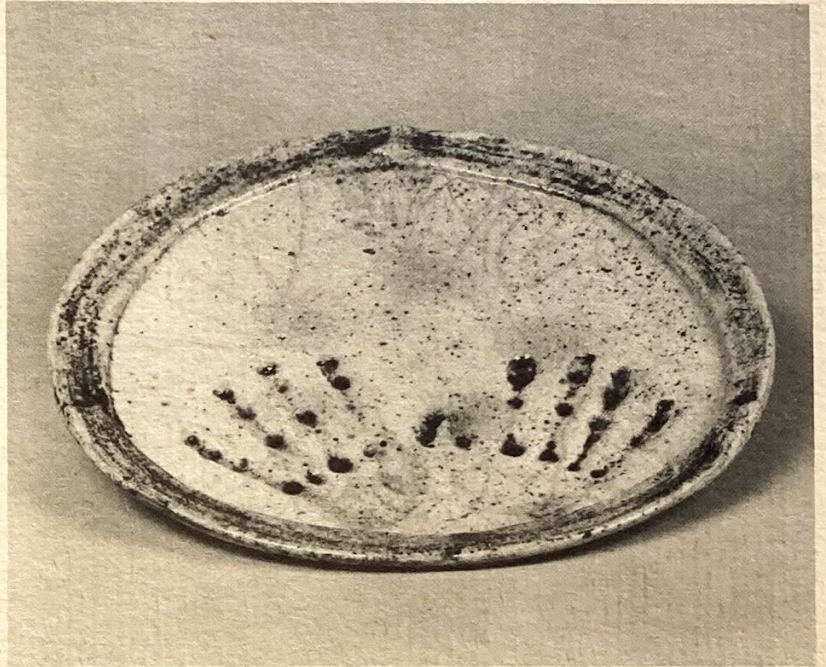


the craft factor

Volume 8, Number 3

Summer 1983



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Cover Photo: left — "Series in X", porcelain vessel 3" x 8" by Sandra Ledingham S.C.C. Merit Award, Best in Clay, Saskatchewan Arts Board (SAB) Purchase Award winner at Saskatchewan Handcraft Festival (SHF); top — "Hands", Clay, raku. By Erna Lepp S.C.C. Merit Award winner at SHF; bottom — "Pump for the Circumstance I", porcelain cone 10. Size 10. By Anita Rocamora. S.C.C. Award of Excellence, S.C.C. Merit Award, S.C.C. Purchase Award winner at SHF. (Photo by Michael Brauer)

the craft factor



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CALL FOR ENTRY

"From Fabric to Fabric" — Contemporary work in fabric derived from historical fabrics. This juried exhibition is to be held in conjunction with Surfacing's third biennial conference of the same theme. Exhibition to be held from October 14 to November 14, 1983 at the Metro Toronto Library Gallery. Entry deadline on July 8, 1983. Organized by Surfacing, Textile Dyers and Printers Association of Ontario, Box 6828, Station "A", Toronto, Ontario, M5W 1X6. Information and entry forms available through Surfacing.

CONFERENCE

"From Fabric to Fabric" — Contemporary work in fabric derived from historical fabrics. October 15-16, 1983, Harbourfront, Toronto, Ontario. Canadian textile crafts people and historians will contribute their expertise in the areas of printing, dyeing, fibre, felting, costume and decorative and applied design. Discover the history, learn the techniques and add new dimension to your work. Fees: \$45.00 one day pass, \$70.00 weekend pass, plus \$20.00 for non-members. Sponsored by Surfacing, Textile Dyers and Printers Association of Ontario, Box 6828, Station "A", Toronto, Ontario, M5W 1X6. For information contact Carol Outram (416) 690-2510 or write to the above address.

"Beautiful Saskatchewan" Quilt Contest

The Organization of Saskatchewan Arts Councils (OSAC) is pleased to announce the "Beautiful Saskatchewan" Quilt Contest. As a special one time event, the contest recognizes the keen interest in quilting that is apparent in the province today.

Each member arts council in Saskatchewan is allowed to submit one quilt to the provincial adjudication in May 1984. The theme of the competition is "Beautiful Saskatchewan" and each quilt must illustrate this theme in a quilt between single bed size and double bed size. Judges will evaluate the quilts on the basis of artistic merit, technical competence and adherence to theme. Traditional forms of stitchery will be favoured. Eight winning quilts will be chosen and will tour provincially for about one year.

Any individual or group in the province is welcome to participate. Submissions to the provincial adjudication must be under the auspices of a local arts council. Contact your local council for information on local selection procedures or the provincial office at Box 1146, Estevan, Sask. S4A 2H7 or phone (306) 634-4724.

Quilt Canada/84, May 23-27, Mount Saint Vincent University, Halifax, Nova Scotia, sponsored by The Mayflower Hand Quilters Society, to include the annual meeting of The Canadian Quilters Association, 2 days of workshops, a day of seminars and tours. Quilt Show, Fashion Show, Merchants Mall, and Down East Lobster Dinner. For information and registration send large SASE to:

Valerie McMillin, Registrar
Mayflower Hand Quilters Society
P.O. Box 3664
Halifax South, Nova Scotia
B3J 3K6

editor's bit

It seems like a long time since the last issue of *The Craft Factor*. A lot of changes have taken place in my life and in the SCC office but, "familiar as an old shoe" (according to one exhibitor), the Saskatchewan Handcraft Festival occurs every year in Battleford. Along with the wrap-up reports and photos of this year's exhibition winners, we explore the theme of Clay in this issue.

I undertook the formidable task of researching the artists and murals of the Sturdy-Stone Centre in Saskatoon. I owe many thanks to Claire Watrall for her help in the research and to the Department of Government Services for their help in procuring the photos.

The Saskatoon Potter's Guild is just over two decades old. To some extent, it has been instrumental in educating people in the craft of pottery and the public in quality crafts. The current president of the guild is Colleen MacPherson who, in this issue, relates some of the history of the Saskatoon Potter's Guild, its mandate and where it fits in the craft "scene" in Saskatchewan.

Sandy Ledingham, who has been involved with the SCC since its earliest days, has grown measurably in her craft. Not only was she an award winner at this year's Battleford exhibition, but she has recently had a solo show at the Rosemont Gallery in Regina and Group 5 in Saskatoon. A review of Sandy's show is on page 8. We also visit her in Studio Visit this issue.

Running your own small business in these economic times is not easy at best. Opening a small business, especially in the area of crafts, can be a great challenge. In this issue, Bob Chartier relates the experiences of Gail Carlson in opening, running and finally, closing her craft shop/studio in Prince Albert.

Another potter, Myrna Harris, relates her personal experience with an apprentice. Those of you who have also had apprentices, may find similarities in your experiences. Others who may be contemplating taking on an apprentice might want to contact Myrna for advice!

One of the changes that has taken place in the SCC office recently is the resignation of Marlo Kearley, Executive Director. Marlo has done great things for the SCC, particularly in the area of funding. For myself, Marlo has been (and I hope will continue to be) a good friend and supportive when I was learning my way around the craft council. The office is in the capable hands of secretary Brenda Krohn until we find a new executive director.

— Peggy Forde

DEADLINE FOR THE NEXT CRAFT FACTOR IS SEPTEMBER 30th. THEME T.B.A.

notice board

The Rosemont Gallery in Regina will be showing the works of Marlene Zora and Audrey Piper in October. Details in next CF.

MAKING ART IN SASKATCHEWAN: FIVE APPROACHES

The Saskatchewan Craft Council is sponsoring a series of exhibitions over the coming year, one of which will be opening this September 7 at the Neil Balkwill Civic Arts Centre in Regina. It is called "Making Art in Saskatchewan: Five Approaches" and features the work of five ceramists: Bruce Anderson, Franklyn Heisler, Jack Sures, Randy Woolsey and Katherine Ylitalo. The work will range from large sculptural pieces, wall pieces, handbuilt pottery and wheel thrown pottery.

This exhibition will be toured by the Mackenzie Art Gallery Outreach Program following its time at the Balkwill Centre. It will be accompanied by a catalogue containing biographies and statements by the artists, photographs and list of works included in the exhibition.

It will run at the Balkwill Centre from September 8 to October 10. There will be an opening on September 7 at 8 p.m. which will be open to the public.

The Ontario Crafts Council has a new Executive Director, it's Past President, Joan Foster. Many Saskatchewan craftspeople know Joan and know that they are welcome to stop in at the OCC's offices and gallery when in Toronto.

Canadian Ceramists

Canadian Ceramists John Chalke, Tom Irving, and Ann Mortimer and American Ceramists Jeff Osterich, Jeanne Otis, Robert Reedy and Barbara Tipton were invited to participate in the first International Clay Symposium held at Utah State University in Logan, Utah, June 4-26. An exhibition of completed works will be shown at the University Gallery.

B.C. Potter wins award of excellence

Congratulations to Wayne Ngan, Hornby Island, B.C. who is the 1983 recipient of the Saidye Bronfman Award for Excellence in the Crafts as presented annually by the Canadian Crafts Council. The award is presented to an outstanding Canadian crafts-person nominated by a member association of the CCC. This year there were 21 nominees. Wayne was nominated by Ceramists Canada.

Success Does Have Its Drawbacks!

"ARTISANS FANTASY NUMBER ONE"

You are sitting at your Shimpo, the sun is shining in through stained glass windows and customers are quietly sipping herb tea and buying up all of your quality handmade goods in your very own shop.

"ARTISANS FANTASY NUMBER TWO"

You are sitting half asleep, hungry and tired at a craft fair and this (gorgeous/handsome) member of the opposite sex comes to you, revealing that they have admired you and your work for years and they want you to move in with them and let them build you this great studio on one of the Gulf Islands.

Since fantasy number two relies much too heavily on the metaphysical, artisans tend to concentrate and, perhaps, more rightly attempt to bring fantasy number one to reality.

Gail Carlson is a twenty-five year old potter raised in Prince Albert who, for nine months last year, tested the viability of the artisan inside the business world. Her experience could have some beneficial information for people looking to the craft shop approach to marketing their goods.

Gail's pottery experience began as a child, hand building with her mother, Phyllis Carlson, one of the first people to develop and promote pottery in the Prince Albert area.

Also, like her mother, Gail went into a B.F.A. program in Saskatoon and majored in pottery and sculpture. She took three years off after leaving school to travel in Canada, Europe and Africa. She then returned to Prince Albert and immediately began throwing pots in the local Art Centre. Soon she was producing so much work that she had to make some decisions.

She needed her own fully equipped studio and she needed to decide on how she would market her work. Local craft shows provided some markets, but she was reluctant to go on the great Saskatchewan craft fair circuit. Transportation problems and the general hassle of being on the road reinforced this reluctance.

Enter fantasy number one. Gail approached the idea of operating a small downtown shop with enthusiasm based on a home-made market analysis which indicated that many people approached the Art Centre for handmade goods not available elsewhere in town. Having a monopoly seems to be a good bottom line to any market analysis.

Financing was kept in the family, thus eliminating the need for bank or financial institution involvement.

The Rare Earth Studio opened April 1, 1982 and began doing well right away.

But, from the outset, Gail had an escape plan. She considered the bulk of her investment (equipment, wheel, kiln and materials) to be long term and available for her personally, even if the business folded. The only business cost was her monthly "overhead". This averaged approximately \$600.00 and consisted, basically, of rent, utilities, renovations and advertising. Her

production cost (clay, glaze, etc.) was on top of this.

The Studio was well located, just off the main Central Avenue. She had 400 feet of display area lighted by two large bay windows. In the middle of this display area she put her wheel. This way, she was able to throw work, demonstrate, educate and sell goods at the same time. You have to be a clean thrower to pull this one off! Her glazing and kiln area was in the 500 square foot basement.

The shop also took in consignment goods including paintings, weavings, toys and other artisans' pottery. Her contract for consignments included 35% commission, insurance up to \$1,000 on individual pieces and a time limit of 2-3 months for a piece in the store.

The Rare Earth Studio closed its doors in January 1983 for a number of reasons. Financially, it was not doing badly. Sales of this sort, of course, are seasonal, with June, summer in general and Christmas being the high times. Gail feels that, with hard work and more time, the shop could have made it.

She, however, was burning out fast. The demands of production, sales, promotion and artistic integrity came crashing down. Without help, she became tied to the storefront all day and she would have to return at night to glaze and fire. Time at home began to suffer and her lifestyle started to feel the pressure.

Today, she compares running a downtown shop-studio to the more positive idea of running a home-studio.

With the downtown store, came expectations of business hours, contributions to the local business community (time and money), high overhead and the pressure to produce.

One also had to tell your local weaver friend that their work is not of a high enough quality for the market. This is not a pleasant task.

On the other hand, Gail enjoyed her customers. They did share tea with her as well as curl up in an armchair and watch her throw. Children, especially, were a good audience. The connection between producer and marketer was educational and positive.

Customers were generally good although she says that these types of stores often attract many of the slightly bent and the odd true "misfit". Her store has been blessed by a preacher and visited by most religious sects.

Out of the experience, Gail tends to believe that craft producers should, basically, stick to production in order to have time to maintain artistic credibility. The home-studio option provides the same function with less of the hassles of going off downtown to work. Loading a kiln at night with your lover in the same house making coffee is more conducive to creativity than starting the car at 32 degrees below and going downtown to the shop.

If, however, you insist on trying the shop-studio approach, Gail has some recommendations:

1. Keep everything on one floor if you are going to be by yourself. Better still, hire a

slave!

2. Keep the display area small and intimate.
3. Develop a good basic line of ware and glazes before you start. There will be little time for experimentation after.

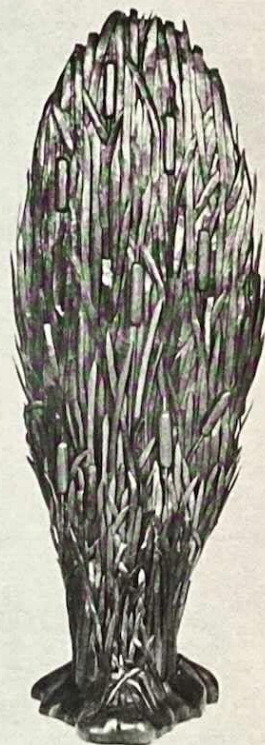
4. Be prepared to be tough with consignments. You are responsible for quality and reputation.

5. Learn the pricing business. You must find the balance between giving goods away and pricing yourself out of business.

6. Check out the co-operative approaches as well. There is an awful lot to put on one person's shoulders.

Gail was lucky. The fantasy didn't really work out, but it was a treat and she came out of it relatively unscathed. She cautions future shop owners to be careful, have a back door out and be prepared for a much more pressurized lifestyle.

— Bob Chartier



Back view of Gilles Blais's wood carved American black walnut mirror, "I am me, Unique". 2 metres. Peoples' Choice Award winner at SHF. (Photo by Michael Brauer)

Sturdy-Stone Murals: Abstract To Concrete

The incorporation of artwork into the design of the Sturdy-Stone Centre in Saskatoon was a requirement of the project from the beginning according to Phil Scott, architect. Originally, a Montreal artist was to be commissioned to create murals for the outside walls. However, Jim Ellermers of the Saskatchewan Arts Board supported by Jim Foley, then Assistant Deputy Minister of Public Works, helped develop the idea that only Saskatchewan artists be used and that murals also be commissioned for inside the building.

The establishment of a list of artists who would be asked to submit sketches was taken on by Ellermers. His initial list of fifteen artists was screened by representatives of the Saskatchewan Arts Board (SAB), the architect and the Department of Government Services (then under the Honourable Reg Gross). The suitability of submissions was assessed based on the concept of each proposal, the quality of the submissions and the suitability of the design in relation to the building.

There were eight positions available but only five were chosen initially — two exterior and three interior. Commissions were awarded to Bob Billyard, Vic Cicansky, Lorraine Malach, Jack Sures, and Randy Woolsey and Greg Hardy.

The NDP, who formed the Saskatchewan government at that time, had no stated policy on allocation of funds for projects such as this, but two percent of total cost seemed to be the accepted norm. \$180,000 was allocated for these first five murals. \$30,000 was spent on the addition of the last three murals which were commissioned from Vic Cicansky, Lorraine Malach and Randy Woolsey.

The installation of the murals posed problems, as nothing like this had ever been undertaken before. A meeting between the artists, architects, government representatives and the installers, Jake Koetler and Len Jones, about midway through the construction of the building, helped solve some of the problems.

Lorraine Malach helped to install both of her murals. She praises both installers for their ingenuity and inventiveness in discovering methods to secure the murals in and on the building.

The ceramic mural in the main floor lobby of the Sturdy-Stone Centre is by Malach. It measures ten feet by ten feet and weighs almost a metric ton. Malach resists a title for the work. She feels that labels solidify an image in the viewer's mind and block the communication between the artist and viewer. She wants the viewer to maintain an alternative in relating the images to their experiences. Malach says her murals are also made to be touched, especially the one in the lobby. She wants people to experience her work through their sense of touch and to discover hidden things.

The unofficial title of Malach's mural above the eighth floor elevators is "The Tumblers". However, as the installation took place shortly



Vic Cicansky's murals above the main floor elevators depict "The Old Working Class". The unglazed red clay reflects the simplicity of their lifestyle and their goals. (Photo courtesy of the Government of Saskatchewan).

after the Conservative defeat of the NDP in the most recent Saskatchewan provincial election, the secretaries on that floor call it "Change of Government"!

A painter as well as a ceramist, Malach makes colour an integral part of her work. She feels that painting and sculpture are interchangeable and uses colour to enhance the perception of form.

Educated at the University of Regina and holding a Bachelor of Fine Arts from the Philadelphia School of Art, Malach was also a Barnes Foundation student.

Colour is also important in the mural on the east exterior wall of the Sturdy-Stone Centre, a collaborative effort between ceramist-potter Randy Woolsey and painter Greg Hardy. Both think of it as "a large painting". Although Woolsey had previously been introduced to murals by a teacher, a work of this scale as well as the medium of clay, was new to Hardy.

The abstract design is suggestive of the prairie and, like Malach, Woolsey and Hardy resist titling their work. Woolsey suggests that the piece has primitive overtones and a timeless quality. He feels that "art that dates is interesting only to modern historians". And this work must last forever.

The mural above the tenth floor elevators is also by Woolsey. Reminiscent of sunny

summer days on the farm, the scene depicts wheat fields, animals and clouds. The unglazed red clay reflects the simplicity of the rural scene.

Recent recipients of \$10,000 SAB Senior Arts grants, both Woolsey and Hardy were born and raised in Saskatchewan. Woolsey travelled widely before settling in Japan in 1966 where he studied pottery for six years. In 1975 he returned to Saskatchewan where he operates a studio in Ruddell. He has had many one-man shows both in Japan and in Canada.

Hardy studied photography for three years before turning to painting full time. His paintings have been widely shown in both provincial and national exhibitions.

Less abstract but still non-representational, is Jack Sures' mural on the west exterior wall of the building. Calling to mind the image of a flower and designed to complement the exterior architecture, Sures' mural is a low relief circular motif made up of alternating bands radiating out from the centre of the circle.

The rays of the setting sun highlight the detailed design of the mural, producing a variety of colour and shadow patterns. Sures produced his own colour variations in the clay by brushing the 4,200 tiles with a salt solution and the use of the reduction firing process done in a gas kiln.

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An internationally known ceramist, Sures is not new to works of this scale. He has also completed murals for the Norman Mackenzie Art Gallery in Regina, the Canadian Guild of Potters in Toronto, the University of Regina and the University of Saskatchewan Veterinary College.

Also well known internationally is Victor Cicansky whose murals are installed above the elevators in the main lobby and on the ninth floor. Both sets of murals deal with the role of ordinary people in the community. Although neither is officially titled, one could be called "The Old Working Class" and the other "The New Working Class".

When describing the scenes he chose to represent, he says, "What we now call Saskatchewan was a place that existed in the imagination of the people who came here from Europe. It was a place where you could get land and work. That's why they came."

"For most of us today, those early days of settlement exist only in the imagination. The shape of that world, as represented in red-fired, unglazed clay, is presented as a vision of the simplicity, the humour, the beauty and the vitality of the early immigrants and their work."

By contrast, the bright coloured glazes of the scenes represented in "The New Working Class" seem indicative of the more complex world we live in today. The figures are what Cicansky calls the "children of today — what ties people together."

Born and raised in Regina's east end, Cicansky keeps in touch with his early experiences through his art. A recipient of extensive honours grants, Cicansky has been teaching for many years, most recently in the Education Department of the University of Regina.

The other definitely representational series of murals is located on the second floor of the Sturdy-Stone Centre. Created by Saskatoon ceramist Bob Billyard, these panels depict nature scenes of Saskatchewan in five themes — prairie, forest, fish, flowers and birds.

Holding a Bachelor of Fine Arts from the University of Manitoba, Billyard is well represented in public and private collections across Canada.

The inclusion of works of art, which some would still class as "craft", in a public government building, was a revolutionary step by the government. All the artists feel that the NDP government deserves "a big gold star" in bringing Saskatchewan art to its public, permanently.

The Sturdy-Stone Centre is located on 3rd Avenue South at 22nd Street in Saskatoon. The building is open to the public during normal business hours.

— Peggy Forde

Editor's Note: The research for this article was done in collaboration with Claire Watrall to whom I am most grateful. A more in-depth treatise on the Sturdy-Stone murals, the artists and their methods, by Claire Watrall will appear in an upcoming issue of *Ceramics Monthly*.

An article on Jack Sures appeared in the September 1979 issue of *The Craft Factor*.

— P.F.



Both Greg Hardy and Randy Woolsey took an active part in the installation of their mural on the east wall of the Sturdy-Stone Centre. Here, Hardy makes sure the tiles are secure before moving on to another section of the mural. (Photo courtesy of the Government of Saskatchewan).



The series of murals above the second floor elevators are by Bob Billyard of Saskatoon. Glazed in earth tones, greens and blues, they depict the fish and fowl, forest and flowers of the province. (Photo courtesy of the Government of Saskatchewan).

Saskatoon Potters Guild: Two Decades of Dedication

The goals were established at the start: maintain an association to encourage quality craft, educate members, and promote in the community the age-old art of pottery. Today, 21 years later, the Saskatoon Potters Guild remains firmly committed to these objectives set by a small but progressive group of potters who first met on February 12, 1962.

The minutes of that first meeting show that those who attended "found the precision of the moulded and strictly executed ceramics not of growing interest." This feeling led them to band together in a mutual self-help group to sustain and encourage development of members in their work with clay. Their name was Saskatoon Ceramics, Saskatoon.

A call from the City of Saskatoon for submissions concerning the building plans for the Mendel Art Gallery also spurred the potters into establishing their organization. Aside from the first few meetings in members' livingrooms, the Mendel Gallery was the home of Saskatoon Ceramics until the spring of 1980.

By its third meeting, the group had started what is now a tradition of member-oriented educational sessions. The first was a demonstration of slab building with clay.

Much of the energy of the group was devoted, in those first years, to fund-raising activities to finance its programs, including the purchase of equipment to outfit its new workshop at the Mendel Gallery. The first pottery classes conducted by Saskatoon Ceramics took place in January, 1965 in the home of members and its first major workshop, featuring Harry Davis of New Zealand, was held in April of 1966.

In 1966, the organization changed its name to Saskatoon Potters and, in 1980, due to limited space at the gallery, the guild was forced to relocate to commercial space in downtown Saskatoon.

Although registered as a charitable organization with the Saskatchewan government, the Saskatoon Potters Guild operates on a day-to-day basis as a co-operative with all members taking an active part in guild activities.

Working members of the guild, those who use the workshop facility and its wheels and kilns, each contribute to the maintenance of the studio. For the past few years, the working membership has been divided into work groups which handle major tasks such as clean-ups and glaze mixing. Through this set-up, all members gain first-hand experience in these areas, experience which is often lacking in new members.

The co-operative nature of the guild extends to firing the kilns as well. The general rule is that kilns are not fired unless fully loaded and again, a number of working members are involved in this process. Members may be called upon to help with loading and turning up the kilns during firing which provides



Award winning clay pieces from the 1983 Annual Juried Show of the Saskatoon Potter's Guild included, from the left, lidded vessel by Georgia Horsley, teapot by Jean Walters and matching large and small pots by Lorraine Sutter. (Photo courtesy of Saskatoon Potter's Guild)

them with more valuable experience in operating equipment, to say nothing of the cost-saving in firing only fully loaded kilns.

The overseer of the entire workshop operation is the workshop manager, a volunteer member whose job it is to make decisions such as which glazes are to be mixed and when major clean-ups are required.

The philosophy behind this co-operative operation of the workshop is that if each working member does a little, no one member has to do a lot.

The associate members of the guild, those with their own equipment, are also active in many areas of the guild. These members, along with working members, are called upon to participate on committees set up to organize and conduct meetings, sales and workshops. Again, these events are handled co-operatively to avoid placing too much of a burden of a single member.

The Saskatoon Potters Guild has experienced an encouraging growth in membership in the past few years, undoubtedly due to its continued emphasis on providing pottery classes to the community. Classes are taught by more experienced members of the guild, the only job for which members are paid. Advertising and registration for classes is handled by the Saskatoon Region Community College, although the actual instruction is carried out in the guild's workshop.

The classes are usually 25 hours in length and range from beginner to advanced levels. Emphasis in beginner classes is placed on

the basics of pottery — wedging, centring, the basic cylinder form and glazing. More advanced forms such as component pots, lids, handles as well as a more in-depth look at glazing and decoration are covered in later classes. One beginner class is the only prerequisite for joining the guild.

Aside from classes, another drawing card for the guild is its workshop, as such facilities and equipment are virtually unavailable to the individual potter in Saskatoon and are often cost prohibitive. Working members of the guild need only supply their own clay and tools.

Education is the common denominator in all activities carried out by the Saskatoon Potters Guild, from its classes to the co-operative way in which the workshop is run. This is also the case with the mini and major workshops organized each year for members.

Mini-workshops are often conducted at the end of the guild's regular monthly meetings. At such an event, a member demonstrates some facet of pottery which, in the past, have included everything from lids and teapots to slip and glaze decoration to mixing clay and hand-building. This forum works not only as a refresher for experienced members but also as a source of encouragement for newer members. The mini-workshops provide a close-up view and an opportunity to ask questions about various potting skills.

An average of two major workshops are organized each year, the first usually in the fall, the second in the spring. These workshops are often held just prior to sales.

(continued from previous page)

again to act as an encouragement to members. They invariably feature a potter from outside the guild, even outside the city or province but the varying skill levels of members is an important consideration in planning. The name of the potter featured in a workshop often comes from the membership itself.

In early April of this year, the guild held one of its most successful workshops in recent history featuring Nancy Dicey of Calgary. Despite a severe winter storm, potters travelled from as far away as Regina and Prince Albert to attend the one-day session which focussed on a multitude of decorating techniques for pottery.

Along with education, the guild's objectives of encouraging quality craft and promoting pottery in the community manifest themselves in the form of juried shows and sales of members work.

Prior to 1980, the Mendel Gallery was the location of guild shows and sales which proved overwhelmingly popular with gallery-goers and pottery-lovers in Saskatoon. Since leaving the gallery, the guild has held these

events in a number of locations which has resulted in a drop in sales. This, however, is changing as more effort is made to advertise and promote the sales. The search for a permanent sale location continues.

All members are strongly encouraged to participate in both the annual juried show and the two or three sales held each year. Each member is allowed to submit 3 pieces to the show which are then judged by an artist from outside the guild. This offers a rare opportunity for potters to have their work critiqued as well as hear critiques of others' pots. There is no selling at the show which is usually on display for a week.

An unlimited number of pots can be submitted for sales which usually last 3 days. Members price their own pots with 15% of the sale price going to the guild. Aside from membership fees, sales are the guild's only source of income.

Financially, the guild operates on a very tight budget. It depends entirely on membership fees to operate the workshop facility each year with income from sales and classes going toward expenses such as the

newsletter and the cost of conducting workshops. Some austerity must be shown as major capital expenditures may be required in the near future as aged equipment like the kilns may need replacing.

What the future holds for the Saskatoon Potters Guild is almost entirely dependent upon its membership and their willingness to co-operate and participate in all aspects of the organization. The recruitment of new members, both working and associate, through advertising, classes and word-of-mouth will continue to be a high priority in the coming years because, as the membership grows, so does the guild and the program it offers.

One thing is for certain though, and that is that in the future, the Saskatoon Potters Guild will remain as dedicated to its goals of encouraging quality craft, education and promoting pottery in the community as it has been in the past 21 years.

— Colleen L. MacPherson

Editor's Note: Colleen is the most recent president of the Saskatoon Potters Guild.

A Summer Apprentice: One Potter's Experience

Lloyd turned up on my doorstep in early May. He was "bright-eyed and bushy-tailed" and offered to be my apprentice if he could use my pottery equipment. He had his clay, glazes and tools on his truck.

I knew that I would be too busy in May, with garden and yard activities, to be making much use of my potter's wheel. I really didn't think the situation through, being carried away by his enthusiasm. In the end, it may have been wiser to have set up a trial period, after which we could have assessed the situation.

Lloyd Beaudry was born in Cutknife in 1950 and attended school there, in North Battleford and Landis. He left school at 15 and worked in North Battleford as a carpenter for a year. A stint at various jobs in the oil industry ended in 1973 when he lost a leg in an industrial accident.

While running a landscaping business in Fort St. John in 1974, he was introduced to clay by local potter, Bob Young. The next year saw him farming with his father-in-law at Landis. When his marriage and farming

career collapsed, he returned to North Battleford to complete grades nine and ten. Back to the oil patch for brief time until Lloyd was jailed in September 1977 for bank robbery. During his six year sentence, he completed his grade 12 and explored pottery again. After parole in June 1982, he entered David Thompson University and finished the first year of a BFA program. This apprenticeship is an extension of his classes as he is to report his pottery activities and pursuits when he returns to university.

Lloyd worked in my basement for three weeks, making two piece goblets and drying them outside before putting them together. The stairs were difficult for him; our radios (mine on CBC, his on anything but!) were in conflict, and the clay was getting all over the house!

When the weather finally warmed up, we rented a wheel from Prairie West Community College and he made a studio in our garage. The drying facilities were better, no stairs to navigate and both of us were happier.

Although he has only been throwing for

eight months, I feel Lloyd has made significant progress. He will sometimes put in a 12 hour day making mugs. Seeing my oil kiln fired was an exciting experience for him and his temoku mugs turned out beautifully. I hated to tell him that it might not happen again.

Lloyd plans to complete the four year BFA program and set up a studio in his home town. At present, he is attending a workshop in Nelson, British Columbia and building a summer studio at Atton's Lake.

The advantages of having an apprentice are mixed; Lloyd and his dad have kept me firing by repairing blowers or manufacturing them from thin air! Our meal times are livelier and we get more phone calls. The major disadvantage is that it involves a commitment and responsibility that I had not fully understood when I took him on. Having an apprentice also puts demands on one's privacy and freedom which, for an artisan, may be difficult to reconcile.

— Myrna Harris

Review — Woman Emerging



Omnipotence, porcelain figure by Sandra Ledingham from her show, Woman Emerging. (Photo by Gary Robins)



Young Dancer, porcelain relief wall piece by Sandra Ledingham from Woman Emerging. (Photo by Gary Robins)

Regina — Rosemont Art Gallery, June 2-30
Saskatoon — Group 5 — July 5-23

Woman Emerging, Sandra Ledingham's recent exhibit of porcelain figurines and wall pieces is an exciting departure for the Saskatoon clay artist. Known primarily as a functional potter, Ledingham has finally "come to grips with the fact that . . . decoration is a function." The decorative value of the unglazed white porcelain may have been questioned by some who viewed the exhibit. Clearly though, it is a technique that sheds new light on a familiar subject — the female body. Two distinct artistic endeavours are displayed in the exhibit: the sculpted figurines stand about 8" high, while the approximately 8 x 10" wall hangings expose figures in relief. Consistent throughout all the work were nude female figures. Ledingham acknowledged that "the one apparent thread throughout these pieces had to do with women, womanhood, young women . . ."

Over eighteen months ago, Ledingham began to research the history of women in art. She discovered some little-known women artists. She re-examined Greek mythology's perception of women as evil and untrustworthy. And she tired of the plump Rubenesque-style females portrayed by male artists. Her newest work reflects a clarification of the female. Her figures ex-

emplify the physical strength and beauty of the female body. This feature has been achieved by sculpting the figures in exaggerated stances. At the same time, the work reflects Ledingham's interpretation of the many emotions of women, confronted as she has historically been, by a patriarchal society. Ledingham admits that she's "coming closer to merging my personal politics and my desire to create sculpture and still work in clay, which is the media I am most familiar with." Personal victory hangs in the air.

The exhibit is easy to view and understand. That is not to imply that it is simplistic. Each piece stands well on its own. And all are of a style of realism that reflects fastidious and painstaking attention to detail. The delicate facial highlights are intensified by the sparse use of a rose-pink wash. The technique is an extremely effective one. It draws the viewer to the telling expressions in the face and eyes of each figure.

The subtlety of Ledingham's relief wall pieces are best noticed under carefully directed lighting. "The sleek and defined muscle structure gives gesture and movement to all the figures," she says. But the figures emerging from the wall pieces move, almost dance-like, in front of the viewer. They ripple with the light.

As to Ledingham's choice of unglazed

white porcelain, she admits to liking the way it looks. But the unglazed medium also serves to demonstrate the artist's skill as a sculptor. "It's like a photographer working in colour versus black and white," says Ledingham. "Where you have colour to rely on you can camouflage or suggest a lot of things in the features, or in the muscles, or in the body that you otherwise have to sculpt into it. You can paint on a facsimile versus actually building it into the piece. For that very reason a lot of black and white photographers talk about how black and white is a purer form. It demands more of you. It means you have to see more clearly the contrasts and the positive and negative spaces. That's exactly how I feel about these (pieces) . . . I wanted to say everything I had to say with the gesture of the body and the manipulation of the clay. I did not want to rely on covering it up with colour."

Sandra Ledingham's latest work displays a mature discipline of form and content fused to deliver a non-threatening political message. The message is of hope and of the need to re-examine stereotypical ideals. Ledingham's skill in the art of realistic sculpting is certainly among the highest quality. Where will she go from here?

— Michelle Heinemann

Profile — Sandra Ledingham

Sandra Ledingham's first encounter with the world of clay was in Paris. While living there from 1970 to 1972, the then recent university graduate went in search of a clay studio. She wanted to learn how to be a potter. But in all of Paris, "I couldn't find one clay studio," she laughingly recalls. Sandra attributes this lack to the cost of renting space in Paris, noting that kilns can take up a lot of room. Instead, she found a multi-disciplinary studio. But on insisting that she wanted to work with clay, Ledingham "was kicked out of the class before it even started."

As it turned out, Paris was not a complete disappointment. Sandra learned to speak French and today is bilingual. She also dug up an obscure job painting the finishing designs on Chinese lacquer furniture. As for her desire to learn to be a potter, it was not to be dismissed lightly.

Ledingham returned to Canada in 1972. She planned to move to Vancouver, rent a clay studio and learn to be a potter. Stopping in Regina to visit family and old university friends, she was soon caught up in the action.

As fate would have it, Marilyn Levine was scheduled to teach pottery through the University of Regina's Extension Department. Levine is now a well-known international clay figure, who incorporates such things as

replica leather cowboy boots, suitcases and sachels into her work. She is one of Sandra's mentors. "It was important to me to work with a woman and I knew that she was an ambitious, hard-working woman," recalls Ledingham. "She took her art seriously. Those were important elements to me." Sandra worked with Levine for about a year and a half, and says that she "was a fine inspiration as well as a knowledgeable teacher."

A heady and ambitious bunch worked out of "Extension" along with Ledingham. Mel Bolen, Charley Ferrero, Brad McFaden, Jack Sures, and others provided a tight-knit support group for Sandra. For nearly three years she worked out of the Extension studio, exiting as a production potter. She giggles and cringes at her memory of the first pottery sales emerging from that studio. "It was really shoddy, horrible stuff we sold. But people used to line up at 8 a.m. and we always sold out," she says. Sandra attributes this enthusiasm to the effect the late 60's had on the notion of hand-crafted items, and is pleased that the taste of the buying public is better informed now.

By now it was starting to dawn on Sandra that clay was where she wanted to be. So she quit her social service job and launched off in her new capacity as a craftsperson and artist.

"I don't know if I ever anticipated being a full-time artist, although art has always been where my love has lain," she admits. Only on a rare down day will her frustration surface and then she questions if social services isn't really where she belongs.

One of Sandra's earliest opportunities to work as a professional potter came in 1975, when she taught throwing and glazing at Wasagaming, Manitoba. From there, she joined Fifth Street Studio in Saskatoon, where she taught some classes and continued to produce her own work. Since 1978, she has taught pottery classes through the University of Saskatchewan's off-campus program. In 1980, she established her own Saskatoon studio.

Ledingham's skill with clay has progressed steadily in ten years. She has partaken in national and international training workshops, including the World Craft Council Conference in Kyoto, Japan in 1978 and the 1982 Canadian Craft Council Conference, held in the Atlantic Provinces. Ledingham has had the privilege of studying with people like Joe Fafard, Rick Hirsch, "Raku XIV", Judy Chicago, Vic Cicanski and others.

Believing that artists cannot work unto themselves, Ledingham has long been involved in organizations for artists and craftspeople. A current board member of Saskatoon's A.K.A. Gallery, she has also been actively involved in the Saskatchewan Craft Council. In fact, she was a founding member and held an executive board position for a number of years. More recently, her efforts have been towards expanding markets for Saskatchewan craftspeople.

Sandra has entered her work in many shows and juried craft sales and exhibitions. Regina's Rosemont, Kesik, and Norman McKenzie galleries and Saskatoon's Group Five, Shoestring and Mendal galleries have all featured Ledingham's work at one time or another. Sandra won the Merit Award for a stoneware plate entered in the 1977 Battleford Juried Exhibit and has several pieces in the Saskatchewan Arts Board Collection. One of her pieces, entered in the Women's Festival Exhibit (1982) now belongs to the Sasha Hayman Collection of Status of Women. As well, Ledingham's functional pottery work is often for sale at craft fairs such as Wintergreen, Battleford, Bazaar, Toronto's Harbourfront and Western Works in Edmonton.

Sandra Ledingham has established herself as a reputable potter since her start ten years ago. Now she does both functional work and artistic pieces, often incorporating them, as she did for Bazaar 1982, with her colored porcelain vases. Ledingham seems able to challenge herself by exploring new ways to express herself through her clay. Her latest works, porcelain sculpted figurines and wall pieces, demonstrate a highly disciplined skill.

— Michelle Heinemann



Surrounded by clay and the tools of her craft, Sandra Ledingham works in her studio. (Photo by Merce Rafols)

From the chair

The Board of Directors has accepted the resignation of our Executive Director Mario Kearley. Mario has been with the Craft Council since 1979. During these past 3½ years, the Craft Council has grown to become a major organization in the province working on behalf of Saskatchewan craftspeople. We all owe a debt of thanks to Mario for her dedication and enthusiasm as our Executive Director. Her interest in crafts and craftspeople has been obvious.

Thank you, Mario, for all you have done for us. It has been a pleasure working with you. We wish you good luck and happiness in the future.
That's all folks — the Chair is on R and R!

— Olesia Kowalsky
Chairman of the Board

INDIVIDUAL AID PROGRAM

SCC's brand new project to provide financial assistance to successful applicants has already proven effective and appropriate for four Saskatchewan craftspeople. Two loans, interest free for one year, and two travel scholarships were awarded by the Individual Aid Program Selection Committee following their first assessment in June.

Monies for the Individual Aid Program have come from internal efforts by the Board of SCC. Essentially self generated dollars from memberships, commission on sales, workshops and craft market gate fees, to name a few sources. These funds have been building up slowly over the past three years. Not considered as part of our operational budget nor acquired from funding agencies, this money had been earmarked for some special projects and what better than a mechanism to allow craftspeople to use their own funds to benefit themselves.

It is anticipated that this money will be constantly "turning over" in the hands of SCC members who will borrow as needed and pay back promptly. We are confident that recipients will certainly respect the trust placed in them on receiving these loans and honour their commitment to SCC. With careful planning and the help of our membership SCC loans can be available to assist craftspeople for many years to come. Next deadline for applications is 15 September.

MEMBERSHIP COMMITTEE REPORT

Since the last issue of *The Craft Factor*, two of our woodworking members, Byron Hansen and Michael Hosaluk have achieved Artisan status. Congratulations! They were juried by Michael Fortune while he was in the province giving a workshop.

At the Saskatchewan Handcraft Festival, the wood workers booths were checked for quality control by Stan Wychopen. He will be submitting a report to the board on his findings. Some other media will be checked at Wintergreen.

Ron Loomis of the federal Department of Consumer and Corporate Affairs was also checking booths at Battleford for product safety.

— Myrna Harris

Congratulations to the craftspeople who participated in the SHF Exhibition "10", and to all the award winners. My special congratulations to each of those who took the time to enter the juried section this year.

It always takes courage and effort to prepare work for jurying. The addition of a theme this year posed an extra challenge. Each craftsperson submitting work was able to meet the deadline, and had no fear of accepting a new concept. These craftspeople have met challenge with creativity and good humour.

Saskatchewan craftspeople continue to show flexibility and practicality; flexibility to respond to a call for special effort; practicality in the fact that the SHF offers awards totalling \$10,000.00.

Thank you's are in order to the SHF Coordinator, Mary Mattila of North Battleford. Mary did a marvelous job for the Craft Council.

Special thanks to Mayor Alex Dillabough, the Town of Battleford, and the Battleford Business Association for again offering their assistance to the Craft Council. We couldn't have done it without you.

— Olesia Kowalsky
Chairman, SCC

SCC's Own Mike Hosaluk has been invited by the Cartwright Street Gallery in Vancouver to participate in an exhibition of turned wooden vessels, along with other leading North American wood turners. Other Canadians who have been invited are Stephen Hopkins, Wayne Hayes, Marilyn Scott and Don McKinley. Congratulations! The exhibition has been scheduled for mid-October.

NOTICE: All 1983/84 Active Memberships are due and payable October 1, 1983.

MEMBERSHIP APPLICATION

Membership in the Saskatchewan Craft Council is open to all craftspeople working in any media whose work is primarily hand-produced, using hand controlled processes in the final product. Technical competence and skill of craftsmanship in the product are encouraged.

Membership runs for one year, from October 1 to September 30, with the exception of Subscribing which runs for one year from date of receipt of membership fee.

Subscribing membership: Available to any interested individual, non-marketing guild, gallery, group or association. Entitles member to receive *Craft Factor*. No other benefits are included although Saskatchewan members may apply for upgraded status.

Active General member: Entitles individual member to apply for all SCC sponsored exhibitions, for all special events such as conferences and workshops. Eligible to be nominated to SCC Board of Directors or to serve as Juror on selection committees. Use of SCC resource centre and subscription to *Craft Factor* and voting privileges. Eligible to upgrade to Active Marketing or Active Artisan status.

Active Marketing member: Available to individuals through a jurying of work by peers and special application. Same benefits as general membership, plus entitled to apply for all SCC sponsored markets.

Active Artisan member: Available to individuals through special application and jurying of work by out-of-province peers. Same benefits as Active Marketing membership, plus eligibility for all special SCC publicity and promotion and use of SCC logo.

To apply for Subscribing or Active General membership, please complete and mail the form below along with your membership fee.

Active Marketing, Active Artisan and Associate Members **must be juried**. Works are juried annually. Please contact SCC office for application procedure and deadlines.

Saskatchewan Craft Council
P.O. Box 7408,
Saskatoon, Sask. S7K 4J3
(306) 653-3616

I WANT TO JOIN

Name _____

Address _____

Craft Specialty _____

- new member
- subscribing \$15
- renewal
- active general \$30

Please send me application for

- Active Marketing Member
- Active Artisan Member
- Associate Member

More News and Notes . . .

The Handweavers Guild of America (HGA) has appointed Jane A. Evans regional representative for the Prairies and NWT. The HGA will be conducting Convergence '86 in Toronto and is interested in ideas from Canadian weavers. If HGA members have questions or comments, please feel free to contact Jane at 1181 - 113th St., North Battleford, Saskatchewan S9A 2M3. Jane was also elected provincial representative for the Guild of Canadian Weavers, recently. As with the HGA, the Canadian guild is interested in members' ideas and concerns, so contact Jane about them any time.

Call for Entry: The Manitoba Crafts Council, in co-operation with the Winnipeg Art Gallery, is pleased to present "REFLECTIONS ON THREE PLAINS: CONTEMPORARY CRAFTS", a juried exhibition of crafts from the provinces of Alberta, Saskatchewan and Manitoba at The Winnipeg Art Gallery, March 4 - April 15, 1984. Open to craftspeople of Alberta, Saskatchewan and Manitoba working in any craft media. Deadline for entries by mail or express is October 28, 1983. Jurying will take place on November 3, 4 and 5, 1983. For more information contact the SCC Office or write:

REFLECTIONS ON THREE PLAINS
202 - 89 Princess Street,
Winnipeg, Manitoba R3B 2X5

PRICE — A MATTER OF ATTITUDE

The high cost of quality may not be as unique to this decade as one might think. By way of illustration, we offer the following quote:

"It is unwise to pay too much, but it is unwise to pay too little. When you pay too much, you lose a little money, that is all. When you pay too little, you sometimes lose everything, because the little you bought was incapable of doing the thing you bought it to do. The common law of business balance prohibits paying a little and getting a lot, it can't be done. If you deal with the lowest bidder, it is well to add a little something for the risk you run. And if you do that, you will have enough to pay for something better."

A statement made by the English poet, John Ruskin, over a hundred years ago.

CRAFT BOOK HOLDERS

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BOX 867, STATION F, TORONTO, ONT. M4Y 2N7, CANADA

ccc report

Bronfman Award Announced — This year's recipient of the Saidye Bronfman Award for Excellence is potter Wayne Ngan of Hornby Island, B.C. He was nominated by Ceramists Canada. Presentation of the award will be made the CCC's Annual Meeting in Calgary in September.

Congratulations to Nik Seminoff, Saskatoon jeweller, for being nominated by SCC for the prestigious award. CCC received twenty-one nominations.

Salon des Metiers d'Art du Quebec, 1983 — No Saskatchewan craftsman applied to attend this sale. Nine people were accepted through CCC from outside Quebec.

Craft Tour — The World Crafts Council, 401 Park Ave. South, New York, N.Y. 10016, is sponsoring a craft tour of Thailand, November 5-20, 1983. For details contact the WCC at the above address.

Forms for Commission Agreements — The Royal Canadian Academy of Arts has prepared a standard form of artist-client agreement clearly intended for commission situations. On seven type-written pages the document spells out, with a minimum of legalese, the rights and responsibilities of both parties including such matters as insurance, schedule of payments, ownership

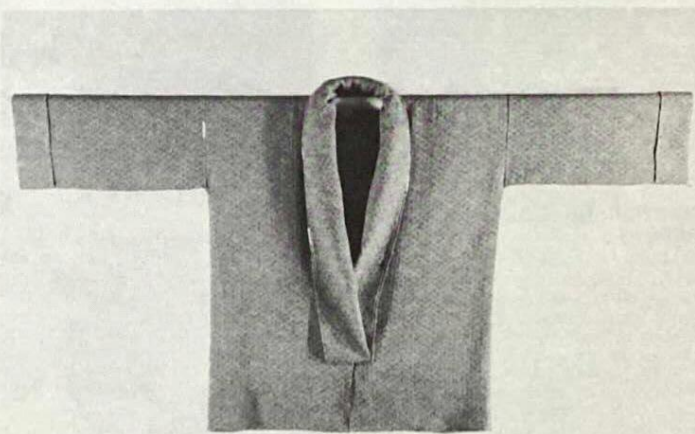
of drawings and copyright. Copies are available from the Academy offices at 11 Yorkville Ave., Toronto, Ont. M4W 1L3.

CCC Annual General Meeting — This event will take place in Calgary the weekend of September 23-24, 1983. While much of it deals with CCC business alone, there will be opportunities to meet Alberta craftsmen and tour a bit. Also, on Sunday there will be a meeting to plan more toward the next Canadian Crafts Conference, in Vancouver, in August 1986. This is a fine chance to join in on the ground level of planning that conference and any craftspeople are welcome.

CCC Representative — Starting after the CCC meeting in September 1983, the new provincial representative will be Olesia Kowalsky.

CCC at SHF — The Canadian Crafts Council was pleased to officially acknowledge the 10th anniversary of the Saskatchewan Handcraft Festival by sending greetings via Jenny Hambridge. Jenny, as originator and coordinator for the first 6 festivals, was a particularly welcome representative. She presently is Associate Executive Director of the CCC.

— **Jane A. Evans**
SCC Representative to CCC Board



"Decade Jacket", 10 harness crepe weave of spun silk/cotton stitchery, by Cathryn Miller. Winner of Premier's Prize and SAB Purchase Award at Saskatchewan Handcraft Festival. (Photo by Michael Brauer)

Saskatchewan Handcraft Festival: Co-ordinator's Report

The tenth Annual Saskatchewan Handcraft Festival was held in the Town of Battleford on July 15 & 16. 6,819 people paid the \$1 admission fee to the Craft Market. This number over the two day event compares well with 7,871 from last year's three day festival. This year \$95,000 in sales were made comparing to \$100,000 last year. Orders totalling about \$10,000 were taken compared to \$20,000 for last year.

The Town of Battleford hosted a well-attended wine and cheese opening on the Thursday evening preceding the Festival. Martha Cole, S.C.C. Exhibitions Chairman presided at the official opening and presentation of awards, welcoming the 300 or so guests on behalf of the S.C.C.

Greetings from the Canadian Craft Council were brought by Jenny Hambridge of Ottawa. It was very appropriate in this our tenth year to have Jenny with us as she was a key person on the Department of Industry and Commerce team responsible for the first Battleford Festival in 1973. It was interesting to hear Jenny reminisce about her experiences in trying to get the Festival established in Battleford.

Mayor Alex Dillabough of Battleford was introduced. Thanks were extended to the Town of Battleford for hosting the reception, and for their superb co-operation and assistance over the past ten years. The mayor presented Susan Risk of Regina with the Town of Battleford Purchase Award.

Bob Demkiw, President of the Battlefords Chamber of Commerce, was introduced. He presented the award for the Best Marketing presentation to Les Harris of Alvena, Sask. Judging of the booths was done by Henry Bergen, Commissioner of the Chamber of Commerce, and Gil Griffiths, from the Department of Industry and Commerce.

Dorothy Boyd, President of the Battlefords Allied Arts Council, presented their purchase awards to Linda Cock, and Sandra Ledingham of Saskatoon. The President of the Saskatchewan Woodworkers Guild, Don Florzone, presented the award for the best in wood to Michael Hosaluk of Saskatoon.

The award for the best Traditional piece went to Janel Hitchings of Saskatoon for her crocheted bedspread. It was presented by Jennifer Aspelund on behalf of Pennydale Junction. The most "Unique in the show" award went to Art Isted of Nipawin for his "Soul Powered Clock". It was presented by Larry Gabruch on behalf of the Battleford Business Association. Emma Radfelder, acting on behalf of TREE presented the "Best in Clay" award to Sandra Ledingham of Saskatoon.

S.C.C. Board members Michael Hosaluk and Myrna Harris presented the S.C.C. Purchase Awards to Anita Rocamora, Springside, Patrick Adams, Saskatoon and Annabel Taylor of Prince Albert.

Menno Feiguth, acting on behalf of the Saskatchewan Arts Board, presented the Saskatchewan Arts Board Purchase awards to Cathryn Miller, Saskatoon; Sandra Ledingham, Saskatoon; Richard Diener, Regina and Yoshimi Woolsey of Ruddell.

Ed Schille, Vice-President of S.C.C. presented the S.C.C. Awards of Excellence to Patrick Adams of Saskatoon, and Anita Rocamora of Springside.

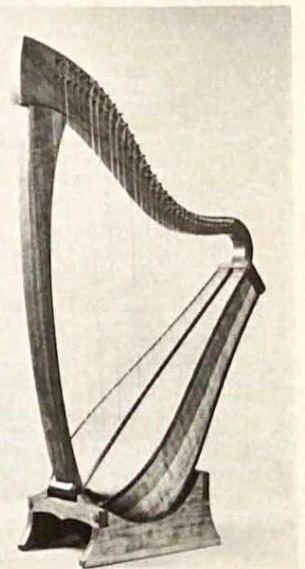
The Honourable Jack Klein, Minister of Tourism and Small Business, presented Merit Awards to Anita Rocamora, Patrick Adams, Michael Hosaluk of Saskatoon, Sandra Ledingham, and Erna Lepp of Regina.

Mr. Myles Morin, MLA of the Battlefords brought greetings from the Premier, and presented Cathryn Miller of Saskatoon with the Premier's Prize for her hand woven "Decade Jacket".

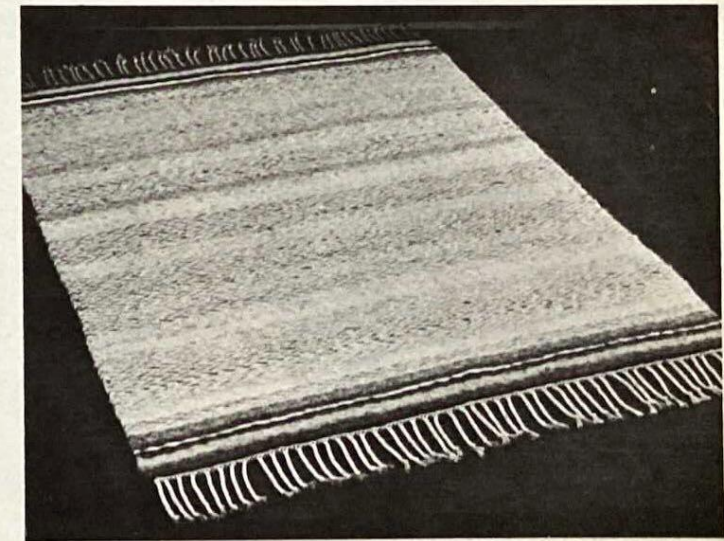
On Saturday evening at 7:30 the ballots were tabulated and the People's Choice Award, given by the Beaverbrook Lodge, was presented to Gilles Blais of Saskatoon for his hand-carved Black Walnut Mirror.

The S.C.C. owe a vote of thanks to the Town of Battleford for their wholehearted support of the Festival. Their arena and auditorium staff were invaluable. The Battleford Business Association were also cooperative in sharing of facilities and advertising. A number of local merchants donated juice to stock the Exhibitors Lounge. Personally I am most grateful to Martha Cole, Ed Schille, and Brenda Krohn for their help with last minute details. Co-ordinating the Battleford Handcraft Festival was an enjoyable and stimulating experience for me. Thank you all for making it so pleasant!

— **Mary Mattila**, Co-ordinator,
Saskatchewan Handcraft Festival.



"Celtic Harp", 31", made of 10 different materials, by Richard Deiner. SAB Purchase Award winner at SHF. (Photo by Michael Brauer)



"Ten Shades of Sheep". The fleece from at least 10 different sheep was used in this rug. Woven welt, hand spun fleece warp. 30" x 40", by Annabel Taylor. Winner of S.C.C. Purchase Award at SHF. (Photo by Michael Brauer)

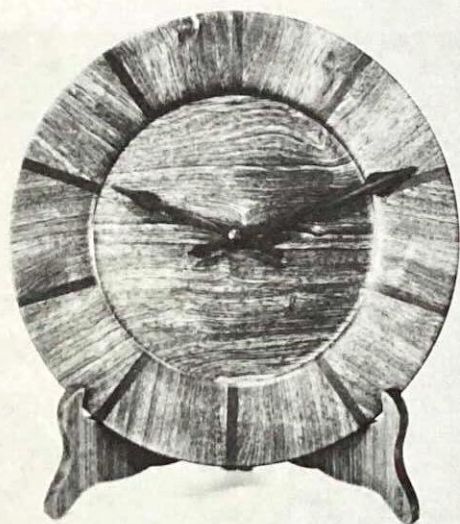
SCC MEMBERSHIP ASSISTANCE PROGRAM FOR INDIVIDUAL AID AND OUT-OF-PROVINCE TRAVEL SCHOLARSHIP

GENERAL PROGRAM GUIDELINES

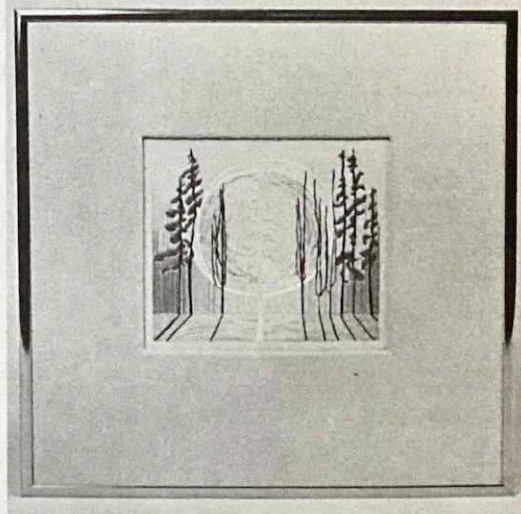
1. Available to all active SCC members in good standing. This includes all active general, active marketer, active artisan members, with the exception of the members of the Selection Committee during their term of appointment.
2. Applications are to be submitted to: Chairman, SCC Membership Assistance Program, P.O. Box 7408, Saskatoon, Sask. S7K 4J3.
3. Applications are to be made in writing and accompanied by two letters of reference. A reference indicating financial responsibility would be an advantage for a loan application.
4. Applications are to state complete details of intended project. Travel scholarship applications are to indicate date of departure, travel cost, itinerary. Loan applications should indicate start of project and repayment ability.
5. Applications must be post marked, or hand delivered no later than the deadlines set for each quarter: June 15, Sept. 15, Dec. 15, March 15. Deadlines will be strictly adhered to.
6. Replies and contracts/agreements will be mailed to applicants within one month of quarterly deadlines.
7. Full payment of loan, or part payment of scholarship will be made immediately upon return of signed contract/agreement to the Selection Committee chairman.
8. No application will be considered retroactively for projects or travel already completed.
9. Members may apply for both the loan program and the travel scholarship at any quarterly deadline. Consideration will be at the discretion of the Selection Committee.
10. Subsequent applications by an individual will take into consideration previous fulfillment of contract/agreement requirements.
11. All applications will be kept strictly confidential, will be considered at the discretion of the committee within the guidelines set, and all decisions of the selection committee will be final.

INDIVIDUAL AID PROGRAM

1. Consideration will be given to all craft related requests such as:



"Metric Time — Soul Powered". Wooden clock, rosewood, lathe turned, staved, ebony, 25mm x 250mm, by Art Isted. Most Unique in Show award winner. (Photo by Michael Brauer)

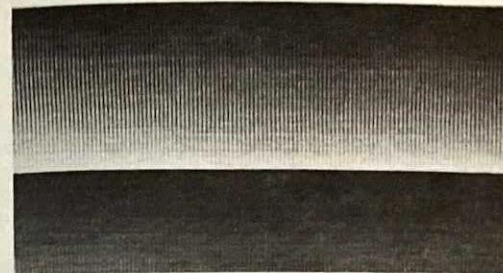


"Trees — to Richard St. Barbe Baker" by Linda Cock. Winner of Battleford Allied Arts Council Purchase Award. Fibre-silk lilofloss embroidered on Honan silk using satin stitch, running stitch, surface stitching and couching. (Photo by Michael Brauer)

- a) equipment purchase or rental.
 - b) material/supply purchase.
 - c) studio rental for short term project.
 - d) special research projects.
 - e) time from production to pursue special techniques.
 - f) preparation for group or solo exhibition.
 - g) special material purchase for exhibition.
 - h) short term training costs.
 - i) apprenticeship programs.
 - j) professional development projects.
 - k) other viable requests.
2. Loan requests will be considered for any amount up to a maximum of \$1500.
 3. All loans will be granted interest free for a total of 13 months after receipt of money.
 4. No repayment will be required to be made for a period of three months after receipt of loan.
 5. First interest free repayment will begin on the first day of the fourth month after receipt of loan.
 6. Interest will be charged at the rate of one and one-half percent per month on the unpaid balance at the end of the 13 month interest free period.
 7. Repayment schedule should be no less than 10 percent of total loan granted.
 8. In a case of default without just cause the individual will not be considered for further financial assistance from SCC.

OUT OF PROVINCE TRAVEL SCHOLARSHIP

1. Consideration will be given to all out of province travel for professional development in the craft field such as:
 - a) attendance at out of province seminars, workshops, conferences dealing with craft or craft related field.
 - b) personal research projects in a specific craft or craft related field.
 - c) craft education research.
 - d) other viable requests for craft related out of province travel.
2. Requests will be considered to a maximum of \$500 or 75% of total travel costs, whichever is the lesser amount.
3. Scholarship will be paid upon receipt of signed agreement.
4. A detailed written report accompanied by slide and/or photos must be submitted to Selection Committee within two months of completed travel project.
5. All written reports and slides/photos will become the property of the SCC for use in the Resource Centre or by the Craft Factor editor.



"10 after 5:00 a.m., goose hunting north of Macklin, Sask. Monday" by Patrick Adams. S.C.C. Award of Excellence, S.C.C. Merit Award, S.C.C. Purchase Award winner. Handwoven wool and linen. 60" x 30". (Photo by Michael Brauer)

Wintergreen '83 Commission Display Area.

Commission display will be available at Wintergreen '83 for active members. This area is intended to provide space for display of work by those active members who do 'commission work' and who will not have a market booth at Wintergreen '83.

The area available will provide a 'setting' for the display of work which is primarily one of a kind, (tapestries, wall hangings, dining room suites, precious gem jewelry, custom weaving, etc.).

Special invitations will be sent from the SCC to persons to whom this work might appeal, such as galleries, interior decorators, architects, business firms, government agencies.

Commission Display Participants:

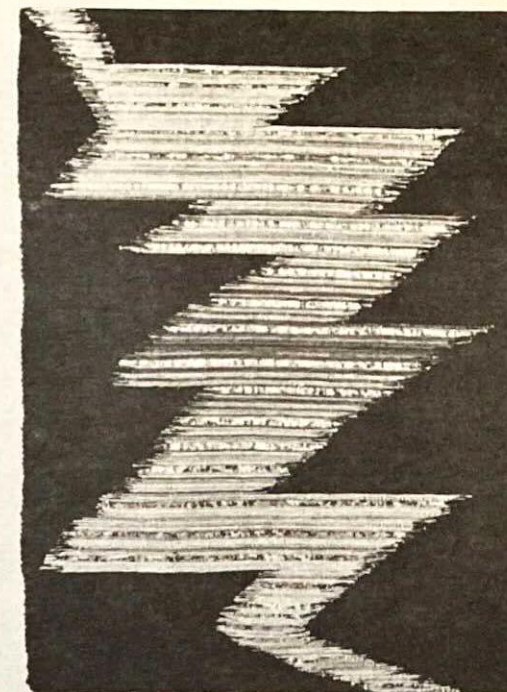
1. will be responsible for set up and co-operative arrangement of the space made available.
2. will be responsible for all props (i.e. pedestals, cases, etc.) required for their display.
3. SCC will provide backdrops similar to market booth area.
4. must be in attendance during the hours of Wintergreen to meet with the public, discuss work and take commissions.
5. should limit number of pieces and bring a representative sampling only.
6. display may be augmented with portfolio, business cards, etc.
7. pieces to remain in display area during Wintergreen hours and are not to be removed or replaced during that time.
8. Co-ordinator must reserve the right to limit size and number of pieces submitted due to space restrictions.
9. Set up time: 8:00 a.m. — Friday, 25 November
Hours of Wintergreen: 1:00-10:00 p.m. Fri., 10:00-6:00 p.m. Sat.
Application Fee: \$50.00

FEE DEADLINE — SEPTEMBER 15, 1983

DETACH AND MAIL TO: Wintergreen '83 Commission Display
Saskatchewan Craft Council
P.O. Box 7408
Saskatoon, Sask.
S7K 4J3

COMMISSION DISPLAY AREA ONLY.

Name _____
Address _____
Postal Code _____ Phone _____
Description of Work: _____
Number of Pieces: _____
Approximate Size of Area Required: _____
Enclosed application fee of \$50.00.
Date _____ Signature _____



"Ten Plateaux Rug" by Susan Risk. Town of Battleford Purchase Award winner. Fibre — Rag weaving. 43" x 60". (Photo by Michael Brauer)

Wintergreen '83 Booth Application

MAIL TO: WINTERGREEN '83 MARKET
c/o Saskatchewan Craft Council
P.O. Box 7408
Saskatoon, Sask.
S7K 4J3

Name: _____
Address: _____
Postal Code: _____ Phone: _____
Media: _____
Will Share Booth Yes _____ No _____
With: Name: _____
Address: _____
Phone: _____
Media: _____
Enclosed Booth Fee \$150.00
\$75.00 for Half Booth
Date: _____ Signature: _____
DEADLINE FOR APPLICATION 1 SEPTEMBER, 1983

REFLECTIONS ON THREE PLAINS: CONTEMPORARY CRAFTS

The Manitoba Crafts Council, in co-operation with the Winnipeg Art Gallery, is hosting a juried Craft Exhibition: REFLECTIONS ON THREE PLAINS: CONTEMPORARY CRAFTS to be viewed at the Winnipeg Art Gallery from March 4 to April 15, 1984.

Some 120 works by craftspersons of Alberta, Saskatchewan, and Manitoba will be selected by Robin Hopper, Dianne Carr, and William Hodge. Robin Hopper is an internationally known potter and author from Victoria, British Columbia, Dianne Carr is director of The Cartwright Street Gallery, Granville Island, Vancouver, British Columbia, and William Hodge is Faculty Member, Ontario College of Art, Toronto, Ontario.

The Call for Entry is available now from the Manitoba Crafts Council, 202 - 89 Princess Street, Winnipeg, Manitoba, R3B 2X5. The exhibition is open to all craftspersons resident in Alberta, Saskatchewan, or Manitoba for a minimum of one year beginning November, 1982. Entries by mail must be submitted by October 28, 1983. Entries made in person will be received October 30, 1983. The Call for Entry contains further eligibility information and important dates and times.

The organizers of this event stress that submissions may be transported by whatever method or service the artist chooses. Return shipment of the works will be made by the same method provided the artist includes a cheque to cover the expense or is willing to accept C.O.D. charges.

The artist is responsible for the insurance of the piece during transportation. Upon arrival at the Manitoba Crafts Council jury space, the piece will be insured for up to \$1,000 on any one item or fair proportion of a set.

Multiples, such as sets, will be regarded as one entry. The artist may submit up to three entries for jurying.

The responses to the call for entry have been most enthusiastic. The organizers anticipate a fine selection of top calibre work from artists of the three western provinces.



"Future Heirloom" 75" x 100" crocheted bedspread by Janet Hitchings
Winner of Best Traditional Award at Saskatchewan Handcraft Festival
(Photo by Michael Brauer).

A Talk With Deirdre Spencer, President of the Canadian Crafts Council

Katharine: Group orientation seems to go against the craftsmen's nature. They are just too busy earning a living. Why then is a national crafts organization necessary?

Deirdre: The Canadian Crafts Council was formed in the early 70's because the craftsmen recognized they needed representation in Ottawa that could act as a strong Federal Government lobbying and monitoring force. The early days of the CCC were a learning process. There were far more ideas than funding. Many directors did not have an idea of a director's function.

Katharine: But the CCC was finding its own personality. It had to seek its own level. With its grass roots beginning it had to grow through an almost organic process.

Deirdre: Gradually, as each director went back to their own provinces and territories, a learning process took place. Each new director brought new input and more skills and expertise. Today people in the crafts have much more education regarding the operation of boards and organizations as well as representation of their own provincial craftsmen. We now have a pool of people with executive ability from which to form our CCC Board.

Katharine: As an organization gains maturity and professional viability, it tends to run more smoothly. That kind of success brings in more highly qualified people. Then these people help increase the potential of the organization.

Deirdre: We have found our identity. The CCC basically deals with National and Federal issues. The CCC is a national organization that represents the craftsmen from across the country. But to do so, we have to have the craftsmen that, at a more local level, will speak their views to their provincial organizations.

Katharine: So, when issues come up, the Federal Government goes to the CCC. The CCC, in turn, goes to the provincial and territorial craft organizations and they contact their local organizations and individuals. The provincial and territorial organizations then compile their information and submit their consensus reports to the CCC. The CCC then reviews all the provincial and territorial submissions and forms a national consensus report to present to the Federal Government. So the chain of communication allows individual representation.

Deirdre: The CCC is a series of links. It is defined by the provincial and territorial organizations. The CCC has to understand the working craftsman and can only do this through the chain of communication. It is also important that the provincial directors understand the politics of the national organization. The Federal Government requires that everything is done properly.

Katharine: The government respects the CCC because of its grass roots organization. Its inception was from the individual craftsmen who saw the need, instead of from the

government from above saying "You organize". The government listens because they know that the chain of communication gives direct contact with the individual. Don't you think that is the reason that the CCC submission to the Applebaum/Hebert Federal Cultural Policy Review Committee was taken so seriously?

Deirdre: Definitely! At the time of the hearings, when the committee was on the move across Canada, it wasn't just the CCC submitting for everyone. Provincial organizations and individuals also made submissions. What they had to say was surprisingly the same as the CCC. This supported the CCC's submission by showing that it was doing its job and in fact was representing the individuals of the craft community. Full quotes from our submission were just lifted and put into the report.

Katharine: Was this why the report was a lot more positive for craftsmen than others included in the report?

Deirdre: The CCC made a very strong credible submission. The craftsmen have to present a strong case because they're seen in the art world as businessmen. The only way the Canada Council has justified funding of craftsmen is that the craftsmen must be artists. We argued in our CCC cultural submission that funding must also be available to production craftsmen.

(continued on page 16)

Attention Ceramists and Other Craftspeople!

Announcing a contemporary RAKU workshop with Richard Hirsch.

Dates: September 30, October 1 & 2 —
Friday evening, Saturday, Sunday
Place: University of Regina, Fine Arts or Ext.
Fine Arts (T.B.A.)

Cost: \$40.00/person

Registration: Mail or deliver \$20.00 deposit to
S.C.C. office by September 14th (make
cheques payable to S.C.C.)

Content: Demonstration/Slide/Lecture format:
Slide Presentation (some or all of the
following):

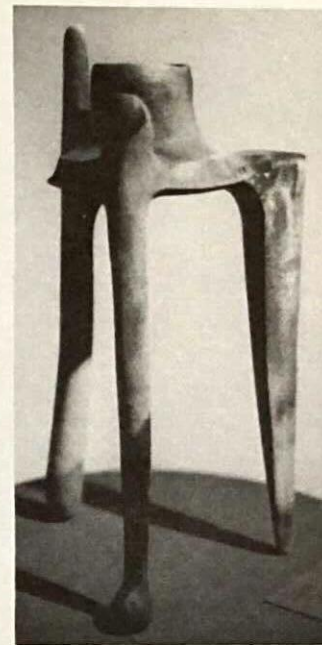
1. Richard Hirsch — a personal evolution
2. RAKU family tradition (work, kilns, studio, history)
3. Western RAKU — a survey of contemporary raku through individual potters

Demonstrations:

1. Building tripod or stick basket pieces, etc.
2. Possibly some firing techniques

RICHARD HIRSCH teaches in the program in artistry at Boston University and is co-author with Chris Tyler of "Techniques for Contemporary Potters — RAKU", as well as being one of North America's leading artists in the Western Raku tradition.

The following is an excerpt from *The Craft Factor*, December 1978 by Mel Bolen.



Tripod basket piece by Richard Hirsch.
(Photo courtesy of Sandra Ledingham)

YES!

Enroll me in the Raku workshop with Richard Hirsch.

Name _____

Address _____

Phone _____

Registration Fee enclosed (\$20)

Mail or deliver to:
Sask. Craft Council
P.O. Box 7408,
Saskatoon, Sask.
S7K 4J3

Deadline: Sept. 14

"Raku Revealed"

As a delegate to the WCC Conference in Kyoto and as a ceramist, I was interested to notice the differences, on a technical and ultimately an aesthetic level, between Raku 14 of Japan and Richard Hirsch of the USA.

Just a point of interest for all ceramic little-known-fact buffs: during a question-answer period between Rick Hirsch, Paul Soldner and Raku 14, the history of the word Raku was explained. Contrary to popular belief, Raku refers to a family name and not to the process. Only immediate members of the Raku family can call the pieces they make Raku pieces. It is a family name that dates back to 1700. There have been 14 generations of the family since then and the present member, Raku 14 and his 24-year old son (Raku 15 to be) were there demonstrating and explaining.

Speaking in strictly a technical sense, Raku 14 and Hirsch's approach to kilns and firings were as different as the number 27 and the letter H. Raku 14 fires one piece at a time in a bisquitted lidded sagger, surrounded by natural charcoal wood which slowly burns away to a white ash around the lidded sagger. Raku's assistants, headed by his son, gingerly remove the lid off the inside sagger then Raku himself reaches in with tongs to remove and air-oxidize cool the piece. The whole process entails better than four hours.

Rick Hirsch's approach to the technique was drastically different and is an excellent example of the contrast between Eastern and

Western attitudes. Rick's kiln was constructed of a fiberfax blanket 3/4 of an inch thick. Fiberfax is a cottonbatten-like silica-alumina blend that has incredible insulating properties, extremely high melting point and the fascinating quality of being completely flexible and cloth-like. Nichrome wire mesh was used to give the kiln a form and a top, the fiberfax being wired to the inside of the mesh structure. The finished kiln was half the size and shape of a 45-gallon drum and weighed five or six pounds. The kiln was placed upon a grid system of refractory firebricks into which a portable propane burner was introduced.

Rick's pieces were set upon the refractory platform, kiln lifted on top of the piece, burner ignited and temperature raised quickly to cherry-red heat. The next step was to lift off the top of the kiln, pick up the piece with asbestos gloves, place it on a banding wheel and spray on soluble solutions of nickel, iron or manganese salts from a disposable CO2 cartridge. The patinas that resulted were very striking. By reheating and repeating the spraying, or by reducing it afterwards in newspaper or sawdust, many varied textures and hues occurred.

It was very enlightening to realize from this demonstration the sometimes limiting factors of traditionalism as opposed to the unlimited possibilities of spontaneity resulting from existing in this time and location.

— Mel Bolen



Unique raku kiln of Rick Hirsch.

EVERGREEN '83

November 19, 1983, Prince Albert

Christmas Craft Sale. For application forms contact:

Barbara Terfloth, Co-ordinator
Evergreen '83
535 - 21st St. East,
Prince Albert, Sask.

Deadline for applications is August 26, 1983.

classified ads

FOR SALE: 18" x 18" Octagon Paragon Kiln, elements burned out, good switch box — \$60. Eight used silicon carbide kiln shelves, 26 1/2" x 28" x 1 1/2" — \$30 each. Nineteen soft insulating fire bricks, arch-type — \$25. Contact: Orest Shasko, Box 504, Lumsden, Sask. (17 miles from Regina). Phone 731-2405.

FOR SALE: Located in village of Meacham, Sask. "Home of Charley Ferrero", 2,500 sq. ft. former grocery store. Has large work area with two bedroom living quarters complete with full bath, combination living room and kitchen. Connected to sewer and water. Combination oil and electric heat. New wiring, small basement. Lovely grass and treed lot. Roof needs work. Taxes approx. \$370/year. Building was occupied until June 30/83. Will sell for \$4,000. Phone Garry Joynt at (306) 376-2112 or 376-2054.

(continued from page 14)

Katharine: Funding not just for the craftsman involved in gallery shows, but also for good production work. Funding to support time to research technical process, or to travel to foreign countries to study marketing and production techniques.

Deirdre: That's exactly right! One can not overlook these people just because they are lumped into the category of small business. Whether this type of assistance comes under the Canada Council or some other body doesn't matter. The important thing is that the need was recognized in the report. That is what CCC is all about.

Katharine: How did you become involved in the CCC?

Deirdre: While in New Brunswick I became interested in crafts. This was during the initial stages of the New Brunswick Crafts Council. My family moved to B.C. in the early 70's so I happened to be there for the formation of the B.C. Craftsmen's Association. I worked with them for quite a period of time and then went into private business. We then moved to the instant community of Ft. McMurray where I became the president of the Arts and Crafts Guild and later the Culture Co-ordinator working with Alberta Culture, Visual Arts. Generally crafts began to come to me, and the needs of the crafts community drew me in. I didn't seek it. Then I was invited to go on the board of directors of the CCC as a National Director.

Katharine: So, without knowing it, your crafts involvement in the East, West, and North really prepared you to be a national director.

Deirdre: Well I guess it did. Then, as a member of the board, I was given certain responsibilities, first as chairman of special projects, and then as chairman of the international committee. I was put through a learning experience, first learning about the CCC and then putting it into the context of the World Crafts Council. This is necessary if one is to be president of CCC. As the years have gone by, it has become more and more apparent that the president should be a working craftsman. Also, it is becoming absolutely necessary for the president to be bi-lingual. It is so important for the working craftsmen of Quebec to be represented on the CCC. But, there is a real shortage of funding and instantaneous translation is very expensive. We need the support of the Quebec craftsmen and other French speaking craftsmen to make the Federal Government stand by their bi-lingual cultural policy. They have to give more money towards translations. It is

something that future boards of CCC will have to direct their energies.

Katharine: What do you see as the tone of the Federal Government at this time regarding the crafts and craftsmen?

Deirdre: Well, just to continue on with Quebec for a bit, Rene Levesque visited both the two major salons where Quebec craftsmen sell their work. On the provincial level, they are fully aware of the labour intensive nature of crafts. The government is not particularly supportive of the craftsman, but, on the other hand, they can see that by supporting the quite modest needs of the craftsman, they can keep a lot of people employed.

Katharine: So support of crafts organizations is economically sound?

Deirdre: Yes, most people in the crafts are self-supporting. They do not need money for their businesses. What they do need is an organization to help them understand structures and be a communication link. This type of organization can help individual craftsmen become more productive. As the provincial organizations become stronger, the CCC can be even more of an information gathering and advisory body. The individual craftsman will benefit from the work done by the provincial and national organizations.

Katharine: Can you give some examples?

Deirdre: Hopefully they may not have to pay tariffs on materials and equipment used in their crafts. The 12% Federal Sales Tax has already been lifted, saving the craftsmen millions of dollars. The whole area of health hazards is such a monumental problem that it requires a national body to collect and coordinate the information. But the results will be passed down through the provincial organizations to the local level and thus reach the individual. That is why the structure of local, provincial, and national organizations is so important.

Katharine: The CCC really used that communication link with the Applebaum/Hebert Report. Could you talk specifically about that?

Deirdre: When the Federal Cultural Policy Report came out, we immediately got copies in Ottawa and began to study it. There were certain issues that the craftsmen were very concerned about, especially taxes, tariffs, possible changes in Canada Council funding, and the possibility of a national crafts gallery. With the CCC staff, we could study and interpret the report. We also conducted a national telephone survey of all the CCC Directors. As a result, before many other

organizations had begun to consider the report, we were able to give a complete representative response to Senator Austin's standing committee. We must always have proper documentation ready to move at any point. This is why, for example, we were able to give a presentation to the McDonald Commission on the economy. The economy affects us all, so why not craftsmen?

Katharine: So it is important to the individual craftsman to have unity in numbers through a chain of organizations and thus be able to lobby the government?

Deirdre: The power of lobbying starts at the grass roots and works up. You start with the local radio and newspaper. Individual responses are interpreted by the provincial and territorial organizations and thus included in the national responses. The government has to listen because in the end it all boils down to political voice. It is safe to say that we represent no less than 40,000 craftsmen. That's a significant number of people and votes!

— Katharine Dickerson



"Ten-Blossom" silk batik top by Yoshimi Woolsey worn by Sandra Ledingham. Saskatchewan Arts Board Purchase Award winner at SHF. (Photo by Michael Brauer)



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both Canadian and imported.

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ONE-DAY WORKSHOPS — OCT. 14, 15, and 16, with PAULA SIMMONS, of Suquamish, Wash., noted handspinner, teacher and author.

EVENING LECTURE WITH PAULA SIMMONS — Saturday, Oct. 15, (for registration information contact Miriam Jackson at 665-2771)

WE HAVE MOVED

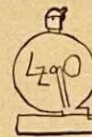
NEW ADDRESS as of August 15/83.
39, 1736 Quebec Avenue, (Canadiana Business Center)
Saskatoon. S7K 1V9 (306) 665-2771

Hours: May 1-Sept. 30 — Mon. to Fri. 9:30 a.m.-5:00 p.m.
Oct. 1-Apr. 30 — Mon. to Sat. 9:30 a.m.-5:00 p.m.
except Wed. — closed all day.

Closed Saturdays — holiday weekends.
Direct bus route from downtown (City Hall) Route No.9.
OPEN HOUSE: October 14, 8:00 p.m.-10:00 p.m. Drop in and help us celebrate our new address — meet Paula Simmons — join us for coffee.

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YARNS



Lorraine Ziola
555 Sturgeon Dr.
Saskatoon, S7K 4H4
(306) 242-2009

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.

- | | | |
|------------------|---------------|--|
| 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 |

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