | Contact: Yorkton Arts Centre
113 - 4th Avenue North
Yorkton, Sask. S3N 1A4 |
|---------|---------------|--|

OCTOBER

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|--------|------------|---|
| Biggar | — "Sokomo" | Contact: Biggar Arts Council
Box 1583
Biggar, Sask. S0K 0M0 |
|--------|------------|---|

NOVEMBER

- | | | |
|---------------|--|--|
| Battleford | — "Snowflake" | Contact: Battleford Heritage House Craft Society
c/o 1521 Mackenzie King Cres.
North Battleford, Sask. S9A 3C5 |
| Prince Albert | — "Evergreen" | Contact: P.A. Arts Council
1010 Central Avenue
Prince Albert, Sask. S6V 4V5 |
| Humboldt | — "Longshadows"
(Invitational) | Contact: Bob Pitzel
Box 128
Humboldt, Sask. S0K 2A0 |
| Regina | — "Wintergreen" | Contact: Saskatchewan Craft Council
Box 7408
Saskatoon, Sask. S7K 4J3 |
| Saskatoon | — "Artisan"
(Invitational) | Contact: Patrick Adams
313 8th Street East
Saskatoon, Sask. S7H 0P4 |
| Saskatoon | — "Sundog" | Contact: Jan Smales
811 2nd Street East
Saskatoon, Sask. S7H 1P8 |
| Saskatoon | — "Saskatchewan Woodworkers Guild
Christmas Sale" | Contact: Ed Schille
1527 Empress Avenue
Saskatoon, Sask. S7K 4J2 |

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Return: Saskatchewan Craft Council
Box 7408
Saskatoon, Saskatchewan
S7K 4J3

HOSALUK, Mike (A)
R.R. #2
SASKATOON, Sask.
S7K 3J5