

the craft factor

Volume 7, Number 2

Summer 1982



battleford

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Volume 7, Number 2
Summer 1982

Charley Ferrero

George Glenn
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Jack Sures

Michelle Heinemann
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Byron B. Hansen
Mary Anne Baxter

Olesia Kowalsky
Jane A. Evans

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Cover Photo: Model displays Joan Flood's Premier's Prize winning Afghani dress. Photo by M. Brauer.

the craft factor



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editor's bit



(Photo by A. Forde)

Your editor, caught in the act of putting together this issue!

Now that I have all of one issue of *The Craft Factor* under my editorial belt, I suppose it is time that I introduce myself. I have already met many of you who are active members, but for those of you whom I have not yet had the pleasure of meeting, I will attempt to describe myself.

I am an ex-easterner, having come to Saskatchewan four years ago to, eventually, become Information Officer at Natonum Community College in Prince Albert where I stayed two and a half years. I now cheer for the Roughriders but I remain a loyal fan of my hometown's Expos and Canadiens.

I now live in Saskatoon with my husband, Alan, where I work full-time and enjoy cooking, reading, swimming and the marvelous view of the south of the city from my highrise apartment.

My interest in crafts goes back to my childhood when I was always working on one project or another. Although my main talent lies in stitchery and needlework, I also enjoy working with clay and I have dabbled in stained glass.

However, my profession is writing and editing, a job which I hope to continue doing for you, the subscribers and members of the SCC, with your help. I would like to hear your reactions to articles, your expectations for the magazine and your comments on craft related topics in general.

Now, a bit about this issue. Our theme is, of course, Battleford and the magazine is full of pictures and reports on the weekend's happenings. The *Business of Crafts* deals with, appropriately enough, the Marketing of Crafts and we have special reports from Sask. Sport Trust, the Department of Culture and Youth and the Saskatchewan Arts Board on their funding programs and policies. *Debate* presents a craftspeople's view of these programs and policies.

Thanks to all who contributed to this issue despite the fact that they were pre-occupied with the Festival goings-on, summer vacations and the great weather we've been having. For those of you whose articles didn't quite make it into this issue, they will still be welcome for the next issue, the deadline for which is September 10th.

Don't forget to check the *Notice Board* for news about upcoming shows, markets and workshops.

— Peggy Forde

the business of crafts

Committee Explores New Directions For Marketing

Last winter, a Marketing Committee was set up by the Saskatchewan Craft Council to discuss and deal with the marketing problems facing craftspeople. Under the chairmanship of Wendy Parsons, the committee is comprised of Robert Fenwick, Sandy Ledingham, Charley Ferrero, Rob Robb, Ralph Coffey, Nancy Fleming, Barry Lipton and Zach Dietrich.

The committee met several times in the past winter and spring to look at different directions that might be taken in the marketing of crafts.

1. A shop gallery run by the SCC in Regina

After research and discussion, it was felt that we might not have enough producers willing to contract with the shop at 50% commission. It was felt that 50% should be the percentage required to run the shop on a self-sufficient basis in Regina (due to high rental and high overhead costs).

2. Possibility of SCC taking a booth at the Calgary Gift Show

Rob Robb has investigated the possibility

of the Craft Council's taking a booth at the Calgary Gift Show to represent some of the craftspeople interested in marketing their wares wholesale to shops. Mass production and commitment to orders are the demands for this kind of show. Not all craftspeople would be interested in this venture; but for those who might be, this will be pursued.

3. Sales in the Parks

Zach Dietrich entertained extensive consultations with the Department of Tourism and Renewable Resources in order to conduct sales in the main provincial parks during the summer. Plans were made for the first weekend in August, for a sale to be held at Moose Mountain Provincial Park. However, changes in the contract made by the Department have rendered these plans unfeasible for this year. Discussions will continue with the Department.

4. Exhibition of Saskatchewan Craft outside Canada

Sandy Ledingham has contacted several Canadian embassies and cultural centres in the Western World to discover what

possibilities exist for exhibiting Saskatchewan craft. The response was uneven. The most likely site at which to try a "first" is Saskatchewan House in London, England. Sandy is approaching Culture and Youth in order to find out more details and discuss commitments.

Other topics which have been discussed during committee meetings and also at the special general meeting held May 9th in Saskatoon include:

- the role of the SCC in marketing and the legal problems attached to a non-profit organization;
- "Marketing status/category" membership or a jurying system for a Trade Mark of quality;
- booth exchange program with other provinces;
- brochures, pamphlets and portfolios.

Overall, the Marketing Committee has been busy and is planning to continue its efforts to ensure that craftspeople have opportunities to sell and exhibit their products.

— Charley Ferrero

Jurors Unanimous on Exhibition Quality

S.C.C. DIMENSIONS '82 is a well-rounded, good, solid show. The quality and craftsmanship of the pieces included in this exhibition are of a sufficiently high standard to be included in any exhibition in this country.

However, there were a number of deficiencies observed by the jurors. First and foremost was the lack of really exciting, innovative steps taken by all but one or two entrants into this exhibition; especially in the area of clay which has had the longest tradition in the development of crafts in this province. What one looks for in an exhibition of this kind is a sense of energy which is a by-product of the creative process.

Secondly, a complete lack of entries in the glass category and very few entrants in the metal area. In addition, in textiles there was a lack of entries dealing with surface techniques, i.e., batik, silk painting, etc. Also there were very few basket or woven grass, reeds and natural found material entries.

Of the pieces included in the exhibition the jurors had no problem in differentiating the best works from the normal acceptable entries. These were all without exception unanimously chosen for their meritorious endeavors and awarded prizes.

The Saskatchewan Craft Council is to be congratulated for their continued support of and for the work done on behalf of the crafts people of the province as exemplified in the organization and presentation of this exhibition.

- George Glenn
- Adrienne van Riemsdijk
- Jack Sures



(Photo by Michael Brauer)

Robert Oeuvarard receives one of the three awards he received this year for his clay and steel vessel, from Wendy Parsons, SCC Exhibitions Chairman.



(Photo by M. Brauer)

This part of Dimensions '82 shows (from L. to R.) a handwoven silk yardage by Marilyn Clarke which was a SCC Purchase Award winner; a clay and steel vessel by Robert Oeuvarard; three paintings by Leanne Dufour incorporating dried plants; Circling Hawks, a quilt by Eleanor Podl which was an Arts Board Purchase Award winner, Michael Hosaluk's Merit Award winning burl bowl which was also purchased by the SCC; Boing No. 2, a stoneware plate by Mel Bolen; and two porcelain bottles by Sandra Ledingham.

Knitting as an art form

Afghani Dress Wins Premier's Prize

"It's very nice to win an award — it's overwhelming," said Joan Flood, recipient of the 1982 Premier's Prize and the Saskatchewan Arts Board Purchase Award. "One of the things that helped me grow into it," she added, "was the sincere appreciation of the other artists whose work I greatly admire." For a relative newcomer to the province, the Premier's Prize also made Joan "feel like a Saskatchewanian now!"

Joan, a fibre artist, came to Saskatchewan four years ago from Britain. She first stumbled on the delight of fabric and textiles ten years ago while in teacher training there. A personal development component of the training led her into the textile labs, where she became totally absorbed in vegetable dyeing. Since then, she's worked with tie-dye, batik and embroidery. Joan finds the greatest delight in knitting. Her award winning Afghani dress is one in a series of six in the making.

The design is her own; simple enough, as a series of rectangles, but even within this constraint lay the freedom to create. Joan's use of texture and color signals her appreciation of textiles. To keep the weight of the dress light, the skirt is looped, giving a lacy effect. Muted mulberry tones intermingle — deep mauves, dusty roses. Joan's color arrangement is a tribute to the supremacy of nature.

The wool used in the Afghani dress is commercial, a breakthrough, as Joan explains it. "Knitting has always suffered from a general lack of appreciation as an art form," Joan concedes that many knitters would simply follow a commercial pattern, so if the wool was not hand spun and died, the quality of artistic achievement was questioned. It has only been recently, that, as with weavers, the origin of the yarn has become a non-issue.

To her credit, Joan holds the first Premier's Prize awarded a knitter. Long considered a craft, Joan now recognizes that she is also an artist. She has ventured into projects like landscapes, trying to create images of air and rain from wool. Joan will continue to "push the medium as far as possible."

Asked about the prize money, Joan admitted it was the most she's ever made at her knitting. "I just bought my daughter a horse, so now I can afford it," she said laughingly and added, "my car needs some work." Joan will indulge herself though. She has commissioned an Anita Rocamora bottle, something she has long admired.

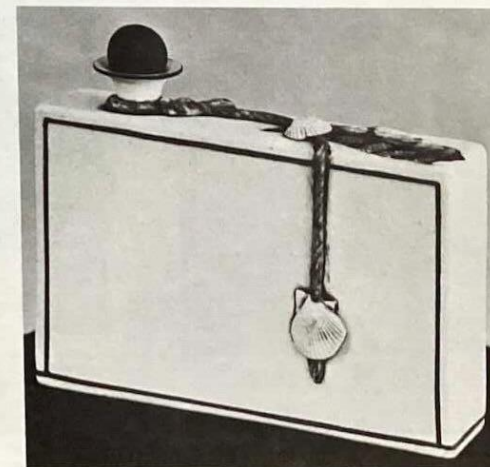
Throughout much of the interview, Joan knitted. "Knitting," she says, "is a very sociable craft. I also like to feel the wool in my hands. It's not efficient, it's just simply satisfying. A lot of people find knitting tense. I find it just the opposite. I'm a fidgeter and I can fidget and make beautiful things while I'm at it." Joan Flood has a Premier's Prize to back THOSE words!

— Michelle Heinemann



(Photo by M. Brauer)

The first knitter to win a Premier's Prize, Joan Flood receives a hearty congratulatory handshake and a cheque for \$1,000 from Paul Schoenhals, Minister of Culture and Youth. Joan's Afghani Dress (pictured on the front cover) also received a Saskatchewan Arts Board Purchase Award.



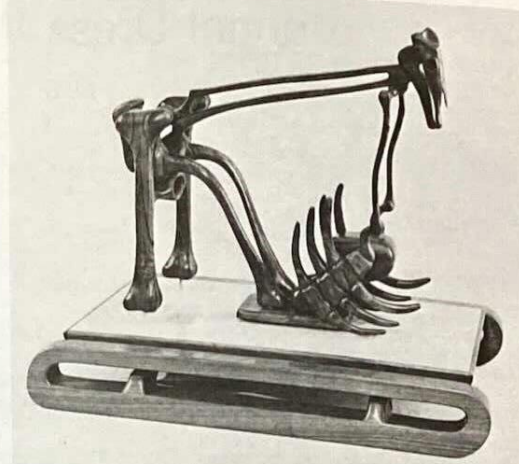
(Photo by M. Brauer)

This porcelain bottle by Anita Rocamora won one of four Merit Awards. Anita is a former Premier's Prize winner.



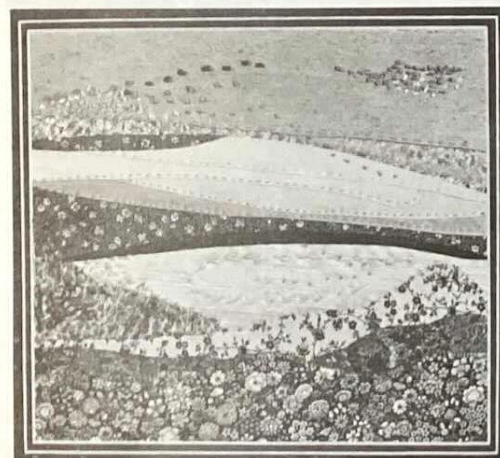
(Photo by M. Brauer)

William Hazzard receives the SCC Award of Distinction for his hand-carved Male and Female Widgeons from Emma Radfelder, SCC Sales Chairman.



(Photo by M. Brauer)

Nodding Horse Oil Recovery Jack — Moving On, Stan Wychopen's rosewood sculpture, was judged Most Unique in Show and received \$200 donated by the Battleford Business Association.



(Photo by M. Brauer)

This fabric applique and stitchery piece by Margaret Kerr was a Merit Award and Town of Battleford Purchase Award winner.



(Photo by M. Brauer)

Zach Deitrich, SCC Vice-chairman and Treasurer, offers congratulations to Byron Hansen whose Velocipede was a SCC Purchase Award and Merit Award winner.

Slide Quality Inconsistent Say Craft Market Jurors

Lack of Variety in Festival Market Concerns Juror

Jurying this year's Saskatchewan Handcraft Festival Craft Market was both interesting and challenging. The quality of the jewellery, pottery, leatherwork, fibre and woodworking was generally high and some pieces were exceptional.

The slide presentations varied from poor to excellent. However, some of the photography was outstanding. Nevertheless, jurying solely by slides has definite drawbacks. For example, six slides per applicant would have given a better overview of their work. For sewing, beadwork, weaving, etc., it would be helpful to have close-ups. Many of the slides were attractive, but failed to provide sufficient detail for judging purposes. I also suspect that many good craftspeople just don't apply because submitting slides for the first time can be a mystifying and costly process.

I felt there was insufficient time to deal with rejected applicants and am concerned that the brief comments may prove discouraging.

The notes accompanying the slides were very useful when they are descriptive but not overly detailed. The S.C.C. Standards Report is a well written reference paper.

I was surprised to see no quilting, hooked rugs, Ukrainian embroidery, or other similar crafts. The variety and vitality of former years seems to have given way to a rather staid, closed shop. Quite rightly the motivation of the Saskatchewan Craft Council is to keep standards high, but there is a danger that the cumbersome logistics of the jurying system, plus higher fees, can alienate some worthwhile people. Also, a too rigid context can rob the festival of diversity, excitement and fun, which can lead to low attendance and poor sales.

As the juried exhibition travels it provides criteria and incentive for excellence. The juried Craft Market maintains the standard. I think there could also be room for the homelier and even "frivolous" crafts.

The word Festival implies a gathering together of a community to celebrate the fine craftsmanship in Saskatchewan today. I suggest we have the maturity to welcome a more open Festival.

— Marie Elyse St. George

"Overload" of One Craft Makes Jurying Difficult

As a result of my jurying of slide applications for entry in the craft market of the Saskatchewan Handcraft Festival, several points should be made.

The overall quality of the work was very good, as were the majority of the applications. About half of the slides were excellent, the other half ranged from good to very poor. As a result of the quality of some of the slides, I feel that certain steps should be taken to aid in the upgrading of quality.

Firstly, I would suggest making a short presentation to the craftspeople gathered for the festival, and, possibly, any others who would like to attend, to explain some of the problems we are faced with when jurying slides, and some of the things we see should be done to rectify the situation.

Secondly, I feel that the organizers of the festival should set out some criteria for slide entries, re: Quality.

We also had some concerns as to the lack of applications, especially by those involved in our traditional crafts. If the festival is to remain a viable craft fair then I feel it must represent a much wider cross section of the Saskatchewan crafts. I would hope that those who did not apply for entry in the market, for one reason or the other would make their concerns known to the Saskatchewan Craft Council, as their job becomes next to impossible without the input of craftpeople.

It is very difficult to jury when the

applications are overloaded in favor of one craft. It is not fair to the juror or craftperson to turn down a good potter or weaver in favor of a mediocre woodworker, for example. The whole jurying process would take on some meaning if there were twice as many applicants as booths.

On a more positive note I would like to thank Mary Anne Baxter for her assistance in the process and for supplying all of our needs. I would also like to give a special thanks to my fellow juror, who was a pleasure to work with and a sometimes much needed steadying force. In closing I would like to thank the Saskatchewan Craft Council for the opportunity, it was an important learning experience for me, and I hope some of the things I learned may be of some assistance to them in the future.

— Byron B. Hansen



Rob Robb demonstrates his weaving technique. Rob's was just one of the many demonstrations which were presented during the Festival.

(Photo by A. Forder)

Saskatchewan Handcraft Festival

Attendance at the 9th annual Saskatchewan Handcraft Festival was estimated at 20,000, the same as last year. However, sales were up. Sales of \$100,000 were reported as well as orders totalling \$20,000. This compares with \$70,000 in sales and \$10,000 in orders in 1981.

The Festival was opened by Saskatchewan Craft Council Patron, Lieutenant Governor C. Irwin McIntosh. Representing the Premier was Minister of Culture and Youth, the Honourable Paul Schoenhals who presented the Premier's prize of \$1,000. This award was presented to Joan Flood of

Co-ordinator's Report

Saskatoon for her handknit wool and mohair Afghani dress.

The Honourable Paul Rousseau brought greetings from the Premier and the Government of Saskatchewan. In his remarks he said, "The development of the Handcraft show in the community of Battleford sets an important precedence for other communities in Saskatchewan." He also expressed continued support for the Festival — "To the Saskatchewan Craft Council, the Handcraft Festival participants and the Town of Battleford, I want to congratulate you on your accomplishments and assure you that support for the show will continue to be a priority for the Government of Saskatchewan".

The Minister of Industry and Commerce presented four Merit Awards of \$250 each, sponsored by his department. The recipients were Byron Hansen from Wilkie for his

wooden velocipede; Margaret Kerr from Prince Albert for an applique and stitchery piece; Anita Rocamora from Meacham for her handpainted porcelain bottle; and to Michael Hosaluk of Saskatoon for a burl bowl.

Two new awards were added this year by the Saskatchewan Craft Council. The SCC Award of Excellence to an active member went to Robert Oeuvarad for a clay and steel vessel. William Hazzard was the recipient of the SCC Award of Distinction for two hand-carved and painted widgeons.

Robert Oeuvarad also received the Best in Clay award sponsored by Tree Pottery Supplies of Saskatoon, as well as one of the three Arts Board Purchase Awards. For the third year, William Hazzard was the winner of the Peoples' Choice Award which was sponsored by the Beaverbrook Lodge of North Battleford.

Other award winners were Florence Tetrault of Saskatoon for Best Traditional Piece in Show, her Century Saskatoon quilt; Art Isted of Nipawin whose large wooden bowl "Salad Everyone" was purchased by the Battleford Allied Arts Council; Stan Wychopen of Battleford received the award for Most Unique in Show, \$200 donated by the Battleford Business Association for his Nodding Horse Oil Recovery Jack; and Margaret Kerr of Prince Albert whose fabric applique was purchased by the Town of Battleford.

Purchase awards were also made by the Saskatchewan Arts Board and the SCC. Patrick Adams, chairman of the Arts Board presented awards to Robert Oeuvarad for the clay and steel vessel which also won two other awards, to Joan Flood for her Premier's Prize winning Afghani dress and to Eleanor Podil for her quilt entitled Circling Hawks.

The Craft Council purchased Byron Hansen's Velocipede, Marilyn Clarke's Handwoven silk yardage and a Michael Hosaluk burl bowl. This year, a Best Marketing Award was presented to David Orban, the shoemaker of Regina. This \$50 award was sponsored by the Battleford Chamber of Commerce.

The Craft Council raffle of work by three previous Premier's Prize winners raised \$475. Winners were from North Battleford, Marsden, Saskatchewan and Hobbema, Alberta.

The exhibitors meeting on Sunday was well attended. A motion to reduce the Festival to two days from three was passed. The location and format of the Festival was also discussed.

The Battlefords Business Association deserves a special thanks for their support and many hours of volunteer labour. I'd also like to thank the Town of Battleford, the Arena and Auditorium staff and the Craft Council Board, staff and members who assisted me.

— Mary Anne Baxter
Co-ordinator, Saskatchewan Handcraft Festival



(Photo by M. Brauer)

Century Saskatoon was the theme that inspired Florence Tetrault's quilt which won the Award for Best Traditional Piece in Show.



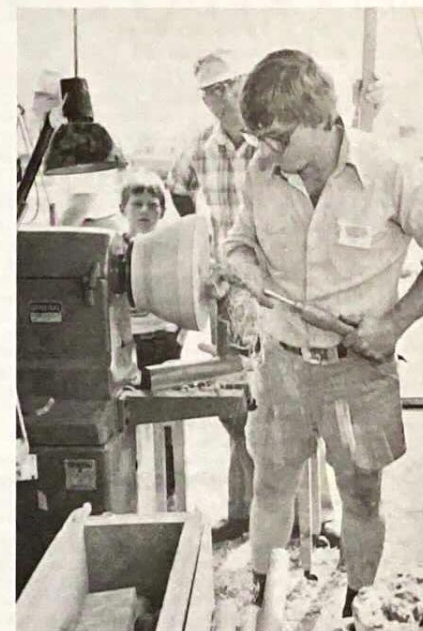
(Photo by M. Brauer)

Salad Everyone, Art Isted's 45.7 cm diameter bowl, was purchased by the Battleford's Allied Arts Council.



(Photo by M. Brauer)

The tables were full when the Market opened and people took the opportunity to inspect each item before buying.



(Photo by M. Brauer)

Michael Hosaluk, winner of both a SCC Purchase Award and a Merit Award, demonstrates his wood turning technique.



(Photo by M. Brauer)

Even the kids enjoyed the fair. One pottery booth invited customers to touch the wares, an invitation which these youngsters gladly accepted!

From the chair

The SHF is over for another year. Only with the help of so many dedicated individuals can an event of this calibre be possible. I extend a special thanks to the Executive Director, all the Board Members, and to all the volunteers for the extra time they have given. My congratulations to the co-ordinator, Mary Anne Baxter, for a job well done. The strength of an organization is based on the enthusiasm and input of its members. It is gratifying to have so many involved and working together for the continued growth of the Craft Council in Saskatchewan.

I extend my sincere appreciation to our invited guests with special thanks to the Patron of the SCC, the Lieutenant Governor of Saskatchewan, His Honour, Irwin C. MacIntosh, for the official opening address. It was also a pleasure to have the Minister of Culture and Youth, the Hon. Mr. Paul Schoenhals present the Premier's Prize. On behalf of the SCC, I wish to thank all the special guests, and to particularly thank the Minister of Industry and Commerce, the Hon. Mr. Paul Rousseau for his gracious remarks and pledge of support to the craftspeople of Saskatchewan.

I also take this opportunity to thank His Worship, Mayor Alex Dillabough of Battleford, the Battleford Business Association, and the Chamber of Commerce for their assistance and co-operation.

Congratulations to the Award Winners and to all those who participated in the Exhibition. The success of Dimensions '82 has been made possible by the high quality work that you have entered.

SHF 1982 is over and declared a success. 1983 will be the 10th anniversary of the SHF in Battleford. The SCC, the town of Battleford and the Department of Industry and Commerce are committed to continuing the Festival until 1983. As the tenth year approaches, all concerned will need to be involved in evaluating the present format of the Festival. Where do we go from here to ensure the continued evolution and growth of the SHF in the future?

The questions that will need answers are many. Do we change the format? Do we change the location? Do we continue as in the past, or do we discontinue? During the next few months, the Board of Directors will be concerned with the formulation of recommendations to present at the fall Annual General Meeting. I strongly urge everyone who has an interest in the future direction of the Handcraft Festival to make their opinions known to the Board.

Final plans regarding the date and location of the AGM will be made public in the near future. The participation of all voting members will be crucial to the decisions that need to be made concerning the future of the SHF.

— Olesia Kowalsky

ANNUAL GENERAL MEETING

The AGM is being tentatively scheduled for Friday, November 5th to Sunday, November 7th, 1982 in Saskatoon. The Mendel Art Gallery has been booked for the meeting which will coincide with Transitions (see advertisement p. 16). Workshops and demonstrations are planned, as well as a social event. If you have any ideas regarding this year's AGM please drop into or drop a line to the SCC office.

WINTERGREEN '82

Wintergreen '82 is scheduled for Friday and Saturday, November 26th and 27th in Regina. For further details contact: Mari Stewart, 2736 Regina Avenue, Regina S4S 0G5.

PHOTOS AVAILABLE

Photos of Dimensions '82 are available at your cost from:
Michael Brauer
P.O. Box 7230,
Saskatoon S7K 4J2
Phone 242-3157
Contact sheets and originals of slides are at the SCC office. If you wish to see them, please drop in to 1540 Alberta Ave., Saskatoon.

Catalogues from the Festival Exhibit are still available at the SCC office at a nominal cost of \$1.00 each.

SUNDOG, EVERGREEN IN NOVEMBER

Due to CIRCUMSTANCES BEYOND OUR CONTROL, this issue of *The Craft Factor* is about a week behind schedule and so, missed the deadlines for craft applications for both the *Sundog Pleasure Faire* and *Evergreen '82*. For those of you who may be interested, Sundog takes place November 19 and 20 at the Centennial Auditorium, Saskatoon. Evergreen '82, Prince Albert's Christmas Craft Sale, is held November 20th. Registrations must be postmarked by Aug. 27th. For information: B. Terloth, 535 - 21st St. E., Prince Albert, Sask.

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

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CANADIAN CRAFTS COUNCIL TIDINGS

Bronfman Award

This prestigious award for excellence in crafts in Canada has now been juried for 1982. Results will be announced in Charlottetown in September, at the Canadian Crafts Conference. The nominee from Saskatchewan is Randy Woolsey, potter, from Ruddell.

CCC Board Meeting in Ottawa

During the first week of April, the semi-annual board meeting was held. Attending for the last time, as alternate for Saskatchewan, was Marlene Zora. She has provided very useful support for the Saskatchewan representatives on the board. Succeeding Marlene for 1982-83 is Olesia Kowalsky.

Many topics were covered and resolved, of course. It is always impressive what happens when a group of concerned people put their heads together. There are endless problems and activities that must be handled in the interests of Canadian craftsmen.

DIMENSIONS '82 — EXHIBITION TO TRAVEL

This year the Board of Directors of the Saskatchewan Craft Council made a decision to amalgamate the SCC Biennial with the Saskatchewan Handcraft Festival Juried Exhibition. The anticipated result was a bigger and better showcase of Saskatchewan Crafts. We were not disappointed. Dimensions '82 is an exciting show with a strong fibre content, innovative clay pieces, a traditional and ethnic influence and an intriguing wood representation.

Juried by Adrienne van Riemsdijk, George Glenn and Jack Sures; the exhibition reflects the current activity of Saskatchewan artisans. The number of applicants was somewhat reduced from 1981 and the absence of entries in some media, for example leather and glass, as well as reductions in other areas, was noted.

Funding for Dimensions was provided by Sask. Trust for Sport, Culture and Recreation, Saskatchewan Industry and Commerce and through SCC self generated dollars. As is the case with any major exhibition, financial support is a necessity and we extend our thanks to the contributing agencies.

In the past, SCC has been fortunate enough to arrange a tour schedule for the Biennial, but no attempt had been made to show the Saskatchewan Handcraft Festival Juried Exhibition at a site other than Battleford. Members of the Board were most anxious that Dimensions '82 be made available to a number of communities and we are pleased to announce that successful negotiations with the Norman McKenzie Art Gallery in Regina will insure the upcoming tour beginning Fall '82 and continuing till approximately end of June '83. The Tour schedule will be available shortly through the SCC Office and the McKenzie Gallery.

Salon des Metiers d'art du Quebec (SMAQ)

This organization has offered the CCC a number of booth spaces at their huge annual pre-Christmas sale. SCC tried to arrange for some of our members to be able to take advantage of this offer, but due to the 21 day length, restrictions of no more than two people per booth, and the need for vast stocks, there was very little response. It came down to only one person wanting to go, Charley Ferrero. He will be attending this December.

There will be other people in the sale from across Canada.

Canadian Craft Conference in the Maritimes

Plans are in full swing now, with 250 Canadian craftsmen registered for this conference. Workshops and related events sound extremely exciting. The Maritime provinces have assembled a special juried exhibition, with prizes from each of the four provinces' Premiers. (Perhaps Saskatchewan set a good example?)

Textile Labeling

It has been pointed out by CCC that as of March 31, 1982, revised care symbols took effect. Textile craftsmen should note this and get full details from either their local office of Consumer and Corporate Affairs or from the Director, Consumer Products Branch,

Department of Consumer and Corporate Affairs, Place du Portage, Hull, Que., K1A 0C9.

Federal Sales Tax

Old faithful! You may have read about proposals to shift the FST from the manufacturing to the wholesale level. Be assured — we quote — that "Persons excluded from licensing under the Small Manufacturers Regulation will continue to be excluded. These include manufacturers whose sales of manufactured goods do not exceed \$50,000 per annum, and persons such as barristers, accountants, and craftsmen." It is nice to be up there with the hoi polloi for once!

Franklin Mint

The CCC has lodged a formal complaint of misleading advertising with the Department of Consumer and Corporate Affairs. This deals with the Franklin Mint's glossy ads touting the craftsmanship of their offerings, implying that they are individual pieces made by hand by craftsmen. As usual, the eye and hand of the CCC reaches far and wide for the sake of us, the craftsmen not in mint condition.

— Jane A. Evans
CCC Provincial Director
for Saskatchewan



Zach is demonstrating — the rest is self-explanatory!

notice board

Basic Design

University of Saskatchewan Extension Program starts October 4th and runs 10 weeks. The course will explore the basic principles of design and composition through weekly projects using collage, paint, drawing or photography. Participants will be encouraged to work towards an applied project in the medium of their choice. The course will be taught by Ann Newdigate Mills. For further information please write: Saskatoon Region Community College, 226-23rd St. E., Saskatoon OR Conference Office, 105 Kirk Hall, University of Saskatchewan, Saskatoon.

Harry Davis Workshop

The Ontario Potters Association announced four workshops by Harry Davis (CCC International Honourary Member) in Ottawa, Quebec City, Toronto and Sault Ste. Marie, September 25 - October 17, 1982. Non-member registrations are now being accepted, fee \$70.00. For further information contact the OPA, Hamilton Place, Box 2080, Station A, Hamilton, Ontario LBN 3Y7.

Open Fields

is the name of a seminar sponsored by the Embroiderers' Association of Canada and hosted by the Regina Stitchery Guild at Luther College, University of Regina May 1-6, 1983. Eight major workshops of two and four day durations, will explore various aspects and areas of stitchery and needlework including Hardanger, Soft Sculpture, Colour and Design and Needlework through the Ages. More information can be found in the August issue of *Embroidery Canada*.

Calling All Quilters!

Calgary Quilt Conference 1983 is coming. Applications are being invited from experienced quilters to act as resource persons for this event which will be held September 9 - 12, 1983. Submissions should include a resume, three colour slides or photographs of current work and synopsis of proposed lectures and workshops. Please mail applications to: Calgary Quilt Conference 1983, c/o Leisure Learning Services, 3630 - 2nd St. S.W., Calgary, Alberta T2S 1T8 - Attention: Carol Campbell.

The Canadian Craft Show

The Canadian Craft Show is now accepting applications for the 1983 Winter's End Craft Show and Sale to be held from Wednesday, April 20 - Sunday, April 24, 1983 at the Queen Elizabeth Building, Exhibition Place, Toronto. Applications from craftspeople will be accepted until September 1st, 1982. For information and applications write: The Canadian Craft Show, 458 Clements Ave., Toronto, Ontario M5N 1M1.

Neutral Ground — Forum For All Arts

On Sunday, March 14th, artists and persons interested in the arts gathered in Regina for a second meeting to discuss potentials for a multi-media space to encourage and provide a forum for the production, exhibition, and/or performance of experimental art.

Persons in attendance represented a wide variety of art forms and included a broad cross-section of the various segments of Regina's artistic community. The meeting set a positive trend towards achievement of one of the primary objectives of the group which is to include all of the arts ie: visual, performance, literary, musical, theatrical, film, dance, video, photographic and others and to encourage collaborative ventures among them.

It is apparent from these initial meetings that although Regina artists may know each other by name, sight, or basic discipline, there is little knowledge of the work, special interests, or projects that each other may be working on, especially in areas of a more personal or experimental nature. Since interaction among the various art forms has also been minimal in the past, "Neutral Ground", the working name of the group, could provide a real stimulus for individuals and organizations to work together for common interests.

At present, there are no facilities in Regina devoted primarily to experimental art. Existing institutions may provide a percentage of programming in this area but generally have broader or different areas of interest. They may be either sales oriented or have a primary function and duty to the public.

The group of individuals who have gathered together see a need for an artist-run space with a primary function and duty to the artists themselves.

From the meeting on the 14th, a steering committee has been formed to propose alternatives for a potential organization. These alternatives will be discussed at the next general meeting, Sunday afternoon, April 18th at Regina Public Library, 1:30 p.m. in the Gold Room. In the meantime, the group will continue to reach out to interested artists, including the Arts Congress, March 27th and 28th. For further information you may contact Nida Home Doherty, 1328 College Avenue, Regina. Phone: 527-8912.

Breaking with Tradition

This is a juried quilt exhibition, October 20 - November 28, 1983 at Oakville Centennial Gallery. Focus is on original, contemporary quilt designs completed since January 1, 1981. Open to any artist/groups living in North America. Entry fee \$10 for maximum of three entries. Deadline for slides, May 1983. Juried by Gloria Rosenberg, Nancy Crow and Viktor Tinkl. Further information: Oakville Centennial Gallery, 120 Navy St., Oakville, Ontario L6J 2Z4.

Canada Quilts Changes Hands

In March, Mary Conroy, who for eight years owned, edited and published *Canada Quilts*, announced the sale of the magazine to Marilyn Holowachuk, an active quilter with a wide knowledge of quilting in Canada and the United States.

Ms. Holowachuk, whose first issue appeared in June, is enthusiastic about future growth for the magazine. She promises such upcoming features as a sampler series on quilt blocks, an article about machine applique, plus numerous show reviews. She will continue to publish five issues a year. Interested subscribers and writers should contact Canada Quilts, 13 Pinewood Ave., Grimsby, Ontario L3M 1W2.

Meanwhile, Mary Conroy will still be teaching in the Sudbury area, giving workshops and completing a history of needlework in Canada.

Goodfellow Catalog Press

... is now accepting applications for four mail-order craft catalogues published in summer '83. Juried by photos in four categories of handmade items: for children, for the home; to wear, and gifts under \$50. Open to all craftspeople in U.S. and Canada. Fee to participate if accepted. Application forms: send SASE to Goodfellow Catalog Press, P.O. Box 4520, Berkeley, CA 94704, Attention Christopher Wells.

Ideal Film for Craftspeople

Kodak has introduced a new film, 5247, which may solve the crafts person's problem of "slides or prints?" This film, when processed, yields negatives as well as your choice of slides and/or prints, or quality prints can be made at a later date from the negative. The cost is the same or only slightly higher than regular slide film with processing and so far results seem to be good.

Dunlop Art Gallery

Regina Public Library

EXHIBITION SCHEDULE

Central Library Gallery
2311 - 12th Ave.

In Advance of the Landing: Folk Concepts of Outer Space — Aug. 21 - Sept. 19

Glen Elm Branch Gallery
1601 Dewdney Ave. E.

Share Corsaut Photographs —
Aug. 13 - Sept. 17

Anne Blades (Award winning author/writer of children's books presents her work) —
Sept. 23 - Oct. 29

Sherwood Village Branch Gallery
1621 Rochdale Blvd.

German Poster Art (Regarding theatre, cinema and literature) — Aug. 12 - Sept. 15

Anne Blades — Sept. 23 - Oct. 29

This store stocks quality

Saskatchewan doesn't have to take a back seat to anyone when it comes to crafts, says June Jacobs, a former co-ordinator of the Battleford Handcraft Festival.

She's out to prove her point with a handcraft shop located 65 kilometres east of Saskatoon. Called the Hand Wave, it features quality crafts and caters to the tourists passing the intersection of Highways 16 (the Yellowhead route) and 2. It shares the site with a garage.

Jacobs is a home economist who has worked with the home services division of the Saskatchewan Power Corporation, as co-ordinator of Carlton Trail Community College, with the Saskatchewan Craft Council and now is proprietor of her own shop.

She lives in the Meacham area and the dream of opening the shop during the tourist season was a result of her association with crafts people. Jacobs thought the links between the tourist industry and handcrafts have not been recognized even though the Battleford Handcraft Festival attracts around 25,000 people annually from all parts of the province, other areas of Canada, Japan and Europe.

Who's Who and What

The list of producers who have articles on consignment in the shop reads like a who's who in the Saskatchewan craft world.

Among them are two premier's prize winners from the Battleford Handcraft Festival, Anita Rocamora of Meacham, who works in porcelain, and rug weaver Patrick Adams of Saskatoon, who is chairman of the Saskatchewan Arts Board. Each has taken home the \$1000 award signifying they produced the best juried work sometime during the festival's eight-year history.

In other areas of the cleanly designed, tiny shop are woven shawls by Rob Robb of Pecora Woolen Mills in Saskatoon, woven rugs by Alice Newfeldt of Viscount, jewellery by Megan Broner of Regina, pottery by Jacobs' "silent partner" Charley Farrero of Meacham and Mel Bolen of Humboldt. They vie for attention with intriguingly titled wooden toys by Eric Yoder of Rosthern, batik prints by Cathi Beckel of Earl Grey and a hand carved dulcimer of walnut and spruce crafted by David Miller of rural Saskatoon. There are also caricature dolls by Shirley Taylor of Outlook and beaded moccasins supplied by the Battleford Native Handicrafts Co-operative.

The majority of the work she handles is done by people who make their living by it.



June Jacobs shows off some of the baskets on sale at her craft shop.

Part-timers

The Saskatchewan Crafts Council estimates there are several thousand people in the province producing handcrafted articles of some kind, but many are doing it part time. Saskatchewan tourism and renewable resources estimates Saskatchewan's share of the \$185 million Canadian craft industry at \$3 to \$4 million annually.

There are a number of potters working in Saskatchewan and Jacobs who has attended national craft events says they rate well nationally. They stimulate and spur one another on, she said. The individual potter has to work harder to counter the competition.

Her goal during the first May 15 to Sept. 10 operation is to cover salary, rent and other expenses. She's quick to point out that her single employee, Robert Fenwick, is also a professional. He's a theatre art student who was formerly the animator at the Yorkton Art Centre. When not busy in the front of the shop he can be found sewing a creation in the kitchen-office.

There have been some setbacks during the first few weeks of operation. The opening exhibition fell on the week-end of Saskatchewan's freak snowstorm May 29, so crowds were reduced. Lengthy lease negotiations meant the shop missed being listed when the major travel brochures were printed.

Placement of highway signs has also proved frustrating. The sign is a pot with a hand underneath and an arrow pointing in the direction of the outlet. Jacobs had no trouble getting the necessary Saskatchewan Craft Council approval for using it but getting the department of highways to put it where it will be effective has been difficult. She had requested four signs so tourists would be warned on both routes, but two is the policy. The department felt the stop signs on No. 2 were sufficient to allow travellers to spot the little white house where the shop is housed.

However on Highway 16, there is a hill just before the junction and westbound traffic often whizzes by having received no warning of the shop until upon it. So far the highway department has resisted her efforts to have the sign moved to the far side of the hill. Eastbound traffic has plenty of warning, she said.

Jacobs is committed to maintain quality in her shop.

"There are good crafts in the province and an outlet guarantees a monthly income for producers.

"Rather than stock the Canadian beavers made in Taiwan and souvenir spoons some customers have requested," she said, "I hope we fold up before we take that route."

— Liz Delahey
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The Western Producer



Artiss MacNeill's web-like creations graced a booth at this year's Handcraft Festival.

Review: The Fabric of Their Lives

Until July 11, the Dunlop Art Gallery in Regina's Central Library was host to "The Fabric of Their Lives," an exhibit of hooked and poked mats of Newfoundland and Labrador.

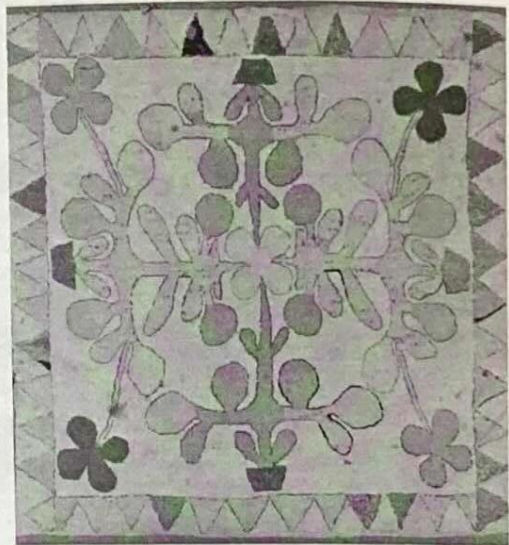
As a person who loves textiles, both making and using them, I found the Dunlop's most recent show to be a charming display of functional craftwork. I suspect that the prevalence of these hooked mats in Newfoundland from the early 1900's until their peak in the '50's and '60's reflects also the incredible therapeutic value they had in their making. I can imagine the many stormy evenings the fishermen's wives spent waiting anxiously for their husbands, who were late in returning home from the sea. No television, children in bed, neighbours perhaps some distance away — little comfort. I can almost feel the urgent desire to get to the hooking frame, to get the fingers working and set the mind at ease — to feel the fabric strips running through the fingers, to hook along the contours of the design, like a form of constructive pacing.

I'm sure this isn't the only scenario of mat hooking in Newfoundland, but I'm willing to bet that the coming of television (and perhaps more readily available, inexpensive broadloom carpeting) to the Maritimes coincided with the lessening of mat production to its status of "folk art" today.

The 60 mats exhibited represent a cross-section of design and technique spanning the years from c. 1900 to 1977. The customary designs, whether geometric or realistic images, are so ingrained in the mat hooking tradition that, except for the odd airplane and obvious wear and tear, it is difficult to distinguish the newer ones from the very old. Another difference is that many of the newer mats appear to be made of new "rags" and yarns which indicates that they are being made more for display and sale rather than as floor mats.

The older mats are constructed purely out of fabric strips recycled from old clothing and burlap backing. In fact, these rugs are a reflection of the colour tastes in a family and, like the brightly-painted Newfoundland houses, must have had a somewhat therapeutic value in lessening the sombreness of the long, grey, foggy and stormy winters. Of course, the primary function of the mats was to form a layer of insulation over the wooden floors throughout the house in an attempt to prevent the cold, damp air from seeping through the floorboards.

Mats were found in every room of the house. According to Colleen Lynch, who researched and organized the exhibit, mats with geometric designs were found more frequently in the kitchen; whereas, in the special room (parlour) were the mats made from patterns pre-stamped onto the burlap backing, purchased in this form. This is an indication of the feeling that purchased goods were better than hand-made ones. It reminds me of the status store-bought white bread was given by Saskatchewan farm families when it came on the market, and how it was thought to be much "better" than the home-made variety.



Paper Stencil Mat. Alice Melina Payne, 1913, 110 x 100 cm.

(Photo courtesy of S. MacPherson)

The geometric-patterned mats are indeed the most common, being the easiest in which to combine the maker's material resources and the mat's function. Also, there was little "talent" required to produce a pleasing geometrical pattern as opposed to rendering a three-dimensional object realistically on a two-dimensional surface. Some of the patterns, such as the one pictured here, were cut out of large pieces of paper in snowflake fashion. Many of the rugs often have a black border which serves as a sort of frame to enhance the colourful image. The floral motif is probably the next most common pattern, usually coming from pre-stamped backings or those copied from the store-bought patterns.

Even on those mats having an original pattern there is little attempt to make objects appear more three-dimensional through shading with different shades of rags. Since the mats were purely functional and meant to be walked upon and used for wiping boots on, they did wear out rather quickly. So, one can see that the mats were usually needed in a hurry, thereby forfeiting any greater creative activity in their design and execution. In other words, their decorative aspect came way behind their functional purpose in importance.

Several mats in the show are labeled "Grenfell Industries" which represent a deviation from the Newfoundland mat-making tradition. They occurred when Sir Wilfred Grenfell thought he could sell local mats in Canada and New England to finance his medical missions in Newfoundland and Labrador. The person he hired to accomplish this believed that the women's technique was excellent, but that the designs and colours used were ugly. She introduced

the use of vegetable dyes and designs of local and marketable interest such as fish, ships, gulls, reindeer, Lapps, and dogs, etc.

One large mat appearing in the show is a Grenfell Industries pattern of two Inuit, their sled and dog team on a barren icy ground. The loop size is much smaller than on the usual hooked mat, which affords greater detail and shadow. It is more reminiscent of needlepoint, and although is beautifully executed, seems to lack the warmth and character of the typical Newfoundland mat. It is definitely a mat made for sale — you can tell that no muddy boots ever touched its surface.

Some of the Grenfell motifs and techniques were, however, copied for mats made for everyday use and have since been absorbed into the mat-making tradition.

Besides the well-known hooked rug on which the rag strips are hooked into level loops on the top surface, poked mats were made for the home. This is a lesser known style of mat in which the loop is cut and the surface effect is more shaggy. The construction technique is somewhat faster than hooking, making for an even more utilitarian rug than its brighter, hooked cousin. These shaggier mats were used in entrance ways to wipe off muddy and snowy boots, therefore had a shorter life span. Because they were meant to last perhaps only one season, designs are simple, so you often see large single geometric shapes or blocks of colour.

More about the methods of hooking and poking can be found in the excellent catalogue which accompanied the exhibition at \$3.50 per copy.

— Seonaid MacPherson

Government Agencies Explain Funding Policies

Arts Board Promotes Artistic Excellence

In its 33 year history, the Saskatchewan Arts Board has gone through many changes and much growth in its primary function, that of financially supporting the bulk of artistic activity in the province. A number of different ministerial offices have been responsible for obtaining funds for the Arts Board in that time, and a myriad of activities, programmes and grant structures have accounted for its disbursement of those funds. Through flush times and lean, the Arts Board has maintained its policy of determining and funding, to the full extent of its ability, artistic excellence in Saskatchewan.

A comparison with the three similar arts agencies in the country show the Saskatchewan Arts Board to be the most complex and wide-ranging in the services it offers to this province's artistic community and the populace at large. The Canada Council, the Ontario Arts Council and the Manitoba Arts Council all administer grant programmes, the Ontario Arts Council and the Canada Council provide additional programmes and services, and the Canada Council also maintains an art collection; but it is only the Saskatchewan Arts Board that provides all three of these functions and the operation of a School of the Arts as well.

According to its administrative *Programme and Policy Manual*, which details every specific criterion set up by the Board for all its grants and activities, "The Board considers all applications in the light of Arts Board's responsibility to provide the highest quality arts programmes and services for the people of Saskatchewan. The Board, or its representatives, attend programmes and weigh the recommendations of referees, advisory panels and staff. The Board itself, however, makes all final decisions on funding by, and policies of, the Saskatchewan Arts Board."

The *Policy Manual* also stipulates the criteria for reviewing applications for Arts Board assistance:

- Artistic and Humanistic excellence
- Extent and quality of project or services to the public
- Fiscal responsibility and management
- Community need and support
- Need and involvement of Saskatchewan artists and humanists
- Financial need
- Efforts to increase earned income and to broaden base of financial support."

The Arts Board has a number of current programmes and funding categories that account for the expenditure of its operating

budget. Board programmes can be divided into several distinct categories: Educational Services (including the School of the Arts); Individual Assistance Programme; and the various grants and activities associated with the three discipline areas — visual, literary and performing.

Each year the Saskatchewan School of the Arts provides an opportunity for people of all ages to take classes in music, creative writing, dance, drama, photography visual arts, crafts and others. The School is situated at Echo Valley Centre/Fort San, near Fort Qu'Appelle. The Arts Board support of the School allows people to experience high quality instruction and very low student-teacher ratios at a reasonable weekly rate. As illustrated in the Arts Board's latest Annual Report, a total expenditure by the Board of \$1,812,100 in 1980-81 included a School of the Arts gross operating budget of \$487,279.

The Arts Board's Individual Assistance Programme helps artists in all disciplines to, for example, buy needed equipment and materials, obtain further training in their profession, or just spend a block of time working on a particular artistic project. The budget for this programme of aid to individual artists, which was approximately \$50,000 in 1977-78, has expanded to \$250,000 since then, because of Board priority in this programme. Individual assistance applications, which come in on three deadlines during the year, are submitted to a jury of peers — a panel of practicing artists in each discipline who scrutinize the project proposals on the basis of artistic merit.

The Visual Arts Programme includes operating, project and travel grants to many galleries and exhibition spaces in the province, as well as the Saskatchewan Craft Council and other organizations. In addition, the Visual Arts Discipline is responsible for the Motion Picture Assistance Programme, and the expansion and maintenance of the permanent art and craft collections.

The Arts Board has collected and preserved the visual arts and crafts of the province for over 30 years. In addition to this activity, throughout 1979 and 1980, as a Celebrate Saskatchewan project, the Board, in co-operation with the Saskatchewan Craft Council Acquisitions Committee, made purchases from all of the major craft exhibitions and markets throughout the province. The works acquired for the Saskatchewan Craft Collection reflect the full diversity of contemporary craftwork produced in Saskatchewan. This collection

will ensure that representative samples of the very best work by Saskatchewan craftspeople are maintained and made available for public viewing in the future. The collection, housed at present with the Arts Board, is to be presented to the Saskatchewan Craft Council once the Council has adequate resources to maintain and display these works.

These various visual arts activities were supported by over \$250,000 of the Arts Board's 1981-82 budget.

The Performing Arts Discipline provides operating grants, and project and travel grants to a variety of theatre and dance companies, symphonies and other musical organizations, and other performing arts organizations. The Performing Arts area received nearly \$500,000 from the Arts Board's 1981-82 budget.

The Literary Arts Discipline provides operating assistance to the Saskatchewan Writers Guild, as well as a subsidized manuscript reading service, and project and travel funds to others. Its major programme, however, is Publication Assistance: a \$5,000 operating grant to eligible periodicals; substantial operating grants to eligible Saskatchewan publishers; and individual title support grants to both in- and out-of-province publishers. Literary Arts' share of the 1981-82 Arts Board budget was over \$90,000.

In all these programmes, the Board has developed clear and concise guidelines as to eligibility of individual artist, arts organization and particular project, as well as the previously mentioned criteria of evaluation. A detailed breakdown of the specific policies that pertain to any particular area may be obtained from the Arts Board staff. Please contact the Saskatchewan Arts Board office with any questions you may have.

People to contact at the Arts Board, 2550 Broad St., Regina, S4P 3V7, Phone 565-4056, or toll-free at 1-800-667-3533:
Chairperson — Pat Adams
Executive-Director — Joy Chohnstaedt
Assistant Director/Summer School Director — Jim Ellemers
Visual Arts Consultant — Pat Close
Performing Arts Consultant — Rita Deverell
Literary Arts Consultant — Nik L. Burton
Accountant — Earlia Folbar.

The objective of the Cultural Activities Branch is to promote the creative and cultural expression of all Saskatchewan residents by:

- providing *opportunities* for the development of and participation in cultural activities;
- facilitating equal social and geographic access to cultural information and activities;
- creating an *awareness* of our unique culture;
- encouraging the *preservation* and *interpretation* of cultural components significant to the Saskatchewan character; and
- developing future cultural directions.

The branch is composed of four sections: Arts, Multicultural, Heritage Conservation and the Museum of Natural History.

The Arts Section programs are designed to enhance non-professional arts development at the community, regional and provincial level. The programs which are relevant to craftspeople and craft organizations are the Visual Arts Talent Program, Cultural Activities Grants, and Provincial Cultural Organizations Grants.

Saskatchewan Talent Program — Visual Arts

The Visual Arts Talent Program provides an opportunity for community artists to display their work locally and provincially; for professional artists and gallery personnel who serve as jurors to discuss aesthetics and techniques with the artists; for organizations to support the arts in their communities; for people to enjoy some of the wide variety of art that is made in Saskatchewan.

The program promotes the visual arts through a series of community, regional and zone art shows and a travelling art exhibit of thirty works chosen from these shows. A panel of three adjudicators chooses works and conducts critiques and discussions at the regional and zone shows.

The Travelling Art Exhibit tours the province for one year, hosted by many communities which do not have the facilities to hang regular gallery extension shows. Works which are for sale are purchased by the Department and donated to the artists' home town at the end of the tour. The remaining works are loaned from the artists.

For the purposes of this program, visual arts include paintings (all media), drawings, prints, collages, photographs, sculpture (all media), etc. Crafts are not included in these exhibitions. However, craftspeople are often involved in organizing and jurying, and craft shows have been arranged in conjunction with the art shows, although the crafts are not critiqued.

A grant of up to \$750.00 (seven hundred, fifty dollars) is available to Regional Recreation Associations for the following expenses connected with community and regional shows: promotion and advertising; facilities rental; materials; and miscellaneous administrative costs.

The grant is issued in two parts. Upon approval of the application, half of the grant is issued. The remainder is paid after a Final Report is submitted.

Cultural Activities Grant Program

Funding is provided for events, workshops, touring and special projects. Grants of up to \$2,000 are available depending on whether the activity is local, regional or provincial in scope.

This grant is available to community organizations whose primary mandate falls within the area of the Arts, Multiculturalism or Heritage Conservation.

Only one grant may be approved per organization per fiscal year.

Applications have to be submitted at least one month prior to commencement of the event or project.

Deadline dates for applications are February 10th, May 10th, August 10th, and November 10th.

Workshops and in-province touring projects are 50% cost-shared to a maximum of \$1,000.00 (one thousand dollars).

Annual instruction programs are funded up to a maximum of \$300.00 (three hundred dollars).

Arts Councils are eligible for a seed grant for operating costs in their first year. From then on, they can apply for events, special projects, etc. with the exception of Stars for Saskatchewan support, as this is a regular OSAC program.

In the past, grants have averaged \$450.00 (four hundred, fifty dollars) and projects have been cost-shared with applicants who were able to demonstrate some amount of self-help.

Provincial Cultural Organizations Grant Program

A grant of up to \$6,000.00 (six thousand dollars) is available to designated Priority 1 provincial cultural organizations (ie. Saskatchewan Craft Council).

This grant provides assistance with annual administrative costs.

Only one application is accepted per fiscal year (April 1 - March 31).

All required financial documentation must accompany the Application.

Grants are issued in two payments; half upon approval, the remainder upon receipt of an annual report.

Information and grant application forms for these programs are available through:

Kathy Ylitalo
 Visual Arts and Crafts Co-ordinator
 Saskatchewan Culture and Youth
 11th Floor, Avord Tower
 2002 Victoria Avenue
 REGINA, Sask. S4P 3V7
 Phone: (306) 565-5731

Sask. Trust Assigns Priorities

In the earlier years of the Trust, Cultural organizations were able to apply for funds from Sask. Sport Trust on a first come first served basis. As more groups requested more funding, it became necessary to design criteria for eligibility and to create categories for assistance.

Two groups were eventually identified. Priority One is defined as a non profit organization having as its primary objective the furthering of one or more of the arts, heritage conservation, ethnic cultural preservation or multiculturalism. Priority Two was recognized as organizations of professional status.

Through feedback from the client group, the Trust wished to fulfill the actual needs by instituting annual funding assistance.

The assistance, as defined by the Sask. Trust Advisory Committee, is assistance given to an eligible cultural organization upon assessment of one application that covers all activities of one fiscal year.

This method of funding will encourage longterm planning; it will allow for more flexibility, and it will give a comprehensive overview of yearly objectives.

Because grant applications are assessed on the basis of merit, the cost and benefit of each project must be clearly demonstrated, along with the ability to carry out the proposed project and the assurance of prompt, thorough follow up.

Presently, there is no standard application form. However, a proposed budget is required with each line item explained in detail, indicating the amount requested from each funding agency involved. Supporting documents and pertinent information concerning executive and financial matters must accompany each application.

Inflation and natural growth has resulted in grant applications far out-stripping the availability of funds. While the Trust recognizes the pattern of natural growth, it has tried to look after the basic needs first. Consequently, certain moratoria and a zero growth policy has often been the case.

It is through this positive action of annual funding assistance that the Trust can ensure maximum assistance through comprehensive assessment of yearly submissions with the least amount of red tape for the client group.

The Funding Lottery Does Fate decide our fortune?

In an ideal world, an organization such as the Saskatchewan Craft Council would apply to one agency or government department for its total budget, and receive it. It would be possible to get a commitment of ongoing support, and financing for periods of more than one year at a time.

We haven't got that. What we have instead are three provincial agencies which support cultural activities. Together, The Saskatchewan Arts Board, Sask. Trust, and Saskatchewan Culture and Youth are the source of public funds for individuals and groups, amateur and professional, throughout the province.

The Saskatchewan Arts Board is the oldest of the three, and the most flexible and responsive to the needs of the cultural community. As shown by the statement provided for inclusion in this Craft Factor, it is open about funding priorities and programs, and it is accessible. (Who else has a toll-free phone number? Would they tell you if they did?)

The Arts Board programs which most directly affect craftspeople are the Individual Assistance Grants and the acquisition of work for the Arts Board Collection and the Saskatchewan Craft Collection. The latter gives me slight pause as one who believes that works which go beyond technical competence in any medium also surpass any categorization as ART or CRAFT. Still, this is not a source of major distress for two reasons: the works in the Saskatchewan Craft Collection are being purchased for the Saskatchewan Craft Council which does have an interest in work in specific media; and secondly, there is no evidence of a similar art/craft division in such programs as Individual Assistance Grants.

I don't always agree with Arts Board policy or decisions, but I get the feeling that if I have justification for my position, at least I will get a hearing.

Sask. Trust for Sports, Culture and Recreation (formerly, or possibly still known as Sask. Sport Trust) is the baby of the three agencies, and appears to be still at an age when it has growing pains. There seem to be continued difficulties with communication. For instance, the Saskatchewan Craft Council office staff is under the impression that the division of funds by Sask. Trust is Sport, 40%; Culture, 40%; Recreation, 20%. In a letter from Paul Schoenhals, Minister of Culture and Youth, to Doug Britton, president of Sask. Sport Inc., dated July 1, 1982, the breakdown is stated as Sport, 50%; Culture, 40%; Recreation, 10%. It doesn't really affect us, but it is confusing.

Part of the difficulty I've always had with Sask. Trust is the financial base upon which it operates: lottery money. I have the feeling that this sort of funding for major cultural, sport, and recreational groups within the province maintains a second class status for the organizations thus supported. As has also become evident recently, lotteries are unreliable as a source of revenue.

Priority Three funding was eliminated in early fall of 1981 and Priority Two funding was cut in half a little later. Priority Two funds were apparently completely cut this spring. That announcement was made at the Arts Congress in Regina and caused considerable concern and uproar — you may have heard some of the noise. Partial temporary funding has been provided to the Arts Board to help to maintain Priority Two organizations, but it is not yet clear where the long-term responsibility for these groups will fall. Priority Two applications are reportedly still being accepted by Sask. Trust, indicating the state of confusion which exists concerning responsibility for continuing support.

(In case you aren't sure who has the "professional status" required for Priority Two, it means organizations such as The Norman MacKenzie Art Gallery, The Globe Theatre, The Saskatoon Symphony, and so on. The Saskatchewan Craft Council is currently defined as Priority One, and therefore is receiving continued funding. Our future is not assured however, and I gain no comfort from the fact that all the photographs illustrating Sask. Trust's 1981 Annual Report are of people engaged in athletic activities.)

Third of the three sources of funds, Saskatchewan Culture and Youth is in the middle in terms of age. Their policy is to support groups which promote amateur involvement and activity. This was not an imbalance before the Priority Two funding cuts by Sask. Trust, but could become one.

The Cultural Activities Branch of Culture and Youth seems devoted to making money for grants go a long, long way. In terms of getting a little money to as many people as

possible, they do admirably, but the prospect of mounting a provincial touring exhibition with a total budget of \$2,000.00 is not appealing at all.

The supportive attitude for crafts occasionally slips badly as well, as in the statement that the Visual Arts Talent Program is relevant to craftspeople. Fine, until you read on and note that "Crafts are not included in these exhibitions."

The difficulty for the Saskatchewan Craft Council that comes out of all of this is the confusion and frustration of gathering enough funding for any individual program. The Craft Factor's 1982-83 proposed budget is a good example: \$7,500/Sask. Trust, \$2,000/Arts Board, and \$2,500 self-generated. Total budget \$12,000 and three funding sources.

The common difficulty shared by the Saskatchewan Craft Council and all three agencies is a shortage of money. Despite repeated claims that Saskatchewan's culture is important, the former government failed to produce a coherent cultural policy, and by such actions as reliance on lottery monies for major portions of funding, indicated that culture in this province was not a priority. Statements made by members of the new government at the opening of the Saskatchewan Handcraft Festival this year sounded positive and encouraging, but I'm not going to hold my breath.

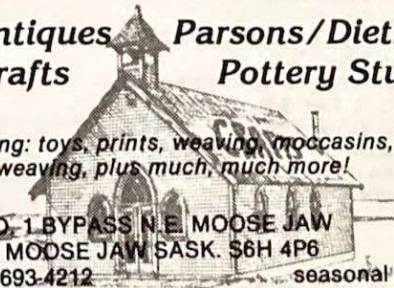
Obtaining sufficient funds, from whatever sources, to maintain Saskatchewan Craft Council programs will no doubt continue to be a time-consuming and difficult process. It might be easier, and almost as reliable, to buy lottery tickets and hope to win.

— Cathryn Miller

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**MENDEL ART GALLERY
ANNOUNCES**

TRANSITION A SASKATCHEWAN CRAFTS EXHIBITION

4 NOVEMBER TO
12 DECEMBER 1982

GUEST CURATOR: ORLAND LARSON
HEAD OF THE JEWELRY DEPARTMENT
OF THE ALBERTA COLLEGE OF ART
PRESIDENT OF THE ALBERTA
CRAFTS COUNCIL
VICE-PRESIDENT OF THE WORLD
CRAFTS COUNCIL

THIS EXHIBITION WILL FEATURE BOTH
INVITATIONAL AND JURIED SECTIONS. ALL
SASKATCHEWAN CRAFTS PEOPLE ARE INVITED
TO ENTER THE JURIED SECTION

DEADLINE FOR RECEIPT OF ENTRY FORMS
IS 1st OCTOBER 1982

ENTRY FORMS AND INFORMATION FROM:
GRANT ARNOLD
CURATORIAL ASSISTANT
MENDEL ART GALLERY
950 SPADINA CRESCENT EAST
P.O. BOX 569
SASKATOON, SASKATCHEWAN
S7K 3L6



MENDEL ART GALLERY

classified ads

Market Place will be held in Eston, Friday, October 29th from 7 p.m. to 10 p.m. and Saturday, October 30th from 10 a.m. to 4 p.m. in the Legion Hall. Contact: Mrs. J. B. Martin, Box 219, Eston, Saskatchewan S0L 1A0.

Two Regina weavers and spinners have been awarded a Canada Council Explorations grant to write a history of spinning and weaving in Saskatchewan. They are especially interested in anyone involved in the Searle Grain Company classes during the 1940's and 50's. If you were (or are) a weaver or spinner or know of someone who was, please write Deborah Behm at 2734 Wallace Street, Regina, Saskatchewan S4N 4B8.



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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.

SEPTEMBER

Yorkton — "Sunflower"

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

OCTOBER

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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