

the craft factor

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Cover Photo: Saskatonian Gilles Blais demonstrates toolmaking for the lathe at the Woodturning Symposium recently held in Saskatoon.
(Photo by Grant Kernan)

Peggy Forde

Gilles J. Blais

Olesia Kowalsky
Zach Dietrich
Emma Radfelder
Wendy Parsons

Wendy Parsons
Martha Cole
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Zach Dietrich

Michael Hosaluk

Ron Arvidson

Robert Billyard
Jack Sures

Mendel Art Gallery Presents "Transition"

The Mendel Art Gallery will examine the current state of crafts in Saskatchewan through presentation of *Transition* from November 4 to December 12. The exhibition will be presented in the Mendel's Gallery I.

This invitational/juried exhibition of contemporary Saskatchewan crafts will open with a public reception at 8:30 p.m. on November 4 and will feature a public lecture by Orland Larson, guest curator, the following evening. Larson's talk will begin at 7:30 p.m. An internationally recognized craftsman, he is a founding member of the Society of North American Goldsmiths and vice-president of the World Crafts Council. He will invite eight craftspeople who have made significant contributions to Saskatchewan crafts to exhibit in the invitational section and will judge works submitted for entry in the juried section. All craftspeople working in Saskatchewan or who consider this province their primary place of residence are eligible for this latter category. Craft objects are those made of materials such as clay, fibre, glass, leather, metal, paper, plastic and the like. Paintings, prints and sculpture are not eligible.

During the exhibition period, demonstrations by selected craftspeople will be presented in the Gallery auditorium, usually on weekends.

Outstanding works from the exhibition will be considered for purchase by the Mendel Art Gallery for its permanent collection.

Information about the exhibition is available from Grant Arnold, curatorial assistant, Mendel Art Gallery, P.O. Box 569, Saskatoon, S7K 3L6. Phone (306) 664-9610.

editor's bit

You may have noticed that this issue is thicker than usual. That's because, in addition to the usual columns and articles, we have included the SCC Annual Report in a 'pull-out' section in the middle. Yes, it's AGM (Annual General Meeting) time again and I, personally, encourage every one of you to attend. More information on the events lined up before, during and after the AGM are inside . . .

Insurance is a topic that most of us don't think about too often. But, sometimes, it is necessary. We all need protection. Through my association with a company that deals with, among other things, employee benefits, I have learned a bit about various types of insurance. So, in *The Business of Crafts*, I have attempted to explain a bit about insurance in general and some specifics about policies of which we are aware. Please read it if you are thinking about insurance.

The theme of this issue, Education, is so vast that we had difficulty covering all of it. The topics of Apprenticeship and Children and Crafts, for example, are not covered. Part of the reason was the unavailability of people to write these articles (indirectly due to lack of time). Thank-you to all who came through with articles requested only two short weeks ago (at the time of writing).

All of the other provinces' Craft Council publications that I have read contain letters to the editors. Why doesn't this one? Surely you have opinions, ideas, criticisms (constructive, please, I have a tender ego), and reactions to various articles. Feedback is very important to a publication's existence. Are we doing a good job? Are we giving you information that you need? If you don't tell us, we will just keep on doing what we're doing and assume it's all right.

A final word — Attend the AGM. The SCC Board feels that the SCC is at an important crossroads. Come out and find out what direction we are heading in!

— Peggy Forde

the craft factor



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Opinions expressed in articles in *The Craft Factor* do not necessarily reflect those of the Saskatchewan Craft Council.

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Craft Events Scheduled For AGM Week!

Through careful planning and wonderful coincidence, several exciting craft events are taking place in the City of Saskatoon around the same time as our AGM.

The Mendel Art Gallery will present *Transition*, an exhibition of Saskatchewan crafts. This show opens with a public reception on Thursday, November 4th at 8:30 p.m. The Mendel is, of course, the meeting place for the AGM.

The Saskatchewan Craft Council is particularly pleased that *Dimensions '82*, the SCC's travelling craft exhibit, will be opening at the Ukrainian Museum on October 28th. A reception will be held in conjunction with the opening. If you haven't yet seen *Dimensions '82*, this is a great opportunity.

Other galleries in the city are being approached to hold craft related events during that period of time. Details will be available mid-October.

What's Up In The Gallery

Frances Morrision Library
Saskatoon Public Library,
311 - 23rd St. E., Saskatoon

September 28 - October 17

Photography by Dr. S. P. Sharma and sculptures by Manjari Sharma.

October 19 - November 7

Drawings by John Thorgrimson and Gail Lapointe. Emphasis on nature and wildlife.

November 9-28

Continuous mural surrounding all three walls of gallery, by Claudine Rozon.

November 30 - December 19

Weaving by Sandi Rollack.

December 21 - January 9, 1983

Landscape paintings by Wilhelmina Schryvers.

January 11-30, 1983

Saskatoon Fiber Arts Show

Insurance for Craftspeople

Insurance. Most people, when they think about it at all, think of insurance in terms of standard height and weight charts, costly premiums, etc. They pass over the subject as being too difficult to understand and, well, "My husband (or wife or mother or father) takes care of that stuff, anyway".

Some members of the SCC have, occasionally, expressed an interest in insurance coverage. Recently, they have passed on to the SCC office information on life and long term disability insurance policies available from Mutual of Omaha, through membership in Visual Arts Ontario. Further investigation has uncovered some facts.

The Saskatchewan Craft Council, as an organization, cannot join Visual Arts Ontario. However, our members, as individuals, can. Yearly membership in VAO is approximately \$15.00 and they will be sending us more information shortly.

The types of policies offered through Visual Arts Ontario are not true group policies but, rather, association policies. This kind of policy is somewhat uncommon and usually applies to groups of self-employed individuals, such as craftspeople, who are members of a specific association. The individual pays the premium directly to the insurance company, instead of through the organization.

There are two basic insurance plans being offered. The Basic Life Insurance Plan offers you coverage of up to \$3,000 until age 65. After age 65, you will have \$1,000 coverage and you will not be required to pay further premiums. An option available with this Basic Life Insurance is coverage for your spouse and children. You may insure your spouse for \$1,000 plus \$1,000 should the death be due to an accident. Each child under the age of 23 may be insured for \$1,000. After a child reaches the age of 23, you may convert the insurance to an individual policy of \$5,000 coverage, without providing medical evidence of insurability.

The Long Term Disability Insurance Plan offers you a benefit of \$200 - \$800 per month should you become disabled due to an accident or illness while insured. The benefits begin after a waiting period of 30, 119 or 180 days and continue to age 65. The premium for this insurance increases as the waiting period lowers. Partial disabilities are covered for up to six months and you would receive half the regular monthly disability benefit. LTD benefits are co-ordinated with Workers' Compensation, Canada Pension Plan or other government plan disability benefits to which you may be entitled, so that your monthly benefit does not exceed 80% of your average pre-disability income.

In addition to the monthly LTD benefit, if you suffered a fracture or dislocation, you would receive a specific lump sum for the specific accident. For specific losses (i.e. a hand, arm, eye, etc.), the Accidental Dismemberment option would pay up to 25 times your monthly benefit in a lump sum. You would be required to wait a specific period of time before monthly benefits would begin.

Two special optional insurance plans are also available. "Special Life" insurance pays up to \$60,000 to your beneficiary or estate in the event of your death. You pay either a fixed or adjusted (increasing yearly) premium. This insurance terminates at age 70. On any renewal date, you may convert this policy to an individual policy without medical evidence of insurability.

Optional Accidental Death and Dismemberment insurance is available in amounts of \$5,000 - \$20,000. Depending on the extent of your loss, you would receive one or several times the principal sum (basic amount) of your coverage.

I have not specified the premium costs for these various basic and optional insurance plans mainly because they are so difficult to properly explain. The premiums are generally based on your age and the amount of coverage you have chosen. However, my "experts" feel that the costs are quite reasonable for the coverage being offered.

I took this information to some experts (Brian Fraser and Alex Bodnarchuk, group insurance consultants at William M. Mercer Ltd.). In their opinion, this type of policy is the best for self-employed people in terms of cost. However, they stressed, the coverage and rates may vary from company to company and they felt that, if SCC members are interested in insuring themselves, that it would behoove them to investigate other firms for comparison.

Our Executive Director has recently spoken to a local insurance representative and he has promised to develop a proposal comparable to what is being offered through Visual Arts Ontario. Further information will soon be forthcoming.

— Peggy Forde

If you are interested in insuring yourself through this type of association policy, please contact the SCC office as soon as possible.

Insurance Catch Words

ANNUITY

A sum of money, usually expressed as an annual amount, which is paid to you at age 65. This amount is based on the cash value of your insurance policy at age 65. There are several payment options, the usual is for your lifetime (monthly payments), but guaranteed in any event for 5 years.

BENEFICIARY

A person (or persons) designated by you to receive the benefits offered by your insurance policy upon your death. If no beneficiary is named, benefits will be paid to your estate.

GROUP POLICY

This type of policy is usually offered by a company or organization to its employees. The company may pay the entire premium or the employee may pay part, through payroll deductions, in which case the company pays the rest. Usually, a minimum number of employees must register for the plan, to be eligible for the lower group premium rates.

ASSOCIATION POLICY

Individuals, through their association with an organization, may be eligible for lower premium rates through this type of policy. Because the individuals are not employed by the organization, they must pay the premium directly to the insurance company.

PREMIUM

The cost of your insurance, usually expressed and paid in monthly amounts.

DISABILITY

Different insurance companies define "disability" in different ways. For the purposes of Long Term Disability Insurance, your disability must be such that you cannot perform the duties of your regular work, usually for a period of up to two years. After that period of time has elapsed, your disability must be such that you cannot perform any work for which you are suited by your education, experience or training. Craftspeople should be aware of this definition, particularly, for many are also experienced or trained in other occupations.

Craft School Proposed For Prince Albert

Early in 1981, an Ad Hoc Committee came together to develop a proposal for the inclusion of a Craft School in the, then rumoured to be, Prince Albert Technical Institute.

Since then, the committee has met many times both with and apart from representatives of the government. The committee includes Charley Farrero as representative of the SCC, George Glenn, Winona Senner of the P.A. Council for the Arts, Bob Chartier, Doug Charrett, Peter Kalyn of Natonum Community College, and Olesia Kowalsky, chairman of the committee.

The following are excerpts from proposals and reports resulting from meetings of this committee:

The initial impetus for a craft training program in Prince Albert resulted from a value base and a desire for encouraging the growth of crafts in the province. Artisans in Saskatchewan wishing to attain a higher level of expertise cannot receive training in the province. Most local communities provide training at a very basic level aimed at a purely recreational focus. The Prince Albert Community College fulfills this function more than adequately in our area. Recognizing that a gap exists on the local and provincial level, the logical step seemed to be to pursue the establishment of a diploma granting program where additional study and training could be conducted. A program of this kind would nurture the existing artisans in Saskatchewan, provide avocational training for those wanting a wider diversity of lifestyle and offer alternate career choices for our youth.

Unquestionably, interest in crafts and crafts training has increased dramatically over the past ten years, spurred on by many factors, not the least of which is an attitude that, if one is engaged in meaningful, small scale, manageable work, a personal control, satisfaction and creative dimension is possible in one's life that is not normally associated with standardized employment. Other factors, such as tough economic times, the back to the land movement and a perceived need to eliminate some of the superfluous complexities of life, have all become intertwined and made their contribution to the increased interest in crafts and crafts training. As well, some of the Saskatchewan government's policies reflect this same "small is probably better" attitude through, for example, its policy of encouraging the family and its policy of encouraging industrial-commercial use into small city-town Saskatchewan.

The announcement of the building of the Technical Institute in Prince Albert prompted the formation of this ad-hoc committee to investigate the possibility of including a craft training program into the Tech. Several factors seemed to make this a reasonable proposition. 1) One of the stated philosophies of the new Tech. was to provide programs to complement the affirmative action movements. Training for the traditionally high unemployed groups (women, natives, handicapped) were to be considered. 2) A mandate of the new Tech. is to administer an outreach program. The school would, thus, not only operate by bringing students to the school, but would also provide an extension service where these programs would be taken out of the school facility to the communities.

The courses presently offered in the post-secondary training institutions of Saskatchewan reflect today's needs as projected by the surveys of yesterday. The courses being considered for the new Technical School duplicate these present offerings. If the new Technical School is to grow beyond the needs of yesterday and today, imaginative planning is required to pursue futuristic growth. The program of the School should have a component which will lead us into the 21st century. Today's economic situation teaches us that a pro-active, innovative review of career, industry and education is essential. The training of artisans and the subsequent development of cottage industries is one reservoir of untapped potential in this province. A craft training program in the new Technical School would unleash this potential.

Current plans for the new Prince Albert Technical Institute do not include provision for craft training. This does not necessarily rule out provision of future craft training at the Institute if craft training needs are identified and documented.

Saskatchewan Continuing Education have advised the Prince Albert Arts Council that when they receive a request for a new or an expanded training initiative, an analysis (study) is conducted to determine the nature and training scope of the new initiative and the most appropriate response to the initiative.

Although there would be opportunity for crafts trained people in all sectors of our society, probably the major opportunity lies in cottage industry; that is, people doing crafts in their home, either on a full or part-time basis, as gainful employment. Artisans in cottage industry in Saskatchewan is a whole untapped reservoir of employment potential. Trained crafts people in cottage industry would benefit Saskatchewan in [many] ways.

In order for the artisan to graduate with [the appropriate] qualities, the craft training program must be comprehensive. At a minimum, such a program would include: a general history of crafts; basic two and three dimensional design; basic drawing; photography and graphics; marketing skills and business management; equipment design, construction and maintenance; advanced classes in specialized techniques and design; and apprenticeship programs under advanced students, or in the field.

The governments of the Atlantic provinces have seen the viability of fostering a close relationship with their craft organizations and their craftspeople. Tourism, marketing, training all focus on the local crafts, their preservation and the encouragement of continued growth. The choice to remain in one's home community to live and work is often made possible by producing crafts, either as a vocation or avocation. Being an artisan is a recognized legitimate career because of the support of the government and the craft organizations.

S.S.E.A. Promotes Development Of Visual Arts



Mackenzie Outreach on the road at Preeceville with Joan McNeil Artists With Their Work. Joan discusses the significance of her postal code S0 G0 W0, as the title for this clay sculpture. An artist is selected every year to travel with one of the art educators to actively involve the gallery goers directly with the artifer.

(Photo courtesy of Rob Roycroft, SSEA)

The Saskatchewan Society for Education Through Art is an organization of artists, teachers, gallery educators and other professionals interested in promoting, sharing and implementing programs and ideas in the visual arts. Regional organizations bring together common problems and innovative techniques in classroom activities, as well as involving less qualified abecedarians with enlightening lines of action.

Individual members practice and experiment with the "ever whirling wheels of change." Local meetings allow the opportunity to discuss workshop possibilities, resource personnel, supply sources, budgets, funding, travel and social events. The local organizations have representatives to the provincial S.S.E.A. executive meetings which co-ordinate the annual general meeting. Through the *Journal*, a quarterly publication, successful attempts in classroom exercises are reported with examples of student works being reproduced and follow-up activities suggested.

The S.S.E.A. has funding available for anyone interested in co-ordinating or delivering workshops to foster development and appreciation of the Visual Arts in the province. Workshop personnel or participants need not be members of the organization. A minimum of six people may register their interest in a particular field of the arts and have a qualified artist/educator conduct the workshop. A list of artists with specific areas of expertise and willingness to travel in the province is being compiled. The

any public space during an exhibition, workshop or convention. Transport details, volunteers, may be contacted through, again, Gary Woodward, Project Chairman, Campbell Collegiate.

Sask. Craft Council (S.C.C.) *Dimensions '82* is being circulated by Mackenzie Outreach, Norman Mackenzie Art Gallery, University of Regina, September, 1982 to June, 1983. The exhibition consists of over 40 works from the Battleford '82 juried show and is available to any community possessing a space with insured security. Because of the scale of the exhibition, it is suggested that the show be installed for a month in each community to allow adequate time for public attention. The staff at the Mackenzie (S.S.E.A. members) thank the contributors and will inform the Council of venues and events around the exhibition schedule. For information on any of the above, contact Mackenzie Outreach, Norman Mackenzie Art Gallery, Regina, Sask. 584-4855.

Arts Board Programmes Under Review

Handcrafts and their creators have always been held in high esteem by the Saskatchewan Arts Board. An examination of the history of crafts activity in the province will show that, although the Board's support has varied with the perceived needs of the community, the recognition and the support have always been there.

A scant month after the Board was formed in 1948, a conference it called on handcrafts and the needs of the province's artisans drew sixty individual craftspeople and organizational representatives. One recommendation to come out of that conference was that the Arts Board organize a committee to develop a provincial handcraft programme, including craft festival and workshops. Board Member, Vivian Morton, long associated with handcrafts in Saskatchewan, was instrumental in the organization of the first craft festival in 1949. The traditional crafts of weaving, leatherwork and hooked rugs, along with Indian bead and leather work, were represented.

The festivals, which featured displays and demonstrations, led to the demand for instruction from potential craftspeople in the province. The Arts Board supported its first craft workshop in 1950, and in 1954 secured a special grant to purchase and remodel a large house in Fort Qu'Appelle to serve as a crafts workshop. Martin and Elaine Joyce were hired as resident crafts artists who

taught classes at this centre and participated in festivals, workshops and consultations around the province. When they resigned in 1956, David Ross took over the position until the centre was discontinued as a Board project in 1960. By then, the extent to which people had been stimulated to engage seriously in a number of crafts, particularly pottery, convinced the Board that it was no longer necessary to maintain the centre. The facility was sold to David Ross, and eventually became the Hanson-Ross Pottery.

In 1962, the first Saskatchewan Festival of the Arts was mounted in Regina by the Arts Board, and crafts displays, demonstrations and workshops were a prominent feature. Workshops in weaving, jewellery, embroidery, pottery and Indian crafts had their share of the 200 registered workshop participants in that groundbreaking festival.

When the Arts Board consolidated its various workshop activities into the Saskatchewan School of the Arts in 1967, the Board's commitment to handcrafts was once again reflected. By 1969, David Ross was teaching pottery all July and August at "The Fort," and a spinning and weaving class was also in place. The number and variety of classes, pottery and others, grew so that in 1973 the Summer School programme included pottery basics, advanced throwing techniques and glaze composition, as well as classes in spinning, dyeing and weaving, wearables, design principles, and tapestry weaving and batik. With the addition of jewellery casting, these classes continued until 1975.

A number of factors led to the gradual decline of crafts classes at the School of the Arts. The Saskatchewan Crafts Council itself, founded in 1975 with Arts Board assistance, was quickly maturing into a professionally-run organization with standards, rate-structures and mechanisms with which to meet the demand for development workshops by the province's artisans. The Arts Board came to see its role as more that of an "enabler" — assisting the organization to provide the needed programmes and services rather than actively programming in areas where it would compete.

As well, other community-based institutions began to effectively meet the demand for initial levels of instruction. The Community College System in the rural areas, and the Parks and Recreation Departments in the major cities, began to provide the bulk of such programming. The development of Arts Councils and their local programming also had an effect.

Although this year's School of the Arts offered no classes of instruction in the craft field, there are still a number of important ways the Arts Board does support the training and continued development of Saskatchewan craftspeople. The Saskatchewan Craft Council's operating budget from the Arts Board allows it to, among other things, provide development workshops to craftspeople where needed. Most importantly, the *Individual Assistance Programme* of the Arts Board, available to artists in all areas, includes the participation in professional development workshops and activities as a project eligible to receive support.

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The Neil Balkwill Civic Arts Centre



Sketch of the outside of the Neil Balkwill Civic Arts Centre, Regina. Operated by the City of Regina Parks and Recreation Department, it will become home for many of Regina's arts/crafts related organizations.

(Sketch by Joan McNeil)

On September 10, 1982, the Neil Balkwill Civic Arts Centre was officially opened in Regina. The facility is operated by the City of Regina Parks and Recreation Department. Situated in Les Sherman Park on the corner of College Avenue and Elphinstone Street, the building will house community recreation association programmes, offer additional opportunities in the arts/crafts areas which require specialized space and equipment, and become a home for many of Regina's arts/crafts related organizations.

The facility includes both workshop/studio areas and an exhibition/performance area, all gathered around an interior courtyard open to the air. Art/craft areas housed in the building include weaving, spinning, dyeing, batik, silk-screening, stitchery, quilting, jewelry, stained glass, photography, wood-working and wood-carving. Hopefully others, such as copper-enamelling, can be added to this list.

Included in the fall programme, are classes for children in art, drawing and textile. Classes for adults will be offered for all levels from beginner to advanced.

The exhibition area will feature continuous art shows beginning in September with a show of works from the Collection of the Saskatchewan Arts Board and MacKenzie

Gallery. The emphasis of the exhibition area will be placed on Saskatchewan artists, craft shows, historical shows, and a special semi-annual show of student and instructor work. This space will also be used for performances, musical events, guild meetings and gallery openings.

There is every opportunity here for Saskatchewan artists and craftspeople to further their education in their particular area, try their hand in a new or related field, to instruct and to give workshops. Particular areas of interest not included in the curriculum so far may be suggested and considered. Some of the areas of instruction already include advanced classes in specialized techniques. Some areas not taught as regular classes can and will be featured as workshops; one example is the paper-making workshop scheduled for this October, and another being considered is copper-enamelling.

The Centre has on staff a full-time manager and the building will be open seven days a week, including evenings. Open studio time is another feature of interest to serious students.

Contact may be made with the Centre by calling the Centre Manager, Ken Panzer at 569-7521.

(continued next page)

Fall Workshops

Neil Balkwill
Civic Arts Centre —
Regina

Papermaking Workshop

Saturday and Sunday, October 15 - 16, 9:00 - 12:00 noon and 1:00 - 6:00 p.m. Hand-made papermaking techniques using minimum of equipment. Paper cast on slabs and three-dimensional cast-paper forms. Emphasis on paper as a sculptural object, incorporating colors and textures. Slides will be shown. For beginners and artists. Instructor: Teri Posyniak. Fee: TBA.

Weaving Workshop

Lecture: Weaver's Bag of Tricks, October 22. Guest Lecturer: Anita Mayer.

This event is offered by the Regina Spinner's and Weaver's Guild. To register contact: Jacquie Jessop, 584-7294.

Open Studio Times

Studios will be made available on a regular basis for public use within a supervisory program without instruction. Open studio pass cards are available at the Centre for purchase. Please inquire if you are interested.

Regina City Nights

Poetry readings sponsored by the Saskatchewan Writer's Guild; 8:00 p.m.; September 16, October 21, November 18.

Regina Guild of Folk Art — Coffee Houses

All concerts begin at 8:30 p.m.; September 11, October 9, October 23, November 6, December 4, December 18.

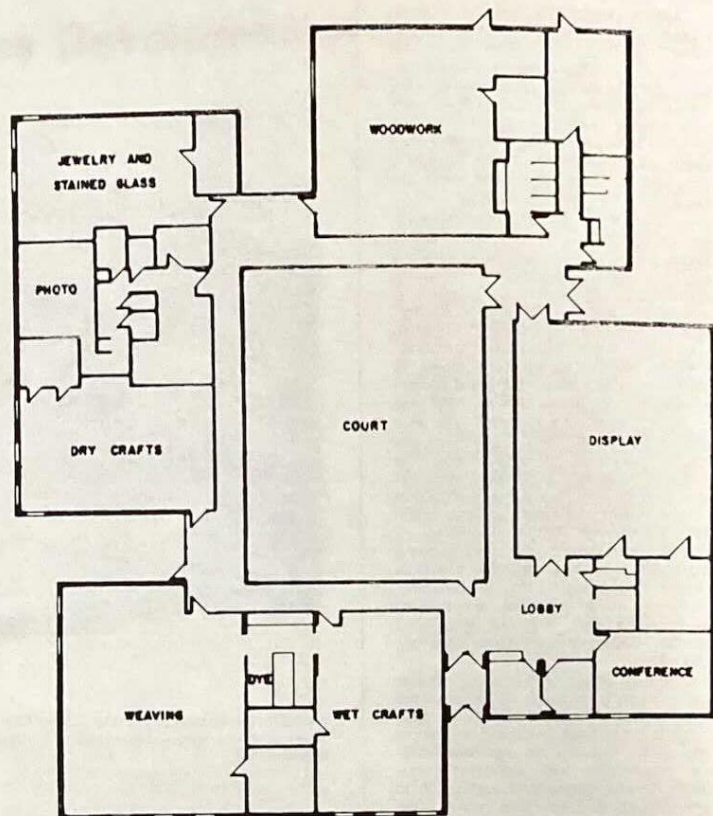
Music and Brunch

October 17 - Regina Symphony Chamber Orchestra, October 31 - A Baroque Quartet; November 14 - Jazz Quartet; November 28 - Brass Quintet.

S.S.E.A. Promotes . . .

(continued from page 5)

Finally, the Saskatchewan Arts Board is currently in the midst of a thorough review of its educational programming. It will be examining the feasibility of providing, at a subsidized cost, intensive specialized workshops for the province's more advanced artists and craftspeople. Those who have strong opinions on this possible area of Arts Board programming, or specific suggestions on the sort of workshops that would be most helpful, should get in touch with the Board of office and make their feelings known.



Floor plan of the Neil Balkwill Civic Arts Centre shows ample work space for many arts and crafts activities.

(Courtesy City of Regina Parks and Recreation Department)

EXHIBITION SCHEDULE

September 11 - October 10	Works from the Saskatchewan Arts Board and Mackenzie Gallery
October 15 - October 31 Opening: October 14, 8:00 p.m.	The Anniversary Show: Urban Landscapes and Heritage Award Competition
November 5 - November 14	Regina Photo Club Competition and Exhibition
November 18 - December 5	Civic Art Collection
December 10 - January 9	Student - Instructor Show
January 13 - February 11 Opening: January 13, 8:00 p.m.	"S.C.C. Dimensions 82"

Educating Members The Mandate Of Woodworkers' Guild

The magazine, *Fine Woodworking*, which started in 1975, was influential in the establishment of the Saskatchewan Woodworkers' Guild. In 1978, while visiting a friend, Michael Hosaluk picked up a copy of the publication. He enjoyed it so much that he bought all the back issues. After perusing them at length, he realized that there were other "woodies" out there working, like him, in virtual isolation.

Michael contacted his old instructors, talked to friends and generally made it known that a meeting of woodcrafters was taking place. About 25 interested people showed up. At that meeting, it was decided that a wood show should be held and arrangements were made with the Mendel Art Gallery for June of 1979. That first show drew more artisans and the public response was encouraging.

The 1980, the group was formally established as a non-profit organization known as the Saskatchewan Woodworkers' Guild Inc. The mandate of the club is to incorporate and establish contact with people engaged in all facets of woodworking. Its primary aim is to educate members and to provide direction for the quality of the craft.

To this end, a core of people are constantly seeking new methods of using wood and many educational activities have taken place including slide-tape presentations, lectures, demonstrations and 'hands-on' workshops.

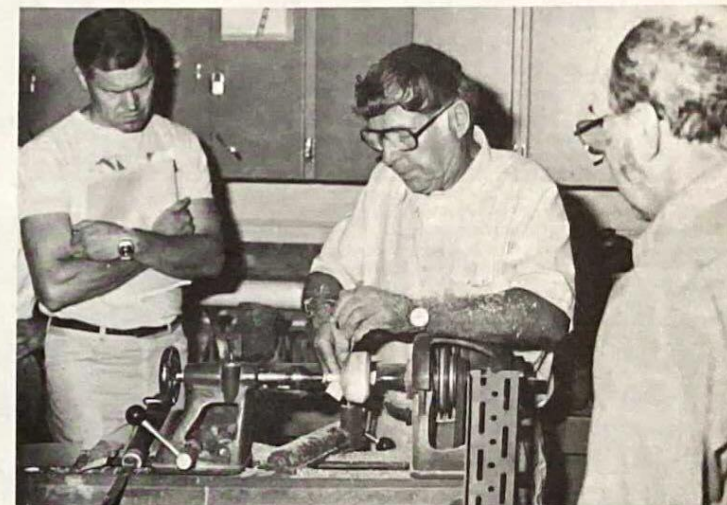
One of the first workshops was sponsored jointly by the Guild and the Saskatchewan Craft Council. Paul Epp of Toronto was invited to give a three day session on modern trends in furniture design. He also included tips on marketing, pricing and wood selection.

The Guild has found that monthly meetings are better attended if they are preceded by a short workshop. Many of our members share their expertise in the areas of tool sharpening, tool-making, bowl turning, fretwork and medical hazards associated with woodcraft, at these sessions.

The formation of the Guild has helped its members both financially and in the development of their craft. As a group, the Guild buys many items in bulk, from hardwoods to sharpening stones. Members often refer customers to one another and the critiques of fellow members have improved the quality and professionalism of many.

The growth of the guild and its emphasis on education has led to the most successful workshop in the guild's history. In August of this year, with the help of the Saskatchewan Craft Council, Michael Hosaluk co-ordinated Canada's first Woodturning Symposium.

(continued next page)



Rude Osolnik, who has been turning for over 40 years, shared all of his tricks in woodturning at Canada's first Woodturning Symposium held recently in Saskatoon.

(Photo by Grant Kernan)

Woodturning Symposium

The administration of a major symposium can be an extremely traumatic experience. Murphy's law always applies — so its organizer beware!

The recent Woodturning Symposium at the Kelsey Institute defied all the rules. Murphy's law did not apply and the experience was most rewarding.

Early this spring SCC was approached by Michael Hosaluk of the Saskatchewan Woodworker's Guild to co-sponsor a major woodturning symposium for August 1982. Guidelines as set down by SCC were generally acceptable to both parties, and by mutual agreement certain elements were not strictly enforced. This initial agreement resulted in a total co-operation by both organizations and the outcome was an extremely beneficial educational session.

The majority of the administrative details were handled by SCC and the contacts, facility and equipment set up, was handled by the Woodworkers Guild. Some 72 participants from as far away as Quebec attended the symposium and feedback in terms of returned evaluations was very positive and constructive.

SCC is willing to co-sponsor workshops/symposia/seminars with any group in the province on the basis of a shared profit or loss. In this case a profit was realized which in turn will be used for future events of this nature.

If your group/guild/organization is interested in conducting a workshop, please feel free to contact us at the SCC office.

Annual Report



Del Stubbs was one of the experts imported from outside Canada to instruct a workshop at the Symposium. Here he is explaining importance of a sharp edge on lathe tools.

(Photo by G. Kernan)

International experts were invited to instruct the workshops.

David Ellsworth of Quakerstown, Pennsylvania conducted a session in hollow turning. He also gave a slide presentation on the development of his work, sharing his progress as a craftsman, his feelings for woodturning and his vision of the future of the craft.

Rude Osolnick of Bera, Kentucky provided information on pressure turning, production work and innovative uses of found wood. Jim Beebe lectured and demonstrated on segmented decorative and off-centre turning.

Del Stubbs of Chicos, California displayed the vast technical knowledge he has acquired over the years in his spindle turnings and miniature turnings. Del has a real love of the craft and his enthusiasm was contagious.

Michael Hosaluk, who has gained international recognition as a burl turner, demonstrated bowl turning, from proper selection and cutting to the finished product.

Gilles Blais conducted a session on how to make lathe tools. He demonstrated the selection of the correct steel to the hardening, tempering and shaping of tools. He also explored the use of surface-hardening materials on chisel edges.

The three-day workshops was attended by 72 participants from as far east as Quebec and west to B.C. One result of the Symposium was that a national newsletter started and will be edited by Ron David of British Columbia. The success of the Symposium exemplifies results of careful planning and advertising.

The Guild plans other educational activities. A workshop of Windsor chair making was just held with Jeff Amos of Nova Scotia. Plans are under way for next year's annual show at the SEDCO Centre and for Guild participation in many craft fairs throughout the year. The continued educational development of Guild members and their financial success remain prime goals.

— Gilles J. Blais



David Ellsworth demonstrates hollow turning. Bowls are turned hollow through a one inch opening with specially made bent tools.

(Photo by G. Kernan)

Chairman's Report

The 1981-82 Board of Directors has proven itself to be composed of a hardy group of individuals. We are still intact as elected at the 1981 A.G.M. Whether it is a precedent setting occurrence or not, it is definitely a positive statement about the dedication on the part of each Director.

Nine Board meetings were held this year, along with numerous committee meetings. Representatives were in attendance at the Arts Board Cultural Congress in Regina in March. Negotiations were under way with the Department of Tourism dealing with proposed mini-park markets for the summer.

The Board has attended to the two major ongoing projects of the SCC. The Saskatchewan Handicraft Festival was extremely successful, thanks to the dedicated efforts of the co-ordinator, Mary Anne Baxter, and the committees involved. Dimensions '82 will be touring through the Norman MacKenzie in 1982-83. Wintergreen is well in hand again this year under the co-ordinator, Mari Stewart. A new addition to Wintergreen '82 is a Commission Display space offered to those members doing primarily commission work.

The acquisition of three pieces were made from the Dimensions '82 show for the permanent craft collection. As well, the documentation of the entire collection has been completed.

A craft brochure listing Saskatchewan Craftspeople was attempted for the first time.

The Board has been fortunate in the choice of the Craft Factor editor, Peggy Forde. We have been well pleased with her work, and she is to be commended for her special interest in the Saskatchewan Craft Council.

The office has moved to a new location. This has eliminated the need to rent additional storage space for equipment. The resource centre is now more easily accessible, and its contents are in the process of being fully catalogued.

A bookkeeper will be hired in the near future. This will free the Executive Director from this task, which has been her responsibility to date under "and other related duties."

I wish to express sincere thanks to the jurors of Dimensions '82, George Glenn, Jack Sures and Adrienne van Reimsdijk, and to the selection committee for the SHF market, Elyse St. George and Byron Hansen.

The Board has been fortunate to have been assisted by a supportive and energetic staff. Our part-time secretary, Mary Ann Bisson continues to do excellent work. Our Executive Director, Marlo Kearley, is totally dedicated and carries much of the work load for the Board.

I especially thank each member of the Board for the loyalty and support they have so readily given. It has been a pleasure to work with them.

Looking back, I compare the opportunities for craftspeople prior to 1975, when the SCC was formed. I believe there is still much that needs to be done.

The SCC Board is at a cross-roads. The Board feels that the membership is ready for a new focus. This A.G.M. on November 5th and 6th will be structured to set the parameters for this new focus. Recommendations will be made to deal with the dominant issues of membership definition and membership criteria.

I urge all craftspeople to attend the A.G.M. in November at the Mendel Art Gallery in Saskatoon. It is time that our discussions were collated into specific policy. The accomplishments of the Board are directly related to the directions set by the membership at the A.G.M.

— Olesia Kowalaky
Chairman

Treasurer's Report

The Saskatchewan Craft Council operates on revenue obtained basically from two sources, government departments and agencies, and self-generated. Self-generated income includes membership dues, craft sale profits, donations, etc. The government agencies which participate in our funding are Sask. Trust for Sport, Culture and Recreation, the Departments of Industry and Commerce and Culture and Youth, the Saskatchewan Arts Board and the City of Regina. The latter fund the greater portion of our income — about 75% of this past year's budget.

Sask. Trust funds most of our office administration. Their money has enabled us to have a full-time Executive Director and a part-time secretary. They give us money for office operation, delegate travel to Canadian Crafts Council meetings, group travel to various national craft conferences, *the Craft Factor* and our juried exhibition. All these areas are very important to the continuation of our organization. Noting that revenues are declining to the lotteries which, in turn, fund Sask. Trust, we are grateful for their continued support.

The Department of Industry and Commerce plays a large part in the continued success of the Saskatchewan Handicraft Festival at Battleford. Through their generous grant, small businesses, which we craftspeople are, have the opportunity to break into or enlarge an established market. The SCC seeks continued support from the Department but also intends to increase the self-generated portion of this revenue. The long range goal is a self-sufficient craft sale.

We thank Industry and Commerce for their backing of small business. The sales figures for Battleford 1982 were approximately \$120,000, reflecting the increasing importance of the craft industry in the province.

The Saskatchewan Arts Board is another major benefactor of SCC and craftspeople. *The Craft Factor*, office newsletters, Craft Studio brochure, workshops and the Craft Acquisition program for the Permanent Collection are some of the benefits the Arts Board directs our way. Their Individual Assistance Program is a major help to artists and craftspeople in the province. The appointment of Patrick Adams, a weaver, to the chairmanship reveals a confidence in and continued support of crafts.

The Department of Culture and Youth funds in-province travel of SCC Board members to meetings. They also help pay jurors' expenses. The City of Regina gives us a grant for Wintergreen.

Through the support of these funding sources, Saskatchewan continues to have one of the strongest craft organizations in Canada. Our budget for the past year was approximately \$144,000. The projected budget for 1982-83 is \$153,000.

It is noteworthy to mention that SCC will self-generate one-third of this amount, up from one-quarter last year. This reflects a policy direction towards greater self-sufficiency. Marketing is the major direction to which this self-generated portion of our income will turn.

The major concern remains our core funding which is based on lottery money. Cutbacks are occurring in cultural organizations all around us. Our budget for 1982-83 seems to be assured. There are no guarantees after that.

Respectfully submitted,
Zach Dietrich

**The SCC is your organization.
Make it work. Attend the AGM.**

Sales Committee Report

Another successful year for Saskatchewan Craft Council Juried Sales. Wintergreen '81, co-ordinated by Mari Stewart realized a profit in excess of \$6,000.00 and the Saskatchewan Handcraft Festival '82 in Battleford, co-ordinated by Mary Anne Baxter showing a profit of approximately \$13,000.00.

Reports from Jurors, Paul Fudge for Wintergreen '81 and Byron Hansen and Elyse St. George for the Saskatchewan Handcraft Festival indicated a great deal of difficulty encountered in terms of selecting from slide submittance. Slide quality was extremely poor in many cases, although the ultimate result, showed high quality workmanship.

Considerable concern has been expressed by both jurors and participants over the whole process of jurying, the methods, the criteria and the present necessity to jury each and every market. SCC is currently looking at several new approaches to the whole jurying concept which will hopefully result in a more feasible method, acceptable to SCC and to exhibitors.

It was also noted that the lack of applicants from craftspeople doing traditional and ethnic work was regrettable and it is anticipated that the new approach to market selection will encourage the return of these to our juried Craft Fairs.

SCC Markets will hopefully expand for the coming year. Negotiations with the Department of Tourism have been underway and plans are to continue toward the possibility of establishing a series of small markets in Provincial Parks over the Summer of '83.

Respectfully submitted,
Emma Radfelder

Marketing Committee Report

The Marketing Committee consists of Sandy Ledingham, Charley Ferrero, Zach Dietrich, Ralph Coffey, Barry Lipton, Robert Fenwick and myself, Wendy Parsons. Rob Robb and Nancy Fleming were also on the Committee however both have moved outside of the province.

The Committee was formed to promote markets and marketing skills for Saskatchewan craftspeople.

Over the past year the following work has been done:

- (1) Sandy has been checking into International Markets. To do this she has written various embassies, States of the U.S.A., asking whether they are interested in exhibition or marketing Saskatchewan crafts. Out of this has come the possibility of exhibiting at Saskatchewan House, London. Also Japan is holding a Trade Fair that we could possibly send something to.
- (2) Rob Robb was looking into Trade Fairs. In particular, the Calgary gift show. He reported that New Brunswick had a large booth there representing 12 craftspeople. Newfoundland also had a booth representing various craftspeople. The show differs markedly from a Craft Show in terms of presentation and sales. The majority of booths deal with mass-produced items. There is a large waiting list of companies wishing to have a booth but it was felt that if enough SCC members wanted to market this way that the SCC could use its influence to get a booth at this Trade Fair. Now that Rob Robb has moved, we will be looking for other members who are interested in this area to act on the Marketing Committee.
- (3) We are also looking into the possibility of acquiring booth space at the Toronto Christmas Craft Sale and the Ottawa Christmas Craft Sale. Charley has put together a cost estimate for this. It may be feasible for next year.
- (4) We are also looking into trading booths with other provinces, hiring a Marketing Agent; having an SCC store and holding sales in the provincial parks during the summer.

The Committee is still very active and we have a lot of Marketing possibilities to work on. If you are interested in being on the Committee, please leave your name with the SCC office.

Respectfully submitted,
Wendy Parsons.

SASKATCHEWAN HANDCRAFT FESTIVAL FINANCIAL STATEMENT

Expenses

Co-ordinator fee	\$5,700.00
Co-ordinator expenses	2,103.77
Market Chairperson expenses	455.42
Exhibit Chairperson expenses	513.40
Juried Exhibit Committee	1,033.20
Festival assistants	403.50
Security	994.50
Market jurors	497.42
Exhibit jurors	1,380.49
Demonstrator fees	1,455.00
Photography	813.75
Administration	337.54
Telephone (approx.)	850.00
Postage	743.00
Promotion - Printing	3,288.92
- Newspaper ads	3,604.55
- Radio ads	753.68
Exhibit catalogue	2,557.14
Xeroxing (approx.)	160.00
Equipment rental	3,131.36
Prizes	2,000.00
Car fees	2,730.00
Insurance	531.00
Raffle	682.60
Exhibitors' lounge	172.30
Miscellaneous	1,837.00

Total Expenses \$38,729.84

Income

Sask. Dept. of Industry and Commerce	\$27,000.00
Sask. Trust	7,750.00
Door admission	7,871.27
Booth fees	8,840.50
Raffle	1,189.00
Exhibit catalogue	187.97
Plainsman donation	100.00
Battlefords Business Association (tent rental)	225.00
Postage	7.65
Exhibitors lounge contribution	66.00

Total Income \$53,237.39

Profit: \$14,507.55

Exhibition Chairperson's Report

We have successfully completed another Battleford Juried Exhibition. This year it was combined with our Biennial Exhibition in order to conserve funding and also to have a bigger and better show. The show is being toured by the Norman Mackenzie Art Gallery of Regina with some financial assistance from the Saskatchewan Craft Council.

I would like to thank the many people who helped on the exhibition committee this year and made the show possible.

At the exhibitors' meeting held at the Saskatchewan Handcraft Festival in Battleford, the exhibitors expressed a strong feeling that they wanted to keep the Exhibition in Battleford to coincide with the sale. We will try to do this, however funding for Battleford is not secure and this may become financially impossible. In this eventuality we will look at other options such as opening the show in Saskatoon.

The Marketing Committee also has a line on possibly having a show at Saskatchewan House in London, England this coming year. Sandy Ledingham is working with Denis Nokony, of Culture and Youth on this project.

This is my final report as my turn on the Board is over. However, if anyone is interested in becoming involved with the Exhibition Committee please contact the SCC Office.

Respectfully submitted,
Wendy Parsons.

Standards Committee Report

The chief priority of the Standards Committee has been to develop a set of guidelines to be used for SCC Exhibitions. These guidelines are categorized on the basis of media — clay, fibre structures, fabric surface design, metalwork/lapidary and wood. There is also a separate category for Traditional items in all media (i.e. Ukrainian embroidery, colonial chair replicas, etc.).

These guidelines are meant to supplement the more general standards we already have and to add more specific details for the judges. The guidelines themselves are directed at the jurors rather than the practicing craftspeople. They are meant to aid the juror, a professional in one particular media, to judge the other categories; the potter who must also judge weaving or the weaver judging woodworking. The guidelines attempt to define basic processes and, hopefully, the basic aesthetic concerns of all good design and craftsmanship as applied to specific media.

Copies of the first draft were circulated to "representatives" of each media for their review. Their comments and suggestions have been incorporated into the final versions.

A generalized chart has also been developed which will be used to judge each item and, afterward, be sent to the entrant as a critique of the work.

Copies of both the guidelines and the chart are available in the SCC office upon request.

The concerns and dilemmas, both aesthetic and practical, which face any standards committee, demand that any criteria developed must be continually under review. Rather than a rigid, universal set of principles, the "standards" or "guidelines" should be an educational aid and reflect the current goals and direction of the SCC. Hopefully, these do.

Respectfully submitted,
Martha Cole

Publications Report

The main directive of the Publications Committee for this past year has been the introduction of a number of changes which will hopefully formalize and, if you will, professionalize our Publication, *The Craft Factor*.

Major of those changes was the adoption by the Board of a Publications Policy. This Policy statement was a while in coming, having been worked on by various committee chairmen, and includes the objectives, committee structure and duties, editorial and advertising policies, editorial job description, and on — copies are available through the office on request. The policy also allows for the striking of a public relations committee as an extension of publications; such a committee has operated through the last year under the chairmanship of Jan Cousins. One of its main objectives has been the production of a slide/tape presentation of Saskatchewan Craft Council activities.

Within *The Craft Factor* we have worked on its format and content, introducing regular columns and offering articles of a more general concern. Too, we are aiming towards a regular publication schedule, offering Spring, Summer, Fall, and Winter issues.

Four issues of *The Craft Factor* were published in the 1981-82 fiscal year.

Another major change was the resignation of Seonaid MacPherson as editor. Seonaid's many hours of hard work over the years have done much in shaping *The Craft Factor*, and we wish her well as she now pursues her personal and family interests.

We found a worthy replacement in Peggy Forde, who lives in Saskatoon and has edited the last three issues.

The efforts and contributions of Seonaid, Peggy, the office, and every one involved with *The Craft Factor* during the past year are gratefully acknowledged. As publications chairman, I welcome the responses and concerns of the members regarding the committee and *The Craft Factor*.

Respectfully submitted,
Robert Fenwick.

Education Committee

The work of the Education Committee has primarily been as a liaison with the Ad-hoc Craft School Committee in Prince Albert. Charley Ferrero was appointed official SCC representation to sit on the seven member steering committee. The steering committee held several working sessions with the Department of Continuing Education representatives. A set of guidelines for a needs study have been formulated. As of this writing, the new government still has this project under advisement.

Olesia Kowalsky
Education Chairman

Executive Director's Report

Another year has flown by and the Saskatchewan Craft Council office has been extremely busy. A guest book might be appropriate to help us keep track of our many visitors requiring information on various subjects, and an occasional extra pair of hands would be a plus.

The paper jungle grows, but through the maze of administrative chores some good things do emerge. The SCC Craft Brochure which listed some 52 outlets, galleries and studios for Saskatchewan crafts was circulated through the Department of Tourism and Renewable Resources and our office. Approximately 40,000 copies were made available for distribution, and although feedback in terms of the benefits of this publication has been scant, it is understood that many persons felt it may have been instrumental in increases in sales.

SCC involvement in plans and preparations for the Canadian Craft Conference have been extensive and we are pleased that Saskatchewan will have a delegation of 19 members in attendance at this event in Maritime Canada Sept. '82.

Several attempts were made to schedule workshops over the past year and regrettably all but one were cancelled due to lack of response. A major wood-turning Symposium co-sponsored by the Saskatchewan Woodworkers Guild and SCC resulted in 72 woodworkers from across the country participating in a three day session in Saskatoon.

SCC was successful in its bid to Sask. Trust for a reallocation of monies for the proposed '82 Biennial Exhibition to an joint Biennial/Saskatchewan Handcraft Festival Juried Exhibition which resulted in *Dimensions '82*, an excellent showcase of Saskatchewan crafts. It is encouraging that our funding agencies are responsive to our evaluation of ourselves in our efforts to improve and change.

We note with some pleasure that our Resource Centre at the office is being more frequently used and an expansion in this area is presently underway. A permanent record of the Saskatchewan Craft Collection, on colour transparencies is now in our possession and will be available shortly to interested groups who may wish to book them. A slide/lecture presentation is essentially complete and this too will be available for circulation. SCC intends to subscribe to a greater number of publications and would appreciate suggestions from members as to what they would be interested in seeing in the centre for their use.

Discussions were initiated with the Department of Tourism and Renewable Resources this year as it is felt that this Department should become more involved with SCC in view of the Tourist potential of the "craft industry" in Saskatchewan. It is anticipated that our association will continue.

Membership continues to fluctuate. It is interesting to note the numbers of previous members who do not renew their subscriptions and the influx of new members to the Council. SCC is currently re-assessing the whole structure of its membership categories with the provision of more appropriate benefits and services as our aim.

My personal thanks to the 1981/1982 Board of Directors, our Secretary Mary Ann Bisson, and to the many individuals with whom I have worked over the past year. It has been an interesting and rewarding period.

Respectfully submitted
Mario Kearley
Executive Director.

Report on Canadian Crafts Council

This year has been the first full one for the new provincial representative for Saskatchewan on the Canadian Crafts Council (CCC) board of directors. The representative is Jane A. Evans, the alternate (as of May, 1982) is Olesia Kowalsky. April's semi-annual board meeting was the last one attended by the past alternate, Marlene Zora. She provided much valuable continuity for the transition from past representative, Margaret Ann Burrill. Margaret Ann left a very good set of files and a great image of Saskatchewan crafts.

This year the Saskatchewan Arts Board once again agreed to pay the Saskatchewan contribution of dues to CCC. The SAB has provided double the standard per capita assessment which is levied on all provinces. Saskatchewan is one of only two provinces to get such positive support from its tax revenues.

Very briefly, the following list is of CCC areas of lobbying, with the support of Saskatchewan:

- refund of duty on crafts entering U.S.A. for show or sale but returned unsold to Canada (successfully resolved)
- copyright protection for craftsman (in process)
- a national gallery of crafts and design (in process)
- an effective and implemented report by the Federal Cultural Policy Review Committee (in limbo)
- tax relief for craftsmen for purchase of tools and materials, and in connection with paying manufacturer's taxes
- a new crafts policy by the Federal government (CCC surveyed via provincial organizations and is now working with the Dept. of Communications on a realistic relationship).

Other CCC events and activities being pursued are:

- Canadian Craft Conference — the largest ever held, with 210 craftsmen and a number of government observers, held in the Maritimes in Sept., 1982; it will have at least 19 Saskatchewan people attending workshops and seminars, at least one person from Sask. Dept. of Industry and Commerce will attend.
- the 1982 Bronfman Award — presented to Micheline Beauchemin, tapestry artist — Sask. nominated Randy Woolsey, potter.
- "Artisan '78" craft exhibition — being circulated in U.S.A.
- publishing Fact Sheets of administrative and technical information for craftsmen
- slide and publication archives being set up for CCC through Ontario Crafts Council
- the Salon des Metiers d'Art du Quebec invited CCC to share in their huge annual sale in Montreal; CCC allowed provincial organizations to screen applicant; Sask. has one person participating
- the 1986 "Transpo" gathering in Vancouver will have a craft show and meetings which are now being planned
- a new associate director has been hired — Jenny Hambridge fills this position
- a new editor of *Artisan* magazine has been hired, Teresa Radford, as of July.

Respectfully submitted,
Jane A. Evans.

Nominating Committee Report

The Saskatchewan Craft Council Board of Directors appointed Joan McNeil, Regina; Marlene Zora, Saskatoon; Margaret Ann Burrill, Frontier; Wendy Parsons, Moose Jaw; and Emma Radfelder, Moosbank (chairperson) as committee members.

The responsibility of these committee members was to approach active members of Saskatchewan Craft Council to let their names stand as nominees for the Board of Directors, and informing them of their responsibility and duties if elected. This is by no means an easy task, it seems every year it becomes harder to get people to let their name stand as a nominee for the Directorship of the SCC, but we managed to get a slate of six nominees which will be presented to you at the A.G.M. in Saskatoon.

Respectfully submitted,
Emma Radfelder.

Fund Raising Committee

As in the case of any non-profit organization, Fund Raising is a constant headache. Dollar Matching Incentive Grants originally anticipated for 1982 from SST were cut due to lack of funds, and this year's SCC attempts were again in vain although several new approaches were considered and attempted.

Consideration was given to the hiring of a fundraiser which was felt to be the most appropriate route in order to insure a successful campaign. This did not occur due to restrictions from our funding agencies re hiring this type of employee.

In May, Ed Schille and Marlo Kearley, along with Mary Anne Baxter approached several Saskatchewan corporations with a view to offering their members and/or employees an opportunity to participate in SCC programs in the hope that financial assistance would be forthcoming from them to insure the success of the proposed programs. These visits were followed up with a brief re our proposal. To date no response has been received.

It is planned to continue with fund raising efforts in the coming year, although a definite course of action has yet to be determined. It is essential that SCC have an alternate source of funds in order to allow expansion of existing programs, and to implement new ones.

Any contributions from our membership would also be gratefully accepted.

Respectfully submitted,
Zach Dietrich
Treasurer.

Nominee's Statements for 1982 Elections to SCC Board of Directors

Each of the following six nominees was asked to give a brief personal background, to explain their own particular interest within the SCC's scope and what they felt they could contribute that would most benefit crafts in the province through the SCC.

LES HARRIS

Started pottery in 1970, two years apprentice to John Eustis, former Art teacher, Richmond, B.C.; workshops in Greenwood, B.C.; assisted in the formation of the Indian Arts Programme, University of Regina; also works in wood, leather, glass, stone and silver; established a very viable market for my product within a short period of time; participated in many SCC sponsored Craft markets; full time productive crafts person.

My own particular area of interest is marketing, within the province as Craft fairs and out of province wholesale distribution. Also, education, particularly the establishment of educational programmes for craftspeople.

I feel that my previous experience in curriculum development, and marketing perceptibility could add some new ideas to SCC. I also have a mechanical aptitude for innovation in the craft area. I feel that my attributes could be valuable to the Craft Council, in the event I am successful in being elected to the Board.

MYRNA HARRIS

I am the wife of a grain farmer and we have four grown children. My background is nursing and classical music (piano). I have taken workshops at Qu'Appelle and off-campus classes in pottery and painting. I have been making pots for about eight years.

My particular area of interest with the SCC's scope is to promote exhibition and marketing of craft members' products. I am also interested in making the people of Saskatchewan aware of Saskatchewan crafts.

Bylaws

as amended
October 31, 1981

ARTICLE ONE

Definitions Where used herein:

- "Council" means the Saskatchewan Craft Council.
- "Board" refers to the Board of Directors of the Saskatchewan Craft Council.

MICHAEL HOSALUK

Began woodworking approximately eight years ago; founding member Saskatchewan Woodworkers Guild, and remains very active in that organization; teaches basic woodworking at Kelsey Institute, Saskatoon; has instructed major woodturning symposia and workshops, Saskatoon and Fredericton, New Brunswick; exhibited in Canada and the U.S.; recipient of Saskatchewan Craft Council and Saskatchewan Arts Board Purchase Awards; recipient of SCC Merit Awards.

I am interested in the growth and development of crafts in this province with a particular concern for craft education opportunities.

I feel that my teaching experiencing as well as my administrative involvement with the Woodworkers Guild will be valuable in terms of my contribution to SCC if elected to the Board of Directors.

CHERYL KELLN

I have always found fiber related crafts interesting. Six years ago I began weaving and spinning. For the past three years I have taught spinning lessons and sell spinning fibers and equipment. I have participated in the Battleford craft sale and juried exhibition as well as Wintergreen and the SCC's 2nd Biennial Show.

The areas of particular interest to me, are exhibitions, standards and sales. I have had an "inactive" active membership for a few years and would like to change that to an "active" active membership.

DEANNA MARTYN

Presently beginning second year on a Pilot Project as Facilitator-Market Developer with two native groups to assist in their development to become viable businesses manufacturing and sale outlets of own designed quilts, etc. their marketable sewing skills.

I paint with oils and acrylics; have one year with photography, develop own black and white — crewel, needlework own designs — through extension university classes take as many fine arts classes as offered and time permits.

My interest area is in Marketing.

As my marketing experience develops, this knowledge and sales ability is my best contribution.

E. V. SCHILLE

Born in North Battleford. Diploma in Agriculture, U. of S. Seven years as Public Relations representative for United Grain Growers. Three years as wholesale salesman for Ford of Canada. Woodwork began in refinishing furniture which led to building wooden wares. Currently operate under "Dovetail House of Craft" a production woodworking shop which employs two full time and several seasonal workers. My aim in the market place is wholesale with some retail of fine woodwork.

My particular areas of interest are marketing Saskatchewan crafts and public awareness of craft potential.

I feel that my business and organizational contacts and my positive, direct selling attitude are the contributions I can offer to the benefit of crafts in this province. I am an idea man, many crazy but most workable.

ARTICLE TWO

Membership

- All persons who at the date of the incorporation of the Saskatchewan Craft Council who were members of the unincorporated body known as The Saskatchewan Craft Council and who were registered at the Founding Convention shall be members of the Council.
- Applications for membership shall be submitted to the Treasurer of the Council. The membership year shall run from October 1st to September 30th.
- Resignation.** A member may resign by a resignation in writing which shall be effective upon delivery of the resignation or a copy thereof to all members of the Board.
- Dues.**
 - Subscribing Member:** An individual or an association paying a fee designated by the Board and ratified by the succeeding Annual General Meeting shall be entitled to receive newsletters and bulletins for one year from the date of payment, but shall not receive any other benefits.
 - Active Member:** A resident of Saskatchewan paying a fee designated by the Board and ratified by the succeeding Annual General Meeting shall be entitled to receive newsletters and bulletins for the membership year, and in addition shall be entitled to all rights and privileges of the Council. After three months of arrears of membership dues, a member will be struck from the membership.
 - Artisan Status:** An active member of the Saskatchewan Craft Council whose work is nominated by an Active SCC member at an SCC annual general meeting, and upon the decision of a Saskatchewan Craft Council Jury is recognized to be of high quality and is specifically designated for Artisan Status. Artisan Status will be held for four years following the receipt of designation. The only benefits will be those of special recognition.
 - Supporting Member:** Any person or organization donating the sum of \$50.00 or more shall be recognized as a supporting member for the membership year but without voting privileges.
- Suspension and Expulsion:** Members may be suspended or expelled from the Council for actions prejudicial to the interest of the Council or its members, but only by a resolution passed at a general meeting or a special meeting properly called for the purpose of considering such a resolution and only by a two-thirds majority vote of the members present at such a meeting.

ARTICLE THREE

Aims and Objectives

- The aims and objectives of the Council shall be:
- to promote and encourage communication among craftspeople in Saskatchewan.
 - to promote and facilitate the growth of craft excellence in Saskatchewan.
 - to serve as an advisory body on matters of professional interest.
 - to encourage close co-operation among similar provincial and national associations.
 - to actively promote exhibition and marketing of craft members' products
 - to inform and place before the public the services and objectives of the Council.

ARTICLE FOUR

Meetings

- The annual meeting of the Council shall be held September or October in each year.
- A spring meeting may be called in any location so designated by the Board at the annual meeting.
- Written notice of the time and place of the annual or spring meeting shall be mailed to all members and/or published in the newsletter of the Council at least four weeks before the date of said meeting.

- D. A special general meeting of the Council may be called by the Board of Directors as and when they consider it necessary, but they shall call a special general meeting when requested to do so in writing by at least ten members. Two weeks written notice to all members shall be required for time and place of said meeting.
- E. Special meetings of the Board may be called by the Chairperson at the request of two or more members of the Board.
- F. All members in good standing shall be entitled to receive a copy of the annual report of the Council not later than one month before the annual general meeting.
- G. In order to transact official business of the Council the following quorum must be present at any of the above:
1. Annual meeting: at least one-quarter of the voting members, of whom five must be directors.
 2. Board meeting: five will be a quorum.
- H. The order of business at annual meetings of the Council may be as follows:
1. report as to quorum
 2. reading of minutes
 3. report of Chairperson
 4. financial report
 5. report of other committees
 6. unfinished business
 7. election of officers
 8. appointment of auditors
 9. new business
- I. Bylaws can be amended by means of special resolution passed by at least three-quarters of votes cast at a general or special meeting of the Council of which not less than 14 days notice specifying the intention to propose the resolution has been given.
- J. Procedural rules of the Council will be Robert's Rules of Order.

ARTICLE FIVE

Fiscal Year

The fiscal year of the Council shall terminate on the 30th day of September each year.

ARTICLE SIX

Directors

- A. The affairs of the Council shall be managed by a Board of seven Directors. At the initial meeting four members shall be elected for a two year term and three members shall be elected for a one year term. Thereafter, at each annual meeting the number of members to be elected shall be equal to the number of members whose term expires, and the persons then elected shall serve two year terms.
- B. The first election of Directors shall take place at the general meeting of the members of the Council to be called by the first or provisional Directors thereof in the manner herein provided for the calling of meetings of members, but the provisions of clauses (G) of this Article Six and (A) of Article Seven shall not apply to such election if the persons nominated at such election are persons who have been nominated by the nominating committee of the unincorporated body known as Saskatchewan Craft Council for election at such meeting as Directors thereof.
- C. Any casual vacancy occurring in the Board may be filled by the Board and any person appointed to fill the vacancy shall be appointed up to the next annual meeting at which time a by-election will be held for the unexpired portion of the term.
- D. The Directors elected at an annual meeting shall meet, for the purpose of electing and appointing officers, within one week of the annual meeting at which they were elected.
- E. If any Director or Officer of the Council shall be employed by, or shall perform services for, the Council otherwise than as a Director or Officer, that fact of that individual's being a Director or Officer of the Council shall not disentitle such Director or Officer from receiving proper remuneration for such services.
- F. The Council in general meeting, by a resolution of which notice has been given in the notice calling the meeting, may remove any Director before the expiration of his or her term of office, and may, by resolution, elect another person as Director to fill the remainder of the term which the Director would have served had he or she not been removed.

- G. A Nominating Committee of five members in good standing shall be appointed by the Board at least two months before the date fixed for the holding of an annual meeting for the purposes of nominating members for election as Directors for the ensuing year, and such Nominating Committee shall submit its report to the Board and to each member in writing at least one month before the annual meeting.

ARTICLE SEVEN

Nominations for Directors

- A. No person shall be eligible to be elected a Director of the Board unless he is a member in good standing and has been nominated by the Nominating Committee, or nominated in writing by a member in good standing and such nomination with the written consent of the nominee endorsed thereon is delivered to the Chairperson of the Nominating Committee at least seven days prior to the annual meeting. Notwithstanding any of the above, nominations will be accepted from the floor at the annual general meeting.
- B. The Nominating Committee shall cause ballots for the election of Directors to be prepared and shall do all things necessary or advisable in connection with such election.

ARTICLE EIGHT

Duties of the Board of Directors

- A. The Board shall exercise all powers necessary to conduct the business of the Council and to carry out its aims and objectives. Five Directors shall form a quorum at meetings of the Board of which there shall be at least five per year. A resolution signed by all the Directors shall be as valid and binding as though passed at a duly constituted meeting of the Board.
- B. The office of a Director shall be vacated if he or she is absent from four consecutive meetings of the Board without the written consent of a majority of the other Directors and by such absence shall be considered to have resigned and, upon resolution of the Board to that effect, his or her membership on the Board shall be considered vacant and notice to that effect shall be mailed to the person concerned.
- C. The Chairperson shall be the executive head of the Council and shall, subject to the Board, have charge of the general policy of the Council, and make contracts or engagements of any kind on behalf of the Council with the approval of the Board. He shall, if present, preside at all meetings of the Council and of the Board. He shall call meetings of the Board when deemed by him necessary. In the absence of the Chairperson or in the event of his inability to act, the duties of his office shall be discharged by a Vice-Chairperson.
- D. The Treasurer shall have custody of the books of the Council and its documents subject to the control of the Board. He shall keep full and accurate accounts of the receipts and disbursements of the Council in books belonging to the Council, and shall deposit all receipts in the name and to the credit of the Council in such bank or banks or other depositories as may be designated by the Board. He shall disburse the funds of the Council as he may be ordered by the Board, and shall render to the Board as may be required, an account of all his transactions and the financial condition of the Council, and generally shall perform such other duties as may from time to time be prescribed by the Board. The Treasurer may be bonded to an amount decided by the Board.
- E. The Secretary shall record the minutes of all proceedings in a book to be kept for all meetings of the Council and of the Board.
- F. The Chairperson, a Vice-Chairperson or the Secretary, together with the Treasurer, or such other person as the Board may appoint, shall have power on behalf of the Council to draw cheques, to sign, make, draw, accept or assign bills of exchange, promissory notes, bills of lading, warehouse receipts and other negotiable or transferable instruments.
- G. The Treasurer, or such other person as the Board may appoint, is authorized on behalf of the Council to deposit with or transfer to the bankers of the Council for the credit of the Council account, bills of exchange, promissory notes, cheques, or orders for payment of money and other negotiable papers and for said purpose to endorse the same or any of them in the name of and on behalf of the Council and also to arrange, settle, balance and certify all bank books and accounts between the Council and the bankers of the Council, and to receive all cheques and vouchers from said bankers.

- H. The Directors, in addition to all other powers, shall have power by resolution or bylaw
1. to make and enter into any contract necessary to carry into effect the objects of the Council.
 2. to have, to hold, to acquire by grant, purchase or by gift, real and personal property of every kind and nature for the use and purposes of the Council.
 3. to employ an executive director, teachers, office help, and such other persons as may be deemed advisable on such terms and conditions as may be determined by the Board.
 4. to sell, improve, manage, develop, exchange, lease, mortgage, hypothecate, dispose of, turn to account or otherwise deal with all or part of its property, both real and personal, and rights therein, and execute all documents and do all acts necessary to carry the same into effect.
 5. to borrow such sums of money as may be required for its purposes.
 6. to invest all or any sums of money belonging to it, or held by it in trust in any investments authorized by law for trust funds.
 7. Subject to its bylaws, draw, make, accept, endorse, discount, execute and issue promissory notes, bills of exchange and other negotiable or transferable instruments.
 8. to support or aid other associations of a charitable or non-profit nature in the establishment of institutions, funds, trusts and conveniences calculated to benefit the community.
 9. to do all such other acts and things as are incidental or conducive to or consequential upon the attainment of the objectives of the Council.

ARTICLE NINE

Officers

The Directors shall elect from amongst themselves a Chairperson, one or more Vice-Chairpersons, a Treasurer, a Secretary, and such other officers as the Board may deem advisable, and may appoint persons to hold other offices as may be established by the Board from time to time.

ARTICLE TEN

Committees

The Board shall have power to constitute from time to time such standing and other committees as the Board may deem advisable with such powers and duties as the Board may from time to time establish.

ARTICLE ELEVEN

Auditors

One or more auditors shall be appointed annually for the ensuing year by the annual general meeting of the Council.

ARTICLE TWELVE

No branches

No branches of the Council shall be established.

ARTICLE THIRTEEN

Dispersal

In the event of the Council dispersing or becoming completely inactive the net unencumbered assets shall pass to the Saskatchewan Arts Board for the purchase of Saskatchewan crafts.

ARTICLE FOURTEEN

Amendment of bylaws

These bylaws may be amended from time to time in accordance with the provisions of clause (1) of Article Four hereof.

Passed and enacted the 4th day of October, 1975.

Duly incorporated under the provisions of
The Societies Act, January 16, 1976.

Attend the AGM. Workshops,
Exhibits, Food and Fun!

Tentative Agenda

SASKATCHEWAN CRAFT COUNCIL
Annual General Meeting
November 5 and 6, 1982
Mendel Art Gallery
Saskatoon, Sask.

Friday, 5 November 1982

- 9:30-11:30 a.m. — Registration
- 11:30-12:30 p.m. — Lunch provided at the Mendel
- 12:30- 1:30 p.m. — Call to Order, A.G.M. Chairman Byron Hansen
 - Report as to Quorum
 - Minutes of 1981 A.G.M. — Corrections and Approval
 - Chairman's Report — O. A. Kowalsky
 - Financial Report — Z. Dietrich
 - Ratification of circulated committee reports.
 - Executive Director's Report — M. Kearley
 - Appointment of Auditors
 - Ratification of a procedural change in By-laws
- 1:30- 5:30 p.m. — Ann Mills
 - "Communicating through Design" or "Translating Ideas into Effective Forms through the Basics of Design"
 - Ann Newdigate Mills will be available to discuss and explore some ways of making satisfying designs. If possible, bring a variety of coloured felt pens.
 - Marline Zora to chair session
 - Wine and cheese party

Saturday, 6 November 1982

- 10:30-11:30 a.m. — Coffee, slides and Canadian Crafts Conference presentation
- 11:30-12:30 p.m. — Small Group Sessions
- 12:30- 1:30 p.m. — Lunch — provided at Mendel
- 1:30- 3:30 p.m. — Plenary Session
 - Election of Officers
 - Unfinished Business
 - New Business and Presentations
- 3:30- 5:30 p.m. — Workshop — Photographing Crafts with Bob Howard
- 5:30- 6:30 p.m. — Free time
- 6:30-12:00 — Dinner and entertainment at the Park Town Hotel. Cash Bar! Midnight — Your cash.

*THIS WILL BE A REALLY BIG NIGHT,
 PLAN TO ATTEND.*
 Dinner and entertainment cost covered by your registration fee — \$10

A final Agenda will be available with your registration package.

PLEASE DETACH REGISTRATION FORM AND RETURN BY 15 OCTOBER 1982
 REGISTRATION FEE \$10, COVERS COST OF BOTH WORKSHOPS AND ALL MEALS

SASKATCHEWAN CRAFT COUNCIL, ANNUAL GENERAL MEETING, 5 and 6 NOVEMBER, SASKATOON

A \$5 (five dollars) non-refundable deposit must accompany this Registration Form. Please make cheques payable to the Saskatchewan Craft Council and return to the SCC Office, P.O. Box 7408, Saskatoon by 15 October 1982. Balance of Registration fee (\$5) payable at the Annual General Meeting. Persons registering after 15 October will be required to submit the full amount with this form.

I PLAN TO ATTEND THE ANNUAL GENERAL MEETING OF THE SASKATCHEWAN CRAFT COUNCIL.

Name _____ Tele. _____
 Address _____ Craft Medium _____
 _____ Cheque Enclosed _____
 Signature _____

Tree 'Defects' Turn To Beautiful Bowls

Woodturning is a traditional craft that dates back 3,000 years. Today, utilitarian wooden ware has been replaced by ceramic, glass, metal and plastic and woodturning has taken on a whole new direction. Breaking away from the traditional concepts of utilitarian work as well as traditional techniques, craftsmen are developing new techniques and are harmonizing with the material. Woodturning is a relatively new craft to Canada but is rapidly growing.

My interest in woodturning started about four years ago. Collecting firewood along University Drive in Saskatoon, I noticed wart-like growths on a log section. Curious to find out what these growths might be, I cut one out of the log. After some investigation, I discovered that the growths were burls.

Burls consist of masses of dormant buds, sometimes called eyes. The burl is gnarled and misshapen, producing figures of unpredictable colour and patterns. Various theories have been advanced on what causes them. Speculation has centered on frost, injury and disease produced by bacteria, fungi or viruses, but nothing certain has been identified.



Shavings flow out of a bowl as wood is cut with a gouge.

(Photo by Marilyn Hosaluk)

To expose the natural beauty of these burls, I chose to turn them on the lathe. The lathe works like a horizontal potter's wheel, except that material is removed, instead of molded, to create the desired form. In woodturning, a hand held tool is used to cut or scrape away wood as it spins on a lathe.

After much indecision, I produced my first burl bowl. After that, I was hooked and my attitude towards trees changed. I began to look at them for their potential as material for woodturning.

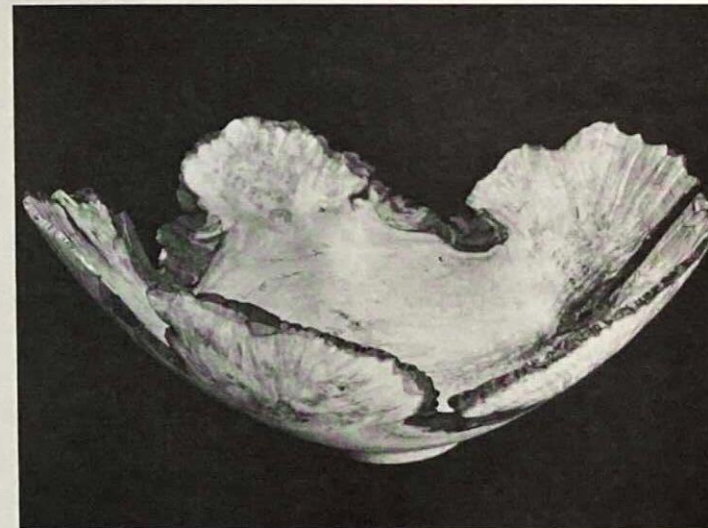
I most enjoy turning the wood when it is green; it cuts like butter and sends off a spray of water, instead of dust! When the wood is turned green, the bowls dry in interesting shapes. They become textured, twisting and warping, taking on characters of their own.

To fully appreciate nature's design, we need to change our thinking about wood. I no longer consider configurations and malformations to be defects. I accept them as design opportunities. With the wood I find, preconceived shapes cannot be imposed. Wood, as material, as opposed to clay or glass, has its own decorative quality which, applied incorrectly, is lost in the same way as if you had used a wrong glaze.

Burls cannot be purchased from a hardwood dealer and, if they could, they would be expensive. To obtain them requires a constant search; they are rare in Saskatoon. To find burls in any great quantity, one must travel to remote and densely wooded areas (along creeks and rivers seem to be the best places). Finding burls is almost as fulfilling as turning them.

Excerpt from *A Gallery of Turned Objects*, juror's statement:

"It seems that turned objects have finally approached a level of credibility in concept and design paralleling that obtained by other crafts over the past two decades. For many years the emphasis in woodturning was on production and technique (as practiced in high school workshops and in private industry), whereas other crafts stressed design, innovation and gained respectability in universities and private studios. There is now a desire, as represented by this show, to bridge that gap, to make up for lost time through experimentation in design and technique."



Five burls in a bowl, 4" x 11 1/2", spalted Manitoba maple burl.

(Photo by G. Kernan)

Group 5 an artist-run gallery, opened in Saskatoon on September 11th. The new group is actually old friends in a new gallery. Current members are Marie Elyse St. George, Lorna Cutting, Louise Walters, Doug Thiel, Bobbie Tyrrell, Brian Sperling, Clint Hunter, Cyndy Chwelos, Joanne Beirnes Sydiaha and Hilary May. New quarters are 241 - 3rd Avenue South — the St. Tropez Bistro. Mandate of the new group is to sponsor both exhibitions and sales of paintings, graphics, fibre works and sculpture, as well as offer consulting services. First exhibition will be a membership show of paintings and clay sculpture. Hours are Tuesday to Saturday, 11:00 a.m. to 6:00 p.m.

The Biennale de la Nouvelle Tapisserie Quebecoise Inc. proudly announces the third Montreal Tapestry Biennial, to be held in Montreal in the fall of 1983. The participation of artists in textile art from all provinces of Canada will identify this as a major artistic event of national range. A jury of Canadian and International personalities in textile art will select the works upon presentation of each artist's file. The contestants will remain anonymous. The decisions of the jury will be final and without appeal. All applicants must have been residents of Canada for the past three years. The deadline for submissions is November 1st, 1982. Regulations and application forms are available at: The Secretariat, Montreal Tapestry Biennial 1983, B.N.T.Q., 1439 Rue Saint-Mathieu, P.O. Box 553, Postal Station 'H', Montreal, Quebec H3G 2L5.

Woodworking Crafts Magazine is published by the Guild of Master Craftsmen Publications Limited in Great Britain. The magazine has quickly become established as the main source of information for woodworkers and as a valuable asset to both the amateur and professional. For subscription information write: Guild of Master Craftsmen Publications Ltd., 170 High Street, Lewes, East Sussex, Great Britain, BN7 1YE.

Potters Studio Space — downtown Halifax — historic building housing dance studio and animated film company — large general work area with private spaces for professional potters — use of electric wheels and kilns. Rent can be covered by teaching 3 hours/week. Contact Halifax Studio School of Pottery, 1672 Barrington St., Halifax, Nova Scotia, B3J 2A2.

CASI is interested in reviewing high quality fibre artists for their expanded gallery. They specialize in commissions for corporate, designer and architect clientele. Send slides, resume and price lists to Corporate Art Source, Inc., 215 W. Superior, Chicago, IL 60610.

The Crafts Resource Centre of the Ontario Crafts Council would like to hear from craftspeople using home computers in the production of their work. For example, weavers computer generating drafts and potters formulating glazes; also in any business application. Contact Ted Rickard, Librarian, OCC, 346 Dundas St. W., Toronto, Ontario M5T 1G5.

The Embroiderers' Association of Canada Inc., is sponsoring *Seminar 83* to be held May 1-6, at Luther College, University of Regina and hosted by the Regina Stitchery Guild Inc. Workshops and mini-workshops, a needlework exhibition and a fashion show are some of the features of this Seminar. Workshop faculty includes Margaret Bowman, Ginger DePasquale, Barbara Lee Smith, Jane Zimmerman, Carol McCann, Margaret Tewnton, and Elsie May Quick. For more information and registration forms write to the Registrar: Mrs. Marlene Daley, 79 Champ Crescent, Regina, Sask. S4R 5B5.

Publications and Journals Available On Loan From The S.C.C. Office

Publications available on subscription:

- NSDC Newsletter*: published by Nova Scotia Designer Craftsmen.
- Crafts Newsletter*: published by Newfoundland and Labrador Crafts Development Association.
- Craftsnews*: published by Ontario C.C. Craftsman: published by Ontario C.C.
- Artisan N.B.*: published by New Brunswick Craftsman's Council Inc.
- Saskatchewan Arts*: published by Saskatchewan Arts Board.
- Prince Albert Arts Council Newsletter*: published by P.A. Arts Council.
- Contact*: published by the Alberta Potters' Association.
- Artisan*: published by Canadian C.C.
- Visual Arts Bulletin*: published by Cultural Affairs Division, Halifax, N.S.
- Studio Potter*: published by Daniel Clark Foundation, New Hampshire.
- Crafts*: published by Crafts Council, London.
- American Crafts*: published by American Craft Council, New York.
- Working Wood*: published by Quailcraft, Surrey.
- Fine Woodworking*: published by Taunton Press, Inc., Newtown CT.
- Women in Australian Craft*: a special edition of *Craft Australia* to mark International Woman's Year. Compiled by the Crafts Council of Australia to mark 1975.
- Folio*: published by the Saskatchewan Gallery and Conservatory Corporation.

We also have several back issues of the above.

Journals available:

- Creative Cash*: how to sell your crafts and know-how by Barbara Brabec.
- Artisan '78*: first National Travelling of Contemporary Canadian Crafts by the C.C.C.
- Copyright for the Canadian Visual Artist*: prepared in light of the needs of visual artists in Canada.
- People At Work*: small town industry in Saskatchewan (photographic).
- Cornerstone For Culture*: history of S.A.B. from '48-'78 by W. A. Riddell.

WANTED

Slides of studios and shops for the SCC and Canadian Crafts Council's archives. If you have any good, uncluttered slides, please get 2 copies (for which SCC will reimburse you) and send them to the SCC office. We will not use them for any commercial purposes, but would like to have an on-going record of craft activities in the province.

- Sask. Business Guide*: published by Sask. Industry and Commerce. Handy reference guide for private businesses.
- A Bibliographic Guide to Books on Ceramics*: by Peter H. Weinnch.
- The Cultural Connection*: by Bernard Ostry. An essay on Culture and Government Policy in Canada.
- The Future of The Canada Council*: a report to the Canada Council from the Advisory Arts Panel.
- The Art of Earth*: an anthology by Rona Murray and Walter Dexter.
- Health Hazards Manual for Artists*: by Michael McCann, Ph.D.
- Health Hazards in the Arts and Crafts*: based on a talk by Bertram W. Carnow, M.P., professor and director, Occupational and Environmental Medicine, U. of Illinois and the Professor, Preventive Medicine and Comm. Health, U. of Illinois.
- Grasswork of Labrador*: organized by the Art Gallery Memorial University of Newfoundland and The May Days Publications, Labrador Oct./79.
- Crafts of Australia*: a pictorial anthology of Australian Crafts which supplements the work shown at the first world crafts exhibition in Toronto in '74. Published by the Crafts Council of Australia.
- Books About Wood*: R.R. 3, Owen Sound, Ont. A mail order bookstore selling books dealing with all aspects of wood and woodworking. Over 300 books are listed.
- Parlure-Craftsman*: a background of the craft movements in Quebec and Ontario, and an exchange of information about services to craftsmen and those interested in the crafts. Published by Parlure and the Ontario Crafts Council.
- Cartouche Series*: by Richard Smith. Original one-of-a-kind wall hangings made from cotton handmade paper and cloth.

These lists are by no means complete. Drop in to the Resource Centre and browse through the material. If there is a publication that you feel would be a valuable addition to the Resource Centre, please contact the SCC office.

\$15,000 Award To Outstanding Craftsman of 1982

The Canadian Crafts Council announced today that *Ms. Micheline Beauchemin, O.C., R.C.A.*, of Les Grenouilles, Québec has been awarded the sixth annual *Saidye Bronfman Award for Excellence in the Crafts*. Ms. Beauchemin was nominated for this prestigious award by the Ontario Handweavers and Spinners Association.

Ms. Beauchemin, a well-known tapestry artist, studied weaving and stained glass in Montréal, France and Japan. She has received numerous awards, including a Medal of the Royal Institute of Architecture for all her work in Canada and abroad in 1976, and an Honorary Membership in the Canadian Crafts Council in 1980.

In announcing its decision the jury recognized that they had chosen one of Canada's outstanding craftsmen. They were most impressed by the depth of her research into her medium and maturity of her presentation.

The quality of work submitted to the jury was generally remarkably high. As a special recognition of craftsmanship and research the jury made an Honourable Mention of the submission of goldsmith and silversmith, *Donald Stuart* from Barrie, Ont. (nominated by the Ontario Crafts Council) and an

Honourable Mention of the submission of harpsichord maker *Edward Turner* from North Pender Island, B.C. nominated by the Craftsmen's Association of British Columbia.

This year's Bronfman jury included the first Bronfman Award winner, *Robin Hopper*, potter; *Allan Crimmins*, potter and C.C.C.'s President; *Lucien Desmarais*, President of the Biennale de la nouvelle tapisserie québécoise; *Jane Mahut*, Director of the Koffler Gallery, Toronto and *Dr. Moncrieff Williamson*, Director Emeritus of the Confederation Centre Art Gallery and Museum, Charlottetown, P.E.I.

The Bronfman Award was created in 1977 by the four Bronfman children to honour their mother, Mrs. Samuel Bronfman of Montréal, on her 80th birthday. It will be given annually for ten years through the C.C.C. Each winner receives an outright gift of \$15,000. However, as the recipient has been identified as an outstanding Canadian craftsman, the C.C.C. and the Bronfman Foundation hope that every effort will be made to show a representative selection of her work across Canada in the following two or three years. The C.C.C. received additional funds to cover the jurying expenses.

ANNUAL GENERAL MEETING SPECIAL WORKSHOPS

Friday, November 5, 1982
1:30 p.m. - 5:30 p.m.

Group discussion led by Ann Newdigate Mills. "Communicating through Design" or "Translating Ideas into Effective Forms through the Basics of Design".

Ann Newdigate Mills will be available to discuss and explore some ways of making satisfying designs. If possible, bring a variety of coloured felt pens. Marlene Zora to chair session.

Ann Newdigate Mills

- B.F.A. with Great Distinction U. of S. 1975.
- Has exhibited drawings and tapestries regularly in One Person and Selected Exhibitions.
- 1981 recipient of Saskatchewan Arts Board, Senior Arts Award.
- Completed 1981-1982 Special Course in Tapestry at Edinburgh College of Art and Design in Edinburgh, Scotland, where she had an exhibition with Journn Finne of Norway and Jill Watts of England.
- Teaches basic design for the Extension Department, University of Saskatchewan.

Saturday, November 6, 1982
3:30 p.m. - 5:30 p.m.

Photographing Crafts with Bob Howard. For this workshop you will need a 35 mm or larger camera (single lens through the lens focussing kind is best), one roll of Ektachrome 35 mm film with a speed of 200 ASA, and a tripod. If your work is very small, bring a closeup lens.

Bob Howard

Curriculum vitae will be available with final agenda.

The previous winners, as well as Robin Hopper (1977) have been goldsmith and silversmith Lois Etherington Betteridge of Mont St-Hilaire, Québec in 1978; quiltmaker Monique Cliche-Spénard of Saint-Joseph de Beauce, Québec in 1979; ceramist Louise Doucet-Saito of Ayer's Cliff, Québec in 1980; and tapestry artist Joanna Staniszkis of Vancouver, B.C. in 1981.

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

This space reserved especially for your ideas, opinions, reactions and criticisms.

dunlop art gallery
Regina Public Library



Exhibition Schedule

CENTRAL LIBRARY GALLERY, 2311 - 12th Avenue, Regina

September 25 - October 24

The Birth Symbol in Traditional Women's Art from Eurasia and the Western Pacific
organized by The Museum for Textiles, Toronto

The world's oldest religious symbol an abstract depiction of the Great Goddess is traced back over 8,000 years in patterns used in the textiles of Eastern Europe, Asia, Indonesia and the Phillipines.

October 30 - November 28

Paul Beau

prepared by Rosalind Pepall for Montreal Museum of Fine Arts
in collaboration with Extension Services

Copper, brass and wrought iron works by Paul Beau, (1871-1949) a native Montrealer who in the first decades of the 20th century was one of Canada's foremost metal craftsmen.

December 4 - January 9

Prairie Houses: 1850 - 1950

organized by the Manitoba Museum of Man and Nature, Winnipeg
Photographs, drawings, plans and silk-screened graphics illustrating a history of Western Canadian residential architecture.

January 15 - February 20

David Alexander/Fran Rondeau

organized by Dunlop Art Gallery

Landscape paintings by David Alexander of Saskatoon and Fran Rondeau of Rosetown.

GLEN ELM BRANCH GALLERY, 1601 Dewdney Ave. E., Regina

September 18 - October 31

Ann Blades

organized by Dunlop Art Gallery

Ann Blades, award-winning writer/illustrator of children's books presents original material from *Mary of Mile 18*, *Boy of Tache*, and *The Cottage at Crescent Beach* as well as her illustrations for other authors' works.

November 3 - December 8

Les Chapeaux

organized and circulated by Vancouver Centennial Museum

A chronological survey of fashionable woman's millinery from 1838 to 1950.

December 11 - January 23 December 11 - January 23

High Art

organized by Dunlop Art Gallery with support of the East Central Zone Arts Council
Art by high school students of the Glen Elm Branch Gallery area.

SHERWOOD VILLAGE BRANCH GALLERY, 6121 Rochdale Blvd., Regina

January 27 - March 6

Jeannie Kamins

Domestic scenes in fabric applique by this Vancouver artist.

September 18 - October 31

Ann Blades

organized by Dunlop Art Gallery

Ann Blades, award-winning writer/illustrator of children's books presents original material from *Mary of Mile 18*, *Boy of Tache* and *The Cottage at Crescent Beach* as well as her illustrations for other authors' works.

November 4 - December 12

Jeannie Kamins

organized by Dunlop Art Gallery

Domestic scenes in fabric applique by this Vancouver artist.

December 16 - January 25 December 16 - January 25

High Art

organized by Dunlop Art Gallery

Art by high school students in the Sherwood Village Branch Gallery area.

As The Wheel Turns

Pottery has been made for approximately 7,000 years to date, with its beginnings thought to be the accidental burning of clay-lined baskets. This break-through is believed to have occurred in a variety of areas throughout the world around the same general period. Since that time new technology has been developed regularly. At the same time there remain in the world today examples of pottery presently being made that involve the same technologies as those being used thousands of years ago. Technological change has been a circumstance the ceramist has dealt with in the past, deals with today, and will continue to deal with in the future.

Pottery is the longest lived example of handcraft for which we have a continuous history. The first pottery made was vessels and objects being fired in simple, primitive kilns and resulting in rough, smoke-blackened ware. The next development was the burnishing of the clay in the pot, with a pebble or bone, to attain a polish patina and a surface which was denser and somewhat more impervious to water. This led to new finishing methods using finer clays that, accompanied by the development of more sophisticated kilns, allowed for decoration using coloured clays and more metallic oxides.

By the year 3,000 BC, the invention of the potter's wheel was exerting its impact in the making of pottery. Until that time, most pottery has been simply made with the coil method of construction being most prevalent. To aid coil construction it is thought that a simple turning device was introduced. This in turn led to the invention of the wheel, with small pots being made entirely on the wheel by 3,000 BC and pots having turned foot rings being traced back beyond that by 500 years.

A more recent development has been the making of a glazed ceramic product. The earliest recorded glazing was Egyptian tile dating back to 3,000 BC. The evolution of glazing (though it was occurring in many areas around the globe simultaneously) might be traced through the history of Chinese ceramics. The Chinese began to make glazed pottery using simple lead glazes during the early Han Dynasty (206 BC - 220 AD). This led to the development of feldspathic glazes (mixtures of clay and ash) later in the same period. Again through the development of more sophisticated kilns, enabling the potter to attain higher temperatures and have more control of kiln atmosphere, better results could be achieved. This, accompanied by the discoveries of more refractory and whiter clays, led to the development of improved stonewares and true porcelains during the Tang Dynasty (AD 618-906). The height of excellence in the glazing of pottery in China was reached during the Sung and Ming Dynasties, yielding the famous Celadons, Temmokas, and Copper Reds.

Similar to these developments in China were some of the other technologies being developed in other areas of the world. These are perhaps highlighted by such example as the terra sigillata of Grecian pottery, the majolica wares of Spain and Mediterranean countries, lustres from the Middle East, salt-glazing from Germany and the development of soft-paste and hard-paste porcelain in Europe.

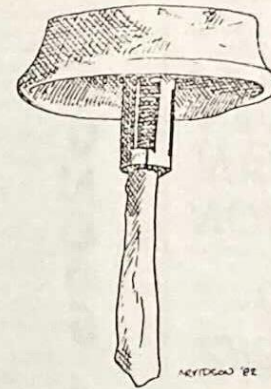
The Industrial Revolution had a tremendous impact in the field of ceramics — with utilitarian clay objects being made by large factories or being replaced by other materials like tin or, later plastics. This resulted in the art of handmade pottery being almost lost in industrial countries by the beginning of the 20th century. Its recent revival is owed to a rekindling of interest by Bernard Leach and his Japanese counterpart, Shoji Hamada who, along with a few other contemporaries, held on to the craft and taught an appreciation for the handmade object, an appreciation that still goes on today.

Today's artist-craftsman is constantly being bombarded with new information relating to technological developments from within the industry. This information opens the doors to the numerous possibilities within the craft, and to ceramics in general. With such a profusion of information, one can dabble forever at trying new techniques in all the various aspects of ceramics without attaining a concrete result. That itself may be the goal. On the other hand, a ceramic supplier can sell one a form, a glaze and a decoration, and even fire it, so that one can make a "beautiful" object without thinking. Neither of these paths of development is satisfactory. Today's potter must constantly keep abreast of new technologies and adapt that which is applicable to one's own needs.

Ultimately it is not technology alone which creates a beautiful object. The onslaught of information on technology is brought back into perspective by the simple touchstones of the clay, the hand and the fire. It is for this reason that, in spite of the impact of new technologies in ceramics, there will remain an appreciation for the work of the potter.

— Ron Arvidson

(Reprinted from Holland College, P.E.I., *Benchmark*, Number 8, 1982)



Primitive potter's wheel (wheelhead and shaft) from China.

Book Review

THE CRAFTS MAN'S WAY Canadian Expressions

Photographs and interviews by John Flanders/Introduction by Hart Massey

"I want to make a broom that has love in it" says a young craftsman. "Being a potter," says another, "is like everything else in life. Part of it is fun and part of it is hellishly hard work."

A third describes his first encounter with glass blowing: "I went in to gather a bit of molten glass and I didn't know what to do with it. It was dripping all over the place... Just before it hit the floor it solidified into a perfect tear drop, in only that second. I said, 'This is outrageous! This is fantastic!' The next day, I laid my past involvements aside."

Fifty men and women — most of them young — talk about their work in this lavishly illustrated cross-section of the current Canadian craft scene. In tape-recorded interviews, they discuss what their craft means to them, how they carry it on and what it means to an increasingly industrialized society.

Three hundred photographs — more than half in full colour — show them in their studios and display samples of their work and that of other craftsmen.

To record the surge in Canadian crafts since the 1960's, the Massey Foundation has built a collection of representative works from across the country. During the summers of 1979 and 1980, it sent John Flanders from coast to coast photographing and interviewing some of the men and women whose works are in that collection.

This book — one of the most handsome ever produced in Canada — is the result. It is not a catalogue of a collection, but draws from it, both for the featured craftsmen and for the works created by some 60 additional men and women.

John Flanders is associate professor of architecture at Carleton University and a photographer. Hart Massey is Chairman of the Massey Foundation, an architect and practising craftsman.

Published by University of Toronto Press, 208 pages, 260 illustrations (164 in colour) 27 x 22 cm / CIP data / C81-094854-0
ISBN 0-8020-2433-5 / \$37.50

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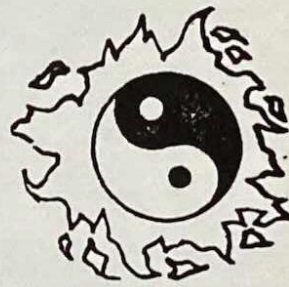
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Debate

Craft Education: Incomplete

When we talk about craft education we are, in fact, talking about art education. There is a great deal of overlapping in these two areas and when it comes to education they can, for the most part, be considered one. The major part of art/craft training is to develop the skills to work within a given medium. Whether these acquired skills are then used to make a craft item or art item lies with the individual.

While it is relatively easy to define a craft item as one that is functional or has utility, the distinction quickly becomes blurred as to what is purely craft, purely art, or lies somewhere in between. When we think of painting, sculpture and drawing we automatically think of these as art when, in fact, they can exist as craft. So that what is art has less to do with the medium and more to do with how that medium is utilized. The reason I mention this at the outset is that I do not believe craft education and art education should be treated as separate items and that educational programs should be designed to accommodate both orientations.

Over the past decade this province has seen dramatic growth in arts and crafts activity and there is a growing public awareness and appreciation. What has not grown, though, is the educational base to support this activity. The two university programs in the province are starved for funds and the community college system, while it is very effective in organizing and administering classes, uses borrowed facilities which are often inadequate. It goes without saying that the quality of many studio courses is largely dependent on the availability of proper facilities.

The existing university programs are weighted in the areas of drawing, painting and sculpture, but do not teach subjects such as design, fibre arts, glass blowing, metal work, etc. If a student wants anything more than the traditional art skills, he or she must train outside the province.

If existing programs are to be expanded, the question arises as to whether they should be under the umbrella of the universities or an art college, similar to the Alberta College of Art. If the choice was an art college, it would be a logical extension of the present community college system, giving it some real teeth. While the university art departments may feel in competition with an art college, I see their roles as complementary, as components in an art education system.

To now, I have been referring to post secondary art education but the real basis is taught in the elementary and secondary schools. If children have exposure to good art education at these levels they have had a much broader and richer education. While there has been considerable progress in this area since I went to school, art education is still at the bottom of the priority list with many educators and administrators. However, more and more educators are coming to realize that our schools' curriculums are, often, too heavily loaded with analytical-empirical learning and that students must also be able to develop their intuitive powers through art education.

So whether art education is aimed at school children or the artist/craftsman in training there must first of all be an acceptance of its value, however intangible, by educators and administrators.

If I were to characterize art education in the province in one word, I would say incomplete. While there are many positive things happening, there is a need to revitalize and expand existing programs. In the long term there must be a commitment for adequate funding and an overall strategy.

— Robert Billyard

Teach More Than Basic Skills

The idea of an education that comes under the heading of craft connotes a 20th Century attitude to a distinction that is becoming more manifest the closer we get to the end of this century. The attitude being that the development of skills in an area of expertise is the sound development of craft and, further, that because of this development, those persons who are engaged in this activity are 'craftsmen'. There is a wide spread belief, often justly founded, that there is a distinction to be made between 'artists' and 'craftsmen' and this distinction is more often propagated by those persons who are not engaged in producing craft. To a limited degree the justification for this reasoning is based on the actual education of craftsmen that is taking place in most contemporary educational institutions in Canada. Almost all craft education, except perhaps, in ceramics, is the exclusive prerogative of community colleges, junior colleges, technical schools, apprenticeships and workshops which occur with a great deal of vigour and regularity all over this country.

The nature of the type of education which comes out of these environments is based upon the idea that persons engaged in this activity must be taught the skills and ideas that will enable the graduate to make a living when he is finished his training.

Training is the key word that defines the philosophy of these institutions and the type of graduate they produce. These 'craftsmen' are often well trained in the skills and techniques of their chosen professions. The work is often skillful and usually of good taste. Economy of production, speed of execution, and marketability of the product are the prime educational values that most of these institutions strive to achieve in their curricula. There is usually a smattering of art history, but most often directed to the areas of the history of 'crafts'. There is usually a bit of design or basic drawing involved but this, too, is directed more towards the engineering and reproduction of craft items than to the development of expressive graphic qualities.

The result of this educational process is the production of individuals who are, at best, experts in a limited area. They are very much like the engineers of this society who are very skillful, command a good salary, are very much in demand but often the most limited human beings in terms of understanding of humanity and its inherent resources and needs.

Simply because a thing is made by hand whether it be skillful or even half skillful does not give it inherent quality or fulfill a need of our society. The concept that the craftsman humanizes machine made objects is a fallacy when the product is the result of machine-like skills developed by an individual.

On the rare occasion when an object, which is made by hand and that falls within the known boundaries of craft activity, reaches beyond the technical skills of the creator, adds a dimension to living that was never previously manifest in the same way, reflects the highest values society should be striving for and has its own individual presence, then and only then has a worthwhile product been produced; for this product has then enhanced our life, our society, our culture, and ourselves by adding one more measure to our total human development. Perhaps this should be the ultimate achievement of 'craft' education.

— Jack Sures

At the AGM, you'll meet with old friends and make some new ones. All together, we can explore new directions for the Saskatchewan Craft Council.

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.

OCTOBER

- | | |
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| Biggar — "Sokomo" | Contact. Biggar Arts Council
Box 1583
Biggar, Sask. S0K 0M0 |
| Saskatoon — Saskatchewan Artists Show and Sale | Contact. Byron Traynor
Boys and Girls Clubs of Saskatoon
3rd Floor, 241 - 2nd Avenue South
Saskatoon, Sask.
Phone 244-7820 |
| Saskatoon — "Dimensions '82" (Exhibit) | Contact. Ukrainian Museum of Canada
910 Spadina Cres. E.
Saskatoon, Sask.
Phone 244-3800 |
| Saskatoon — "Transition" (Exhibit) | Contact. Mendel Art Gallery
950 Spadina Cres. E.
P.O. Box 569,
Saskatoon, Sask. S7K 3L6 |

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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