

# the craft factor

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## editor

## The death of a Canadian profile

In March, at a board meeting in Ottawa, the Canadian Craft Council (CCC) voted to cease publication of their quarterly magazine *Artisan*. The death of *Artisan* magazine is a loss to Canadian craftspeople. It was the only national profile afforded them and the sole national forum for any critical discussion about their work.

Granted, *Artisan* did not always meet such laudable goals. It was often criticized for its dull content and even duller presentation. As well, its distribution system was such that many craftspeople never saw it.

*Artisan* was cancelled primarily because of money. It was costing CCC \$32,000 annually and apparently the board felt the organization could not afford *Artisan* anymore. So they killed it. And charged CCC's Communications Committee with the responsibility of reviewing the communication problem and recommending what to do next.

The decision was disappointing because no concerted effort was made to get the magazine working before killing it. No additional financial support was secured, no thorough market and distribution plan was developed and implemented, no strong editorial policy was developed.

CCC's Board felt that *Artisan* was serving no real purpose, which was probably true. But weak magazines generally don't. Had *Artisan* been developed into a strong national magazine and still found to be serving no real purpose, then cancelling it would have been quite justified. But it wasn't. The decision is no victory. It represents the death of a Canadian profile, something which Canadian craftspeople can ill afford to be without.

**Stop the Press!** *The Craft Factor* has just learned that SCC's Saidye Bronfman nominee William Hazzard has won the award. He is the first prairie recipient in the history of the competition. The \$15,000 cash prize will be presented to William at CCC's AGM in Haliburton, Ontario this September. More on this on page 15.

Michelle Heinemann



photo: Ulrike Veith

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A Canadian  
Critical Consciousness

By Carol A. Phillips

Carol Phillips is Director of the Norman Mackenzie Art Gallery in Regina. She is also the Chairperson of the Canadian Museum Association's Editorial Subcommittee.

This is not a call for nationalist prejudice. However, an observable weakness in our intellectual make-up is that, except for the occasional white dwarf or red giant, the development of critical forums and thereby a body of critical thinking in the visual arts does not exist in Canada. Critical writing for the visual arts exists to a limited degree in Toronto, Vancouver and Montreal, and little elsewhere. In those metropolitan centres, the writing usually addresses local work and regional concerns. An awareness of the larger intellectual issues involved as applied to Canadian work, and measured in the international context, is desirable for the health of our discipline. Explication of the creative process is necessary for understanding the object, maintaining a conscience and fulfilling consciousness.

Criticism makes connections. The best critics work in the manner of Max Raphael: "He shuttles back and forth between theory and practice, illuminating larger questions of philosophy and aesthetics in passing, now plunging into formal analysis and now returning from the art work to the polar coordinates of mind and society which are its matrix, carrying with him a sense of larger relevances..."<sup>1</sup> Such authentic examination cannot happen if, for the most part, those who originate the objects or formulate the exhibitions also provide the evaluation and assessment. Objectivity is a fiction, but criticism in transporting values and beliefs should not be encumbered with the additional predisposition of influence.

The development of practising art critics in this country or, more precisely, that they be allowed and encouraged to develop, is a matter of some urgency. University courses of study in art history, museology and studio arts must raise the standards of training in critical approaches and the history of criticism. Once trained, writers should be able to expect to earn a living plying their trade — currently, an impossibility in Canada. Publication of one's writing is not really a privilege for the writer, it is a service to the reader and a contribution to that crucial consciousness.

One description of art, and a useful one, is that art is the great "mediator": "... art mediates between extreme alternatives — history and law, time and eternity, thought and ac-

tion, man and nature, permanence and change — and [...] it does this through the sensuous nature of its form."<sup>2</sup> How the artist arrived at his/her conclusions and thereby the conclusions themselves (i.e. objects) are explained through critical analysis. Through examination of the process, the intellectual/ideological meaning of a work can be revealed. The accumulation of critical criteria of one sort or another permits the first examination and countless re-examinations. There can never be enough. The generation of alternative perspectives can affect change and just possibly, improvement.

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In the last five years or so, new strengths in journalism directed to the visual arts have appeared in this country. But in aid of critical attitudes, critical writing — discourse — Canadian journals, museum and university publications must encourage and promote the maturation. Walter Benjamin considered it the task of criticism "to melt the frozen consciousness locked within the 'things' of mankind."<sup>3</sup> Why in Canada should we be denied access to such consciousness when it can be unravelled from the works of art our artists make and our museums store?

*This article first appeared in MUSE (winter 1984), the journal of Canadian museums and is reprinted with permission of the writer.*

1. Maynard Solomon, *Marxism and Art*, "Max Raphael," (Detroit: Wayne State University Press, 1979), p. 421.

2. *op. cit.* "Harry Slochower", p. 477.

3. *op. cit.* "Walter Benjamin," p. 544.

## New home for Craft Council

by J.L. Sals

At the end of June, the Saskatchewan Craft Council will have a new home. The former church, located at 1231 Idylwyld Drive N. in Saskatoon, has been a gathering place for people in this community for many years. The occupants are changing, but the hope of



SCC's new home, currently under renovation  
photo: Ulrike Veith

the Saskatchewan Craft Council is that its new acquisition will continue to be a place of many gatherings to celebrate the work of Saskatchewan craftspeople.

The decision to seek a new space revolved around the need for a gallery and a library. After several years of discussing these needs, the decision to purchase was made at SCC's November 1983 Annual General Meeting. The purchase decision was also dictated in part by SCC's \$40,000 surplus. As SCC chairperson Patrick Adams stated in an earlier *Craft Factor* interview, "The \$40,000 surplus needed to be spent quickly. We have talked about the need for space to house the permanent collection which SCC continues to accumulate. As well, we had continued to spend money on rent."

The new building, purchased for \$75,000, is a one story barn-like structure. It was chosen for its visible and accessible location and because of its size. There is provision for a library, workspace and a gallery. In fact, the major feature of the new building is the approximately 600 square feet which will provide ample space for a gallery.

The building has character which,

translated, really means a great deal of hard work to bring it up to code and to provide well-designed space. Renovations, under the supervision of SCC member and woodworker Riek Schmidt, have been underway for several months.

For craftspeople, the opportunity to have a space for ongoing exhibitions of craft works is invaluable. According to Adams, the gallery would not only provide a place for theme exhibitions, but for exchange with other craft galleries across Canada as well. "The gallery would be a forum for craftspeople to be stimulated to expand their design capabilities, as well their crafts would be accessible to the public on an ongoing basis," he said.

At the May 8 SCC executive meeting in Saskatoon, the gallery schedule was finalized. The first show, *Crossing The Line*, will take place in August. (Refer to *Gallery Report*, pg. 14, for full schedule - ed.) Marigold Cribb, Gallery Committee chairperson, says she is "looking forward to the Saskatchewan Crafts Council gallery to provide shows which will stimulate, educate and promote - for members as well as the general public."

## Annual General Meeting

By Claire O'Connor Wattrall

Claire O'Connor Wattrall is a Regina freelance writer.

SCC's 1984 annual general meeting, held in Regina on May 26, proved to be an interesting blend of the old and the new. As in the old days, Charley Ferrero chaired the meeting, steering it through the usual Committee reports (see pgs. 13-15). Artisan status was deleted and membership fees increased. And in a somewhat surprising move, SCC joined the Saskatchewan Council of Cultural Organizations (SCCO). Careful consideration was also given to the financial report, presented by SCC chairperson Patrick Adams, who reported that "we have developed a more detailed financial statement so government agencies can better understand what it is SCC is doing."

However, the most notable discussions of the meeting revolved around two recent, separate moves by the provincial and federal governments. SCC member

Barry Lipton reported that a house-keeping bill (Bill 58, Sec. 4) currently before the Saskatchewan legislature would end the 'arm's length' status of the Saskatchewan Arts Board.

The bill (which received third reading in the legislature June 2 - ed.) changes the responsibility of the Board's Executive Director, an Order-in-Council appointment. Formerly the Director, Kathy Keple, was to act as manager for and secretary to the Board. Her function was to carry out decisions and implement policy laid down by the Board. The changes give Keple more responsibility to manage the Board on a day-to-day basis. This includes the power to manage Board staff, including selection, hiring and dismissal. Board staff will now experience direct control by a political appointee.

Federally, the Canada Council's existence as an independent arm's length cultural agency is also being threatened. As politicians and political parties race with one another to attract their share of at-

tention through good works, the federal cabinet has decided to take direct control of the budgets of all Crown Corporations. If passed, Bill C-24 will turn the Canada Council into a Crown Corporation; although the Council cannot be found guilty of the mismanagement and misappropriation which taint some Crown Corporations. SCC members are urged to voice their opposition to Bill C-24 by writing and/or phoning Francis Fox, the Minister of Communication, who is responsible for the Canadian Council, as well as their local MPs.

A third and related matter was SCC's decision to join SCCO, a voluntary, inter-agency committee representing "priority one" funded cultural organizations. SCC earlier rejected joining SCCO because, as former SCC Chairperson Mel Bolen explained, it was felt that SCCO was just another burdensome layer of bureaucracy which would reduce the power and independence of SCC.

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## How to account for your business

By L.V. Wong, R.I.A.

Ms. Wong is an R.I.A. in Saskatoon

There are several reasons why keeping records of all business transactions is desirable. In order to carry on a business in Canada, complete and accurate records are required to prepare your income tax return. These records are also needed in order to file provincial sales tax remittances. Aside from the legal obligations, keeping such records helps you to be well informed about the financial position of your business. Complete and accurate records also provide an organized system for keeping track of deductible expenses. In addition, should you be audited, these records will substantiate your tax claim(s).

In order to prove that you have started a business, you must be able to show that you have undertaken activities that are necessary to the business. (For example, buying materials in bulk, obtaining licenses, joining a professional organization which is directly related to your work, and advertising and marketing your work.) The purpose of your business must be to make a profit. The tax department may disallow any losses if you cannot prove that your business has the potential to be profitable.

It is a common misconception that keeping financial records is difficult and time consuming. If your business averages ten transactions (i.e. cheques) per month, recordkeeping time *might* claim as much as two hours per month. Once a routine has been established, the time could be reduced or divided up weekly or semi-monthly to suit your timetable.

To begin, set up a separate bank account for your business. Get in the habit of accurately and immediately recording any and all transactions (i.e. cheques or deposits). When you receive your monthly bank/credit union statement and cancelled cheques, reconcile it to your written records. To do that, from the final balance appearing on your statement, add any deposits you have made after the statement was issued. Then subtract any outstanding cheques. This figure should agree with the balance shown in your records. This reconciliation ensures

that expenses have not been missed, income unrecorded, and that the bank/credit union has not put unauthorized transactions through your account.

If you have not established a separate bank account for your business, a credit card should be used as frequently as possible, as long as the payments can be met on time. The credit card statement is a good record-keeping device as dates, names and amounts are listed.

The format of your record keeping should be simple and contain the major revenue and expense categories of your business. It is best to keep revenue recording separate from expense recording (eg. another book or another section of the same book). The records should be kept on a columnar basis and have monthly totals with year-to-date totals for cheques and deposits as well as for other columns as desired.

Only a portion of the cost of major equipment (items over \$200) purchased for the business may be deducted as an expense each year. The tax department's formula for such deductions (commonly referred to as Capital Cost Allowance) is 10% of the cost of equipment and 15% of the cost of vehicles in the year of purchase. In subsequent years the deduction increases to 20% for equipment and 30% for vehicles and is calculated on the remaining balance. There is a form provided with your income tax package to be filled out for this deduction.

If you use your vehicle for both personal and business purposes you can only deduct the business portion of expenses. The tax department requires that you keep a record of personal and business mileage.

If you work in your home you can write off a portion of your household expenses. The amount written off is directly related to the percentage area of your home used exclusively for business. For example, if your house has a total of 1,000 square feet and your business area is 200 square feet then you can deduct one-fifth of the rent or mortgage interest, utilities, insurance, and repairs and maintenance. Note that the principal portion of mortgage payments is not de-

ductible as a business expense.

For income tax purposes, a craftworker is regarded as being self-employed. As self-employed workers, craftspeople must report their income on what is known as the accrual basis. This means that whether or not you have received full payment for an item you have sold you must still declare the full sales price as revenue. As well, payments which you have not made for goods received must be recorded as expenses for the year.

At the end of every year, conduct an inventory count of goods on hand. The inventory must be valued either at cost or fair market value, whichever is lowest. Deduct the value of this inventory from the cost of materials purchased that year. You must also declare as inventory the cost of any of your work being held on consignment. It is good business practice to keep accurate records of all work held on consignment. Insist that the business holding your work on consignment report sales of your goods on a regular basis.

Currently, Education and Health Tax is 5%. You are responsible for collecting this tax and remitting it to the provincial government. Contact Saskatchewan Revenue, Supply and Services Revenue Division for information on when and how to remit the tax.

The first time you file a tax return which includes your business, obtain Form T2032 - Statement of Income and Expenses. Revenue Canada will automatically supply this form in your tax package in subsequent years.

You are responsible for keeping complete business records for six years. These records include all receipts, invoices, cancelled cheques, bank/credit union statements, deposit books and written revenue and expense records.

If you are leary of setting up your accounting system, professional accountants will provide this service for approximately \$50.00 per hour. This may be a good investment, especially if you intend to continue keeping your own records.

## Silver threads and golden needles

By Dianne Jordan

*Diane Jordan is a freelance writer and stitchery student in Regina.*

It began innocently enough. When she was a teenager, Janice Routley started doing petit point. But as any stitchery enthusiast knows, these things tend to snowball.

Today Janice, her husband and two teenaged sons live surrounded by all the trappings of a creative stitcher: projects in progress are piled at one end of the living room where sits a small table with a magnifying glass on an extended arm, boxes and bags of thread piled nearby. Framed pieces of stitchery mingle with other artwork to adorn the walls up the stairs.

The master bedroom is lined with bookcases full of stitchery books (about 500, Janice estimates); an antique dentist's chair along one wall houses many hundreds of skeins of embroidery threads and wool; an oak filing cabinet along another wall contains pamphlets, brochures, and newsletters on every kind of stitchery imaginable. And that's just the bedroom.

Janice puts in about six hours a day on stitchery and stitchery-related projects. An early member and past president of the Regina Stitchery Guild, she edits the Guild's monthly newsletter; she teaches various types of stitchery; she enjoys stitching for her own pleasure; and she's working on becoming a master craftsman in silk and metal threads.

Although she enjoys almost every type of stitchery, Janice's specialty is metal threads. It is in this field that she would like to become a master craftsman, a status as yet achieved by no one in either Canada or the United States.

The master craftsman program is offered by the Embroiderers' Guild of America, Inc., in New York. A panel of three judges gathers once a year to deliver its verdict — a submission either passes or it does not, and no explanation is given. There are usually six levels that must be passed before a master craftsman certificate is awarded. Janice's first two attempts at the first level failed but, undaunted, she is working on another submission for this fall.

She believes a weakness in her previous submissions has been with the silk threads (metal threads are tied down or couched with silk threads, since pulling most metal threads through fabric would leave holes in the fabric). She would like to take lessons from a Japanese master craftsman.

"In Japan, girls aged 12 to 13 spend three or four years learning to work with silk threads, and they don't touch a needle for the first two years. It's a life's dedication."

It's also more expensive than other types of embroidery. However, in the past 20 years, the development of synthetic threads has put the cost within reach of more people.

"You can no longer get gold [thread] except for purl and sarceron which have a gold content," Janice says.

The new synthetic threads do not tarnish like the metal threads, but many people, Janice included, feel the old threads, tarnish and all, take on a patina that enhances the finished piece. This is particularly evident in ecclesiastical embroidery several hundreds of years old.

When she became interested in metal thread embroidery, there was no one in Regina who could teach Janice the basics, so she took an America correspondence course. This gave her a good basis to start from, but it took two years to complete. With a teacher, she feels she could have covered the same ground in half the time.

Today in Regina, several members of the Stitchery Guild are teaching members and non-members the needlework skills most of our grandmothers took for granted. And for people who treasure their grandmother's needlework, Janice offers a conservation course through the Stitchery Guild.

Janice's knowledge of fibres has enabled her to jury for fibres in Regina for SCC for the past two years. Three years ago, she helped SCC set up its workshop policy.

Through her dedication to her craft, Janice Routley is raising the standards of excellence in her field and helping to increase the public's awareness of stitchery as an art form.



## Canadian Clay Conference '84; Personal Account

By Charley Farrero

Approximately one hundred and thirty people involved with clay attended the first Canadian Clay Conference held Monday May 7 to Thursday May 10 in Banff. Overall, the program was very well organized, balanced and timed.

On Monday, I went on a bus tour of several exhibitions in Calgary, culminating in the Muttart Gallery's exhibition of works by students and faculty of Canadian ceramic institutions.

The exhibitions provided a general overview of influences. Sculptural forms and statements were the principle ceramic concern in all the exhibitions, which were uneven in their strength. I did not see many pots exhibited. Is it that the vessel is "out" this year?

The first evening in Banff we were treated to a lecture "Picking up the Pieces" by John Chalke. Chalke talked about five original potters — settlers of the west: two of them, Rupchan and Lorota, from Saskatchewan. The lecture, while interesting and sentimental, lacked a little substance and in-depth research. I guess there is not much archival material on those early Canadian potters.

This was followed by the Canadian Clay Trivia Challenge — ceramic knowledge questions patterned on the Trivial Pursuit game. I was a member of one of the teams — The Lilly Causes. (I will not mention here the names of my team mates. It might put their blossoming academic careers into neutral.) Our team did not finish first. But we had all the tough questions, of course. (Sic: Vox populi).

Tuesday was "National Issues Day". It started with the keynote address by Philip Rawson, historian, author and teacher. He talked about the push for art in the forties and fifties in the United States and the use of art as both a propaganda tool and an aggressive merchandizing tool for freedom. Rawson said that "Clay art in Canada should have a commitment to itself, a commitment to truth and cannot copy the U.S.," and that "Potters have to become members of the common language of clay beyond borders." He was followed by John Bentley Mays, art critic for the *Globe and Mail*, who began by telling us that he did not know anything about clay,

then proceeded to establish two different directions. One, the discourse of art, recent in time and a consequence of a class struggle, and the other, the discourse of the ceramic object, a more ancient discourse, "saturated with theology" and celebrating human values.

### Is clay not art?

Here the voices of the participants rose and questioned: "Is clay not art? High Art versus Low Art". "Art versus Craft" did not show its ugly nose at that time but don't worry, later in the day it was there.

Bruce Ferguson, freelance curator, talked about Vic Cicansky; clay as a regional medium, as a tactile medium. Ferguson was unfocused and his finale, "All we are saying is give clay a chance" did not stimulate the focus.

The afternoon was started with an emotional and intelligent explanation of the workings of the organization, *Ceramists Canada* (CC) by its president Franklyn Heisler. Among the goals of CC are the establishment of a national gallery; a newsletter and a journal; the maintenance of a slide bank; and addressing the quality of education in the crafts and the issues of health hazards and toxicity. It was also mentioned that changes in the membership structure are being implemented hopefully to democratize the organization.

I think that *Ceramists Canada* can become an acceptable Bona Fide organization and a good vehicle for communication if it represents Canadian ceramists at large and not only "the academic segment" or the "chosen few segment."

This was followed by Michael McTwigan, editor of *American Ceramics*, who was supposed to speak on publishing. He did not approach the subject but rather presented slides of the usual American clay from 1950 to 1980. When asked he withdrew from any commitment or explanation on magazine policies and admitted to know only two Canadian potters because they have sent their slides to his magazine. Is this promotion or is it publishing and critical writing?

In the evening, "The Ceramic Bridge" opened at the Walter Philips gallery, Banff Centre. It is a two part exhibition — single works on one side of the gallery and place settings on the other side. Each of the 27 artists executed both. I felt the exhibition was crowded, uneven but more interesting than any previous one seen in Calgary.

Wednesday was "Historical Issues Day." First, Shirley Gance gave us a brief overview of the Sug Dynasty potters. She was followed by Alan Caijer-Smith, who talked about Persian Ceramics of the twelfth and thirteenth centuries, lusterware in particular. Then Pete Rose, ceramic historian, spoke on English late nineteenth century ceramics (a presentation I escaped. I had had my fill of slides and history for the morning. Each presentation could have been the subject for a University class.)

For the afternoon, an enthusiastic and energetic Dan Mato aroused our interest with a dynamic presentation on contemporary African pottery. This contemporary work is still a witness of the past and in Western Africa where function and form are still the main concerns of pottery making.

Then a barbeque. The cooking cowboys (Les Manning and Co.) didn't even know what a steak "bleu" was, even in Tory country.

"Elements of Earth", a juried exhibition of Alberta ceramics, organized by the Alberta Potters Association and sponsored partially by Plainsman Clays, opened that evening at the Peter Whyte Gallery. The 20 pieces chosen covered every aspect of ceramics: functional, sculptural, high fired, low fired, wood fired, salt, Raku, "whimsical", humorous, funky, serious... Most of the pieces were solid work and definite in their execution and intent. A Western Dance, with (thankfully) some Rock and Roll, ended the evening.

The last day was "The Artist in Society" and after an initial address by Paul Fleck, who seemed to hint that artists have to suffer in order to be artists, the group was introduced to five seminars with the following topics and group leaders:

**Dave Doveance:** Future of Ceramics into Mainstream Art

**Nini Baird:** Community opportunity  
*continued on page 11*

## The development of craft sales

By Michelle Heinemann

Ms. Heinemann is a freelance writer and editor in Saskatoon.

On May 4 and 5, SCC held its first-ever Saskatoon craft sale, *SPRING WINDS*. I spoke to the project co-ordinator, Sandra Ledingham, about craft sales in general and *SPRING WINDS* in particular. (Note: for clarity the term 'sale' is used to refer to craft fairs, sales and market events)

**HEINEMANN:** What has the development of craft sales meant for craftspeople in Saskatchewan and elsewhere?

**LEDINGHAM:** They have provided a way of getting craft work exposed. Gallery representatives from Saskatchewan and Alberta would come in — that allowed a link with the retail outlets and even the odd art gallery. Craftspeople never expected to make a lot of money, but the sales started out to be quite successful. You could always count on making something at them. Now they've become a place where craftspeople expect to make a big percentage of their income.

**HEINEMANN:** Is that how craftspeople judge the success of a particular sale?

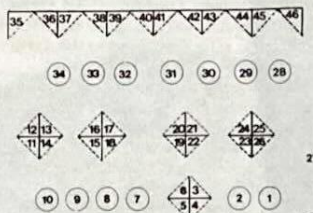
**LEDINGHAM:** Yes — dollars are one thing that is looked at. The other is attendance. If there are a lot of people coming through, we also say it was a successful sale.

**HEINEMANN:** Over the years, have you noticed a change in what the public expects to see and hopefully purchase at craft sales?

**LEDINGHAM:** Absolutely. Not only has the quality of the work changed dramatically, but the public has grown in their awareness and are now a much more discriminating buyer than they were ten years ago. Craft sales have certainly played an educational role.

**HEINEMANN:** *Spring Winds* is the first craft market that SCC has sponsored in Saskatoon. Why has it taken so long to do this in what is one of this province's major centres?

**LEDINGHAM:** *Artisan* tried to run a spring sale in Saskatoon twice, I believe. It was fairly successful — not nearly as successful as their Christmas sale. But the people involved in *Artisan* found that it took a great deal of their time just to organize the Christmas sale. They were no longer very interested in putting their energy and resources into organizing the spring one. They requested that the SCC take it over.



Spring Winds booth layout.

It's not so much a question of why it hasn't happened before in Saskatoon, but rather when can we find a time when Saskatchewan craftspeople are not at other sales. May seemed to be a good time. Saskatoon seemed to be a logical place.

**HEINEMANN:** When setting up a booth, what things should craftspeople keep in mind to insure that they invite a sale?

**LEDINGHAM:** First of all, booth layout is quite important. The system that has always been used is 8' x 10' booth spaces. Those dinky little booths get too crowded though. There is too much dead end space in them. They have to go. That's why I've tried to design a triangular layout where there is a very wide open front footage. People can walk in one side of the triangle and out the other.

More and more, craftspeople are having to get used to putting money into a good display. Whether that means a totally self-contained unit or not, it does mean having some decent shelving.

Lighting is also very important. So many of the places where craft sales are held have those florescent overhead lights that white out your work. That kind of light zaps the work of much of its color and quality. It doesn't highlight anything either. That's why I specified that everyone bring their own lighting to *Spring Winds*.

**HEINEMANN:** How many booths were set up at *Spring Winds*?

**LEDINGHAM:** Only 46 booths with a total of 56 craftspeople. We were hoping for 60 booths, but we didn't do bad for our first time. We had approximately 2,200 people through the door. Sales were estimated at \$30,000.

**HEINEMANN:** Why do some craftspeople sell only at craft sales while others choose to sell only in gallery shops and other retail outlets? Why do some sell at both?

**LEDINGHAM:** Through experience, people find that a certain item sells well at a craft sale, but not in a gallery shop. What craftspeople like to produce (i.e. functional or decorative work) determines where they have better success.

The craft sales provide a way of marketing and making money. The gallery system is a way of gaining recognition, high profile and developing a good curriculum vitae. Selling in some of the retail outlets — those that have developed a good name for themselves, for example *The Quest* in Banff and in Victoria — also brings recognition.

The various markets are serving different functions. Decorative work sells better in gallery shops. Galleries and retail outlets like unique, one-of-a-kind items. Functional work sells better at craft sales.

Retail outlets generally take work only on a consignment basis, so some people choose not to sell their work that way. With consignment arrangements, a craftsperson can never be sure of making money.

## Hand and Eye: The Art of Craft (Part II)

By Brenda Baker

Ms. Baker is the Visual Arts Co-ordinator with the Organization of Saskatchewan Arts Councils. Part I of this review appeared in *The Craft Factor*, Winter 1984.

"We are not talking about making pots. *Hand and Eye* is about the creative impulse; the motivation we all have to transform things," CBC producer Vincent Tovell noted in an interview about the seven-part series *Hand and Eye*. "That is why I included the episode on gardens — *the Love of Gardens*; it is central to the theme of our need to rearrange natural elements to satisfy ourselves. If I could have I would have done a program on food," he said.

The central theme of the series may well have been the human obsession with object-making, but instead, Tovell and his associates have used this broad theme as a vehicle to present issues of immediate concern to the contemporary artisan. *Hand and Eye* also presents the concerns of those who preserve art through time.

*Fire and Sand*, while following the pattern of the preceding programs by touching on the history of the work of many craftspeople, also opened the doors to show how the medium of glass affects each and every one of us. From the time we look at ourselves in the mirror in the morning until we share a bottle of wine in the evening, we are surrounded by glass. The medium is one that we are most familiar with and yet, it is perhaps the least explored as a means of artistic expression.

After watching glass being blown at the Pilchuk School in the United States, the viewer comes to understand why glass remains so unexplored in comparison to other media. Appropriate facilities, adequate training, and the patience of job are necessities before the artist's vision can even begin to surface. At Pilchuk, students come from all over the world to this specialized school to study under a master of glass, Dale Chihuly. The students are a close-knit group of craftspeople who recognize the uniqueness of their art and the talented few, like Chihuly, who pass on the secrets of mastering glass.

If *Hand and Eye* accomplished anything as an educational program it was through the way in which it expanded the definition of craft, bringing to the forefront dozens of less recognized crafts. *Touch Wood*, the fifth program of the series, continued in this vein by exploring everything from duck car-

vers to boatmakers. Included was the large figurative works of Canadian Bill Reid and the fine wood-turning works of Steven Ogden. While *Fire and Sand* dwelt on glass as a man made medium from which we build magnificent cities, *Touch Wood* was a meditative program dealing intimately with individuals and the natural environment.

*Glass remains so unexplored in comparison to other media.*

*Against Oblivion* was unique in the series. Because the seventh program dealt with the age-old materials — stone, bronze and iron — European history and the conservation of materials against the ravages of time played a crucial part in the directions taken by modern craftspeople. Here we saw the artisan not so much as an individual artist, but as an artist within a team of artists, all of whom rely on skills dating back to Greek and Roman civilizations. In Italy, stone carvers carry on the work that no machine can do — the reproduction of the sculptures originally conceived by ancient masters. The craft for these people is found in the meticulous system of measuring the proportions of authentic pieces, in order to copy the piece to the full scale or in miniature. The art of the craft is in the stone carver's interpretation of what the first artist intended to show the audience.

Sculptor Robin Bell is noted as one of the few Canadians learning some of these ancient European traditions. In Italy, Bell learned the techniques of laying a durable patina onto a bronze sculpture. A visit to New York City's Harlem introduced the viewer to the young craftspeople working on the Cathedral of Saint John the Devine. Through their acquisition of stone carving skills, individuals "off the street" have developed pride in themselves as artisans, and in the desire to leave something lasting on this earth.

Which brings us to a very interesting point in this particular program — conservation. Although the skills of the conservator are only briefly touched on, the larger issues of human methods of escaping mortality are an integral part of *Against Oblivion*. Ironically, even the materials which were used to represent and manifest strength and endurance are now proving to be victims of this century's industrial feats.

*Hand and Eye* covered an extensive amount of information in its seven hours. It left little untouched and opened the eyes of many viewers to a world of people who take the time to produce the very best of what they love.



# Reflections on Three Plains

By Helen Birscheid

SCC member Helen Birscheid is a quilter in Saskatoon.

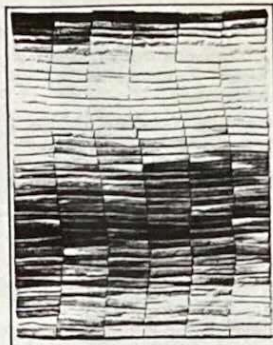
"Reflections on Three Plains", the juried contemporary crafts show presented by the Manitoba Craft Council (MCC) and hosted by the Winnipeg Art Gallery, was "a milestone in the history of craft", according to MCC chairperson Jo-Anne Kelly. "The Council wanted a major exhibition and a national show seemed too large," she said. Instead, for the first time ever, a Call for Entry in all areas of contemporary craft went out to... all three prairie provinces." The project was two years in the planning, incorporating the efforts of staff and volunteers.

Although there were representations from all three provinces, submissions from craftpeople, particularly senior ones in Alberta and Saskatchewan, were limited. Of the 147 craftpeople who submitted works to the show, 54 of them had works selected to represent 73 pieces in the final selection.

The jurors for the show were Diane Carr, curator of Vancouver's Cartwright Gallery; William Hodge, a weaver and instructor at the Ontario College of Art; and Robin Hopper, an internationally-known Canadian potter.

The March 4th opening of the show met with an excellent response — nearly 1,400 people were in attendance. The Winnipeg Art Gallery reported that the crowds were quite good throughout the length of the exhibit, which ran until April 15.

Prize winners included Wendy Toogood (Calgary), who won *Best of Show* with her "Cross on Black Square" quilted cotton collage; Cheri Sydor (Calgary) won the *Jurors' Award*



**KAIJA SANELMA HARRIS**  
*Takana II*



**Christine Lynn**  
*Wheat Staff*

for her "untitled" porcelain piece; Jane Kidd (Calgary) received an *Award of Merit* for her "Continuous Obsession" woven tapestry; and Marilyn Stothers (Winnipeg) also received an *Award of Merit* for her "A Wheel Within a Wheel" wall quilt.

There were five entries from Saskatchewan: Eleanor Podle - Regina; Christine Lynn - Lumsden; Kaija Sanelma Harris - Saskatoon; June Jacobs - Meacham; and Michael Hosaluk - Saskatoon.

Kelly felt that a few areas of the craft field, such as wood, jewellery, and glass, were underrepresented. She was very pleased, however, with the donor response for prizes and awards, but regretted that not enough funding could be found to travel the show to the three participating provinces.

The Winnipeg Art Gallery had ample room to exhibit all of the pieces in the show, so I was able to see each piece as a single entity. The lighting was also well directed. Of course, I found Wendy Toogood's quilted piece to be very exciting and inspiring. Some of my personal favorites among the other pieces were Doug Gibson's (Dugald, Manitoba) three leather head sculptures and the *Ceramics Category Award* winner "Dragon Hideaway" by Karen Dahl (Winnipeg). Overall, the quality and expertise exhibited at the show was excellent and the exhibit very well put together.



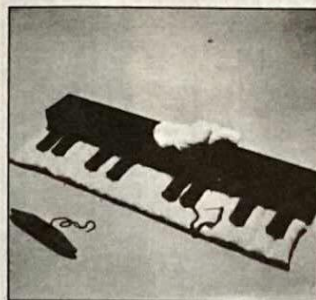
**Michael Hosaluk**  
*Skull Cap*

photos: Ernest P. Mayer  
Reprinted with permission from the  
Winnipeg Art Gallery

# Crossing The Line

functional • non-functional • functional • non-functional • functional • non-functional • functional • non-functional

April 4-22, 1984  
Neil Balkwill Arts Centre  
Regina



Miriam Jackson/Loom Music

By Susan Risk

Susan Risk is resident weaver at Regina's Neil Balkwill Civic Arts Centre

Weavers in Saskatchewan have been doing good work. Quite good in fact. Well-made items such as scarves, handbags, placemats, clothing, yardage and a smattering of hangings have been produced and sold at craft fairs in recent years. Although weaving is on the rise, it is only now becoming more popular here, with strong guilds, individuals with a preference for technical perfection, and teaching institutions to answer for it.

However, Seonaid MacPherson wanted more than fine craft. She wanted to stimulate the creative part too. Seonaid issued a challenge to thirty-three of us to 'cross the line' from functional to non-functional, to follow a dream that we'd never taken time or licence to pursue before. "Take an idea and go crazy with it," she said.

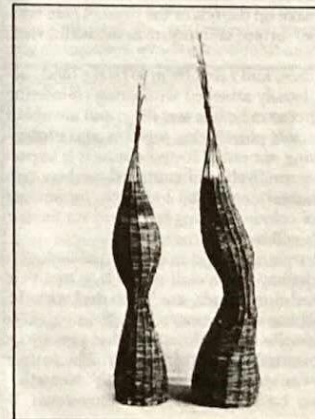
Sponsored by the Saskatchewan Craft Council, the exhibition *Crossing the Line* took form. Seventeen fibre people responded to Seonaid's invitation, each in their own way. Some moved from serious to capricious. Cathryn Miller caught a ghost in a kite, Cheryl Kelln poked fun at the thrum savers (aren't we

all?), and Miriam Jackson played Loom Music on the piano from treadle tie-ups. Others chose a more sentimental journey. Thérèse Gaudet created three generations in doll forms, Cheryl Kelln caught the feeling of a Prairie Kitchen looking out the window from (I gather) the inevitable sink, and Dorothy Rhead's graceful willow forms contrast with her memories of the willows of her youth.

Juxtaposing media, June Jacobs and Jackie Falardeau formed plates, bowls, glasses and a teacup of yarn and felt. And thoughts of the prairie of both Madeleine Walker's *Roadscape* and Jean Kare's tapestry, solid yet floating, small but so effective are delightful in their simplicity.

Most noteworthy in this exhibition though, is the addition of strong colour. In the past how many of us have used the primary colours so bright and so striking? Pat Adam's warp, Annabel Taylor's

Dorothy Rhead/Saskatchewan Totems



tapestry and Cathryn Miller's kites stand out as examples of work boasting strong colors, as do Chris Lynn's straw weaving with its festive ribbons. In the gallery this is all quite noticeable — and a relief after so long in the stead muteds and subtles.

Where has *Crossing the Line* taken us? Seonaid has enticed us, at least momentarily, to forget the necessity of those napkins and placemats. Personally, I am indebted to her for the opportunity to put aside the production line and con-



June Jacobs/Felt Tray and Glasses

Photos: courtesy SCC

centrate on changes. I want to do more now that the synapse has been bridged. If we are lucky, some of us will try hard to cross it again, to find the time to realize the pleasure and the function of non-functional new work.

NOTE:

*Crossing the Line* will be on exhibit during July at the North Battleford Arts Centre.

## A vision of our future

By Elly Danica

*Ms. Danica is a freelance writer and weaver in Marquis, Sask.*

William Morris (1834-1896) was a poet and a craftsman. He ran a successful craft business and published several volumes of poetry, stories, essays and translations. He was a trained architect, a dyer, weaver and designer. He was involved in socialist politics and lectured extensively on the need for change in society.

Morris' anniversary is being celebrated this year. It is 150 years since his birth and time to reconsider his ideas and also to take a fresh look at the design those ideas generated in terms of craft production and craft product.

Morris believed beauty to be a necessity of life and said that he feared that "modern civilization is on the road to trample out all the beauty of life". One hundred years later many of us believe essentially the same thing as we watch shopping-centre-culture destroy our ability to make a living with our craft work.

What we have so far failed to see, or at least failed to understand the implications of, is the possibility of art and craftsmanship as a "redemptive force" in life. Morris had a golden rule: "Have nothing in your houses that you do not know to be useful or believe to be beautiful." He railed against the shoddy, the ugly, the pretentious and the half-hearted. In his essay *The Beauty of Life* he offers further prescription which we can apply today: "that which most breeds art is art; every piece of work that we do which is well done is so much help to the cause." And the great cause he worked for was the democracy of art: "Art made by the people and for the people, a joy to the maker and the user."

As 'makers' we have a dual role. We must make objects of excellent quality and in doing so we must build lives of exceptional quality for ourselves and our children. We must teach with the work we do and with how we do that work and organize our lives around the demands of our work.

Our lifestyles, even our relative poverty, are envied by much of middle class society. Others see our freedom and are jealous and then turn a nice dark green with envy because we live our lives around and for our creative work.

Most contemporary society does not have anything approaching creative work, let alone control over process or product. Their hunger is greater than ours, though they make ten times the dollars we do.

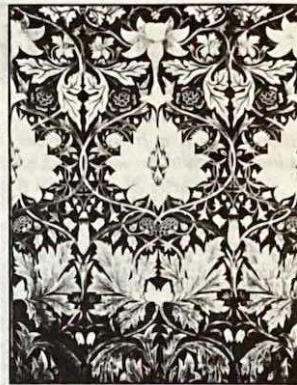
In order to build a future one must first have a vision of that future. Every future begins with an idea. The ideas of those of us working in craft are no crazier than those put forward by people promoting the mass ills of contemporary culture.

Many of us value our work more than our profit margins, probably because we don't understand the joys of a 20% profit margin and relate better to the idea of breaking even.

William Morris valued work for its own sake, and he was specific about the sort of work he meant. Good work has hope in it. Morris said that work should contain "hope of rest, hope of product, hope of pleasure in the work itself; and hope of these also in some abundance and of good quality."

Much so called work in our society is organized and specialized to the point that the last thing an employer requires is a real, breathing, living person — a worker. Employers require poor mindless beasts called 'operators' to stamp out widgets and it matters little whether they are robot or human operators, as long as production quotas are met.

Left: William Morris, William Morris Gallery, Walthamstow, Essex



Right: Embroidery designed by William Morris c. 1880 Victoria and Albert Museum.

Who says stamping out plastic widgets has value as work? Why can you make money stamping out widgets but you can't make money playing a musical instrument well, or building a musical instrument? What work has value in our society and why does it have value?

Why is there more human value in terms of dollars to weaponry which destroys human life (but leaves property intact), than there is in a handmade bowl? Who says weapons are more important than pottery, and why? Who decided to pay weapons manufacturers more than potters and why?

We need a future where hope for the future exists. We need a future where people can enjoy the work they do and where that work reflects humane values of scale, creativity and beauty. We need a future where life is more important than bizarre methods of destroying life. As a culture we seem to have forgotten that *people* make the world go round, not dispensing machines of whatever sort.

Many craftspeople have a healthy vision of the future. Sure, we are idealistic, dreamers, and out of touch with reality. But we are also the vanguard for change. Dreamers' and artists' visions have always entered the mainstream, perhaps 50 years later and perhaps as in Morris' case 100 years later. What vision of the future do we propose to give to our culture? What role do we wish the Saskatchewan Craft Council to play in promoting a new vision of the future? What can we do as individuals in our studios and workshops, what can we offer to a society so in need of change?

William Morris had some good ideas for change. Perhaps their time has come. His lectures on beauty, art and work are well worth reading, and the craft design which came out of these ideas is a real joy. Let's discuss beauty and art. Let's talk about the joy in our work. And most of all let's share our vision of the future.

Suggestions for further reading:  
William Morris: *Stories in Prose, Stories in Verse, Shorter Poems, Lectures and Essays*. Edited by G.D.H. Cole. Nonesuch Press, Random House, London: 1948.

Naylor, Gillian, *The Arts and Crafts Movement: a study of its sources, and influence on design theory*. Studio Vista, London: 1971.

Thompson, E.P. *William Morris: Romantic to Revolutionary* Pantheon Books, New York: 1977

Callen, Anthea, *Women Artists of the Arts and Crafts Movement: 1870-1914*. Pantheon Books, New York: 1979.

## FROM THE CHAIR

By Patrick Adams

I am extremely pleased with the effort that has been put in by our various Board members, committee members, project co-ordinators, market co-ordinators, editors and others during the past six months. It sort of falls to the SCC chairperson to oversee and back up all of the activities of the organization, and this is a much more easy and pleasant task when everyone is pulling their weight and carrying out the responsibilities they have undertaken.

The SCC is managing to accomplish only a fraction of what we could be accomplishing for crafts and craftspeople in this province. The constraints that hold us back from accomplishing more are usually lack of volunteer time and effort, and the lack of necessary funds. However, given these constant constraints, I think that we are managing to serve many of the needs and interest of craftspeople in this province. And I sense that our organization is on an upswing. We are pumping out more information via our newsletter than ever before, a new editor is bringing a new energy to our quarterly magazine, SCC-sponsored exhibitions of clay, fibre and wood have been travelling around the province stimulating craftspeople and the general public, a new SCC crafts gallery will exist by late summer and committees are busy planning exhibitions for it, a SCC-produced ad promoting crafts is running constantly on Saskatchewan TV stations, new craft markets are being tested or explored, we have excellent jurors coming in for the provincial handcraft festival juried exhibition, and so on. Although there are many craft activities that can be best carried out by individuals or small groups, guilds and associations of craftspeople, I believe that some craft activities are more readily accomplished or facilitated by a provincial organization.

One of my responsibilities during the past six months has been to attend to the financial side of the organization. We have developed a set of bookkeeping and budgeting categories that we are now beginning to use. This system will make it easier for SCC staff, Board members, committees, and project co-ordinators to develop budgets and to monitor expenditures. We need a readily understandable and easy-to-use financial system so that our limited volunteer time is not wasted on constantly trying to figure out our financial situation. The system will also help us make clear and accurate presentations to our funding sources.

EXECUTIVE DIRECTOR  
By Michael J. Martin  
When I first came into the employ of the Saskatchewan Craft Council, I was told that there would be times when things would slow down and that this time could be used to work on some of those "things to do" sitting at the bottom of the priority list.  
I have been with the Council since September 1, 1983, and I have yet to see a slow moment! As a matter of fact, the more I settle into this office, the more I find needs doing promptly!  
We continue to update files and lists as the need arises. Members can expect to be contacted via *The Bulletin* or individually (depending on the circumstances.)  
The Active Marketing Resumé-portfolio file has grown with the portfolios of those successful applicants for jurying last March. We are involved in a constant effort to keep these resumé's current as the year progresses and ask that Active Marketers make an effort to update these records as they develop in their craft.  
The Springwinds Craft Market in Saskatoon was held at the Jubilee Building on the Exhibition Grounds this May and by all reports promises to be a favorite event in Saskatoon.  
Bob Bailey visited the Market and was greatly impressed with the crafts on display. Mr. Bailey is a survey consultant working on the Canadian Craft Council's research into services a computer information system could provide for craft councils. You will be hearing more of this as the research progresses.  
Speaking of surveys, I am still receiving responses to the information requests I have sent out and I encourage you to send your answers in no matter how late you may feel they are.  
The "Resource Survey" is an important part of the SCC's effort to provide information on Crafts Resource People to the Saskatchewan community. Even if you don't intend to be available as such a resource, please send in your form (filled in appropriately). This will facilitate the production of a comprehensive resource index.  
Those of you who have seen the information display we set up at market will have seen the "Calendar of Annual Crafts Events in Saskatchewan" we

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supply to interested people. This calendar is being updated by way of another survey (rather than assuming that events remain the same each year). I have been surprised more than once to learn of drastic changes in listed events, and encourage the organizers or interested parties to send in information. (Do you know of an event we aren't listing?)

Renovations on the new Saskatchewan Craft Gallery which will also be the site for the resource centre/office are awaiting approval of amended plans by the City of Saskatoon Planning/Engineering Department. (Expected shortly) We expect to be able to move the office into this location at the end of June.

You wouldn't know it was only a six month fiscal period if you saw the work on the Auditor's Report in progress. We are fortunate to have hired the firm of Redpath, MacKenzie and Co. this year. Their accessibility due to location (same office complex) and the fact that Terry Redpath has been our bookkeeper this year has been an asset in the audit. The added benefit of reduced cost in both fee charged and time required for the audit can be seen to come from this firm's knowledge of our activities through their involvement as our bookkeeper.

I recently attended the Annual General Meeting of the Saskatchewan Council of Cultural Organizations (SCCO) in Regina. SCCO arranged a workshop for preparing fiscal reports emphasizing the use of this information as a powerful promotional tool, encouraging interest in membership and funding by groups looking to sponsor a well-run organization.

While at this AGM, Christine Devrone, SCCO President reiterated the expressed desire of the SCCO members in general, that SCC join with them. (Ed. Note: SCC has just joined SCCO).

Preparations for the Saskatchewan Handcraft Festival continue to run smoothly. In the office, we are helping the Co-ordinator, Mary Mattila, by preparing the Resumé-portfolios for promotion of the Festival. (Reason to update!) No Active Marketing Members will be allowed to participate until a resumé-portfolio has been submitted.

## EDUCATION

By Michael Hosaluk

There was a good response to the resource questionnaire for workshop leaders and lecturers. A listing will be compiled soon and distributed throughout

communities in Saskatchewan. If you haven't sent yours in, it's not too late!

Upcoming workshops include Donald McKinley on critique and design and Debra Forbes on tapestry weaving. Donald McKinley will conduct a lecture on critique, Friday, June 15, 7:00-9:00 p.m. in room 104 at Kelsey Institute.

All three of the Battleford jurors will be present at this lecture. Everyone is welcome.

The McKinley workshop is co-sponsored with the Saskatchewan Woodworker's Guild and runs June 16-17 at Kelsey Institute. The Forbes workshop is co-sponsored with the Saskatoon Spinners and Weavers Guild and runs June 15-17 at Kelsey Institute.

Have you given a workshop, lectured or contributed in any way towards educating the public? If you have, this information is needed and you are asked to forward this to the SCC office.

If you have concerns or would like to see some type of educational event happen in this province, feel free to contact me.

## EXHIBITION

By John Peet

Arrangements for this year's Battleford '84 Exhibition are well on the way. There was no advance application and work can be delivered in Regina at the Neil Bawkwill Civic Arts Center on June 9 from 1:00-4:00 p.m. and in Saskatoon at Room 146 of the Kelsey Institute on June 11, 1:00-4:00 p.m. and June 12, 10:00 a.m. to 2:00 p.m.

This year's Jurors are: Debra Forbes, a Medicine Hat, Alberta weaver who has given several tapestry weaving and design workshops in Saskatchewan; Linda Milrod, curator/director of the Mendel Art Gallery in Saskatoon; and Donald McKinley, a wood worker currently master of Furniture Design Studio, Sheridan College School of Crafts and Design, Mississauga, Ontario.

The show will open at the Alex Dilla-bough Centre in Battleford on July 19 at 8:00 p.m. and will be on display July 20, 21 and 22. After the 22nd it will go to the Norman Mackenzie Art Gallery in Regina from July 27 to August 19. In September it will be exhibited at our gallery in Saskatoon. Once again we would like to encourage all Saskatchewan craftspeople to enter.

In the past six months *Sask Wood*, a group show by Saskatchewan wood workers, and *Crossing the Line*, a show of innovative work by weavers in the province, have opened at the Neil Bawkwill Civic Art Centre in Regina and have/will also be seen in North Battle-

ford, Prince Albert and Saskatoon.

We regret that *Reflections on Three Plains*, a juried craft show sponsored by the Manitoba Craft Council and the Winnipeg Art Gallery, will not travel due to lack of financial support. However, we would like to congratulate the Saskatchewan craftspeople included in this exhibition.

We are currently planning *Form and Function*, an open juried show of functional pottery for the spring of '85, and a black and white juried show open to all members for fall of '85.

I would like to thank last year's exhibition committee and in particular its chairperson, Martha Cole, for their efforts which made our job much easier.

A final word of thanks to this year's committee, Susan Risk, Erna Lepp, Helen Rogers, Joan McNeil and Karen Schoonover.

## GALLERY

### Proposed Gallery Schedule

August 1984	Crossing the Line — weaving.
September	Saskatchewan Handcraft Festival Juried Exhibition.
October	Selections from the SCC Permanent Collection.
November	Martha Cole/Olesia Kowalsky Exhibition generated by Rosemont Gallery, Regina.
December	Top-of-the-Line (One top-of-their-selling-line piece from participating Active Marketing Members)
Jan. 1985	Works from the Collections of Members
February	Not decided upon yet.
March	Not decided upon yet.
April	Functional Pottery Show — a single media show generated by the Exhibition Committee.

There will be 12 shows a year whose content will depend mainly upon submissions. The preference of the Committee will be to have 4 solo/dual shows, 4 group shows (for instance theme or single media shows) and 4 shows co-sponsored or completely generated by some other Association or Gallery.

The first two deadlines for submissions of exhibition proposals will be July 1, 1984 and October 1st, 1984. Applicants are required to send name, address, Curriculum Vitae, a detailed description of their proposal and at least 10 slides of related work to the SCC at Box 7408, Saskatoon, Sask. S7K 4J3. It would help, also, to estimate the earliest date the show would be available, and any dates it would be unavailable. The

Gallery is approximately 600 sq. ft. in area, floor plans will be provided on request. Members can apply to curate shows on a chosen media or theme as an alternative to having a show of their own work and should consider applying for support from one of the granting agencies. A joint committee made up from the Gallery Committee and the Exhibitions Committee will choose the shows. The SCC will take a 30 percent commission on sales and the gallery will be open 1-5 p.m. Monday through Saturday.

## PUBLICATIONS

By R.O. Coffey

Over the last while *The Craft Factor* has had its ups and downs. Though it has maintained continuity in publication, its editors, due to other pressures, have been unable to commit themselves for the longer term, and though doing a good and much-appreciated job, have not had the time to fully implement the ideas they started with.

We now have a new editor, who has already devoted a great deal of time and energy to planning the future of our publication. Some indications of her approach can be seen in the first issue of *The Craft Factor*, which was distributed some time ago. At this writing, the next issue is in the assembly stage, and we are eagerly anticipating its appearance.

There are difficulties in producing such a publication. The editor must have a flow of good material coming in from all areas of the province, as well as from the wider scene. The cost of materials, printing and postage is rising. There is also an element of uncertainty in the amount of grants we may receive to help produce our publication.

The board of SCC is unanimous in the conviction that *The Craft Factor* must continue. It and *The Bulletin* are the chief vehicles we have for bridging the distances that separate the craftspeople of this province — to inform, stimulate, unify and co-ordinate.

The difficulties are real, but not insurmountable. With the enthusiasm of our present editor, and the co-operation of the craftspeople of Saskatchewan, we can have a magazine of which we can be justly proud.

Communication has been, and will continue to be a major theme for me and I am pleased to hear the positive comments about the new *Bulletin* format and to receive information about events and opportunities for craftspeople to be included in the newsletter.

This concern for communication has been expressed by many of our members

as a vital need in all areas of the Council's activities. In the year to come, communication will be the key word for the SCC Office. If you need information, or want to express a concern, we are here to make sure that it goes before the Board of Directors and to insure that you are answered in as full a manner as possible.

However, communication is a "two-way-street". We need your feedback. Keep an eye on the *Bulletin*. If you see a questionnaire, fill it in and return it, no matter how little you feel it applies to you. We need all the answers possible to form a complete information base for SCC actions, decisions, etc.

Stop by the office, or the information table at a market, corner me at an exhibition, call me at home, communicate your concerns. Our "Reasons to get involved" handout says "any organization is only as good as its members". This is true only as long as those members get involved in deciding our direction.

## MEMBERSHIP

By Myrna Harris

Since the last AGM in November, jurying has taken place for Active Marketer status and 43 members were successful. Special thanks to the jurors in both Regina and Saskatoon. The Board has decided to provide biannual jurying. That means a jurying will take place in Saskatoon in the spring and another in Regina in the fall. Members wishing to achieve active marketing status can attend either one.

At this time there are 57 subscribing members, 64 active general members, 6 associate members, 133 active marketing members, 3 active artisans and 2 honorary members. Since no accurate record has been kept over the years of exact numbers, it is difficult to say if the membership is growing or falling off, but it would appear to be increasing. Over the past year the membership filing system has achieved some order and resumes and slides of work are in place for all active marketers, some active general memberships, as well as active artisans.

All media will be checked for quality control at Battleford and Wintergreen.

## MARKETING

By Ed Schille

Since the last AGM two markets have taken place. Wintergreen '83 and the first ever SCC sponsored Saskatoon sale, Spring Winds. Both were successes to different degrees. Wintergreen, an established sale, did as well as ever, whereas Spring Winds made a good initial show-

ing and will get better next time around. Total sales were close to \$30,000.

In regards to "Gift" shows, only three replies were returned to the SCC office indicating an interest in these "wholesale" endeavours. If you can produce enough of several of your products these sales pay dividends. A dozen interested people could make it go. Just remember! Your orders or sales at a show like this are quite large but they are priced at wholesale. It does pay off. It may be more economical to wholesale dozens of your articles rather than retailing only a few.

## CANADIAN CRAFTS COUNCIL



photo: courtesy CCC

By Marigold Cribb

One day, a couple of months ago, I paid a visit to woodcarver William Hazzard and his wife in Regina. They met me at the bus and took me to their home where I marvelled at the dignity of William's prairie falcon and felt kinship with his alert and humble decoy duck. It was a hurried visit, much to my regret, as I would have dearly liked to linger over his beautiful craftsmanship and enjoy the Hazzard's company.

I first saw Bill's work at the Saskatchewan Handcraft Festival in 1981 — two ducks that looked as if they might shake their feathers and float off — he had certainly given the appearance of life to the inanimate wood.

The memory of those ducks still pleases me and I was very glad that as CCC representative on the SCC it was my job to ask him if he would be our nominee for the highly competitive Saidye Bronfman Award.

This award was created in 1977 by the Bronfman Family to honour their mother on her 80th birthday. It is to be given annually for ten years through the Canadian Crafts Council. Most recipients try to give an exhibition of their work after receiving the financial reward.

It is no light task for a craftsman to accept nomination for this award as there is a great deal of documentation required by the jurors. The nominating as-

sociation must gather from each craftsman up to 30 slides of 20 different objects with all the relevant information, a personal statement, a curriculum vitae, four black and white photos and some letters of agreement. Although I think that it is a useful experience to have to sum up one's years of work and put one's philosophy into words I did heave a sigh of relief for us all when I finally sent it all off by registered mail.

I sent it off with pride. I had looked at all the marvellous slides and read the details of all the honours his work had brought him. Eight years of top placings in World Championships and juried shows, numerous invitational shows, group shows, juried shows, works in private and public collections in this continent and in Europe. What a lot of pleasure for so many people is inherent in works of this quality. If you would like to see some of Bill's works he is having a show at the Rosemont Gallery in Regina. It opens June 7 and runs to June 30th.

## CLASSIFIEDS

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deadline for ads to appear in the Summer 1984 issue is July 31, 1984

## Swift Current Allied Arts Council Arts and Crafts Sale

November 10, 1984  
 10 a.m. - 5 p.m.

All artists and craftspeople welcome!

For further information on how to enter write:

SC Allied Arts Council  
 Box 1387  
 Swift Current, Sask.  
 S9H 3X5  
 or phone  
 773-3764

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## Here's my Handle

photographs:  
 Terry Cuddington

Courtesy  
 Dunlop Art  
 Gallery



## Here's my Spout

Whimsical  
 Industrially  
 Produced  
 Teapots

Dunlop Art Gallery  
 Regina Public  
 Library



# calendar

## June

### Bazaar (juried)

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

### Saskatchewan Woodworkers Guild

#### Show and Sale (Juried)

c/o Chris Sheffers,  
33 Fifth Avenue North,  
Martensville, Sask.  
S0K 2T0

## July

### Battleford Provincial Handcraft

#### Festival (Juried)

Saskatchewan Craft Council  
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

### Snowflake (Members sale)

c/o Eva Scott  
1521 MacKenzie Cres.  
North Battleford, Sask.  
S9A 3C5

## November

### Artisan (invitational)

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

### Snowflake (non-members)

see October

### Evergreen (invitational)

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

### Longshadows (invitational)

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

### Melfort Craft Fair

Melfort Craft Society  
Box 3091

Melfort, Sask.

S0E 1A0

### Sundog (juried)

#### Sundog Arts Society

c/o Jan Smales  
811-2nd St. E.  
Saskatoon, Sask.  
S7H 1P8

### Swift Current Annual Exhibition

#### and Art Mart (juried)

Swift Current National Exhibition  
Centre

411 Herbert Street East

Swift Current, Sask.

S9H 1M5

### Swift Current Arts & Crafts Sale

#### Swift Current Allied Arts Council

Box 1387

Swift Current, Saskatchewan

S9H 3X5

### Wintergreen (juried)

Saskatchewan Craft Council

Box 7408

Saskatoon, Sask.

S7K 4J3 Phone: 653-3616

## December

### Snowflake

(see October)

\* SCC does not accept responsibility for errors or omissions, due to circumstances beyond our control.

# membership

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 selec-

tion committees. Use of SCC resource centre and subscription to **The Craft Factor** and voting privileges. Eligible to upgrade to Active Marketing 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.

**Associate membership:** available to guilds, associations and organizations of craftspeople. Such groups receive the same benefits as do individual marketing members.

To apply for subscribing or active general membership, please complete and mail the form below along with your membership fee.

Active Marketing 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 (\$20)  
 renewal  
 active general (\$35)

Please send me application for:

- Active Marketing Member (\$50)  
 Associate Member (\$50)