

the craft factor

Volume 8, Number 2

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wearable art

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Cover Photo: Two-piece silk dress, batik design by Yoshimi Woolsey.
(Photo courtesy of Yoshimi Woolsey)

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the craft factor



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Eaton's and the Saskatchewan Craft Council "Uncrate The Sun" — The very gloomy month of February was a little brighter in downtown Saskatoon as several members of the SCC demonstrated their skills and displayed their unique talents at Eaton's.

Eaton's began the Uncrate the Sun promotion a number of years ago in an attempt to brighten up an otherwise rather dreary and quiet month of February. The promotion is now a major annual event nationally with a wide variety of in-store special events from Creative Cookery to Craft demonstrations in which members of the council participated.

The Uncrate the Sun committee would like to thank Myrna Gent, Helen Berscheid, Lillian Hamilton, Judy Fretz, Barry Bell, Rose Hrynchak, Ron & Rusty Kurenda and Velma Stephenson for their participation. We hope the experience was successful. Our thanks also to Marlo Kearley for her help in contacting the council members. We will look forward to future exhibits.

— Donna Taylor
Uncrate the Sun Committee



Health Hazards in the Arts — Workshop June 7-11, Center for Occupational Hazards, 5 Beekman St., New York, N.Y., 10038. Fee of \$250 includes course materials. Some partial scholarships available. Deadline for pre-registration: June 1. Instructors: Monona Rossol, Michael McCann, Tom Cutter. Info: Center for Occupational Hazards, address above.

The Handmade Dollar — Ontario Crafts Council Communications Weekend June 10-12, University of Toronto. Discussions will cover cooperatives, raising money, dealing with bankers and accountants, barter and planning marketing strategies. More information available soon from Craig Dreeszen, Manager of Extension Services, Ontario Craft Council, 346 Dundas St. W., Toronto, M5T 1G5.

Nine Workshops at Val-David — August 8-28, coordinated by Les Createurs Associes de Val-David, P.O. Box 459, Val-David, Quebec, J0T 2N0. Workshops will offer an intensive learning experience with a professional artist and the opportunity for exchange among students and artists of many disciplines all in one mountain community. Workshops include:

Art of Metal, Bernard Chaudron
Lithography, Gilles Boivert
Initiation to Etching, Jocelyne Belanger
Copper Enamelling, Louise Chaudron
Weaving, Dressmaking and Natural Dyes, Christina Zawilski and Jacqueline Gladu

Woodcut Printing, Bonnie Baxter
Sawdust Fired Pottery, Robin Hutchinson
Painting, Claude Sarrazin
Sculpture and Casting, Pierre Leblanc and Andre Fournelle

editor's bit

Ever since I was a child playing "dress-up" in my mother's old clothes and jewellery, I have looked for clothing that is unique, clothing that projects my personality and style. "Off-the-rack" just doesn't do it. Until recently, however, it has been difficult to find unique, handcrafted clothing that, first of all, is tasteful and, secondly, meets the criteria of fit and comfort.

In the past few years craftspeople have moved beyond producing coarsely woven shawls, silver pinkie rings and stiff leather cowboy vests — creativity and imagination are evident in many of the "wearable art" items on display at craft fairs. Craftspeople are also taking into account the wearability of their products — seams are strong, leather is textured appropriately to the garment, woolen items are softer or lined.

Of course, you can still find macramé chokers and tie-dye t-shirts, but for those who want a truly unique piece of clothing, "wearable art" is available.

In this issue, we explore (if you hadn't already guessed) the realm of Wearable Art. Craftspeople in fibre, fabric, metal and leather philosophize on trends in wearable art, on marketing their crafts to the Saskatchewan public and on their occupation in general.

Supplies (and suppliers) are important to craftspeople and, living in the relative isolation of Saskatchewan, it is difficult, at best, to procure the same. Miriam Jackson has experienced all the frustrations of searching for reliable sources and, although her medium is fibre, her suggestions in the *Business of Crafts* column could be applied equally to other media.

I would like to thank everyone who contributed to this article, especially Deanna Martyn, Annabel Taylor, Doug Frey and Miriam Jackson who, although it was their first attempt at writing, willingly and enthusiastically plunged in!

The theme of the next issue will be "Clay" — deadline July 15th. Interestingly, although pottery is the most widely practiced craft in the province, it has only been featured once before in *The Craft Factor* — June 1979. I am sure that there is much left to explore in this topic.

— Peggy Forde

DEADLINE FOR THE NEXT CRAFT FACTOR IS JULY 15th. THE THEME WILL BE CLAY.

notice board

Calling all Banff Alumni — The Banff Centre will be celebrating its 50th anniversary in 1983, and is seeking all former students, faculty and administrative staff for a Homecoming Week. Dates are April 30 to May 8, 1983. Ken Madsen, the honorary chairman of Banff's 50th Anniversary Committee, estimates Banff has approximately 35,000 alumni, but the Centre lacks current information and addresses for the majority of them. All alumni are requested to contact the Alumni Office at:

The Banff Centre
Box 1020,
Banff, Alberta T0L 0C0
(403) 762-6100

Prairie Lily Arts & Crafts Fair — The organizers of the Prairie Lily Arts and Crafts Fair invite all artists and craftspeople to participate in the first annual event. The show and sale are not juried. This year being Melville's 75th birthday, they would like to use an historical theme (i.e. if possible, decorate your booth or wear costumes of the past). It will be held at the Melville City Hall, July 2nd from 10 a.m. to 6 p.m. Booth rental is \$20 per ten foot space and you must provide your own tables, chairs, etc. For information contact: Prairie Lily, Box 1633, Melville, Sask. S0A 2P0.

New Hours at NMAG — Starting March 1, the Mackenzie Art Gallery will adjust its hours to better facilitate the viewing public. The public operating hours are:
Tuesday to Sunday — noon to 6 p.m.
Wednesday — noon to 10 p.m.
Closed for public viewing on Mondays
Office hours remain the same — Monday to Friday — 8:30 a.m. to 5 p.m.

IT'S BETTER AT BAZAART

The Mackenzie Art Gallery will celebrate the 10th anniversary of Saskatchewan's largest arts and crafts fair — Bazaart — on Saturday, June 18th from 10:00 a.m. to 9:00 p.m. on the grounds in front of the Gallery, College Avenue Campus, University of Regina.

Tourists and residents of Regina will once again have the opportunity to purchase some of the finest crafts made in the province all in a pleasant outdoor fair atmosphere featuring food, entertainment and children's activities. The juried event features pottery, woodwork, stained glass, batik, leatherwork, oil and watercolour paintings, jewelry, weavings and children's toys.

As well, the Gallery is open for regular viewing. Admission is free and if it rains on Bazaart, it will go again the very next day.

Needles in a Haystack!

Locating suppliers can be a problem for a fiber artist working in relative isolation from either other fiber people or from the major markets of the country. A little ingenuity is one of the best tools available to any of us working under such conditions.

My interest is weaving, therefore any suggestions I have are directed to weavers although some of my sources of information or methods of finding sources could be applicable to other fields.

Most people begin weaving with a class — with a friend — or with a good instruction book. Each of these can be an excellent source of information on materials and suppliers.

The most valuable asset I have as a weaver is my membership in the Saskatoon Spinners and Weavers Guild. I have found that those I have met through my involvement in the Guild have been most supportive and helpful in every way — with their knowledge and experience, as well their advice about and names of suppliers.

The address of a contact person for guilds in your area can usually be obtained from your provincial Craft Council or organization. There are a number of active weaving guilds in Saskatchewan. A membership in the Guild of Canadian Weavers would be a particularly good investment, especially if there is no local Guild available to you (current membership contact: Mrs. E. Knight, R.R. No. 1, Leamington, Ont. N8H 3V4 — fee \$7.50 per annum). Their membership list could put you in touch with a weaver reasonably close to home.

Most mills charge for samples (a nominal charge, considering the time and expense involved in preparing sample cards), although unless buying in very large quantities, it is handier and usually quicker to obtain materials from a weaving shop in your area. Over the years, my frustration at trying to obtain materials in amounts suitable for my own use, has led me to purchase in bulk from many different suppliers and brokers and offer stock to other weavers, thereby giving us all access to a greater variety of materials from sources all over the world.

A good weaving shop is in a position to either search out suppliers for you, if they don't have your requirements in stock, or to put you in touch with someone who can fill your order. They can also put you in touch with other weavers close to home and should have information on new products, as well as an assortment of fibers and information for you to choose from.

One of the plus aspects of dealing with a shop, in my opinion, is the opportunity to see a yarn or fiber in quantity. A sample often doesn't do justice to a product, or, conversely, disguises unwanted qualities that are obvious in a full skein or cone. As well, the opportunity to see a finished product using the material in which you are interested can reinforce your choice or help you adjust your plans for its use. Talking to someone who has used the fiber is a definite bonus.

One of my favorite places in which to conduct a search for new suppliers has always been the Public Library. City Directories and telephone books (particularly the Yellow Pages) yield names and addresses of shops, as well as sometimes information about the shop and the type of stock carried.

The Saskatoon Public Library also has listings of Canadian Manufacturing Companies, as well as listings of Manufacturers in the U.S. and other countries (although these are somewhat limited and confusing).

The Fine Arts Section of the Saskatoon Public Library has a good selection of books on weaving and spinning, and these quite often list suppliers. There are also many good periodicals available — Handwoven — Shuttle Spindle and Dyepot — Weavers Journal — again a source of information on suppliers.

Spinning and weaving equipment is best purchased as close to home as possible, as any service work or assistance required is, therefore, also close to home. Manufacturers will generally refer you to the dealer closest to you.

When ordering from outside Canada, in addition to the nuisance of a trip to the bank or post office to purchase U.S. (or whatever) funds, there is always the added delight of dealing with Canada Customs and Excise. This is an experience in itself — one that is probably aggravated further in proportion to the distance between you and the closest

Revenue Canada office.

Generally, an individual importing small amounts will not need an import permit. However, large orders, and/or large numbers of shipments coming through Customs to one individual could make an import permit necessary. Duty tariffs and Federal Sales Tax are payable on at least 85% of all goods coming into Canada, including virtually all the types of things that weavers like to order.

Rates of Duty vary according to the product and the country of origin. A ruling can be obtained by producing a sample at your nearest Canada Customs and Excise office. The information on fibers should be available in Customs Tariff Book Group 10.

I suggest taking a sample and checking the Tariff in person because each time I have spoken to someone different at Customs and Excise the Tariff seems to change, due to their interpretation of my description of the fiber. Knowing the categories can help you describe the fiber properly in order to obtain the best tariff available (See Rates of Duty on Fibre).

If you are dealing regularly with a retailer, quite often your retailer will import for you (they are usually importing on a fairly regular basis and are, therefore, more familiar with the paperwork involved), thereby saving you the aggravation and possibly some cost, particularly if you are not handy to a Revenue Canada office.

It would seem that the most effective method of obtaining suppliers is still personal contact with other weavers dealing with the business. Your best assurance of good service, whether you are buying from a weaving shop or directly from a manufacturer is still the reputation that the supplier has with other fiber workers.

— Miriam Jackson

RATES OF DUTY ON FIBRE

Based on information received from the Customs and Excise office in Saskatoon, the following tariffs apply to fibers as described. As mentioned earlier, however, the best way to be sure you are getting the best tariff possible, is to take a sample with you and check it out in person. Federal Sales Tax of 9% applies to all categories listed below.

- Duty from A — United States
- B — United Kingdom and Ireland
- C — Countries covered by the British Preferential Tariff Agreement.

LINEN — rovings, including linen thread, yarns, single and other, for weaving; includes plant fibers, does not include silk.

Duty free in all three categories.

JUTE — yarns, rovings, threads, cords or twines, singles or other.

- Duty from A — 15.1%
- B — 10.2%
- C — 10%

WOOL — rovings and yarns, wholly of wool, excluding hair

- Duty from A — 10.8% plus 6.7% per lb.
- B — 12.5%
- C — 8.3% plus 4.7% per lb.

SILK — silk and vegetable fibers

Duty from all three — 9.2%

COTTON — yarns and rovings

- Duty from A — 15.8%
- B — 12.5%
- C — 12.5%

COTTON FIBERS AND CARDED SLIVER — All cotton

Duty from all three — 3.3%

Handcrafted Clothing Equals Durable Fashion

"I like the human body. It's beautiful to work with," says Yoshimi Woolsey, a Ruddell batik artist. She, and other artists like her, have turned their artistic creativity into wearable creations. Using fabric or fibre as the medium, design as the distinctive trademark and the body as exhibitor, the world of art and clothing merge.

Examined from the perspective of the fashion designer, clothes are an exact art form. An Yves St. Laurent original is a masterpiece. Once mass produced, however, the artistic creation is lost. The fabric, once silk, is now likely polyester. The cut is poor and the seams are weak. The designer print of pink and purple polka dots which looked stunning on the tall, lanky model, makes you look like a cloned combat mistress from outer space! So much for art.

One of the ways a person seeks distinction is through their clothing. "What you wear and how you wear it shows who you are," says Woolsey. Buying commercially-produced clothes can stifle that image immensely. Critics in the Western world argue against the state uniform of China. Yet, on a smaller scale, wearing commercially-produced clothing is the same. There is always someone else who shares the identity you hoped to create by purchasing that particular sweater. Assuming, of course, that you could get excited about the garment in the first place.

Granted, there are some interesting clothing items for purchase which are commercially-produced. But, in 1978, knitter-artist Joan Flood found "shopping in Saskatoon was very bleak. I couldn't find anything I liked." Woolsey echoed Flood's sentiments, remarking that she "never saw very interesting and unique clothes." They, and other artists, determined that the market could handle clothing of a handmade nature and set about testing designs, fabrics, colours and styles.

In 1976, Saskatoon weaver Cathryn Miller began to weave wool shawls. She soon discovered that they "are something husbands and boyfriends buy for wives and girlfriends who put it in a drawer because they don't feel comfortable wearing it." Miller felt this was "not a very satisfactory arrangement. I didn't want all my work living in drawers for the rest of its life."

In the same year, Woolsey began to create cotton batik dresses while Flood, spurred on by poor sweater designs, began to create her own. Within a short time, each artist discovered that, with concessions and changes, the market could handle their work. One of the main incentives to change and modify their work was economic. The artists could not continue to create clothing that did not sell.

Miller experimented with various kinds of outerwear. Her landscape jackets, bird jackets and ruannas (a variation of South American ponchos) are all designed to comply with modern standards of dress. Miller fits the neckline on her garments and brushes all her woven outerwear for added comfort.

After initial attempts to create sweaters, Flood moved into wool vests. She found the sweater market too competitive. Woolsey was less concerned with marketability. "Whether or not I sold was not my major motivation." She quickly moved from cotton to a more expensive silk batik dress product.

"The recession," says Miller, "has actually helped my business." Customers are concerned with durable fabric, classic styles and neutral colours. People are not prepared to buy an item of clothing to be worn once or twice and clothing is becoming an investment. There is more willingness to buy a handmade item now because customers know it is of good quality and will last a long time.

Pricing of original artist-created clothing is always a problem. Fabrics and materials are costly. Time is money. Designs can be time consuming, pushing the price of a garment up. Flood found she was unable to compete in the sweater market. Improvements in commercial sweater techniques combined with craftspeople who undercut the market forced her to go to a vest design which she sells for \$50 to \$75. Miller's woven wool outergarments sell from \$96 to \$190 and Wooley's silk batik dresses can be purchased for \$180 to \$250.

The clothing created by these three artists reflect certain trends seen in both commercially-produced and handcrafted garments. First is the trend back to natural fibres — cottons, wools and silks. Second is the choice of colour. Miller reads *Vogue* and *Women's Wear Daily* to keep tabs on trends such as colour and notes that neutrals, black, white and red are reliable standards. Styles tend to remain loose and untailored in handcrafted clothes. Comfort is a key consideration but



Cathryn Miller's handwoven wool ruannas are brushed for added comfort.

(Photo by Michelle Heinemann)

loose styles also allow the owner the freedom to modify the style with accessories as trends change. As well, the artist gains freedom from the exacting work required in tailoring garments. Both Woolsey and Miller felt tailored garments result in wastage and the extra time needed would make the garment too costly.

Trends in design were more difficult to pinpoint, as design is the trademark of the individual artist. According to Miller, people expect a garment to be comfortable and to flatter. Artists are also aware that their continued success depends on satisfied customers who are their best form of advertising.

Clothing created by artists has found a secure niche. Not everyone wants to own and wear original clothing but for those consumers who demand originality, durability and top quality for a fair price, handcrafted clothing is a sure way to go. The variety available in Saskatchewan is wider than the average person would ever assume.

— Michelle Heinemann

Leather — Part of Cycle of Life

It is probably safe to say that when our ancestors became erect and lost their assumed coat of hair, they protected themselves from the elements by clothing themselves with leather. Gradually, through time, they became more dexterous, their technology increased and spirituality developed with a need for expression. Leather was one

of the media. There was a time when the whole of the sacrificed animal was utilized and nothing was wasted. With "civilization" and "progress" this holistic attitude has, to a great extent, been lost. However, those who continue to respect the source of the leather medium are those who use this source as a

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GOOD VALUE IN HANDMADE JEWELLERY

Most jewellery is sold in retail outlets: the actual jewellery is purchased from large manufacturers producing on an employee wage basis. The retail jewellery business also supports a number of goldsmiths who repair jewellery. These people may, on a limited basis, craft their own pieces. There have, in recent years, also appeared goldsmiths who used ready-made wax models which are cast in metal and finished, to be sold on an order basis.

A small group of people also exist who design and craft their own pieces. It is these goldsmiths to whom I refer in this article.

There are a number of individuals in Saskatchewan who are making their living handcrafting jewellery. However, each approaches the work differently. Some will only make their own designs or designs developed in consultation with a client. No repair work other than their own pieces is taken nor are commercial waxes used. There are others who prefer to craft their own designs but, for pragmatic reasons, take any reasonable work available. Experience has proven that, in order to survive, one must be a businessman as well as a craftsman.

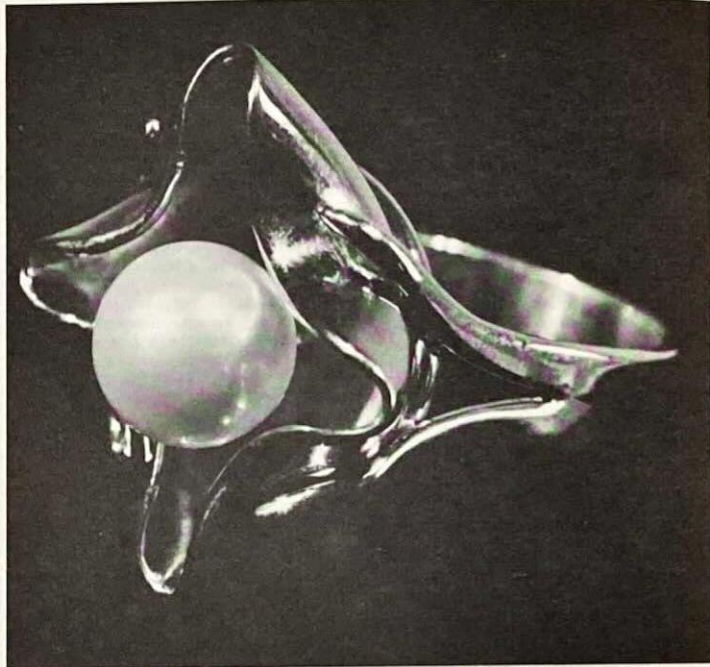
Saskatchewan goldsmiths use mostly traditional materials; gold and silver form the basis for most handcrafted jewellery. Gold is usually set with the popular gemstones such as diamonds, rubies, emeralds and sapphires. Other coloured stones are used occasionally as are pearls. Most silver jewellery is set with semi-precious stones or pearls, if a stone is used at all.

Such space-age materials as titanium, niobium and tantalum are not, to my knowledge, used by Saskatchewan jewellers. These are popular in the U.S. The cost is similar to 14k gold but they are virtually unknown to the Saskatchewan public. There is no platinum being used in the province at present. The gold that is being used is mainly 14k (585/1000 pure gold).

The fluctuation in gold prices in recent years has had a positive effect on the popularity of gold jewellery due to the constant media attention on the gold market. Sterling silver seems to have lost its popularity, judging from the drop in sales in recent craft markets.

Most goldsmiths find that rings are the best-sellers. Earrings are also popular because of the price. However, pendants and brooches are probably the favourite items in which the goldsmith can express design concepts as there can be greater variation in shape, size and content than in rings and earrings.

Design and personal input in design are important to a craftsman's work. However, the Saskatchewan public is relatively conservative in its tastes. Often the goldsmith is confronted with a customer who wants a unique handcrafted piece of jewellery in a



14k gold ring constructed with pearl inset by Doug Frey. This ring is part of Dimensions '82, SCC's touring exhibition.

(Photo by Michael Brauer)

traditional design. Many times, an individual will come to the craftsman with a design that they have seen somewhere and will ask for a similar item. This is where the goldsmith must make compromises in design.

Most designing must combine the elements of cost, function and customers' tastes. Hopefully, there is room in there for personal interpretation!

Unlike some crafts, financial competition between retail outlets and craftsmen is not strong. A goldsmith can usually craft a piece and sell it at the same price, or less, as the jewellery store. In the majority of cases, the customer has received better value for the money in a handcrafted item.

The majority of work done by goldsmiths is commission in nature and a large percentage of the commissions involve resetting old stones into new rings designed by the goldsmith. The current trend is toward everyday rings as opposed to occasional "dinner rings."

The public must be made aware of the potential for design in handmade jewellery. My own opinion is that the strength of a designer-goldsmith is the ability to create jewellery that is distinctly handmade. This does not mean that the piece must be exotic or dangerous to wear but that the choice of materials, the design and techniques clearly reflect the handmade nature of the item.

In order for people to develop an appreciation for handcrafted jewellery, they must be exposed to quality examples. Familiarity is the first step to public understanding of the potential in handcrafted jewellery. There is a trend in the public to look for alternatives to the commercial retail establishment as a place to spend discretionary income. People often appreciate the special attention they receive from the craftsman as well as the general knowledge about materials that the average goldsmith has.

— Doug Frey

OPTING FOR CUT-OFFS

Confession being, as they say, good for the soul, I hereby confess — as I write these words, that I sit in my kitchen clad in my most favourite of favourite raiments — one very ratty old pair of cut-offs. What's more, such is generally my private attire, year in and year out — my one concession to the snow currently swirling about the streets of Saskatoon being a pair of woolly socks.

Truth of the matter is, that while I love clothes with a grand obsession, I hate wearing the damn things. The philosophy behind the ratty old cut-offs mentioned above being, of course, comfort. Still, I appreciate that, even in those cut-offs, I am evidencing three out of four of the reasons we dress.

Out of respect for any chance visitors to my door, the cut-offs are a viable alternative to their predictable surprise should I appear as I first appeared to my mother lo these many years ago. As did Adam and Eve after their chance encounter with the serpent and the apple, I have gained some sense of modesty over the years. Fig-leaf aprons being both impractical and hard to come by in Saskatchewan in March, I opt for my cut-offs, thus dealing with the modesty factor of dress.

If one subscribes to Darwin's theory of evolution, we are given to consider the fates of our earliest ancestors, recently down from the trees, faced with the realities of weather in Eastern Europe during the off-season. Seizing on the example of his furry co-inhabitants, early man was soon outfitting himself, the little woman and, no doubt, his mistress in the

very latest in mammoth chic. Heeding the advice of Bridgette Bardot, I opt for my cut-offs, and so deal with the matter of dress as protection.

In her book *The Language of Clothes*, Alison Lurie presents the case for the magical motivation to dress. Consider for a moment primitive tribes all over the world, decked out in body paint, two or three feathers, and perhaps a string of trendy cowrie shells; given the variety of climates in which such garb is to be found, the intent is neither one of modesty nor one of protection from the elements. Rather, it is an attempt to attract the kindly spirits and to ward off the heavies. While not expecting manna from heaven just because I have opted for my cut-offs, I do confess a certain affection for them — after all, I was wearing them the day I met the object of my heart's desire. Ergo, the magic of my dress.

What I am missing with my ratty old cut-offs is the most aesthetic of the factors of dress — that is, conspicuous consumption. In other words, if you got it, flaunt it ("it," of course, being wealth, not scarred knees).

Conspicuous consumption and wealth have been responsible for taking dressing from the commonplace to an art form. Certainly, throughout the history of costume, there have been some grand practitioners of dress as art.

England's Elizabeth I had hundreds of gowns in her wardrobe at the time of her death (most to be later remodeled by another

(continued from page 3)

positive means of expression of their "art." Robin McColl, leather worker of Spring-side, Saskatchewan, expresses some of his feelings in the following manner:

"Leather is a medium which is part of an endless chain, with no beginning or end. The animals are a part of an energy source, and I use the skins as a medium to synthesize the animal's spirit to express a statement. What is made is not a "thing," not an "off the rack" item but a specialized source of energy, a statement of a feeling that goes to special people. The finishing of an article or form is by the person who carries it with them to wherever. It then eventually returns to the source. The cycle repeats itself."

Others who relate to this attitude toward leather are the natives of the old and new world. Past and present evidence shows how they incorporated their art as wearable items in their everyday lives. For one example their influence is seen today in the various designs of mukluks, which are popular as "wearable art."

To create wearable art is a gift; to give this gift for all people to enjoy requires development of another skill. This skill which in turn is another reality in this competitive world.

A retail clothing businessman states: "Marketing and design constitute saleability.

Unfortunately, craftsmanship and the price tag that accompanies it are a detriment to the successful mass selling of any article. Cut-backs of government funding and the severe drop in retail sales of all goods in general, make any craft manufacturing a difficult venture at best. Better emphasis on fashion and price will make any garment more saleable. More profitability and a better sense of survival can come through better skills of design and production. Dalmy's International of Canada are currently retailing lined leather pants at \$100, shirts at \$50 and jackets at \$100. Any attempt at marketing at non-competitive prices will result in craft sales at a fraction of the potential market.

"As a retailer, I feel that the people in crafts should view their art as others see it. They should concentrate on financial development of their art as demonstrated by the Haida jewellery and artisans of British Columbia."

From the beginning of time to our present day, man is a part of the cycle of life. This cycle encompasses and demands change. Changes are part of a powerful force. As long as man does not forget that all life is related we will continue to enjoy the gift of leather as a wearable art.

— Deanna Martyn

and more economical queen); Marie Antoinette (she of the let-them-eat-cake fame) was so extravagant she helped bring down a kingdom; Catherine of Russia had nearly two thousand little numbers in her closet (not counting her male-drag numbers — she liked to show off her legs); and Empress Eugenie of France reportedly never wore anything twice.

With the First World War and the end of the Edwardian Era, truly grand dressing as a means of class distinction became blurred. The conspicuous consumption factor of dressing survives, though, thanks in part to Hollywood (one dress Ginger Rogers wore in "Lady in the Dark," 1944, is said to have cost \$35,000). Today, it is still practiced by the likes of Diana, Princess of Wales, whose personal wardrobe is valued at between \$100,000 and \$250,000, and Sammy Davis Jr., who admits to spending between \$50,000 and \$100,000 on clothes a year.

If you must, consider dress and fashion a minor art form, but consider it an art form. And one that influences not only the way we look, but our entire lifestyles. In the early part of this century, designer Paul Poiret freed women from the corset and, along with Leon Bakst and the Ballets Russes, revolutionized the very colour of our world. In 1947, Christian Dior introduced a silhouette that was to recognize the return of femininity and to herald the affluence of the post-war years. In the mid-Sixties, Andre Courreges was the first to give the haute couture nod to trousers as part of the wardrobe of the fashionable woman and, in so doing, accepted the op-art of the period and the emergence of the "new" woman. Throughout his career, Charles James fought to have fashion design accepted as an art form, contracting with his clients for the eventual donation of his works to galleries and museums, and organizing his notes and papers for proper museum documentation.

In 1971, Sir Cecil Beaton curated an exhibition of fashion for the Albert and Victoria Museum that marked the beginning of a greater appreciation of fashion as art. Diana Vreeland, Special Consultant to the Costume Institute of the Metropolitan Museum of Art, has organized a number of fashion and costume exhibitions for the Met — her Hollywood Costume exhibit in the late Seventies drew 800,000 visitors, more than the Yankees that year, more than any other exhibition in the history of the Met.

Dress is an art form, whether on the scale of Poiret and James, or in the manner of self-expression by which we dress ourselves. Between the two lies the area of design and construction of original garment/works, such as is practiced in Saskatchewan in 1983.

Even my ratty old cut-offs fall into line somewhere.

I think.

— Robert Fenwick

FAY BREWER: Art on a Parka

Faylene's Custom Made Northern Outer Wear is produced by Fay Brewer and her assistant Lena Carrier in a farm house on the road to Echo Bay near Shell Lake.

Fay has extensive experience both in teaching and in sewing. She has taught children in Inuvik and on Indian Reserves. She has instructed many adult classes and the one which inspired the parka was one in which she had been doing a series of sewing classes with Metis women and was searching for a new project. At this point she took apart an Inuvik parka and began to develop a method of making them. She feels that this project might have had potential as a cottage industry had there been some training in business management and marketing available.

Since then she has taught a number of workshops through Community Colleges. Her parka workshops are intensive, beginning on a Thursday evening, putting in long hours on Friday and Saturday with a grand finale on Sunday when the students are able to wear their parkas home. What more satisfying end to a workshop?

In becoming 'parka conscious,' you become very much aware of the many varieties available on the market. When you examine one of Fay Brewer's parkas you realize that they are special.

Fay uses an excellent quality 100% wool duffel fabric for the parka itself and lines it with a flannel-backed satin. Melton cloth is used for the appliques and fur trim for the hoods. The shells are of cotton polyester which is wind and rain resistant. This, combined with meticulous workmanship, produces an outstanding product.

The element which takes the garment beyond the commonplace are the appliques. Fay finds inspiration from many sources. The simple shapes of beavers, caribou, Eskimo figures, sled dogs, penguins, polar bears, mountain sheep, skiers and geese seem appropriate to the garments and they are applied in an imaginative way. Among them you might see a tired, fat little penguin with ski poles and a touque adorning a child's jacket



Parkas, mitts, vests and mukluks are created and crafted by Fay Brewer (pictured) and her assistant, Lena Carrier, in a farm house "studio" near Shell Lake. (Photo by Annabel Taylor)

or a scene with an Eskimo father returning home in his kayak with a mother and child waiting to greet him and a flock of marvelous geese overhead.

Fay has only recently begun to display and sell her work in major craft markets. In the past year, her work has appeared in the Prince Albert Winter Festival Juried Show, at Battleford, the Artisan Craft Market and Wintergreen. The SCC is credited with support and assistance in marketing which has enabled her to do this. Fay makes up samples in various sizes and colors and

takes orders from individuals. In this way they are able to select color, size and trim. Fay and Lena also make mitts, vests with horn buttons, pullover and coat length parkas and some mukluks, mostly for small children. She is currently developing a cozy slipper in the duffel fabric.

Fay works upstairs in her home with materials neatly organized. It takes her about 21 to 26 hours to finish a parka. She also manages to bake loaves of delicious bread for her husband Lloyd and son Brent.

— Annabel Taylor

FOLKWEAR PATTERNS

Nothing is as constant in fashion as change. For handweavers, quilters, embroiderers and other textile artists who invest hours of work in each fabric they create or embellish, fashion is often too fleeting.

Folkwear patterns began in 1975 with three women who recognized that dilemma. Seeing that many people wanted fashionable clothing that would not go out of style the season after it was made, they combined their design and textile skills with their

knowledge of fashion history to create the first Folkwear pattern, the Gaza Dress No. 101. Arab-inspired with authentic details and several embroidery designs, it was an immediate mail-order success. Today Folkwear patterns are sold in fabric shops around the country and in Canada, Europe and Australia. There are about 50 patterns in two lines: the ethnic line and the "Patterns From Times Past" line. Eight new patterns are created each year.

"People often ask where new patterns come from," say the folks at Folkwear. "They start from an intuitive sense of what people need in clothing, for example energy-efficient clothing that can be layered or classic lines that work any time of day. We research ethnic and antique clothing in museums and private collections for a garment that would be practical to make and wear today." They look for distinctive lines and interesting details. If

(continued on next page)

Notes from COMMUNICATING THROUGH DESIGN

A workshop given by Ann Newdigate-Mills at the 1982 AGM.

My approach is to concentrate on the kinds of decisions that are involved in GIVING FORM TO AN IDEA.

In making an object, one is communicating an idea — whether it is a narrative tapestry, a garbage disposal unit, edible art, an abstract painting, a chair or any other artifact. I believe that everyone has sparkling ideas but that these can become lost when they are not supported by appropriate design elements. The form then fails to communicate one's interest and excitement. This can also be the result, sometimes, of lack of confidence in the idea. So (just as in a conversation), a part of interesting design is having confidence.

First of all, CRAFTSMANSHIP. It need not be elaborate or tricky.

We can all appreciate simple forms if they are done with care. But most people in our situation do not want to stay working with limited expertise. Finding ways to improve craftsmanship is probably more easy than expanding one's options in design.

Design does not offer universal solutions or even perennial solutions for a particular person. It is always throwing up new problems, requiring one at all stages of one's development to be re-exploring. It is hard to have any certainty when one has taken a forward step. You do not get the immediate satisfaction of having mastered a manual skill.

Add to this the very real problem that ways for increasing design experience do not necessarily feel like real work — it may even be fun. It is important that it is enjoyable. And so, one often feels guilty if one reads books, subscribes to magazines, collects "things", goes visiting, talking, walking, sketching, photographing, drawing, travelling, meditating — it is hard to justify, both to oneself and to others, that one has, in fact,

been working. One might even be accused by one's nearest and dearest of having gone back to kindergarten when one puts "things" up on a bulletin board or fridge. Be cautious about the opinions of family and friends. Seek out the support of people who understand what it is you are aiming at.

Yet, these investigative activities are good work habits and are as crucial as good nutrition. One might know in a sort of generalized way that fish will make one more "brainy" but one is not directly aware that what one eats will affect the body in a particular way. One just has to keep shovelling good stuff in. In the same way, a good diet of looking will stimulate design ideas. Through the eye, one must constantly feed the imagination anything and everything that relates to one's interest or, even, that does not directly relate but simply delights.

An obsession can be a good thing. And sometimes, when one is in one of the inevitable unproductive stages, it is a good idea to cultivate an obsession. Explore something — clouds, birds, anything — from every angle. It is bound to lead to a breakthrough.

The next step is to allow a lot of time for experimentation. Exploring and playing with process and material, even in some media that you do not normally use. Do not expect these to be works of art in their own right but look on them as vehicles through which ideas travel. It is the same with drawing. It need not be good drawing but it trains the eye and stimulates ideas.

Then comes the final process, EVALUATING; Assessing what are the appropriate elements, the right ways for reinforcing the idea so that it is communicated by the form as whole; So that every aspect of the design is working for you. The right solution is different for each individual.

The hardest decisions come at this stage because it involves deciding what not to do and then dropping some things which are

cluttering or confusing the unity of the form. This often means dropping good parts, too, but they will probably find an appropriate form some time later and can be stored in a sketch book, on slides or in one's memory. Keep lots of records for your own purposes.

There are, then, basically three processes, all hard work and ultimately, lonely:

- Looking, collecting and gathering information.
- Experimenting, exploring and pushing to find an un-premeditated solution (perhaps going in the opposite direction to everyone else).
- Sifting, eliminating, refining, evaluating and finishing appropriately.

Finally, I would like to examine some of the basics of design through the kinds of decisions that might have been involved. The questions of how big, how much, where, how dark, how bright, etc.

I feel that the link between different media, even between literary or performing arts and visual arts, for example, is so close that very often super and original solutions can be found through these links. This works with both traditional and contemporary works. For example, the way in which modern dance allows the process, the mechanics to show, or theatre sometimes allows the scene changes to be evident, may have an equivalent solution in joins and construction methods being a feature of wood, clay or textile works; it takes on a conceptual importance that is not limited to one medium. Also, there is really nothing new but, fortunately, there has always been enough integrity, energy and commitment to keep ideas fresh.

Although my bias is obviously towards tapestry and drawing, I know that the design decisions involved are basically the same for any media. It is most appropriate that people stretch their imagination to apply the elements of design in their own, unique way.

— Ann Newdigate-Mills

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there are handwork techniques unique to that garment, they are included.

A first pattern is made from the original antique garment, with alterations sometimes made for the modern figure. Then the pattern is sized, tested and drawn up for printing. Sewing instructions are written and tested; historical and handwork notes are compiled, edited and tested, and the envelope artwork is created by artist Gretchen Schields. It takes about three months to create two new patterns.

For those learning to sew, Folkwear patterns are educational, and the wealth of sewing, handwork techniques and historical lore is fascinating to anyone interested in the craft or history of body covering.

Folkwear Patterns
Box 3798
San Rafael, CA 94912

(Reprinted by permission from Fibrearts, Jan./Feb. '83, Fibrearts, c/o Lark Communications, 50 College St., Asheville, No. Carolina 28801.)

CRAFTS/MUSIC AT "HAND IN HAND"

Crafts and music compliment each other superbly since they are both modes of artistic expression. No one appreciates this more than those people who attend the "Hand in Hand" craft fair at the Regina Folk Festival. Here, quality hand crafts are sold in an atmosphere of joyful sound. This is the third year that this sale will be held in Regina and the 15th year for the folk festival.

Craftspeople attend by invitation. They are picked for the quality of their work and the unique qualities of their craft. This year, 18 craftspeople will set up sales tables and the work of ten others will be represented in displays. Craft demonstrations will take place throughout the sale. This year's crafts include weaving, stichery, embroidery, photography, batik, stained glass, wood toys, furniture, jewellery, instruments, leather and pottery.

The festival is well-publicized and growing; Sales have doubled from 1981 to 1982.

The public is encouraged to bring their children. The "Children's Spring Fair" is guaranteed to keep them occupied. Films, concerts, puppet shows, games and dancing are all free.

Healthy food is available and takes care of any appetite.

The folk festival will feature a great diversity in entertainment including a Celtic group, a French Canadian family group, and individual performers such as Don Freed, Heather Bishop, Vaidy and Bim.

Hand in Hand Craft Fair
Regina Folk Festival
May 14 & 15, 12 noon to 6 p.m.
Education Building, University of Regina
No admission fee.

From the chair

The Board has been focusing its attention on 3 major areas — promoting craft education through sponsoring workshops, arranging for exhibitions in a variety of media, and continuing a study of expanding market opportunities. Reports from the committee chairmen will detail activities underway. All requests for programs of special interest to members would be welcomed.

The membership has now received working guidelines for Active Marketer membership, and this issue contains similar guidelines for the Active Artisan category. Jurying has been completed for Active Marketers and was well attended. The Board will endeavor to offer studio visits for Active Artisan jurying whenever arrangements are possible with out of province craftspeople.

Under study at present is the possibility of changing the fiscal year for the SCC. As it now stands, the year ends on September 30, with an AGM required to be held within a 90 day period following. Craftspeople have continuously suggested a change is needed, as that time of year is one of the busiest for producers. We are preparing the necessary requirements for changing the year to end April 30th. This will coincide with the fiscal year of government agencies. It is hoped that the change will better suit craftspeople, and that attendance at the AGM will not pose as large a problem. This proposal will be presented at the fall AGM. If accepted, we will be required by law to hold another AGM in the spring to begin the new fiscal year. Full details on required procedure will be outlined in the following few months.

The Board is engaging in preliminary discussions with the government for the presentation of a brochure listing craft producers. When these plans become finalized, the SCC membership will be informed as to our participation.

I am pleased to welcome the new office secretary Brenda Krohn. Brenda has only been on the job for a month and is quickly becoming acquainted with the vagaries of SCC activities.

I also welcome our new Saskatchewan Handcraft Co-ordinator, Mary Mattila of North Battleford to her position. Mary has the preliminary stages of all aspects of the Festival well in hand. You will be receiving mailed information from her in the near future.

This year the SHF will reflect the special nature of the 10th year of operation. To acknowledge this occasion, several new additions are being planned. One of the most exciting features will be the Annual Juried Show, with the theme of "10" chosen to highlight the anniversary. The Exhibition Committee recommendation for this theme offers limitless possibilities for incorporating "10" into designing of work in all media. Would you believe — "Pretentious attention to utensils and stencils?" Not to mention "The Tenebrous Goooplex." This new element in the exhibition is a challenge. I look forward to the creative entries from Saskatchewan craftspeople in celebration of the 10th Anniversary of the SHF.

— Olesia Kowalsky
Chairman of the Board

ACTIVE ARTISAN STATUS APPLICATION GUIDELINES

In the belief that we are promoting craft excellence in the Province of Saskatchewan, these guidelines will apply to all ACTIVE ARTISAN MEMBERS.

Guidelines are subject to revision by membership at subsequent AGM.

Issues not covered by these guidelines shall be subject to the advisement of the SCC Board of Directors and the SCC Exhibition Committee.

Comments regarding these guidelines are encouraged.

GENERAL ARTISAN STATUS GUIDELINES FOR ALL MEDIA

SCC ACTIVE ARTISAN MEMBERSHIP status shall be applicable to those craftspeople as outlined in Article 2 Section A Clause 3 through 6 of the SCC Bylaws, who have been Active General or Active Marketing Members and whose work has maintained a consistent degree of quality and who have successfully completed the application requirements as follows:

Application for ACTIVE ARTISAN MEMBERSHIP shall be made in writing, requesting a review of work by out-of-province peers as appointed by SCC at SCC convenience. Applications available on request from SCC Office.

Applicant will be required to permit a studio visit by out-of-province juror and shall make available a reasonable representation of completed work and work in progress.

Applicant must be willing to complete a comprehensive resume/portfolio and submit to SCC within 90 days of a successful jurying. Resume/portfolio to include:

- 20 slides showing a range of work with emphasis on current work. All slides must carry craftsman's name and a number to correspond with an information sheet.
- 2 black & white photos of applicant at work.
- Curriculum Vitae including
 - period of time as a practicing craftsman
 - education/training background
 - listing of juried and/or invitational exhibitions/shows, in and/or out of Province
 - collections and awards
 - philosophy

PLEASE NOTE: Actual Resume/Portfolio form will be provided subsequent to a successful jurying.

whom the membership can present their ideas for workshops.

Sandi Ledingham — Clay
Ann Mills — Fiber
Winston Quan — Metal
Michael Hosaluk — Wood
Claudia Bergen — Resource from Parks & Recreation Dept.

— discussed various ways to educate the public through video tapes, slide tape shows and proper use of the media.

— Michael Hosaluk
Education Committee Chairman

P.S. We want your ideas about any of the above matters.

GREETINGS!

From Nisha, Robin and Anita. We're all doing well; Nisha is growing good and fine and making our life very interesting!

Thank-you all for your presents and good wishes, especially the Upstairs Downstairs group contributions and very pretty card...

Here's hoping you are all well and looking forward to seeing you all in the spring. Cheers!

— Anita

MEMBERSHIP COMMITTEE REPORT

The Membership Committee has been busy since the AGM, going through membership lists and categorizing those who became active marketers via the grandfather clause (having participated in three SCC sales as exhibitors since 1980 and currently holding an active membership) and those who required jurying by their peers. Sixty-seven people have applied to be juried — 35 in Saskatoon and 32 in Regina.

The jurying in Saskatoon will be held on Tuesday, March 15 at Kelsey Institute. Shirley Vogelsang of Arlee will jury 14 persons working in fabric. Eight weavers will be judged by Patrick Adams of Saskatoon. Byron Hansen of Wilkie will look at the work of 4 woodworkers. Saskatoon's Marlene Zora will jury 5 clay people. Judy Wood of Saskatoon will make 2 visits to glass studios. One photographer will be judged by Zach Hauser from the University. The work of one person in copper enameling will be juried by Winston Quan of Saskatoon.

On Tuesday, March 22, jurying will take place in Regina at the Neill Balkwill Centre. Three people working in fabric will be judged by Janice Routley of Regina. Cathryn Miller of Saskatoon will look at the work of 5 weavers. Six woodworkers will show their work to Brian Gladwell of Lebret. Bruce Anderson of Regina will have a full day jurying 13 clay people. Heather Smith of Regina will visit the studios of 5 stained glass workers. One lapidariest will be judged by Bill Gottschal of Regina. The committee hopes that the weather will co-operate and the jurying will go smoothly.

— Myrna Harris
Membership Chairman

CALL FOR ENTRIES TO TRI-PROVINCE SHOW

The Manitoba Craft Council in co-operation with the Winnipeg Art Gallery is sponsoring a three-province Craft Exhibit to be held for six weeks beginning mid-March, 1984. Jurying for the exhibition will take place in November of this year.

The exhibition is open to all residents of Manitoba, Saskatchewan, and Alberta. There is \$4900.00 in prize money so far, including a "Best of the Show" for \$1,000, and "Best of each province" for \$500 each.

The jurors for the show are: Robin Hopper, ceramist, Vancouver, B.C.; Diane Carr, Cartwright Gallery, Vancouver, B.C.; William Hodge, Textile Dept., Ontario College of Art.

It is anticipated that the show will consist of about 120 entries and negotiations are underway re: the possibility of touring all or some of the pieces throughout the three provinces. A catalogue will also be produced.

A call for entry will be sent out in the next couple of months. We have forwarded our membership list to them and they will send the information directly to each of you.

If you want more information, direct your enquiries to:

John Nutter
796 Fleet Avenue
Winnipeg, Manitoba R3M 1K2

EXHIBITION COMMITTEE REPORT

The Exhibition Committee has embarked on a number of new projects.

Firstly, there's the Saskatchewan Handcraft Festival Annual Exhibition at Battleford, July 15 and 16. This year, to celebrate the 10th Anniversary, the show has been given the special theme "10" and there will be an invitational section which will include all past participants in any SCC exhibitions.

As well as the Battleford Exhibition, the Exhibition Committee is setting up a series of exhibitions by media. We are presently working on four separate shows, each of which will be toured to at least three locations. Curators have been hired and a variety of methods are being used to choose the participants — invitational, open, juried, etc. It is hoped that these exhibitions will benefit both the participants and the SCC as the sponsoring organization, as well as promoting crafts and providing quality examples of them to the general public. The details are not yet finalized but our projected plans are as follows:

Fabric/Stitchery/Surface design — Robert Roycroft, curator

- April 25-May 25: Assiniboia Gallery, Regina
- June 2-June 22: The Little Gallery, Prince Albert
- July 1-July 30: The North Battleford Arts Centre, North Battleford (unconfirmed)

Ceramics Show — Joan McNeil, curator

- September — Neill Balkwill Centre, Regina
- possible touring through the Norman McKenzie Art Gallery in under negotiation.

"Saskatchewan Wood" — Michael Hosaluk, curator. Co-sponsored with the Saskatchewan Woodworkers' Guild. Items must be made of Saskatchewan grown wood.

- January 1984 — Neill Balkwill Centre, Regina
- February — Saskatoon
- March — Prince Albert

"Crossing the Line", weaving exhibition — Seonaid MacPherson, curator

- opening April 1984, Neill Balkwill Centre, Regina

More specific details and information will be given as we progress with these plans. It is our hope that craft exhibitions become an ongoing activity of the SCC and we would appreciate any ideas for themes for exhibitions, procedures, etc.

— Martha Cole
Exhibitions Chairman

EXCHANGE OF KNOWLEDGE HIGHLIGHT OF CONFERENCE

The logo of the Canadian Crafts Conference was a man's head in bas relief — a reproduction of a red granite slab carved by a Frenchman on St. Croix Island, New Brunswick in the 15th Century. It is the first example of European sculpture executed in North America (north of Mexico). It is called the Utopia Medal, having been found near Lake Utopia. The conference organizers were, perhaps, telling us that this would be our Utopia — our perfect place — and, indeed, it was a delight to be one of such a gathering.

I felt right at home immediately upon arriving at the New Brunswick Craft School. The first work on view in the foyer was a large sculptured bull by Joe Fafard! Actually this was a misleading start — much of the work that I saw thereafter was made from a more traditional viewpoint than the work from our region. We went on visits to two recreated villages where we saw the household goods of French and English Maritime pasts. The threads of these articles run right through the years into the breathtaking quilts that we saw at the Atlantic Visions show.

The craft school in New Brunswick was very interesting. I hope that we can manage to start a similar institution in Saskatchewan. Apart from administrative staff there are five full-time and fifteen part-time art/craft instructors and the course was recently extended to three years. At least 80 visiting instructors have enriched it over the years, each leaving behind a piece of their work.

One of the main benefits of the conference for me was the chance to meet and talk with craftspeople from all over Canada. The mixing up of the delegates really fostered the exchange of knowledge and the general cross pollination of techniques. I learned more from the people I met than from any workshop or seminar. It was also instructive to hear about the methods being used by the various craft guilds and councils to educate, encourage, promote and judge craftspeople.

The other great benefit was the chance to see so much new work, the Atlantic Visions show, the numerous craft outlets, the Sayde Bronfman Award winner's slides, and slides from all the provinces, the film of Judy Chicago's dinner party, etc.

— Marigold Cribb

EDUCATION COMMITTEE REPORT

At a recent meeting, members of the Education Committee

— discussed the possibility of bursaries available to craftspeople for travel assistance to workshops/development research.

— discussed should we subsidize workshops or should they pay for themselves. Result: we will be setting policies and guidelines for workshops.

— discussed various programs which could be implemented at Emma Lake. This could lead to the establishment of a summer craft school. The members of the educational committee will be the contact people to

Attention: Saskatoon and Area Potters

Re: Artisan Status

Ceramist Carol Guothro, MFA University of Manitoba, will be available on Aug. 15 & 16, 1983 to jury the work of a LIMITED NUMBER of potters who wish to be considered for Artisan Status with Saskatchewan Craft Council. Potters living within a 100 mile radius of Saskatoon are eligible to make application for jurying and should contact the SCC office for appropriate forms.

Attention: Glass Artists

A special new award will be given for "Best in Glass" at the 1983 Saskatchewan Handcraft Festival. The \$150 award has been donated by Elizabeth Swift of Daly and Associates, economic development consultants in Regina. The prize is open to all forms of glass and will be awarded at the discretion of the jurors.

Applebert has been an ongoing consumer of CCC time and effort. A cross-country phone survey by CCC helped define exactly what were each province's ideas on the report. Based on those results, letters have gone to committees and meetings are humming along. It will be a while yet, folks . . .

Canadian Artists Representation Ontario has produced a most valuable book called *Model Agreements for Visual Artists*. It is intended for painters and sculptors, but much of what it contains is useful and can be adapted by craftsmen. The price to non-members is \$30.00 (\$18.00 to members), from CARO, 67 Mowat Ave., Rm. 345, Toronto, Ontario M6K 3E3.

Art Hazards Newsletter, Center for Occupational Hazards, 5 Beekman St., New York, NY 10038 is making a special offer of a one year subscription to CCC members of \$12 US (\$15 for non-members). This is an excellent and informative newsletter.

SCC is in the process of nominating Nik Semenoff for the seventh Sayde Bronfman Award for Excellence in the Crafts. Jurying will take place in June.

The scholarship to a course at Haystack Mountain School is currently being decided at CCC. The SCC nominee is Carole McLean of Grenfell, Sask. She is a fairly new resident here, from Ontario, working in clay.

The semi-annual CCC Board of Directors' Meeting will be in Ottawa in mid-March. The annual general meeting will be in Calgary the weekend of September 23, 1983. If you are interested in more details about that meeting, call the SCC office. No, there most definitely is not another Canadian Craft Conference at it this year, but plans are afoot to pull one together in 1986.

— Jane A. Evans
Provincial Director to CCC

Ramblings of a Past President

Several weeks ago I was asked by our editor to put down some thoughts and observations about my year as president of CCC. I have been procrastinating ever since. First, because I'm a natural, and second because since becoming past president I have had the time to engage in such a delicious pastime. Believe it or not, I have worked hard on our collective behalfs during the past year, and I am the first to say that I deserve a little break from the day to day problems which beset us all in the craft fraternity whether we are aware of them or not.

Before I give you the wrong idea, I must say that I enjoyed my year as president of CCC. It gave me a perspective of crafts from coast to coast that I would not have otherwise had, and I have been able to join that very small group of people who have enjoyed a similar experience.

To start with I was able to get a better perspective of the craftsmen I represented; they are from 29 different craft organizations and probably represent more than 40,000 people. We are for the most part a lively, concerned and generous group of individuals.

Although some of our concerns and problems about the work that we do is of an individual nature, a common thread does run throughout. We are the keepers of our heritage, we are among the creators of our culture, we strive to enrich the lives and environment of our fellow man by creating thoughtful and beautiful objects . . . and we know in our hearts that only a very few give a damn. In fact, I think that if we all dropped off the face of the earth today, we would not make the eleven o'clock news. This minor

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National Notes of Special Interest

First, concerning the Salon des Metiers d'Art in Montreal which will be December 2-22 inclusive, any persons intending to apply should read on. The Salon, a huge Christmas sale, has again offered limited spaces to non-Quebec craftsmen. Fees for spaces will be around \$1,000. Participants must have at least \$12,000 worth of stock with them, since that represents the average amount of sales (though newcomers to the sale often need several years to build up to this).

Application is via being recommended by your provincial crafts council (SCC) AND submission of a curriculum-vitae plus slides of at least 10 different objects from the person's current production. These items are sent to the Canadian Crafts Council where they will be screened. Final recommendations will be sent to the Salon who will have final say on the same basis as all other Salon participants.

There are details on the Salon sale available in the SCC office. DEADLINE FOR APPLICATION IS 20 April, at the SCC office. If you are interested, begin now to learn what is involved in costs and benefits.

Second, Jewellery in Transition: a Canadian exhibition of multi-media non-precious jewellery, selected works, will be at Prime Canadian Crafts, Toronto, August 16-28, 1983.

Any Canadian resident is invited to submit an unlimited number of pieces of non-precious jewellery for possible selection and display in this show. Work will be chosen based on freshness of idea and sensitive use of chosen materials. Pieces may be one of a kind or designed as multiples.

Submissions by potters, glassblowers, fibre artists, woodworkers, graphic designers, photographers, etc., are anticipated as well as pieces made by jewellers. The organizers hope to see a wide variety of materials not normally associated with jewellery. Further information: Suzann Greenaway, Prime Canadian Crafts, 229 Queen St. West, Toronto, M5V 1Z4. (416) 593-5750.

Third, a major juried craft exhibition is being planned in the Winnipeg Art Gallery. Jurying will be in early November, 1983. This is a major regional exhibition, organized by the gallery and Manitoba Crafts Council. It will include work from the three prairie provinces and will run at the WAG from March 4 to April 15, 1984. A catalogue of about 60 photos will be published in conjunction with the exhibition.

The jury has just been confirmed and will consist of: William Hodge — head of Textiles at Ontario College of Art; Robin Hopper — well-known B.C. ceramist and first Bronfman Award recipient; Diane Carr — manager of Cartwright Gallery in Vancouver.

More information will follow, but start to prepare now if you plan to enter.

— J. Evans

Summer Workshops at Emma Lake

Several workshops are being held at Emma Lake this summer. Those asterisked will be co-sponsored by Saskatchewan Craft Council and Natonum Community College. Please contact the SCC Office or Natonum Community College for registration forms and catalogues.

Workshop: The Literate Weaver
Instructor: Jane Evans
Dates: July 1 - July 5
Tuition: \$60 (includes basic materials)

Workshop: Intermediate Spinning
Instructor: Judith MacKenzie
Dates: July 1 - July 5
Tuition: \$60 (includes basic materials)

Workshop: Painting & Drawing (2 workshops)
Instructor: George Glenn
Dates: July 1 - July 5, No. 1
July 6 - July 10, No. 2
Tuition: \$45

Workshop: Designing, Planning and Weaving a Pictorial Tapestry
Instructor: Ann Newdigate-Mills
Dates: July 6 - July 10
Tuition: \$65 (includes basic materials)

Workshop: From Fleece to Fabric
Instructor: Judith MacKenzie
Dates: July 6 - July 10
Tuition: \$60 (includes basic materials)

Workshop: Stained Glass (2 workshops — No. 1 Beginners and No. 2 Intermediate)
Instructors: Herve Vallee and Peter Reis
Dates: July 11 - July 15
Tuition: \$60 (beginners) and \$45 (intermediate)

**** Workshop:** Traditional Wheat Weaving
Instructor: Christine Lynn
Dates: July 11 - July 15
Tuition: \$45 (includes materials fee)

Workshop: Painting (2 workshops)
Instructor: Myles MacDonald
Dates: July 31 - August 4, No. 1
August 5 - August 9, No. 2
Tuition: \$40

Workshop: Beginning Drawing
Instructor: Degen Lindner
Dates: August 1 - August 7
Tuition: \$65

**** Workshop:** Majolica
Instructor: Carol Gouthro
Dates: August 2 - August 6
Tuition: \$80 (includes materials fee)

**** Workshop:** Fabric Collage
Instructor: Martha Cole
Dates: August 8 - August 12
Tuition: \$60 (includes materials fee)

**** Workshop:** Raku
Instructor: Carol Gouthro
Dates: August 8 - August 12
Tuition: \$80 (includes materials fee)

Workshop: Drawing and Painting — Watercolour
Instructor: Gerri Ehman
Dates: August 10 - August 14
Tuition: \$40

**** Workshop:** Wood Carving
Instructor: Keith Matheson
Dates: August 15 - August 19
Tuition: \$45 (includes materials fee)

Workshop: Native Design
Instructor: Bob Boyer
Dates: August 15 - August 19
Tuition: \$45

**** Workshop:** Weaving with Natural Materials
Instructor: Marigold Cribb
Dates: August 22 - August 26
Tuition: \$55 (includes materials fee)

Workshop: Colour Photography — Exploring Nature
Instructor: Hans Dommasch
Dates: August 29 - September 4
Tuition: \$80 (includes film processing)

Workshop: Art and Aerobics for Seniors
Instructor: Connie Freedy
Dates: September 1 - September 5
Tuition: \$40

Workshop: Painting
Instructor: Greg Hardy
Dates: September 1 - September 5
Tuition: \$45

Registration deadline for ALL workshops is TWO WEEKS PRIOR to beginning date. Accommodation is available at Emma Lake for \$25 per day which includes three meals. Class limit for most sessions is 12-15 persons although can accommodate more. Further information is available from:

Saskatchewan Craft Council
P.O. Box 7408
Saskatoon, Sask.
653-3616

OR

Natonum Community College
904 Central Avenue
Prince Albert, Sask.
764-6671

Workshop

"TURNING GREEN WOOD"

Michael Hosaluk, Saskatoon woodworker will hold one day workshops at his studio R.R. No. 2, Saskatoon on APRIL 16 and APRIL 30.

Workshops will run from 9:00 a.m. to 5:00 p.m. on both dates. Cost: \$25 per session, includes materials fee.

Content:
Sharpening tools
Use of different tools with emphasis on the bowl gouge
Tuning up your lathe
Demonstration in hollow turning
Plus — the opportunity to turn green wood

BRING YOUR OWN TOOLS

Limit of 12 persons per session. Call Michael at 382-2380 to register or for further details.

(RAMBLINGS —
continued from page 10)

revelation doesn't seem to bother any of us one bit. To us our concerns and our work are of the greatest importance. We continue to work and we continue to influence and improve the civilization that we are a part of.

Collectively we are another matter. Although Canadian craftspeople are, in my opinion, the best organized of all the artistic groups in the country, we deserve only a "C" for effort. The fact is that craftsmen are really too busy to be overly concerned with organizations which are established to promote, protect and encourage interest in the work we're doing. This is universally true with one exception: that is when we are threatened by some outside influence that causes us or our work some problems. Here you have the dilemma for the old CCC and indeed all craft organizations. If they are doing their job properly, and everything is running smoothly for us then we don't support the organization, and at times hardly know that it exists. It is only when the organization does something badly and lets something affect us adversely, that it gets the support — which by then, it does not deserve. As you can imagine, this fact (and with few exceptions that's what it is) does nothing for the spirits of the people who run our organizations for us.

I used to think that all craftsmen should at some point, offer some of their time to their craft organizations; that they somehow owed this, like a debt to be marked paid. I have come to the conclusion that this is absolute nonsense. Many craftspeople, in fact most, can make a better contribution to crafts by just continuing to work in their studios. However, it is these people especially who should acknowledge the work of their craft

organization with their membership. There are two good reasons for this: first, government and others like to play the old numbers game, and to their credit like to know precisely who and how many, these organizations represent. Second, the organizations need your dues! It takes a lot of money to create programs of assistance or even an effective lobby. Just think what could be done for us if the provincial craft organizations raised their dues by \$5.00, (lunch for two at a fast food joint) and sent half of it to the CCC and kept the rest. This would fund at least one new program for each organization and affect all Canadian craftspeople.

All this sounds like a commercial, so I will leave it with this thought: "If we consider it reasonable that the public should support our work; then it is also reasonable for us to support our craft councils and the work that they do on our behalf."

Another thing I learned was that it was rarely any use to expect immediate results from most projects undertaken by craft organizations. For example, during my year as president of CCC work was well underway in making representation to the Applebaum/Hebert Commission. This work continued throughout the year with circumstances dictating the course of the briefs and representation presented by us. We snowballed them with documents when, a year before, I thought that a single brief and statement would be all that was necessary. The lesson for me was that we must be able to be extremely flexible within the programs that we set for ourselves. This can be agonizing when a board of doers quite naturally wants to get on with the job and on to something else. It is frustrating to realize that work initiated by a certain group of people will probably be

completed by another group some years down the road.

On the better side of the coin, it is a great feeling to realize a project that had its roots put in the ground by someone else. In this case, a lot of people, while they were attending the WCC conference in Japan. The Canadian Craft Conference was born there, and this year it took place in the Maritimes. What a conference it was! In 1979, Ann Mortimer on becoming president of CCC called for this conference. She said that there was a "Canadian Connection" to be made among us, and this conference would see it happen. Those of you who were in Charlottetown in September saw it happen and because it did, the conference was a greater success than anyone had dared hope. For me it made me very aware of what it really is to be even a little part of what is happening in crafts in Canada. I wasn't half proud to be a Maritimer either!

The opening of Atlantic Visions de l'Atlantique proved to be the frosting on the cake. It not only showed to craftspeople from the rest of Canada a cross-section of just what is happening here in the East, but it also demonstrated the solidarity that exists here and made both the conference and the exhibition so very successful.

For those of you who for one reason or another missed the grand affair in September 1982, the next Canadian Craft Conference will be held in Vancouver in 1986. Do yourself a favour and plan to attend.

... and now I have some pots to trim, or something

— Allan Crimmins
Cambridge Narrows, N.B.
(Reprinted from *New Brunswick Craft Council Newsletter*, Oct.-Dec. '82)

MAKING CONNECTIONS

The connections between fabric and fashion and between fashion and wearable art are obvious. Two publications will help you stay connected.

American Fabrics and Fashions (AFF) is a luxe, oversize quarterly that once you discover you'll wonder how you've been able to live without. Sheila Hicks, who recently assumed the editor and publisher's chair, is continuing the format that has made the magazine an industry staple for almost four decades: a merging of art, culture and business. "Every three months we publish an issue showing the work of imaginative fabric designers, artists, innovative textile mills and talented fashion personalities. This adds up to a cultural fashion statement: a reading of our environment," she says.

In addition to the charts and swatches (generous squares of real fabric) that highlight developments in manufactured fibers, high-speed spinning, and state-of-the-art weaving, knitting and print technology are fashion forecasts and zippy profiles of well-known and up-and-coming designers.

Articles such as *Kashmir Shawls in French Fashion* and *A History of Men's Underwear*

and the textile graphics of Japan's Aizu people provide a cross-cultural look at textile and fashion history. Profiles of Claire Zeisler, Daniel Graffin, Josef Albers and others underscore the connectedness of the magazine's major issues.

Single copies are \$18.50; a year's subscription is \$68. At those prices you might need to share the cost with a friend... or two. The problem is who gets to read it first. American Fabrics and Fashions
24 East 38th Street
New York, NY 10016

Women's Wear Daily is a tabloid size newspaper that brings you the latest from Seventh Avenue and takes you frequently to Paris, London and Milan. You'll recognize the big names — Calvin, the Fendis, Kamali — but you'll also find the occasional article on a designer who weaves her own fabric or the work of a loom knitter who has gone from art to wear to *haute couture*.

Fashion forecasting is WWD's stock in trade. In October you'll know what the beautiful people will be wearing in the Easter Parade. In summer you'll learn how they'll keep warm. You may find the society

columns a bit too chi-chi, but you will see what's being worn right now.

You'll also learn when and where the trade shows are, how the economy affects the fashion industry and what new legislation will affect textile and garment manufacturers.

Every issue has feature stories on fabrics and fashions, but each weekday has a specific focus: Monday, children's wear; Tuesday, a broad range that includes dresses, suits, coats, home sewing; Wednesday, sportswear; Thursday, furs and intimate apparel; Friday, accessories — jewelry, cosmetics, luggage.

One year of WWD is \$56.00; once a week is \$20.

Women's Wear Daily
Subscription Service Dept.
P.O. Box 1005
Manasquan, NJ 08736

(Reprinted by permission from Fibrearts, Jan./Feb. '83. Fibrearts, c/o Lark Communications, 50 College St., Asheville, No. Carolina 28801.)

Ceramic Historian-Philosopher Excites P.A. Potters

Potters in Prince Albert were quietly doing their own thing, their own way in their own space when, shortly before Christmas, it was announced that East coast potter, Walter Ostrom, would be available for a workshop in that city. Apparently, he was going to be in Winnipeg and had some spare time. The word went out like wildfire.

The workshop group was diverse, including local amateur potters, some who market their work and some who are just starting to develop their craft. One or two people had some fine arts background but, for the most part, it was a group with very minimal scope and background in clay work. Walter had the group in the palm of his hand from the first five minutes and set twenty somewhat narrow-minded potters on their ear during the ensuing forty-eight hours.

During the workshop he demonstrated his unique process of building clay bakers from thrown slabs and thrown coils. This process of throwing material which is normally hand-built on the wheel, lent a fluidity to the pieces that was truly unique. His approach and championing of the utilitarian earthenware

motif became quickly apparent. He soon had the group looking at pieces critically from an aesthetic point of view as well as for technical craftsmanship.

Walter's current interest in utilitarian earthenware has developed out of previous work with stoneware, porcelain, raku and salt glazing. His background as a chemist has been invaluable to his technical work and one can see the discipline he brings to the craft in the technical areas.

The refreshing insight he brings to the craft, however, is his reluctance to accept any rules of design or form. He wants to make pots that work and please the people who use them.

The highlight of the two days was Walter Ostrom, the ceramic historian-philosopher. For many of the participants the historical dimension of clay was something new. Walter brought with him an excellent collection of slides ranging from early to contemporary Chinese and Japanese ceramics as well as examples of Islamic, Greek, Italian and British work.

When one looks at the slides of Walter's work after seeing slides of work from ancient

culture, it becomes apparent that his work is not just that of another 'new wave' innovator. His work is directly influenced by historical perspective, which works in parallel with his commitment to craftsmanship and utilitarian function.

It is fascinating to see the connections between strong artists and their lifestyle. Walter Ostrom is another example of the reversing of the so called "brain drain." He is an American, educated in the States (MFA Ohio), who has chosen to live and work in Canada.

He lives on the Atlantic Ocean in Indian Harbour, a community near Peggy's Cove. He is an Associate Professor at the Nova Scotia College of Art and Design and the slides of his own work and those of his students' work show the excitement that his approach has brought to the school. Walter brought that same excitement to Prince Albert. He showed workshop participants in Prince Albert the value of looking beyond the existing icons of the North American approach to clay and design.

— Bob Chartier

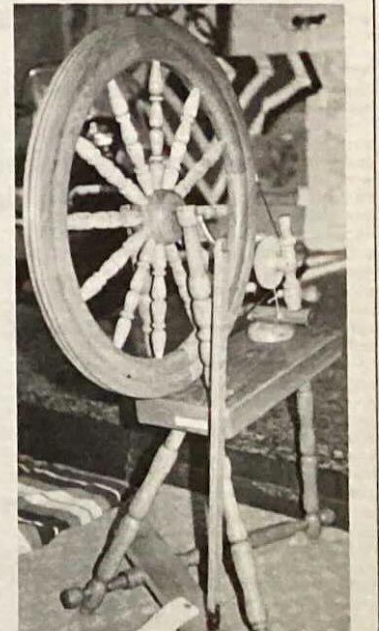
Northern Winter Festival Features Crafts

The Meadow Lake Winter Festival has sponsored an Arts & Craft Show for the past six years. On March 12th & 13th craftspeople displayed the products of hours of diligent work in 20 booths. Top quality workmanship was evident in such pieces as the spinning wheel by George Potter who took first place in the woodworking competition. Also on display were quilts, crochet, woodwork, pottery, basket weaving, wheat straw weaving, needlework and the Native crafts of beadwork and birch bark biting.

The Show was enhanced by the photography and paintings of local artists. The Meadow Lake Guild of Crafts held craft demonstrations each afternoon featuring Jean Rongve with a pottery wheel throwing demonstration and Anne Bernesky weaving water soaked reeds into a basket. Onlookers were surprised to learn that an occasional soaking would prevent a woven basket from getting brittle and would help it last longer. Angeliqe Levac fascinated onlookers with her birch bark biting techniques. Angeliqe is one of two known living artists in this dying Native craft. Birch bark biting is done by folding a thin layer of birch bark and delicately biting into the bark leaving designs of birds, flowers, animals or abstracts.

Festival goers packed the Civic Centre in which the Show was housed each afternoon. On the last day, a crowd gathered for the drawing of raffle tickets. The prizes were... crafts... of course!

— Marlene Millar



Prize winning spinning wheel by George Potter, Meadow Lake area woodworker.

(Photo courtesy of Marlene Millar)

YES, A LETTER TO THE EDITOR!

Dear Editor,
Old age and its abandonment of reserve must be setting in on me. I not only could swear I've been through some of these same debates before that I am now pondering, but I am even going to toss them out for public retort. That I should be so lucky as to arouse some!

First, Seonaid MacPherson's article (CF, Winter '83) dares to question our craft fairs' state of the art. At first defensive, I had to admit I have felt her discomfort at craft markets (not just here, to be sure). Are consumers getting too educated, too fashion conscious, too eager for changes, too satiated, too well-stocked? Now that craft fairs are old hat, do people want change for change's sake or do they want improvements?

Are craftsmen producing their standard lines without innovation because that is the path of least work? Or because in tight economic times you dare not try experimental pieces on the public? Or because the spark of creativity is lacking? Or because of naivete about quality? Or because they have a good quality product and see no need to change just yet?

Fears — apathy — lack of input — what limits to mediocrity the products of our efforts? These limits are seen not just at fairs but at many exhibitions, too.

Second thorn: history must be re-lived by each new generation. Two large department stores recently have contacted craftsmen, with help from SCC, offering space for demonstration and/or sales. No booth rental, free advertising, great exposure — or unpaid exploitation? Back in the mid 1970's the SCC evolved in part due to craftsmen seeking safety in numbers. We wanted a sort of union, an exchange of ideas and information. A union, too, in the word's best sense of the early days, when only through group effort could individuals be heard. A group was needed to suggest basic teaching rates, to endorse payment for a demonstrator's efforts and materials, to bring respect and reimbursement to services like jurying and advising, to give craftsmen confidence that what they knew and were doing was worthwhile.

Here we are, ten years later, a new generation of craftsmen who didn't fight some of the old battles. So the "good exposure" argument sounds fine and we want to trust the intentions. Maybe after the 55th free demonstration, the situation will be seen in a harsher light — as a gimmick the stores use to bring in more customers to buy their merchandise. Successful big businesses are not usually known for their altruism. In truth, small businesses (like craftsmen) can ill afford such generosity, either. Red ink costs lots of money.

Third nettle: individuals/groups/organizations/bureaucracy.

Somehow it seems that no matter how good the intentions, once a group gets a formal structure it bogs down in its level of ideas, implementation, and relevance. It becomes a bureaucracy. It may have volunteers and/or salaried staff, but it just isn't in touch like its idealists foresaw when they pulled, pushed, cajoled, and nurtured its creation.

And, on the other side of the coin, the individuals lose their interest or will to steer the organization. Sustained effort is difficult work. So score one more for apathy: another self-guided bureaucracy.

Now I do not really think SCC has yet degenerated to that, but I can't help but wonder what happens when craftsmen seem to be taking the path of least resistance in so many ways. Maybe it isn't that they turned to crafts for a creative expression wrapped in a life style? Maybe it has become a different-but-sale job? Perhaps we should reassess SCC's wide reaching mandate in its bylaws. Maybe we should reassess why we are members of SCC and craftsmen at all.

You probably know of that Chinese curse that goes, "May you live in interesting times." Is it any worse than, "May you live in disinterested times?"

— Jane A. Evans

LETTERS

Dear Editor:

I would like to correct and add to your printed information about the Sundog Pleasure Faire.

Sundog attracts well over 5,000 people and not the 3,000 described. The address to contact is P.O. Box 4183, Saskatoon, Attention: Ron Billings. Next year is our 10th anniversary so we hope to have a special celebration.

— Marigold Cribb
Craft Co-ordinator

Dear Editor:

I would like to comment on an article in your Winter 1983 edition entitled *Wintergreen '82 — Cold Comfort*. I was distressed by the attitude of reviewer Seonaid MacPherson towards craftsmen. This attitude represents everything I am fighting against in my struggle to become a quality craftsman.

I am a builder of wooden toys and a co-ordinator for the Limerick Farm Market and Craft Fair. I attended Wintergreen this year with the intention of checking out the sale as a potential market for my product. I was pleased to see the obviously "borderline" work for sale. This suggested that Wintergreen was willing to provide a market for the new craftsman. I recalled the quality of my

work a few years ago and imagined where I'd be today if the juried sales had not accepted it. Everyone needs encouragement to improve. No one starts out perfect.

The Limerick Farm Market is designed to offer a market to anyone who produces anything for sale. We have no need for juries. We let the shoppers decide the good merchandise from the bad. Last year we had 50 booths and 3,000 shoppers. The sale lasted three hours and everyone went home satisfied. To answer Seonaid's question — I'll take the large sale with some bad work any day!

Concerning the "usual Wintergreen crap," I have my own observations on the subject. I too am guilty of selling "crap" (I would have chosen a better word) at a juried sale. I build two types of toys. One, I put many hours of thought, labour and love into. This sells for a small fortune (in the eyes of the "educated public"). Most customers buy a \$5.00 item which took me ten minutes to produce. Sure, I make good money on this stuff, but it pays for the time and cost of attending a sale like Wintergreen where I have the opportunity to show my quality products.

I don't feel that I am unloading sub-standard work. I am producing the product that the public wants to buy. We have to show a profit while we're waiting for those few educated customers who appreciate our work.

To Seonaid I say — Please don't drive away potential quality craftsmen just because they don't measure up to your standards. You obviously feel your work is of high quality, too. Remember your very first piece! We all have to start somewhere.

— Barb Schuweiler

Craft Factor advertising rates:

Full page	— \$80.00
Half page	— \$40.00
Quarter page	— \$20.00
Third page	— \$30.00
Eighth page	— \$10.00

Classified — 10¢ per word

Deadline For Next Craft Factor: July 15th. The theme will be "Clay." All submissions should be typed, double-spaced or very neatly printed. Photographs must be black and white and persons or objects in them should be identified. Photos will be returned if requested. Articles for *Debate*, the *Business of Crafts* and *Studio Visit* are welcome, although it is recommended that you discuss your topic with the editor, publications chairman, executive director or SCC chairman first. Letters to the editor also welcome.

COMMISSION OPPORTUNITY

St. Martins Roman Catholic Church in Regina is most interested in acquiring a creche for use in front of and below the altar during the Christmas season. If at all possible the church committee would prefer the creche to be handcrafted in Saskatchewan.

No decision on media or design has been made as the committee would rather work with an individual craftsman to develop an appropriate concept.

- Some specifications are available as to general guidelines:
- the church is natural brick and wood
 - creche should have a maximum 6 ft. width by 3 ft. depth base
 - maximum height as example of "standing adult" should be 18"
 - altar top is 12" deep of grey marble
 - representational figures not necessarily required
 - value of commission between \$1000 to \$1500
 - completion date Christmas 1983 if at all possible (this could be flexible)
 - photo of area is available on request

We are very pleased that St. Martins has approached SCC with the view to having this commission done by one of our members as opposed to an out-of-province or out-of-country artisan. We sincerely hope that some of our members will contact the SCC office for further details in this regard PRIOR TO 15 May 1983.

CRAFTPERSONS!

Demonstrators required

for

1983 Handcraft Festival

July 15 & 16

at

Battleford

Fee: \$15 per hour or
\$100 per day

Apply in writing by May 1 to:

Mary Mattila, Co-ordinator
Saskatchewan Handcraft Festival
11420 Railway Avenue East,
North Battleford, Sask.
S9A 3C8



MARILYN BRITAIN
Sales Representative

Saskatoon City Centre
338 - 3 Avenue North
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KILNS: Designed and built to your requirements. Gas, oil or wood-fired. Down-draft or cross-draft, large or small. Single or multi-chambered. Catenary or sprung arch. Salt-glaze or regular. Basic or sophisticated. Hardbrick, IFB, fibre or cast. For individuals, schools, clubs. Contact Randy Woolsey, Box 1, Ruddell, Sask. S0M 2S0. Phone: 389-4913.



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Miriam Jackson

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1983 Calendar of Craft Events Saskatchewan

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

MAY

Moose Jaw — "Parkart"
Contact — Joan Goodenough
Moose Jaw Art Museum, Crescent Park
Moose Jaw, Sask. S6H 0X6

Saskatoon — "Artisan" (Invitational)
Contact — Patrick Adams
313 8th Street East
Saskatoon, Sask. S7H 0P4

JUNE

Regina — "Bazaar"
Contact — Norman Mackenzie Art Gallery
University of Regina
Regina, Sask. S4S 0A2

Saskatoon — Saskatchewan Woodworkers Guild Show & Sale
Contact — Ed Schille
1527 Empress Avenue
Saskatoon, Sask. S7K 4J2

JULY

Battleford — "Saskatchewan Handcraft Festival"
Contact — Saskatchewan Craft Council
Box 7408
Saskatoon, Sask. S7K 4J3

Regina — "Boma"
Contact — Building Owners & Managers Assoc.
1779 Albert Street
Regina, Sask. S4P 2S7

Melville — "Prairie Lily Arts and Craft Fair"
Contact — Prairie Lily
Box 1633
Melville, Sask. S0A 2P0

SEPTEMBER

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

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

"10"

An Exhibition of Sask. Crafts

Sponsored by
Saskatchewan Craft Council

To celebrate the 10th Anniversary of the Battlefords Handcraft Festival in the Town of Battleford, the S.C.C. Annual Exhibition will have a special theme — "10". All entries must incorporate the concept of "10" into their design.

As well as being the 10th Anniversary, "10" is usually the score for excellence. But "10" can be more — for example, 10 kinds of wood into a single item or 10 colors in a tapestry, a 10-segmented design, the image of the number 10, or "10 sitting ducks — all in a row," etc., etc., etc. When you start thinking about it, many more possibilities arise.

So . . . give the imagination a bit of a stretching and see what you can come up with!

Opening

July 15 & 16, 1983

Alex Dillabough Centre, Battleford, Sask.

at the

10th Annual Saskatchewan Handcraft Festival

For more information, contact:

Mary M. Mattila, Co-ordinator
Saskatchewan Handcraft Festival
11420 Railway Ave. E.
North Battleford, Sask. S9A 3G8

DEADLINE for the receipt of Entry Forms is:

- postmarked May 1
- hand delivered to co-ordinator May 7

Postage Guaranteed

Second Class Mail Registration Number 4818

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

EVANS, Jane A. (A)
1181 - 113th Street
NORTH BATTLEFORD, Saskatchewan
S9A 2M3