

the craft factor

Volume 9, Number 1
Winter 1984



The Quarterly Publication of the Saskatchewan Craft Council



Cover: Zodiac mural by
Wendy Parsons. Photo:
Elly Danica.

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editor's bit

Past Editor's Bit

I hate long good-byes, so I'll make this brief. There comes a time in the life of every man (or woman, in my case), when he (or she) must make a firm commitment (to misquote some famous person!) When I took over the editorship of the *Craft Factor*, I made a commitment to the members of the Saskatchewan Craft Council to use all my skills and talents in producing the best possible magazine. Unfortunately, I also had a commitment to my (full-time) employer which, in the past year, has taken more and more of my time so that, although I was still producing a *Craft Factor* on a regular basis, I was not honouring my commitment to quality. It is with regret that I give up the position of *Craft Factor* editor and a job that gave me a great deal of enjoyment. It is, however, with great pleasure, that I introduce your new editor, Michelle Heinemann. If you skim back issues of *CF*, you will see her by-line often, so she is already familiar to and with many of you. Michelle is taking up the commitment and with the added frustration of budget cuts. I urge you, the members of the Saskatchewan Craft Council, to make a commitment to give Michelle all the co-operation you can. If you do, you can be sure that you will receive your publication on time and full of quality craft-related journalism. As I mentioned at the beginning, I hate long good-byes. I hate good-byes of any kind. So, I will just say "au revoir" to all the good friends I have made at the SCC over the last two years. See you all at Artisan, Battleford, Etc. . . .

Peggy Forde

Writing is my craft. By profession I am a freelance writer with a passion for cultural affairs. My association with *The Craft Factor* goes back nearly two years. When I accepted this editorship, it was not without the knowledge that *The Craft Factor* was floundering. Elsewhere in this issue are comments about the magazine's lack of direction and irrelevancy to its audience. Part of my task over the coming year will be to assist SCC in re-defining the purpose of *The Craft Factor*. But my major responsibility will be to insure that the magazine adheres to professional standards.

This issue looks inward at SCC's funding cuts. It also looks outward at the newsworthy topic of taxes. As well, there are reviews, a photographic essay of Wintergreen, and committee reports.

The budget for *The Craft Factor* has been frozen. Printing costs constitute the major part of the budget. For that reason, items that appear in the frequent issues of *The Bulletin* will no longer appear in *The Craft Factor*. However, the calendar of Saskatchewan Craft Fairs will still appear in every issue.

Best wishes to former editor Peggy Forde, a trusted and respected colleague.

Deadline for the Spring issue is May 31, 1984.

Michelle Heinemann



photo Ulnke Veith

Saskatchewan Craft Council Board Members: Patrick Adams, Chairman; Ralph Coffey, Publications; Marigold Cribb, Secretary, CCC Rep.; Myrna Harris, Treasurer, Membership; Michael Hosaluk, Education; John Peet, Exhibitions, Alternate CCC Rep.; Ed Schille, Vice president, Marketing; Michael Martin, Executive Director.
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The *Craft Factor* is published quarterly by the Saskatchewan Craft Council, Box 7408, Saskatoon, Saskatchewan S7K 4J3 and is made possible through funding from the Saskatchewan Arts Board, Saskatchewan Culture and Youth, Saskatchewan Trust for Sport, Culture and Recreation, Saskatchewan Industry and Commerce. Comment and opinion are welcome but will be subject to editing for space and clarity. Only signed letters and submissions will be printed. The Saskatchewan Craft Council is an affiliated member of the Canadian Craft Council and the World Crafts Council.

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

ISSN 0228-7498

Arts groups introduced to money-getting process

By Michelle Heinemann
Heinemann is a Saskatoon freelance writer. This article first appeared in the Saskatoon Star-Phoenix, Feb. 11, 1984.

Saskatoon's cultural organizations are discovering that looking for money for major projects is a full-time job.

An All About Grants Workshop, sponsored by the the Saskatoon Parks and Recreation Department, allowed representatives of about 35 organizations to get an introduction to the methods but the volume and complexity of the grant information did little to ease the minds of delegates who fear red tape processes.

• Saskatoon's Gerry Fraser, a Canada Council board member, said Canada Council is the federal government's primary agency for encouragement of the arts. Established in 1957, the council's mandate is "to foster and promote the study and enjoyment of, and the production of works, in the arts."

The Canada Council defines art as "architecture, the arts of the theatre, literature, music, painting, sculpture, the graphic arts and other similar creative and interpretative activities."

The Canada Council administered \$65 million in grants in 1982/83. Most grants are awarded through an extensive system of competitions and are juried by practising artists and professionals in the field. Grants from the council are administered by the arts division. There are nine sections in the division, from dance and visual arts to the touring office. Both individuals and organizations may qualify for the grants, but the council clearly is interested in assisting professionals and promising emerging professionals.

Fraser strongly urged the delegates to request assistance from the Council's staff when applying for grants.

"The competition for grants is stiff," he said, adding that applications should be accompanied by impeccable documentation.

• Ann Hewitt, the performing arts consultant for the Saskatoon Arts Board, presented delegates with a brief description of the board's granting programs. Since its inception in 1949, Canada's oldest arts council has operated with a strong mandate to emerging and professional artists. In fiscal year 1981-

82 it awarded close to \$1.9 million in grants.

Hewitt said that the board has five program categories under which grants are available: visual, literary, and performing arts as well as the interdisciplinary and education programs. Support varies, but in 1981-82, four Saskatoon artists received the \$10,000 senior arts grants, and operating grants were received by the Saskatoon Symphony Society, Mendel Art Gallery, and Saskatoon's two professional theatre companies, among others. Assistance is also available for special projects and travel. The board also operates the annual Summer School of the Arts at Fort San.

Hewitt said that there is a constant increase in the demand for grants and an obvious need for more money to support them. She added that there is no guarantee that more funds will be made available.

Grant deadlines for individual assistance are March 15, June 15, and Sept. 15. Decisions on grants are usually made by peer juries and the board, and require 90 days.

There was some questioning of the board's policy of support to emerging and professional arts, but visual arts consultant David Thauberger told delegates that "at the grassroots level, money seems to be available."

• Sask Trust was established in 1972 to assist provincially-based non-profit organizations involved in sport, culture and recreation. The trust defines culture as "pursuits which involve the plastic, visual, performing or literary arts, or which support the preservation of the province's ethnic and natural history."

In 1982-83, less than 30 per cent of profits from four lotteries - the Western Express, the Provincial, Super Lotto and Lotto 649 - found its way to such organizations. Of that, \$1.5 million was distributed to 26 cultural organizations. The Western Development Museums received \$1.5 million.

Christine Devrome, a member of the trust's advisory committee, said Rick Folk, minister of culture and recreation, determines the total money allocated to such groups. It is also the responsibility of the minister to decide which groups

are eligible for funds. Devrome told delegates all new applications must be endorsed at the ministerial level before the committee will review them.

Twenty-five of the 26 approved cultural organizations are members of the umbrella Saskatchewan Council of Cultural Organization. The Saskatchewan Craft Council is the only eligible cultural group that does not belong. According to Devrome, eligibility criteria for cultural organizations is being developed by the Cultural Council and the provincial department of culture and recreation.

She said applications are reviewed quarterly in March, June, September and December and decisions are usually made within a month.

• Saskatchewan Culture and Recreation distributed grants totalling \$6.2 million to cultural ventures across the province in 1982-83 fiscal year. The Saskatchewan Arts Board, the Saskatchewan Centre of the Arts, the Saskatoon Centennial Auditorium (via the City of Saskatoon) and the Western Development Museums received nearly \$5 million. The balance was administered by the cultural activities branch.

The branch is composed of an arts section, the museum assistance unit, the multicultural section, the heritage conservation division and the Museum of Natural History. The branch is responsible for administering different grants ranging from projects to fairs to heritage grants. The branch also administers the provincial cultural/recreation facilities grant, but department representative Bruce Medhurst told delegates that "grant applications for the facilities program must be endorsed by Saskatoon City Council." During the five years of the program, Saskatoon will receive \$3.9 million towards facilities development.

For groups applying for this grant, Ken Pontikes of the city clerk's office said that the deadline is March 1. Pontikes said applications must be very complete and need to include an audited financial statement. Delegates were also told that applications for amounts over \$100,000 need to be accompanied by a feasibility study.

• The City of Saskatoon also administers a grants-in-aid program to non-profit community groups and charities. In 1983, 14 per cent of the \$257,227 available went to cultural organizations. Pontikes said donations-in-kind are also included in the total available funds. Pontikes told delegates that a review of the program is currently under way.

with SCC Chairman Pat Adams

By Sandra Ledingham

Saskatoon ceramist and SCC founding member Sandra Ledingham talked to Pat Adams recently about the effect of recent funding cuts on the organization.

Ledingham: How much money was cut?
Adams: In total it would be approximately \$16,000 to \$20,000. It's tricky to say and the figures are not yet clear. Comparing last year to this year is not straightforward either. For various reasons, our fiscal year ended September 30, 1983. We are presently in an interim 6 month period. Effective this April, our 1984 fiscal year begins.

Ledingham: What funding did SCC receive and where did the cuts occur?

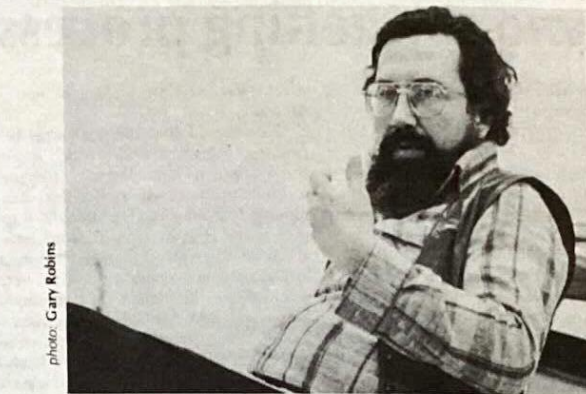
Adams: Last year SCC's grant from Sask Trust was \$67,000. The amount for the 6 month interim period was \$35,000, so we were expecting twice that — \$71,000 — in fiscal year 1984. We were only granted \$55,000, which is a drop of \$16,000. Additionally, we were expecting a cost-of-living increase of 5 per cent.

SCC received \$20,000 from the Saskatchewan Arts Board last year. We received \$10,000 for the interim period, so we're expecting approximately \$20,000 again this year. Every year SCC has received \$6,000 from the Department of Culture and Recreation's provincial organization's grant program. We expect the same this year, however, the department wants to meet with us to discuss our projected budget for 1984.

Ledingham: Why the Sask Trust cut?

Adams: Sask Trust had two concerns. The first was our surplus of approximately \$40,000, some of which came from craft sales. (For example, two years ago, the Battleford Fair made a surplus of approximately \$14,000.) Some of it came from short term investments at a time when interest rates were very high.

The second concern was whether SCC's current programming priorities fit with what the Trust's Cultural Advisory Committee thinks SCC ought to be doing. The Trust's mandate is to fund province-wide voluntary amateur organizations. When SCC met with the Trust last, they were questioning whether our focus of activity lies with the amateur or with the professional craftsman. We made no apologies for our quality mandate and our standards nor the fact that the members who invest much vol-



SCC Chairman Patrick Adams

unteer energy and time deserve benefits from our organization.

The Saskatchewan Craft Council is responsible to all its members both more amateur and more mature. Its most valuable asset to the craft community is how it operates as an information pool or as a resource center.

SCC has been a springboard for many guilds and local community craft organizations. It feeds information and members' expertise to local groups, thus continuing to fill an educational role.

This whole question centers around a very fundamental point — that being evolution. Ten years ago we were all amateurs and there were really no other craft organizations. One only need look at all the cultural organizations the Trust funds to see the range of expertise within each of them. Few, if any, of the funded groups are at a grassroots level today. Perhaps the funding agencies also need to be re-evaluating their programs.

Ledingham: At SCC's last Annual General Meeting it was decided that SCC should not join the Saskatchewan Council of Cultural Organizations. Do you think this decision is having any effect on the Trust's decision to cut SCC funds?

Adams: Objectively, no, as we qualify as an accredited provincial cultural organization. It is the Minister of Culture and Recreation who determines who is on the Trust's funding list. However, subjectively, there could be some individuals on the Cultural Advisory Committee who are adverse to our decision and that could possibly have some effect.

Ledingham: How are these cuts going to affect SCC's programming?

Adams: The irony is that while we are being cut back in certain areas and may not even be eligible at some point for some grants, we now qualify in other areas. For example, with our new building, we will qualify for museums and gallery grants from the Department of Culture and Recreation.

The Board has yet to consider exactly where the cuts will come in. However, the short-lived Membership Assistance Program has been cut because it was conceived as a method of using part of our \$40,000 surplus. At the last AGM it was voted to put that money into a building to house SCC's office and gallery space.

Exhibitions will have to be cut back, maybe in the area of travelling exhibitions and perhaps catalogues. Some of the Canadian Artist Representation fees may also be cut until we are on our feet again. Education programs operate on a break-even basis, so the cuts shouldn't affect this directly. It's interesting to note that SCC has gradually been playing less of an educational role due to local organizations, but its exhibitions and marketing roles are gradually increasing.

Craft markets and sales were never intended to be the responsibility of SCC. We always intended to find a local sponsoring group in the various centers to take on craft fairs. However, SCC never was able to find such groups, and rather than let the fairs die, we continued. We have taken over Battleford and are be-

ginning a new spring craft market in Saskatoon. We're following the memberships' wishes. As we evolve, who knows how SCC may become involved. Retail outlets were examined by the marketing committee and partly as a result of that, we now have Active Marketing status, which, in the future, could facilitate stocking a retail outlet. SCC's new building is not zoned for retail sales yet, just for use as a gallery.

We make no apologies for our quality mandate and our standards... We promote crafts in Saskatchewan not handicrafts!

The areas of publications needs to be reviewed. Again, because of the evolutionary process, *The Craft Factor*, once the vehicle for communiques and information between members, is beginning to lack in direction. It will likely re-emerge serving another function. At best right now, SCC will try to reduce costs or at least stay on par.

Ledingham: How can SCC justify a new building when it is cutting back its programming?

Adams: The \$40,000 surplus needed to be spent quite quickly. We have talked about the need for a space to house the permanent collection which SCC continues to accumulate. As well, we had continued to spend money on rent. It doesn't appear that there should be drastic effects from these cuts. SCC will have to do some fund-raising to cover new costs such as building renovations.

Ledingham: Where do you see SCC down the road in terms of funding agencies as well as its role?

Adams: Maybe at some point SCC will receive little or no funding since we seem able to self-generate funds. However, organizations always have changing budgets and new needs are always arising. We've had the best of funding success to this point. It could be that harder times are ahead. No doubt, the role of SCC will continue to evolve and change. Hopefully, we will be able to respond to the necessity for change and will grow with it.

By Barry Lipton

Barry Lipton is SCC's nominee to the Canadian Craft Council's board of national directors.

The Saskatchewan Craft Council is at a crossroads in its development as the provincial craft agency. It can carry on in its present path and possibly disappear or it can take a realistic look at crafts in Saskatchewan in the 1980s and adapt itself to the changing needs of the craftworkers in this province. The Craft Council is facing a possible funding crisis. As well, it is losing its base of support among the craftworkers in this province.

SCC has accumulated a fairly large surplus over the last few years. This, in part, has resulted in Sask Trust cutting SCC's budget. SCC receives much of its funding from Sask Trust's lottery money. The lotteries are under a great deal of pressure from other groups demanding a piece of the action. At the same time, Lotto 649 is drawing a lot of support that formerly went to other games such as the Western Express. However, Lotto 649 has not yet paid for its computer machines, so there is no revenue from 649 going to the Trust.

There is also a new player in the field of cultural funding. The Saskatchewan Council of Cultural Organizations (SCCO) now elects the members of the Cultural Advisory Committee to the Trust. SCCO is a non-essential administrative layer that draws upwards of \$100,000 annually from Trust money — money that could go to program development. SCCO has been forced on provincial cultural organizations by the Department of Culture and Recreation, which is taking a larger role in the administration of the Trust's funds and wants an intermediate body to deflect some of the dissatisfaction with the cultural funding system.

SCC is the only approved cultural organization that does not belong to SCCO. This, coupled with the decline of SCC's membership and the increasing professional nature of its remaining members, has enabled some executive members of SCCO to raise the possibility that SCC might lose its funding from the Trust.

Weaving in and out of this funding problem is the falling membership of SCC. There are probably many reasons why former members have not renewed their memberships. Some are angry at various decisions of the SCC. Some may

be angry at their treatment by various SCC juries. Some may perceive that SCC has become a professional-oriented organization. Some feel that SCC no longer meets their needs and they have joined local guilds. Some craftworkers perceive SCC as a Saskatoon-based and oriented organization with no regard to the needs of the southern craftworkers. SCC's Saskatchewan location cuts it off from the political and financial realities of the convoluted nature of cultural politics and funding. This may have been acceptable in the days of easy funding and a large individual membership in SCC. It is not acceptable now. The present board is naive in its expectations and in the belief that the future of continued grants is secure.

The organizational structure of SCC must change to become more relevant to the needs of Saskatchewan craftworkers. The board should be enlarged to include regional and local directors, directors at large, as well as single-media representatives. This would improve communications among the craft community and would increase the membership of SCC by the total memberships of all the regional and media groups. This is the structure that has been adopted by the Canadian Crafts Council and the Ontario Crafts Council, and it has proved very successful for them. It reflects the reality that busy craftworkers tend to participate in local and single-media organizations rather than in the umbrella craft organization. If there is some flexibility in concepts, SCC will be able to meet the needs of all craftworkers, but if the present course continues, the organization will die.

There must be some new programming initiatives undertaken by SCC — alone and in conjunction with the various guilds. New approaches to educational opportunities and creative development have to be worked out. Programs for the furtherance of public appreciation of the crafts have to be developed. Some of the money that is in the accumulated surplus should be used to start an artist-in-the-school program and to develop seminars to discuss the criteria used in judging quality crafts for art councils in small communities.

If the Saskatchewan Craft Council wants to pursue an independent course in the Saskatchewan cultural scene, we must be strong and have our house in order. The coming months will be crucial and the decisions that are made will determine the future viability of SCC.

The Queen, the Coup and the Crunch

Southern SCC members speak out

By Claire O'Connor Watrall

Watrall is a Regina ceramist and a freelance writer.

Feelings of frustration, alienation, and even a little anger were expressed at a special meeting held in Regina on February 28. An estimated 60 members and friends of SCC accepted an invitation extended by the board to attend the meeting. In his introductory remarks, SCC chairman Patrick Adams said, "There has always been feelings of division between Regina and Saskatoon. We came because we are interested in your ideas, suggestions, complaints and all that kind of stuff. We wanted to plug in with the Regina membership."

Most of the emotions were generated by those who felt their interests are not as well represented as are craftspeople who live closer to Saskatoon. As one member put it, "The Craft Council office is there, *The Craft Factor* is there, and all meetings are held there. Of course we feel left out."

Adams and other board members in attendance, Mike Hosuluk, Ralph Coffey, John Peet, along with SCC's Executive Director Mike Martin, patiently and respectfully fielded these and other wide-ranging comments and questions. One member wanted to know why the Annual General Membership Meeting



An estimated 60 members and friends attended the meeting

has been held in Saskatoon for the last four years. Another wanted to know why he had to wait a year for the jurying on his application for an Active Marketing Membership. Yet another questioned the need for jurying at all. A member who has acted as a juror wanted to know why there couldn't be more than one juror in each craft for all jurying events. He suggested that "Jurors feel out on a limb when they have to occasionally reject applicants. Jurors acting together might share the burden and lend more anonymity in their decisions."

The Craft Factor fell to its share of criticism as well. Claims were made that articles were poorly written, uninformative and misinformed.

Many of the responses to these and other questions shared a common theme: money, or rather, the lack of it — money for *The Craft Factor*, money for extra jurors and extra opportunities for jurying, and money for office expenses.

Matters were brought about sharply when Barry Lipton (weaver from Regina), introduced issues and observations which question the structure and function of the Saskatchewan Craft Council. In a statement presenting his assertion that the present structure no longer suits the needs of Saskatchewan's craftspeople, he offered as evidence the large number of craftspeople who have left the organization. This, he suggested, is because SCC has failed to respond to the changing needs of a maturing craft movement. Some members, once students and pioneers, are now full-time

committed professionals, in need of a body who can promote their interests.

Lipton proposed as an alternative a representative structure which he maintains would more adequately accommodate the various technical and artistic attitudes, the diverse crafts interests, and the separate geographical areas of its membership.

Board members reacted favorably but cautiously. John Peet, in a dissenting view, felt such a renovation would weaken SCC as an organization. Response of the Regina membership in attendance seemed more positive and impatient for some kind of change.

Ironically, this pressure to modify the structure to accommodate the needs of the professionals and growing professionalism has opened the Saskatchewan Craft Council to another and potentially devastating risk: that of losing its funding. A major portion of the funding made available as grants to SCC come from two government agencies, who's mandate it is to support voluntary amateur cultural organizations. Saskatchewan's Department of Culture and Recreation and Saskatchewan Trust for Sport Culture and Recreation have both indicated a need to review their commitment to the Saskatchewan Craft Council. The Craft Council, it seems, is in a "no win situation".

Another matter, somewhat tangential, but no less critical of the current conduct of the board, brought about polite but heated exchanges. Francesca Overand, a weaver, charged that

procedural and administrative delays are being used by the board as an excuse to avoid dealing with applications for Artisan Status. Adams confirmed that the board have decided to suspend jurying opportunities until they more fully understand Artisan Status and whether it is appropriate or suitable. To this, Ms. Overand responded, "Artisan Status was decided upon democratically by a vote of the membership. The Board has no right

to withdraw the opportunity because they don't understand it."

The last comments of the meeting were yet more criticism of activities of the current board. Cheryl Wolfenberg, President of the Regina Weavers and Spinners Guild, observed an evident lack of organization on the part of the Board members who, "didn't even bother to get the names of those present at the Regina meeting. Let's get on with it," she said.

"I'll offer myself as committee member to explore alternative structures and problem solving ideas, if only to get things moving. These issues are important and critical. Why don't you do something?"

In response, Board members agreed with the need for action. They indicated these matters would be brought to the next Annual General Meeting, tentatively scheduled for May in Regina.

more viewpoint

Artists Victimization???

by Dan Thorburn

Dan Thorburn is the co-ordinator/curator of *The Photographers Gallery*. He is also on the board of the *Canadian Conference of the Arts and the Saskatchewan Museums Association*.

It can be easily shown that professional art activity ranks low within government spending priorities. If you were a politician faced with having to cut spending and seek re-election, wouldn't you make cut backs that resulted in the least public backlash?

No wonder that cultural programs are among the first to be cut. Backlash from artists? Hah. When government decisions adversely affect artists, the artists repeatedly react with apathy; they assume that someone else will lobby for them.

Responding recently to a telegram from the Canadian Conference of the Arts (CCA) that raised serious concerns about the unfair taxation of artists in Canada, the Minister of Revenue said he had received only a handful of letters on the topic from the public. We know that our political system responds to pressure. (The public outcry over planned closings of many National Film Board offices across Canada forced the Minister of Communications to revise his plans.) When will artists release their grip from one another's throats and channel their frustrations into useful pressure?

The CCA is one example of a useful forum for pressure. It has produced valuable publications such as *Who's Who: A Guide to Federal and Provincial*

Departments and Agencies and their Programs; its monthly newsletter (a recent, special issue dealt with taxation) details the never-ending struggle between government and the cultural sector. CCA's provincial affiliate, the Saskatchewan Conference of the Arts, monitors and comments on provincial and municipal policies that affect both arts organizations and individuals. All professional artists should join the CCA because information is power, and the more directly power is applied, the more it produces.

*We know that
our political system
we know that
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to pressure.*

It is not enough, however, that arts organizations exist in Canada; they must grow or die, and they need our help. Lately, governments have adopted "no-growth" policies. Arm's length organizations like the Saskatchewan Arts Board face no-growth, and fiscal limitations will remain until artists convince the minister responsible, who, in turn, must

convince cabinet, otherwise. After-the-fact campaigns cannot be as effective as those launched before the fact. At the federal level, the Canada Council faces a mere 4.2 per cent budget increase for its arts division. Since the increase will affect the delivery of existing programs, how can new ones be initiated? In a recent letter to arts organizations, council director Timothy Porteous said that the council would continue making a case for increased funding for the arts and that it counted on our support. Unfortunately, no anonymous public can exert pressure on our behalf.

CAR/FAC Saskatchewan, recently resurrected, has only 50 members. CAR/FAC is a national organization with an admirable record; yet individuals appear reluctant to join it because they fear that they might have to contribute time to it. Heaven forbid! In November 1983, the Saskatchewan Arts Board held its fourth interdisciplinary arts congress. Although the board sent over 700 invitations, fewer than 100 people attended, and the majority of them represented organizations. Where were individual artists?

Because governments' decisions affect individual artists, all artists are obliged to tell governments their concerns. Sooner or later, the public become tired of fighting your battles without your involvement. Yes, artists are victimized, but by whom?

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Steven Radmacher photos: Gary Robins

Taxation and the Crafts

This article is reprinted from the Canadian Craft Council's Monthly Bulletin, December 1983, Volume 34.

It will not have escaped your notice that there has been considerable activity lately on the taxation front. Mostly this had hit artists and writers who have rarely made a profit from the sale of their work, but it has also affected others for different reasons, and we are finding that some artisans are now attracting the attention of Revenue Canada.

CCC has been working jointly with the Canadian Conference on the Arts and other national organizations seeking explanations, changes and equity. We are not asking for artists and artisans to be 'special cases' as the Department of Revenue presists in saying; we are simply asking for equitable treatment. The issue is far from resolved. If you have a problem with revised assessments or audits from Revenue Canada, please let us know. Furthermore you can, and should notify your MP and anyone else you think should hear from you.

Assessments & Reassessments

In the meantime there are a few things worth knowing about being assessed, and how you can contest any revised assessments.

First, you are obliged to keep records "in such form and containing such information as will enable taxes payable to be determined". This is sufficiently vague to cover anything. If the Minister thinks your records are insufficient, he can ask you to keep more detailed records in future. There is a penalty for non-compliance. Furthermore you cannot destroy these records without written permission from the Minister, and this permission (obtained from your District Office) will only be given if the records apply to a time when the statute of limitations would preclude any reassessment.

The time during which a reassessment can take place is four years from the date of the first assessment. There are exceptions to this: first, if the taxpayer has made any misrepresentation attributable to "neglect, carelessness or wilful default" or has waived the four year notice. The latter may sometimes be beneficial to taxpayers, not just the government, if they want to keep the possibility of a tax refund open.

The Minister is not bound to accept the return you make, and can quite

independently make a new assessment. Arbitrary assessments of this kind are usually issued if the taxpayer has failed to provide adequate or requested information. If you have not kept sufficient information then you may well receive such an assessment, and it will be difficult to contest it.

Audits

With regard to auditing, the most likely step taken against most artisans will be what is known as a 'desk audit'; that is to say, the assessor will ask for more information from his or her desk by telephone or by letter. Only if this fails, or the business appears to be a substantial one, is a 'field audit' likely, when an assessor will arrive to inspect your books and records. The powers of an assessor are great — indeed, they are really greater than those of the police since an assessor can enter your premises at any reasonable hour and see almost anything — books, records, vouchers, bills, documents or inventory — without a search warrant, and, indeed, without an appointment, though it is usual to make one. However, the extent to which you are obliged to assist is another matter. You must answer pertinent questions, but you are not obliged, for example, to perform an analysis of a ledger if such a practice was not a normal part of your accounting procedure.

If you receive a letter asking for additional information you should acknowledge it promptly. If it is not possible for you to provide the information promptly because you are participating in a craft fair, or preparing an exhibition or whatever, then you should say so and indicate the time when you will be able to reply. If the questions asked are not clear to you, ask for clarification.

Letter of Reassessment & Representations

Once you have sent a reply you will (eventually) receive a letter which will either indicate that no taxes are payable, or that you have been reassessed and now you owe 'x' amount of dollars. Once the proposed increase is notified to you, the assessor must wait 15 days before issuing a notice of reassessment. If this time is not adequate for you, you should ask immediately for an extension of time.

This would normally be granted unless the four-year limit is almost up. During the 15 days you can make whatever representations you think are appropriate in explanation of your case. You might even be wise to seek professional assistance at this stage. If you do not think the reassessment has been objective or fair you can ask for a meeting with the appropriate superior officer in the District Office. If you are still not satisfied you can ask that the matter be referred to the main office in Ottawa.

Notice of Reassessment & Objection

If this period of time has expired and you have received a formal notice of reassessment, then you can consider whether or not to file a formal objection. You have 90 days in which to do so (from the date of mailing the reassessment) and your notice of objection must be sent by registered mail (which can be sent on the 90th day). However, you are still liable to pay the tax claimed within 30 days of the notice of reassessment. If your objection is still rejected by the Minister you can appeal to the Tax Review Board, from there to the Federal Court of Canada and from there to the Supreme Court. But for the time being we will leave them out of consideration. Your objection should state clearly your facts and reasons with whatever supporting documentation is relevant from your own resources and from other cases known to you.

The 'Hobbyist' Problem

The commonest grounds for reassessment are that the artisan has, in fact, been a 'hobbyist' and not a self-employed small businessperson. This has the effect of denying all the normal business expenses for tools, materials, etc. and making those expenditures taxable. A declaration that you are a 'hobbyist' is likely if (a) your crafts business is not showing a profit and (b) you have a second source of income. The reassessment can be challenged, particularly if your 'second' income is from teaching your craft, but the specifics will differ in each case and cannot easily be dealt with generally in this note.

CCC is continuing its work to try to get this inequitable system revised. The

House of Commons recently agreed unanimously to investigate the question of the artist and taxation as a matter of priority and the Standing Committee on Culture and Communication (chairman, Robert Gourd, MP) has been given the job of examining it. The committee's hearings are expected to start in late January. With the CCA we have been pressing for a moratorium on further reassessments until the issue is properly examined. Any artisan faced with problems with Revenue Canada is invited to write to us, confidentially if they wish, and to send whatever information they think appropriate to the Standing Committee and/or the appropriate Ministers

...We have been pressing for a moratorium on further reassessments until the issue is properly examined.

(Hon. Pierre Bussières, Minister of National Revenue; Hon. Marc Lalonde, Minister of Finance; Hon. Francis Fox, Minister of Communication.) Postage to the House of Commons, Ottawa K1A 0A6, is free.

Editor's Note:

The Canadian Conference of the Arts has published a Special Edition of Arts Bulletin on Taxation, September 1983. Copies available on a first-come first-served basis from CCA at 141 Laurier Avenue West, Suite 707, Ottawa, K1P 5J3. Also of interest: "Paint by Numbers" by Robert Fulford, Saturday Night Magazine, January 1984 and CARFAC News, Fall 1983, Vol. 8, No. 3.

Taxation

Artists and income tax: The wolf at the door

By Andrea Walker
Andrea Walker is a Saskatoon freelance writer.

There are few bureaucratic sub-systems as complicated and frustrating as Revenue Canada can be. The only certainty is that the 'taxman', like spring, cometh. The image of the heartless and pestering tax collector is getting plenty of mileage these days. Artists and craftspeople have become arbitrary targets for Revenue Canada harassment, and are being ordered to cough up thousands of dollars in back taxes. Artists, the second lowest income category next to pensioners, make surprisingly inappropriate targets. For example, the average annual income of a self-employed artist fell to \$4,352 by 1980. Meanwhile, big business, giant conglomerates, and the rich are being offered bigger and better tax breaks than ever before. Hardly a fair shake in a world where artists and craftspeople are forced, almost by definition, to struggle for recognition, a decent wage, and the incentive to keep creating.

Individuals in the arts community seldom, if ever, achieve instant success or manage to live exclusively off of their art without having to take salaried jobs for long and/or short intervals to supplement the erratic income. This phenomenon was informally recognized by Revenue Canada in terms of how the law (that is the Income Tax Act) has been applied in practice. Artisans were permitted to claim 'self-employed' status for the purpose of income tax assessment and 'employed' status to ensure that social security and unemployment benefits

were available when necessary.

Recently, at the sudden wave of a magic wand, the government has reversed its previous interpretation of the Act and no longer assesses these cases on an individual basis. When the mighty computer took the helm of Revenue Canada's operations those who subsidized their primary occupation with other employment were frustrating and bothersome exceptions. So, with characteristic microchip efficiency and impartiality, it has become a black and red affair. Now you are either a 'professional' artist or you are a 'hobbyist'. Unfortunately, Revenue Canada's distinction is strictly economical. Only if you make a profit from your art are you considered a 'professional'. All other artists: those who are struggling, those who are experimenting, and those who are not yet established are classified as 'hobbyists' and, as such, have virtually no allowable deductions or tax breaks. Given the current recession environment, trying to market an art or a craft is a no-win situation. Most artists and craftspeople, according to Revenue Canada's definition, are indulging in a 'hobby'.

Even more bizarre is Revenue Canada's decision to treat the 'professional' artists as if they were small business. The fundamental difference is that artists have now become manufacturers rather than consumers and, like the makers of do-nuts or shoe-laces, are expected to make a profit. Revenue Canada will sympathetically allow financial losses without tax penalties for three years while the artist learns the ropes and gets

established, just as if they were opening a new restaurant. If the artist is in the red after that, she/he has proven to Revenue Canada that their art is not a viable business operation and they automatically revert to a 'hobbyist' classification and are taxed accordingly. However, for those 'professional' artists who defy the odds and realize a profit the tax system still presents a bewilderingly unfair obstacle. For example, artists can no longer claim the cost of materials (brushes, clay, paint, etc.) and equipment against their income until the work(s) for which the material was purchased is sold. For writers this means that research and travelling expenses can not be deducted until a manuscript is sold to a publisher and music composers must likewise defer deductions until their music has been performed.

Under this 'small manufacturer' system, inventory on hand at year end must also be deducted from costs in calculating the year's income. Typically, work in progress is deemed a part of that inventory and Revenue Canada has even suggested that the value of an artist's time in creating a particular work should be included in the calculations. According to a survey by Judy Gouin in 1980 for CARO (Canadian Artists Representation Ontario) an artist sells, on the average, only 17% of his/her work. Conceivably then, expenses could be deferred indefinitely, like the promise that your cheque is in the mail. The tax assessment system is too obviously geared for supply and demand rather than for accommodating the peculiar nature of creativity and pro-

continued on page 10

WINTERGREEN 1983



markets

WINTERGREEN 1983

November 25 and 26
Hanbidge Hall
Saskatchewan Centre
of the Arts, Regina

Attendance 4,739
Estimated Sales \$70,000

Left, Top to Bottom: Gary Robins, photographer, in conversation with the Hon. Jack Klein, Minister of Tourism and Small Business, and Mrs. Klein; David Urban discussing leathercraft with two unidentified shoppers; Hon. Rick Folk, Minister of Culture and Recreation and an assistant admire the woodwork of Michael Hosaluk.

Right, Top to Bottom: Regina Mayor Larry Schneider admires the quiltwork of an unidentified SCC member; an unidentified potter displays her work; fabric artist Yoshimi Woolsey with two on-lookers.

Photographer: **Bob Howard**

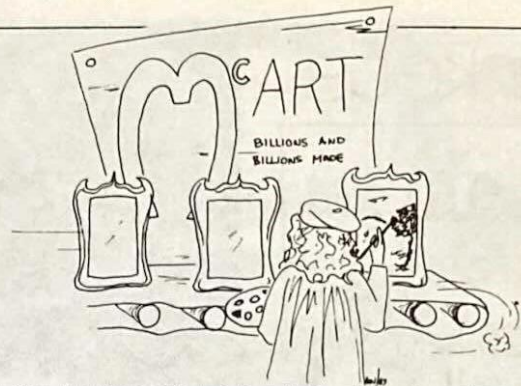


viding incentives for innovativeness. It is a dangerous precedent to evaluate the creative process as if it were a production-line technique with measurable, pre-determined quotas. When the reason d'être for art is profit, only the rich will be able to afford to be artists and only the clever, slickly marketable art will be produced.

Revenue Canada has already made serious dents in the arts community with its computer-business-think. The Carousel Theatre Players of St. Catherine's, Ontario was organized a decade ago with funds from a federal LIP grant and the actors were employees. Two years later the company was Equity bonded and the performers became self-employed professionals. Revenue Canada refused to acknowledge the transformation. Last spring the well-respected company was awaiting \$15,000 in federal and provincial grant money. The dollars were seized by the Department of National Revenue on the grounds that the theatre owed that much for Canada Pension Plan and Unemployment Insurance Commission contributions for its 'employees'. After a lengthy and costly appeal, with the help of lobbying efforts by several cultural organizations and MPs, the money was finally returned to the theatre in January 1984.

The Toronto Symphony has also been snared in the net. Because the musicians are now classified as employees of the symphony, it will cost the orchestra an estimated \$100,000 and the individual musicians thousands of extra dollars a year. Many musicians feel that they simply cannot afford to continue under such circumstances. In order to maintain a 'self-employed' status musicians and other performing artists would, understandably, be hesitant to accept engagements with companies who operate on this basis. Eventually the entire fabric and professional quality of the performing arts themselves will be in jeopardy.

Tony Onley, a well-known Canadian painter living in Vancouver, has the dubious honor of being Revenue Canada's first test case. Tony Onley is an exception in the art world but the taxmen, spurred by the possibility of substantial monetary recovery, are after him with a very heavy hand. Few artists command a 6-figure annual income, own private sea-planes, or sell a reported \$900,000 worth of their work to a single (anonymous) collector in one year. Still, Tony Onley's visibility and flashy reputation has brought national attention to the issue. After being re-assessed and ordered to pay back-taxes on his unsold work, Tony Onley threatened to burn \$1 million worth of his paintings in a public protest. Revenue Canada obviously for-



got that an artist with such a prolific and valuable inventory could afford to fight back with clout. Instead of a pound of flesh the tax collectors were promised only a few pounds of ashes, tied neatly in plastic bags.

The "rev-en-oo-ers", as Tony Onley refers to them, informed him that he can not claim his expenses when they occur. For example, the cost of an 'inspirational' trip to Japan would have to be apportioned among all the works which were created as a result of the trip to determine an individual value for each piece. Then, as each piece was sold, and only when (or if) it was sold could the expenses be claimed. Adding insult to injury Revenue Canada also required an official guarantee from Tony Onley that no further works inspired by that particular trip would surface to be claimed. Needless to say, he cancelled his plans for the journey.

The "rev-en-oo-ers" continued to slap the artist's wrists and declared that he could not donate (and claim) his own work if the value exceeded 20% of his income. Had he carried through with his plan to donate \$100,000 worth of his paintings to support a hospital in India, he would have had to pay an additional \$50,000 in taxes on the donations. A ludicrous situation indeed! "As soon as I put a brush to canvas I'm not going to be thinking of painting," says Tony Onley. "I'm going to be thinking of the taxman."

In the end a last-minute reprieve, in the form of a telegram from Francis Fox, the federal Minister of Communications, saved Tony Onley's work from a premature hot death. Francis Fox pleaded with the artist to hold off the bonfire while the subject was reviewed and the artist's concerns were presented to the Minister of National Revenue, Pierre Bussieres.

No one is holding their breath for a phoenix from the fire though. As far back as 1977 the Disney Report (Federal Tax Issues of Concern to the Arts Community in Canada) recommended that artists be given certain tax concessions

and allowed, legally, to claim the dual status of self-employed and employed, either simultaneously or sequentially — a privilege artists enjoy in most other 'developed' countries. The Disney Report was duly forwarded to Cabinet but there it was bogged down in committees and sub-committees who disagreed and argued and eventually stale-mated the discussions. Later, the Applebaum-Hebert Report (the government's review of Federal Culture Policy) strongly recommended that the proposals in the Disney Report be resolved and instituted. None of the directives in either report seem to have been taken seriously and, to date, absolutely nothing has been accomplished. As the reports float in the netherworld of circular files somewhere in Ottawa the government is still waiting for the advice it requested over six years ago. Artists and craftspeople continue to take up the slack while yet another parliamentary committee (this one on Culture and Communications) reviews the situation.

There has been considerably more push in the House of Commons recently to change the existing legislation in favor of artists. Even the Tories have recognized that artists and craftspeople deserve special tax treatment because their work is in the national interest and it is crucial to the development of a strong cultural identity. Artists, cultural organizations, and other supportive groups are mobilizing and campaigning extensively to ensure that artists get a fair deal from Revenue Canada.

If the situation isn't resolved the predictions for the survival of Canadian art and culture are pretty grim. The financial burden on artists can only mean that there will be fewer artists, fewer works, and even fewer galleries. The development of an underground art market, a mass exodus of artists to the United States, and the death of experimental art are realistic possibilities when the fate of creativity is in the hands of the Department of National Revenue.

Parsons and Dietrich Pottery Show in Moose Jaw

by Elly Danica

Elly Danica is a weaver in Marquis, Sask.

I am fascinated by pottery. The process is so different from my own work in fibre. I am envious of pieces which go through so many stages and decisions on the way to completion. The end product seems to be transformed by a magic which can only be partially controlled.

It is a week until the deadline for the show and Zach Dietrich and Wendy Parsons are waiting for the kiln to cool down. The anxiety level is high. There are special pieces — will they make it? What has happened to the big blue bowl? Will it crack when it cools? What did the glaze do? How does the decoration look?

I have never seen the kiln opening ritual before. Fascination soon becomes excitement. Wendy checks the temperature and decides that it is time to remove the first few bricks and have a peek. She works quickly, each numbered brick finds its place beside the kiln ready for the next firing. Soon she can see the top shelf and the first of her sculptures for the show. What was mere clay and paint before firing is now alive with expression and character. And one can only call it magic. Her little people are brought out of the kiln and she examines them for flaws.



Dietrich's 'blue bowl'

photo: Elly Danica

reviews



Wendy loves...creatures of myth and fairy tale. photo: Elly Danica

Blissfully, this close to the show, she finds none. She brings out a king about to leap off his throne, a woeful medieval beggar, a young woman in a shawl, a 'cool' fellow in glasses, and a woman selling pots at a craft fair. Each character is complete in every detail of costume and feeling. And each tells a story. Wendy loves costume, particularly medieval costume, and the creatures of myth and fairy tales. These are important influences on her work.

In the studio, Wendy puts the finishing touches on her major pieces for the show. She has developed an elaborate zodiac mural constructed of separate tiles worked in high relief. This zodiac is alive with Wendy's creatures, the Capricorn Goat-fish, Leo a very cuddly Lion, a Goddess at the centre of the universe and lovely warm pastoral scenes for the seasons. The high relief form gives Wendy a lot more scope for the story which she feels goes with each character she creates and the characters seem more at home when placed in her imaginative environments. She has also done a series of calendar murals in high relief for the show and says that she is pleased with her new direction and will spend a lot more time working in this way.

Zach inspects his pieces for the show and talks about what he has yet to do. All of his completed pieces are laid out on the hillside next to the kiln. He dances around them, picks up first one, then another, holds them so they catch sunlight and

examines them very critically. Only after a very thorough inspection will he say what pleases him. "I like this," he says, of the large blue bowl which has made it safely through firing and cooling.

Zach's new pieces have an historical theme. There is a series of plates with low relief carved buildings — a church, a train station, a hotel and a mansion. He has researched these buildings in the Moose Jaw archives and feels there is a great wealth of material just waiting for him to find. One highly successful piece based on historical material is the three piece sculpture of the round barn from Belbeche. Zach has worked the barn as a series of self-contained boxes which are stacked to form the

barn.

Wendy and Zach have each used their Moose Jaw show to explore some new ideas. Wendy's creatures and characters seem naturally to suit the high relief mural form and she is very comfortable working in this technique. She is most successful when she creates a world for her characters and this is what the mural form allows her to do. Zach's foray into the world of sculpture seems to be a natural outgrowth of his lush and sensitive functional pieces. The Moose Jaw show is a milestone for both Wendy and Zach, and a very exciting one indeed. The show opens on February 28 at 7:30 p.m. and runs until March 25 at the Moose Jaw Art Museum, Crescent Park, Moose Jaw.

Hand and Eye The Art of Craft

By Brenda Baker

Brenda Baker is the Visual Arts Consultant with the Organization of Saskatchewan Arts Councils located in Estevan.

What do you do when you need a title for a television series about crafts that avoids clichés about what "craft" should mean?

You call it "Hand and Eye" and subtitle the individual films with words which describe visual qualities of crafts: *All that Glistens... Glorious Mud... Ties that Bind...*

This is how CBC (Toronto) has effectively dealt with the initial difficulty anyone who documents visual art has: avoiding vocabulary which will narrow the general public's perception of what art can be. In a seven part series which covers a broad spectrum of work sometimes referred to as Crafts, Decorative Arts, or Applied Arts, "Hand and Eye" presents "cherished objects of perfection" from around the world and throughout history.

Each one hour program, the first three of which are reviewed in this article, is appealing as the emphasis is placed on "objects which people touch in their daily lives," according to executive producer Vincent Tovell. "The series explores the nature of man as object maker... it's an over-the-shoulder look at process; people like process."

And the processes are indeed intriguing as one discovers immediately in *All that Glistens*. Focusing on gold, silver, and precious jewels, the viewer experiences the many facets of jewellery making from the self-employed jeweller to the fast-lane lifestyle of jewellery auctioneers at Sotheby's of London; from the divine relics of ancient and not-so-ancient peoples to the computer generated adornments of our microchip age. Featured artists, among many others, include Swiss jewellery designer Gilbert Albert; New York jewellery designer Paloma Picasso (yes — daughter of "The Great") and Canadian Indian artist Bill Reid, who applies goldsmithing skill to designs he derives from nineteenth century Indian Art.

Historically, it has been wealthy societies who have used jewellery to mark their existence on our earth. From the immortalization of ancient kings to the relics of an all powerful church and then to an age where the most expensive of gifts are still exchanged between statesmen, precious metals and stones provide much information about the privileged of this earth.

The transitions from present to past flow easily in "Hand and Eye", and CBC is to be complemented on its rejection of a chronological approach to the documentation. By weaving the present with the past, twentieth century artists are placed in a far more meaningful context in relation to their predecessors.



The seven one hour programs will show a great range of contemporary and historic work on seven arts and will travel across Canada and the United States as well as Latin America, Japan, China, Italy and England. Vincent Tovell is the executive producer and Canadian artist and novelist James Houston introduces each program. Pictured here is leading European jewelry artist Anneke Schat at work on one of her designs which are inspired by 21st Century space imagery.

photo: Robert Ragsdale

Vernan Reid's application of kinetic graphics to body adornment is an intriguing portion of *All that Glistens*. The Texan jeweller is developing a way to incorporate moving visual computer generated images into pieces of brightly colored jewellery. Ultimately, the body's nervous system will power the flashing designs, creating an inconstant decoration for the avid jewellery collector. Technology and craft unite in order to satiate a "hunger for individuality in our high-tech world".

The heart of *Glorious Mud*, second in the series, lies with the fervour and integrity of ceramicist Michael Carder. As one of the major influences on ceramic art for three-quarters of our century, Carder eloquently speaks of his love of the craft, and particularly of his search for perfection within that craft.

"I could never make the perfect teapot," he exclaims, holding one in his hand which he describes as possessing a "spontaneous spout" and a knob which "is in itself an impressionistic sculpture".

Robin Hopper, a ceramist from Victoria, British Columbia was the guide for this film, and demonstrated the "ceramic roulette game" called Raku. Raku is an open firing process which goes beyond art and technique to an almost sanctimonious act. It takes more than one person to perform the "ritualistic" burying, and certainly more than two people to celebrate the anticipated success of the Raku object.

Saskatchewan's own Victor Cicansky added color to the program with his humorous ceramic sealing jar installations. In general, Canadian artists were well represented, placing our national craftspeople within an international circle of highly respected artisans.

Ties That Bind explores the many faces of fibre art from the more traditional processes of basket making, weaving, and spinning to purely sculptural and conceptual work. There are no specific labels which can adequately define some of this work, and according to artists at the Banff Centre, Alberta, this is as it should be.

"Baskets have moved out of the kitchen and into the living room," notes Banff artist John McQueen. His own work is influenced by his tutor, renowned basketmaker Ed Rossbach. It is an act of responding to the ordered construction of making a functional object and extending this to his vision of the unexplored.

Particularly interesting is the work of Magdalena Abakanowicz. Her figurative sculptures are created from bundles of string and yarn. She comments, "We are, ourselves, fibre structures". This acknowledgement of our mortality influences her art which is made for the present, and not as an eternal monument to our time.

Other works documented include the fascinating clothing designs of Issey Miyake which are made to be watched. As the models move through space wearing one of his creations, pieces of multicolored silk are turned into floating sculpture. Robert Christo's "artwork for the satellite age" transforms land and water masses into objects to behold. Canadian Carole Sabiston leaves her applied mark on the sails of boats in Victoria, British Columbia.

The *Hand and Eye* series is masterfully produced. It addresses the artistic and technical concerns of craft, reaching far beyond definition of the superficial (i.e. functional and non-functional). *Hand and Eye* is about the pursuit of the unknown and it challenges clichés like "if it is useful it can't be art". The program does not cater to the general public, but by offering a balance of process with philosophical and historical commentary, nor does it ignore the layman. And, finally, it emphasizes the spiritual, for as one unnamed Banff artist so aptly expressed, "to be an artist is not a profession; it is a state of being".

Editors Note: This is the first in a two-part review of "Hand and Eye". Part II will appear in The Craft Factor, Spring 1984

STUDIO VISIT

Hansen and Ross Pottery Fort Qu'Appelle

By John Peet

John Peet is an SCC board member.

One of the oldest and most successful craft studios in Saskatchewan is Hansen and Ross Pottery which is located in Fort Qu'Appelle, 75 km northeast of Regina.

In 1960 Fulmer Hansen and David Ross purchased a large brick house from the Saskatchewan Arts Board which had been used as the Arts Board Craft Centre and Shop. From the opening of Hansen and Ross Pottery in April 1961 until David's accidental death in 1974, Fulmer and David formed a successful business, as well as a creative partnership.

The studio has a large sales area through which Fulmer now markets all his work. The high ceiling and many windows give this area a bright open feeling. The work space is located on the same level but is separated from the display area by large sliding glass doors which allow visitors to watch work in progress. One of the most pleasant aspects of the work area is the location of the wheel in a bay window which gives the potter ample natural light. Adjacent to the throwing area is the glaze room and a cinder block extension contains the kiln. Pots are bisque fired in electric kilns, then glazed and fired to cone ten in a 50 cu. ft. natural gas down-draft kiln.

The work produced at the studio is functional, thrown stoneware that reflects special care to form and decoration. The influence of Fulmer's Scandinavian training is evident in his clean strong forms. Fulmer served a five year apprenticeship in his native Denmark and spent another five years working in studios throughout Scandinavia before moving to Canada.

Each summer the Fort Qu'Appelle area attracts many tourists who comprise a large part of Fulmer's market. The quieter winter months are spent producing stock in order to allow more time in the summer for exchange with visitors to the studio.

After 26 years in Saskatchewan, Fulmer Hansen has established himself in a situation to be envied by most craftspeople. Last fall he was awarded an honorary membership in the Canada Craft Council in recognition of his long term commitment to crafts in Saskatchewan and Canada.

CLASSIFIEDS

FOR SALE: Fully insulated three bedroom house in Tugaska, Sask. Full basement, two story, well with good water, sewage good water, sewage connection to Village system. House dimensions 16' x 30', lot dimensions 50' x 100'. \$7,000. Phone 759-2042.

SASKATOON STUDIO SPACE: near Five Corners, for shared rental with Fabric Artist and Painter. Suitable weaver, sculptor, fabric or painter, etc. Space available at \$35, \$70 or \$133 per month plus utilities. Phone Rebecca, 242-0078 or Pamela, 665-6208.

From the committees

FROM THE CHAIR



photo: Ulrike Veith

By Patrick Adams

Since becoming chairman of the SCC I have become much more aware that the Saskatchewan crafts community is very large, complex and continually evolving in many ways. Sometimes the Craft Council contributes to or even spearheads these changes. For example, some people who meet and get to know each other during a SCC-sponsored workshop decide to organize an ongoing group for their medium in their locale; an individual decides to learn a particular craft after seeing a demonstration at an SCC sponsored market; a gallery schedules craft exhibitions as a result of lobbying by SCC. Sometimes the Craft Council is not a leader or contributor but rather has to scramble to catch up with changes that have taken place. For example, how can the SCC now best serve the many guilds and local organizations of craftspeople that have come into existence during the past 10 years? How can SCC serve the learning interests of the established craftspeople who are now more experienced and specialized than they were 10 years ago? How can the SCC best respond to the increased interest in, and appreciation of a demand for crafts that now exists in the general public plus continue to stimulate this public interest?

In an effort to get a better understanding of where the crafts community has evolved to right now, I decided tonight to dig out and read Volume 1, Issue 1 of what was to become SCC's *The Craft Factor* magazine. It was published in late 1975. As a result of reading that newsletter tonight, and as a result of

attending a meeting of Regina area craftspeople earlier this week, I now not only see that many changes have taken place which require new solutions and programs, but I also see that many needs and interests of craftspeople are constant and are identical to what they were in 1975.

Here are a few quotations from that 1975 newsletter to illustrate the major concerns at the time and the reasons for founding the SCC:

- "The cause of the Saskatchewan Craft Council is the promotion of quality Saskatchewan crafts".
- "This quarterly newsletter and monthly bulletins will be a vehicle for pulling together the province's craftspeople as well as transmitting timely information about all the craft and craft-related activity going on... sales, festivals, workshops, seminars, exhibitions, sources of supplies"
- "An index of Saskatchewan craftspeople should be put together and made available to the public. This index should include information on shops carrying crafts, studios, fairs, festivals and art galleries which exhibit and/or sell crafts"
- "... should be responsible for organizing workshops at the suggestion of members."
- "... an organized body of craftspeople can work more effectively with government than can individuals" and "Various craft support agencies expressed the need for a SCC. These agencies can provide assistance more effectively to an organized group."
- "The SCC can increase public awareness of the availability of a professional level of crafts in Saskatchewan."
- "Discussion followed on ways to promote the exhibition and sale of Saskatchewan crafts."
- "One of the objectives of the SCC is to promote marketing of Saskatchewan crafts"
- "Access to supplies... seems to concern craftspeople considerably."
- "... board meetings... in various locations... holding open informal meetings for local craftspeople..."

So, the needs, the structure, the degree of organization, the priorities of the crafts community in this province are changing, evolving, maturing. At the same time many of the basic needs — needs for learning opportunities, for marketing opportunities, for exhibition opportunities, for information, for contact with fellow craftspeople, for easily available supplies, for public

appreciation — remain constant. However, both the new aspects and the constant basic needs of the craft community may require some new approaches, new solutions, new effort and energy, new organizational structures in addition to or in place of what is already being done.

At both an SCC Board meeting and a general meeting of craftspeople in Regina this week (Feb. 28, 29), I heard all kinds of excellent ideas, suggestions and proposals that the SCC could undertake in marketing, exhibitions, educational programming, information exchange, public promotion of crafts, and generally serving the needs and interests of the crafts community in this province. Various SCC committees always come up with lots of good proposals for action in their area of concern. Most of the ideas we generate are good, solid, workable ideas that definitely need to be undertaken.

It then becomes a difficult task to decide how to allot our people and financial resources to effectively carry on those SCC programs and projects that need to be continued, plus decide which of the many workable ideas or projects we should give priority to for our existing energy and money, plus decide which ideas we should work on obtaining funding for in order to implement them. This task generally falls to the SCC Board, with the help of committees. The many new ideas and new approaches always give me a sense of purpose and a feeling of excitement over what could be accomplished, and are therefore invigorating. Trying to establish priorities and figure out how to get them implemented is often frustrating, discouraging, overwhelming and disappointing, and I end up feeling I just want to go home and hide out in my studio and put all my energy into my weaving. However, I eventually realize I need people out there organizing sales, setting up workshops, producing newsletters and magazines, organizing exhibitions, stimulating public interest, providing supplies, raising funds for programs and projects of all kinds of craftspeople. So I hang in and contribute what I can to the crafts system. Every craftsman needs this system and therefore, in my opinion, should contribute to it when, where and in whatever way they are able. Attend a meeting to give your ideas, sit on a committee, write an article, answer questionnaires, submit your work to juried exhibitions, donate your work to

fundraising efforts, share your craft expertise, help someone unload their crates, don't smoke, drink, say bad words or think unclear thoughts, and be just an all-round wonderful person.

I think I have probably exceeded the length of article our editor was expecting from me, plus all this heavy thinking in one sitting is making my brain a little more mushy than usual. Besides, its time for the Barney Miller rerun on TV. I'll carry on this discussion in more specific terms in future issues.

We *have* come a long way baby, but we have a long way to go.

EDUCATION

M. Hosaluk

The focus on Education will be towards educating non-professional craftspeople. The funding bodies feel that we have not extended far enough to reach this area. This will be done by compiling a list of resource people who will be willing to conduct workshops or act as guest lecturers throughout communities in this province. This list will be distributed to all Arts Councils, Community Colleges and similar organizations. If you feel that you can contribute in some way, please forward information to the office.

The Craft Council is open to professional workshops, but we will not be taking the initiative in planning too many. If you or your group wish to conduct a workshop, the Craft Council will co-sponsor it on a 50/50 basis.

There are two workshops upcoming. Art Carpenter, a woodworker from California, will be conducting a three day workshop in May. This one is co-sponsored with the Sask. Woodworkers Guild. Don McKinley of Ontario, Head of Woodworking Department at Sheridan College's School of Design will be here to jury for Battlefords. The day following his jurying duties, he will give a lecture on critique. This will be on a Friday evening and will be open to all craftspeople. Following that will be a two-day workshop related to wood, but it could be of assistance to people in all media.

EXHIBITION COMMITTEE

John Peet

July 20, 21 and 22 will be the dates of this year's Saskatchewan Handicraft Festival in Battleford. Once again the festival will consist of the craft market and a juried exhibition. Last year's exhibition saw \$4,000 awarded in prizes as well as \$3,800 in purchase awards. More

important than the award money is the exposure participants in this exhibition receive.

This year's exhibit will not have a theme. Other changes from past shows are that there will be no registration before the submission of the work itself and no individual comments from the jurors. Work may be delivered in Regina as well as Saskatoon.

We are very pleased to announce that after the exhibition at Battleford the show will be displayed at the Mackenzie Art Gallery in Regina from July 27 to August 19 and at our new gallery in Saskatoon in September.

The exhibition is open to all residents of Saskatchewan and we hope for the continued support of the Saskatchewan craftspeople.

MEMBERSHIP

Myrna Harris

The membership committee is gearing up for the annual jurying process for members wishing to achieve marketing status.

On Wednesday, March 9, jurying will take place at the Neil Balkwill Centre. Eleven clay people have applied to be juried by Bruce Anderson of Regina. Janice Routley of Regina will judge fibre. Nine people will be examined in this category. Seven woodworkers will have their work looked at by Byron Hansen of Saskatoon. Heather Smith of Regina will judge the quality of workmanship of two glass workers. Michael Brauer of Saskatoon will examine the work of two photographers.

Saskatoon jurying will take place at Kelsey Institute in Room 324 on Wednesday, March 14. Marline Zora of Saskatoon will examine the work of Saskatoon clay people. Eight weavers will bring their work to be looked at by Cathryn Miller of Saskatoon. Arles Shirley Vogelsang will check out five people working in fibre. One stained glass worker will be juried by Judy Wood of Saskatoon. Jamie Russell of Saskatoon will look at the work of six woodworkers. One photographer will be juried by Michael Brauer of Saskatoon. A total of 64 people will be juried.

Since my last report, Michael Brauer, a photographer from Saskatoon, has achieved Artisan status. Congratulations!

This committee is placing emphasis on membership renewals, especially for people with Active Marketing status. People falling into this category have until the end of March to renew their memberships. (Because of our new fiscal year, you actually get six months free.) Those not renewing will not be able to

participate in SCC sales this coming year and will have to go through the jurying system to achieve marketing status.

EXECUTIVE DIRECTOR'S REPORT

Michael J. Martin

Although it has only been six months since the last set of reports were issued, the office has been a virtual beehive of activity. With this comes knowledge through experience.

Wintergreen '83 was an excellent opportunity to meet a number of members, and in some cases, to hear firsthand their concerns about the SCC.

As instructed by the members at the Annual General Meeting, we have been researching possible locations for an office/gallery/library space with intent to purchase. The decision came down to choosing a building which had a suitable layout for such an endeavor, allowing office staff to supervise the gallery and library area while continuing to run the office.

Another consideration was finding a building in which renovations such as tearing out walls to make gallery space would not be a major expense.

It was with these criteria that a building (formerly a Presbyterian Church) on the corner of 34th Street and Idylwyld Drive (1231 Idylwyld Dr.) in Saskatoon was suggested as a potential site, and a bid was made on the property.

Other changes in the office have included the leasing of a new, more versatile photocopier. This has become a useful tool in the production of a renovated Bulletin format as well as enabling us to serve the public needs for photocopies. (A way to make the Xerox 1035 help pay for running costs while drawing one or two more people into the future gallery.)

Terry Unser, our new secretary has worked with us since December 1, 1983 and plans to stay even though we have kept her up to her typewriter in work since day one. She has been working extra hours in an effort to bring the membership files into order in preparation for upcoming markets and membership renewal deadlines.

With the deadline for membership renewals and the March jurying soon upon us, the office has been handling a large number of phone and mail inquiries concerning membership status and requirements.

There have been several applications for Active Marketing Membership with the introduction of Spring Winds, the new craft sale this May in Saskatoon.

Along with this new market, the office is gearing up in preparation for the Saskatchewan Handcraft Festival once again.

In the last six months the office has been developing from a slowly operating unit to a more smoothly functional centre as the new staff settles in and learns the ropes.

I expect this progress to continue and the membership are invited to make their preferences/suggestions known to us so that we can work towards providing the services you feel are needed.

CANADIAN CRAFTS COUNCIL

Marigold Cribb

John Peet and I are going to Ottawa in mid-March to attend a CCC Board meeting. Barry Lipton is our nominee to be a national director of the CCC.

William Hazzard of Regina is our nominee for the Sadye Bronfman Award. He has all his slides and documentation ready. We are very proud that his work will represent Saskatchewan in this very prestigious competition.

The Health Safety Posters — Pottery and Ceramics — are ready. These should be distributed as widely as possible. They are free so if you would like some for your guild, art group or school, they will be available at the office.

The CCC along with the CCA presented a brief to the Macdonald Commission on the Economic Union and Development Prospects for Canada. The SCC has supported this brief.

The CCC is hoping to get funding for an outside study of the feasibility of establishing a computer network of resource centres for craftspeople across the country.

The Board of Governors of the Canadian Conference of the Arts will in future include a representative chosen by the CCC and Ceramics Canada. Allan Crimmins (New Brunswick, CCC President for 1981-82) is the first representative effective May 1982.

The next Canadian Craft Conference is to be held in Vancouver in 1986. Martha Cole is our representative.

Artisan '78 is to be donated to the Museum of Man and called the CCC Joan A. Chalmers Collection (subject to final acceptance by the museum).

The CCC would like to hear from anyone who feels they are getting inequitable treatment from Revenue Canada. Elsewhere in *The Craft Factor* you will find advice from the CCC office on this subject.

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Saturday, April 7,
9:00 a.m. - 4:30 p.m.

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 April 1 to March 31, 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 members to receive *The 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 *The 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 procedures and deadlines.

Saskatchewan Craft Council
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

Notice: All 1984/85 memberships (except subscribing) are due and payable by March 31/84.

notice board

Joel Russ and Lou Lynn, freelance writers in British Columbia, have been awarded a Canada Council grant to research and write a book about contemporary stained glass in Canada. They plan to travel cross-country this spring to meet and interview artists and photograph their work. They wish to learn of as many top-level Canadian artists working in the glass medium as possible. They can be contacted at RR#1, Winlaw, British Columbia, V0C 2J0, (604) 355-2555.

Ceramists Canada, a national organization of professional ceramists, has been restructured and rejuvenated. According to Franklyn Heisler, the organization's president, "This reorganization hasn't been without pain, but we feel we've developed an organization which will be able to represent and support interests of Canadian ceramist professionals."

Ceramists Canada is governed by a Board of Directors, each of whom is elected to represent his or her home province. The board is headed by a president elected by a majority vote at the annual general membership meetings.

The current mandate of the board is to publish a journal, establish a national gallery for the works of ceramists and lobby to promote the interests of professional Canadian ceramists. Ceramists Canada reports that the first issue of *CC Journal* was published in January. A gallery site in Waterloo, Ontario has been secured. As well, the organization has made several representations to government on issues vital to Canadian ceramists.

For further information, contact Claire O'Connor Watrall, Sask. Rep, 2067 Montague St., Regina, 352-2492 or Franklyn Heisler, president, 29 Cardinal Cres., Regina, 584-0566.

news

Bentham wins sculpture commission

By Sheila Robertson

Reprinted from the *Saskatoon Star-Phoenix*, March 1, 1984.

Bouquet, a large steel sculpture by Dundurn artist Doug Bentham, is the big winner in a western Canadian sculpture competition sponsored by Athabasca University.

Benta Roed Cochran, chairman of the university's art acquisition committee, said in a telephone interview this week the competition, announced last spring, resulted in four sculptures being commissioned for Athabasca University's new complex, under construction in the town of Athabasca, Alberta.

Bentham's welded steel work was successful in the major competition, for a \$40,000 commission for a large, exterior sculpture. In addition, three smaller, interior sculptures by other artists were commissioned.

Cochrane said the committee received 172 proposals, from which 16 finalists were selected. These artists were asked to submit scale maquettes (models) of their proposals for the final judging.

Among the runners-up were Jean-Marie Michaud of Saskatoon, who received a \$500 cash award for his proposal for an interior, two-storey, fibre and neon sculpture, symbolizing the northern lights.

Before submitting his proposal, Bentham visited the site of the facility, in the heavily-forested northern community of Athabasca.

Deciding that Bouquet, a work already in his inventory, would complement the architect's concept for the large, spreading building, Bentham made a scaled photo-maquette of the work for submission.

"A good piece of public sculpture must have some kind of marriage with the architecture, and yet have some sort of independence," Bentham said.

Without that independence, a work is "embellishment, rather than art," he added.

Bentham said his sculpture draws the viewer's eye upward. "The first storey is more of a ground-gathering; the lyrical aspects are on the second storey."

In its ascension, the sculpture "throws itself open to the sky," he said.

The work, which is 7.5 metres high and 11 metres long, is to be sandblasted and painted rich tones of red and rust enamel before installation this summer.

Athabasca University is a "distance learning" institution, offering correspondence courses. Currently Edmonton-based, it is relocating in Athabasca.

As the materials provided for courses are generated by the university, a printing plant is an integral part of the new complex.

Students work in their own homes, assisted by teleconferencing and video aids, so the "campus" consists of administrative and academic offices, rather than classrooms.

Advertising Rates

Full Page	\$100	Third Page	\$45	Eighth Page	\$20
Half Page	\$60	Quarter Page	\$35	Classified Ads	15c/wd

Deadline for ads to appear in the Spring 1984 issue is May 31, 1984

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FEBRUARY

**Winter Festival Arts and Crafts
Show and Sale**
Prince Albert Council for the Arts
1010 Central Avenue
Prince Albert, Sask.
S6V 4V5

MAY

Crocus Craft Fair
City of Weyburn Recreation Dept.
160-3rd Street N.E.
Weyburn, Sask.
S4H 0W2

Parkart
Moose Jaw Art Museum
National Exhibition Centre
Crescent Park,
Moose Jaw, Sask.
S6H 0X6

Spring Winds
Saskatchewan Craft Council
Box 7408
Saskatoon, Sask.
S7K 4J3 Phone: 653-3616

JUNE

Bazaar
MacKenzie Art Gallery
University of Regina
College Avenue and Scarth Street
Regina, Sask.
S4S 0A2

**Saskatchewan Woodworker's Guild
Show and Sale**
c/o Chris Sheffers
33 Fifth Avenue North
Martensville, Sask.
S0K 2T0

JULY

**Battleford Provincial
Handcraft Festival**
Saskatchewan Craft Council
Box 7408
Saskatoon, Sask.
S7K 4J3 Phone: 653-3616

Boma

Building Owners and Managers
Assoc.
1779 Albert Street
Regina, Sask.
S4P 2S7

Watrous Art Salon
c/o Jean Sproule,
General Delivery
Watrous, Sask.
S0K 4T0

SEPTEMBER

Sunflower, Yorkton Art Centre
Godfrey Dean Cultural Centre
49 Smith Street East
Yorkton, Sask.
S3N 0H4

OCTOBER

Sokomo
Biggar and District Arts Council
Box 1583
Biggar, Sask.
S0K 0M0

NOVEMBER

Artisan (invitational)
c/o Shelley Hamilton
413-9th Street E.
Saskatoon, Sask.
S7N 0A7

Evergreen

Prince Albert Council for the Arts
1010 Central Avenue
Prince Albert, Sask.
S6V 4V5

Longshadows

c/o Bob Pitzel
Box 128
Humboldt, Sask.
S0K 2A0

Melfort Craft Fair
Melfort Craft Society
Box 3091
Melfort, Sask.
S0E 1A0

Please consult SCC's Bulletin for full details on these
and other events of interest.

Postage Guaranteed

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

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