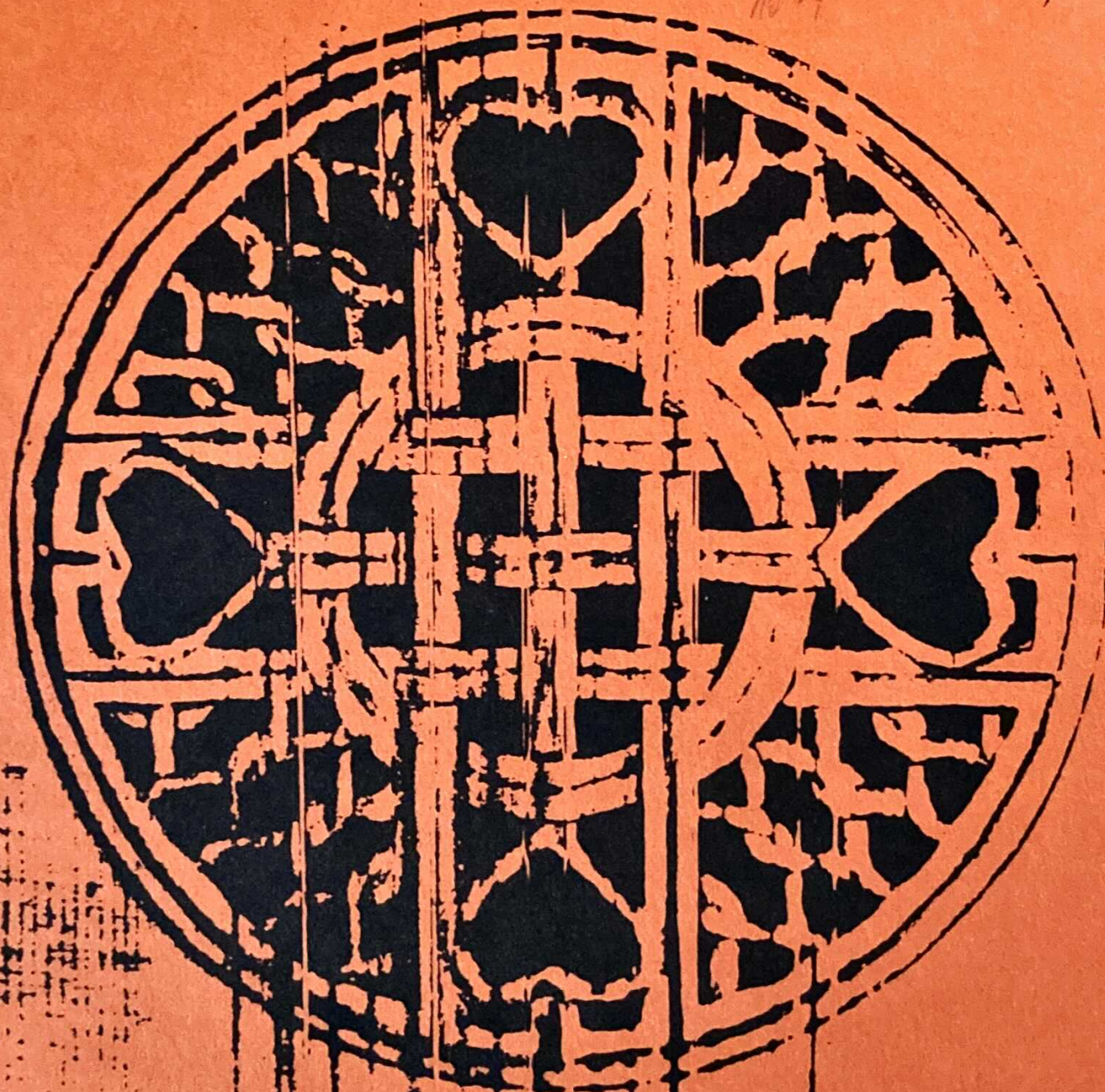


Saskatchewan Craft Council News

October 1976

Vol 1, #4

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Editor Norma Morgan
Weaving Section Pam Perry

On the Cover:

detail, soundhole rosette of a Baroque
guitar, carved from the solid wood of
the top. Photograph by David Miller.

Kathy Williams, photograph p. 3
Clay Prescott, lithograph p. 7
Sandra Semchuk, photograph p. 9
Kathy Williams, photograph p.10
Kathy Williams, photograph p.13

Battleford Postscript

The 1976 Provincial Handcraft Festival in Battleford has long since come and gone, and next year's is already being planned. The Craft Council's involvement in the juried craft competition was a challenge for our organization, a concrete chance to encourage the best in craftsmanship. Although the competition entailed more work than the organizers at first imagined, the experience we gained was invaluable, and it seems likely the Craft Council will be working in co-operation with the Department of Industry and Commerce and the Town of Battleford to improve the competition in the hopes of making it the forum for quality crafts in the province, and an important annual event for the province's craftsmen to look forward to.

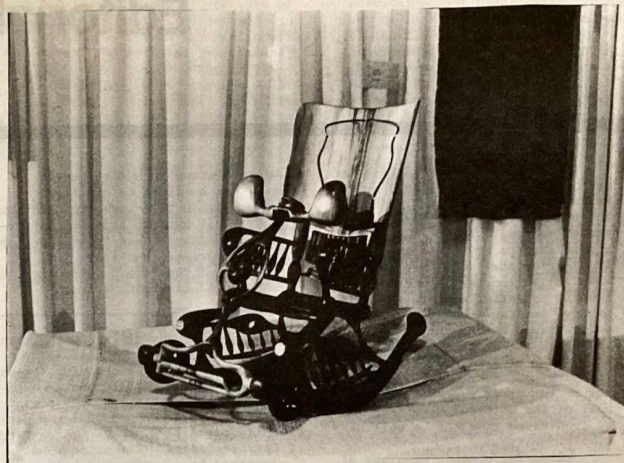
The jurors for the competition Kaija Harris, Wayne Morgan, Marline Zora - presented a few recommendations on the juried competition to the Department of Industry and Commerce, and to the Craft Council. We present them here for your perusal, and invite your comments and suggestion:

1. Institute a Juror's critique session with the entrants. For many of this year's entrants, our discussions with them was the only critical feedback they'd received.
2. Continue with three jurors. As the exhibition grows, begin to include out-of-province jurors beginning with one. A well-known professional craftist on the jury will attract the professional Saskatchewan craftists.
3. This exhibition is in competition with other competitions for the attention of some craft artists.

This year a ceramic competition in Calgary affected some entries to Battleford. Therefore increased prize money and purchase awards must be considered.

4. Announce the competition at least two months before the entry date and shorten the time between the entry date and the delivery date to one month. Direct advertising to the hundreds of craft artists would boost entries. There could have been a hundred entries in quilts alone. Galleries, associations and artist groups could easily supply addresses for an all-over-the-province mailing.
5. The choice of bright red and yellow is not conducive to viewing crafts. Most are made of natural materials by hand and their subtleties cannot be appreciated in a sea of bright machine made cotton drapery.
6. We're sure some of these recommendations have been already thought of by you since they relate often to the simple fact that this was the first time for juried exhibition and on short notice at that.

The 1976 Handcraft Festival attracted approximately 120 exhibitors and \$27,000 in direct sales and orders. Plans are already afoot to improve next year's festival: a new location is being considered (more space); new dates (three days only, the last weekend in June); and generally a more festive atmosphere.



Fantasy Rocking Chair, carved from a single piece of wood by Stan Wychopen of Battleford. This entry to the First juried Craft Competition at the 1976 Provincial Handcraft Festival in Battleford won both the Department of Industry and Commerce Merit Award and the Saskatchewan Arts Board Purchase Award. Photographs of two other award-winning pieces are on pages 10 and 13. A Merit Award was also given to Mel Bolen, Humboldt, for two lustre-glazed porcelain gobelets. Unfortunately, a photograph was unavailable.

Editorials

The deadline for this issue of the newsletter has bounced about rather wantonly - originally it was to go to the printer after the annual meeting. Then it seemed like a good idea to try to have it ready in time for the annual meeting to make a good impression on impressionable potential members, or on grumpy "veteran" members. Life's daily trials being what they are, the hoped-for deadline has passed by and the original deadline is creeping up. Hopefully this will not be too great a problem since most of the material herein could be considered timeless as well as timely.

Editorial comment consists of reprints of presentations made by the presidents of the Canadian Crafts Council and the World Craft Council, because those organizations are striving for goals much like our own, and their remarks are as pertinent to problems in Saskatchewan as elsewhere.

Les Manning's appeal for craftspeople to direct their destiny seems especially to bear repeating. The board of the Saskatchewan Craft Council is intended to be a body of workers for the province's craftspeople, and serving on a board can be a demanding, often times frustrating experience, trying to determine the needs of the people the board is supposed to represent. As individuals on the board, we have often been strong-willed, opinionated, disappointed, or discouraged in our dealings with each other. But amazingly enough we have always managed to work things out, tackle the problems, get things done, primarily because each of us in our own way, gives a damn about our fellow craftspeople. We have grown to hope that craftspeople in Saskatchewan will

want to stand up and be heard, and will not hesitate to criticize and argue within their own organization to make it better, and that differences of opinion are to be expected and encouraged, but above all, voiced, if they are to mean anything in our efforts to be strong.

TO BE OR NOT TO BE!!! (A Report to the Annual General Meeting, September 1976) Les Manning, President, Canadian Craft Council

I read with interest a recent article in the Calgary daily paper entitled "Arts State in Canada Poses Key Questions." The article was inspired by a conference held to commemorate the 25th Anniversary of the publication of the Massey Report. A Commission headed by Vincent Massey was asked to examine and make recommendations of such federal agencies as the National Film Board and Galleries, Museums, Archives and Libraries. The outcome of the report gave the impetus to such bodies as the Canada Council. Since then, naturally, there have been many successes in the cultural field, but the article pointed out that the time had come to re-evaluate priorities. Which brings me to the point of why I mentioned this article. The time has certainly come to re-evaluate priorities, and for craftspeople to stand up and demand our place in the cultural scene.

No one needs to tell a craftsman the importance he plays in our mechanical society-but it seems we must tell others. Despite the number involved in crafts which now surpasses those involved in sports, and the acceptance of highly professional exhibitions of outstanding aesthetic quality in noted galleries across the country, the message has not got

through to many people. Because of those very numbers involved and interested in crafts the public will eventually be educated into demanding better quality and the crafts gain in status in art circles will raise standards further. But surely we, through our own Canadian Crafts Council, can establish standards more quickly? I think you would have to agree that a large percentage of so-called crafts that glut the market place are something less than desirable. So I ask, when are we going to take a professional stand, change the inept use of natural materials into something more respectful, and support our own national council as craftspeople who care?

Reflecting on the past two years we have been trying to establish the kind of priorities the newspaper article talked about. We have been trying to establish priorities within our own Council that would give the best assistance to the craftsmen of Canada. Hindsight and the reporting on our actual activities can be better documented by the executive director, so I am putting this report forward as a personal statement as I step out of the presidency - but not from the Council and its work. What I say may seem negative, but I hope it is understood as positive criticism. The question is still, are we to be or not to be?

The state of the crafts is really the craftsmen's problem; we must be heard if we are to achieve our goals. The directors you have placed on our board cannot do a solo and accomplish your unexpressed needs and desires that exist only in your imagination or in your private conversation. The public demand that has lifted crafts to an affluence not previously enjoyed in the past - even if that affluence is not too good by contemporary standards - has, I feel, bred a complacency in craftsmen. Exhibitions that were once a way of setting standards are not undersubscribed by the professional, even with the added enticements of large cash awards and represented in permanent collections. And what of tomorrow?

The Canadian Crafts Council cannot solve every problem, cannot do

everything that needs doing overnight, but at least by establishing a national council of good standing with craftsmen and government alike in the fat years, we may have some insurance for the leaner periods. But we have to be prepared individually to be the lifeblood of our organization, and not wait for someone else to make it happen for us. In my two years as President I have not received more than three or four personal letters from individual craftsmen apart from our board members. Craftspeople are important to the quality of life in our nation, but improving our status is up to us. We have to know what it is we want, communicate it, and use a professional attitude to achieve it.

Economics have plagued the Council since its inception. Verbal promises of funds did not materialize in cash, even after the one national entity was achieved. Program money was not forthcoming, cutting off the possibility of concrete programs that so many of you and we, the directors, were hoping would inspire continued excitement and involvement. This proves that success can only be through our own efforts and with our own support. As a professional fee our new membership structure is not out-of-line. A stronger commitment on our part will also assure potential patrons of a worthwhile investment. I am personally glad we have proposed a student membership, encouraging early involvement and enthusiasm.

It was very apparent in Mexico at the World Crafts Conference that Canada is and will be playing a larger role on the international crafts scene. This contribution or involvement by a few concerned people over the years has opened doors for Canadian craftsmen in numerous ways abroad. On the other end of the scale, the decentralization at the grass roots level is very valuable in setting up lines of communication. The distance between our key centres across this vast nation does not help us achieve a viable communication life line, again putting the onus on the individual to keep responding suggesting, advising, yes, even criticizing-but in writing to our Execu-

tive or board members.

Peter Weirich, our Executive Director, has done an exceptional job for us on planning and projects that reach far into the future, which we can not measure the value of at this time. That is the difficult task; we do not yet have a measuring stick by which to rate our successes. I would like to thank Peter and the staff for the effort put in our behalf. We have also been fortunate to have the Massey Foundation, the Samuel and Sadye Bronfman Family Foundation and Imperial Oil of Canada assisting us. We thank them and hope our track record will encourage their future patronage.

A recommendation from my exper-

ience of chairmanship of this organization would be that it is too important a job to be secondary to other duties. We must attempt in the future to find a craftsman prepared, and award him or her accordingly, to spend almost full-time for the council, the job then being their primary concern, and while holding office, his or her craft position secondary. A commitment very hard to make but as I see it, almost a necessity.

It has been a challenge, difficult and exciting, an eye-opener and it feels good to think that somehow my contribution has helped my fellow craftsmen. Thank you for the opportunity.

August, 1976.

THE PROSPECTS ARE GOOD

excerpts from the annual report, 1975, of
World Crafts Council, Rt. Hon. Viscount Eccles, President

Last year was a bad year for world economies except for the oil-exporting countries. Trade, in general, including the fine arts, suffered. But the crafts did well almost everywhere. The fact that the crafts largely escaped the recession points to a strong expansion as soon as recovery comes. Are we ready in WCC to take full advantage of the upturn in trade?

The prospects look good. Governments of countries in different stages of development begin to recognize that the crafts are important to the quality of life in their societies... Already a number of museums and public agencies are forming or adding to their collections of contemporary crafts. Skilled craftsmen are in growing demand to conserve the treasures of the past. In many languages more books and journals are being published which relate to the crafts.

All this is welcome. But can we be as optimistic about the organization of craftsmen themselves? In too many countries the leading craftsmen and women seem unwilling to unite to make their voices heard where they could get help in such matters as taxation, workshops, working capital, raw materials, training and marketing.

It is now the consensus of our leadership that we must promote vigorously the best crafts, rather than all crafts, and that in so doing we must constantly defend our

conceptions of quality. By acting as public interpreter, and as champion, of excellence in the practice of crafts, the Council may have an influence on those bodies whose promotion of the crafts is less selective ...

Every country is somewhere on the road that leads from a pre-industrial society in which the machines have not yet decimated employment in the production of handmade consumer goods to the fully industrialized society in which the revival of the artist-craftsman becomes an object of cultural policy.

I had not previously grasped the significance of this universal pattern in craft development. It explains the frequent failure of craft projects designed to resist the erosion of handicrafts by machines; it accounts for the distress and damage that can be caused by ill-conceived attempts to boost the sales of crafts to tourists and overseas markets; and on the other side how well-timed and well-orientated are the new official or semi-official bodies whose main objective is to enlarge the domestic market for the best work of contemporary craftsmen.

The universal pattern is inevitable. No country can resist it. WCC should therefore work to secure its evolution in the best possible

conditions, taking into account the stage in industrialization through which a country is passing, always building on the craft tradition that existed before industrialization. The crafts cannot defeat the machines. They must therefore become allies. Are there areas in which they can help each other? We must realize that machines can produce beautiful articles provided the design has been inspired by talent of high quality. For example, some of the world's most ravishing fabrics are woven on power-looms in Lyons and elsewhere for the Paris fashion houses. Industry needs to translate craftsmen's skills into the production line. In return, industry creates the wealth which allows the artist-craftsman to sell his work at prices which provide a fair living. WCC should be thinking about the alliance between the crafts and industry.

Several speakers (at the Asian Assembly in May 1975) suggested ways of strengthening the domestic market for their best crafts: encouraging governments to make national and local collections of both traditional and contemporary work, exhibitions at home and overseas, training courses, acquisition of raw materials, organization of craft co-operatives, etc. Speakers assumed that if these forms of aid were to succeed on any significant scale, the government concerned had to be persuaded to give crafts a higher priority in social and cultural policies. Crafts should be treated as a basic activity, to be fostered for the good of all the people. No one could read the Proceedings of the Asian Assembly without being convinced that the healthy development of the crafts now requires in almost every country the active participation of the Government.



A Love Affair with Wood A Luthier Writes About his Craft

by David Miller

I spent this afternoon parafining the ends of five hefty blocks of cedar, weighing them, and stacking them in the garage. Next year I'll split the blocks into thinner billets. The following year, when I saw them into 3/16" slabs, I'll finally be able to judge whether the wood is suitable for guitar tops or for kindling. Any pieces which pass muster will have to sit for another year or so before they're used, and it'll be two to five years before the resultant guitar begins to develop its full and mature tone. Instrument building is not an activity that provides instant gratification.

I started building about five years ago. Armed with a "how-to" book, some scrounged plywood paneling, and no particular skill, I created one of the world's shoddier dulcimers and was bitten by The Bug. Since then I've been reading, looking, repairing, talking, and building, building, building stringed instruments. A year ago I attended a one-week workshop with David Rubio, one of the world's finest luthiers, and that one week lifted me and my work further than the previous two years of self-teaching. But the knowledge and the skill come slowly. "Patience" is the watch-word of the luthier.

My shop near Saskatoon is small, cluttered, and peaceful ... when things are going well. When I am wrestling with a particularly obstinate piece of wood, my shop is small, cluttered, and blue with profanity. I heat with wood (an Ashley stove is worth its weight in natural gas.) The shop has no telephone.

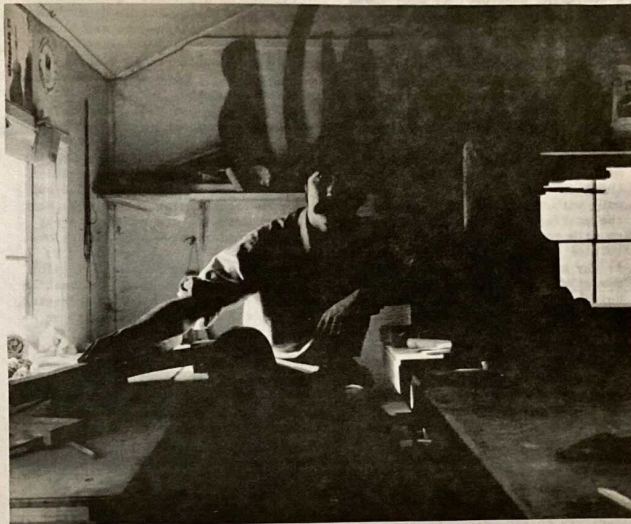
I build an assortment of plucked string instruments: guitars,

harp, Appalachian dulcimers, lutes and more to come soon. Most of them are built one-at-a-time to custom order, and the waiting list is generally six months to a year long.

It's slow work to turn a pile of assorted 2" planks into a guitar or harp. A guitar takes about three weeks to build and varnish; a lute takes even longer. Intricate inlay work or decorative carvings can more than double the time invested ... and the satisfaction repaid. Ah, for a wealthy patron!

The more I build, the more primitive my tools and techniques become. Much of my power equipment is gathering dust, while old-style wooden gadgets and brass thingamajigs become shinier with daily use. My steel planes have been given away; wooden ones are lighter and less tiring, and are easier to control. (And control is crucial when you're playing around with a sound-board 1.7 millimetres thick.)

Instrument building (along with many other things, I guess) lost much of its delicacy and refinement in the 19th century, and the old ways are only beginning to be rediscovered. I regularly glean the journals of various early music societies' journals for information on old instruments and clues as to how they built them "back then." Nine times out of ten, the old methods (and an attitude of patience) give the best result. Mind you, some things are better now: I'm convinced that Stradivarius would have envied the array of glues which are available to me - I use half a dozen types in different applications, though for some jobs the old traditional "hide glue" still provides the best answer. (But it's a right bastard to work with.)



It's the business part of my business that I like least. I find it difficult to price my work (at plumbers' rates, a simple guitar could end up costing \$3,000.00!). I dislike "selling", I loathe book-keeping, and I despise the gummit. Come to that, I don't really like to part with my instruments at all. If the customer is a good musician, the pain is eased somewhat. And the joy of hearing one of my guitars played well in a concert ... that's what makes all the underpaid hours worthwhile!

People tend to look upon me and my work with something approaching awe. Building musical instruments has the aura of an act of alchemy. (It's not, really. It's just damned careful, precise, and high-class carpentry.) But the luthier is a rare bird in this part of the world, and not regarded as quite human.

Saskatoon's other professional builder, the highly talented Glenn McDougall, of Fury Guitars, and I tend to cling together for support, mumbling, "I'm not crazy! I don't want to move to Toronto and Make It! I don't want to get a Good Job and Settle Down. But at least WE'RE NOT ALONE! (It helps.)

Being isolated from other builders and from museums is a difficult condition. There is so little input, so little exchange of ideas. When I am able to get together with other luthiers, however, the flow of information is open and generous. The tradition in Europe is one of "Guard your secrets; save them for a son or successor. Maintain the alchemist-image at all costs." Canada, by comparison, seems freer, friendlier, and much more cheerful.

Finally, there's the problem and pleasure of wood. It can become

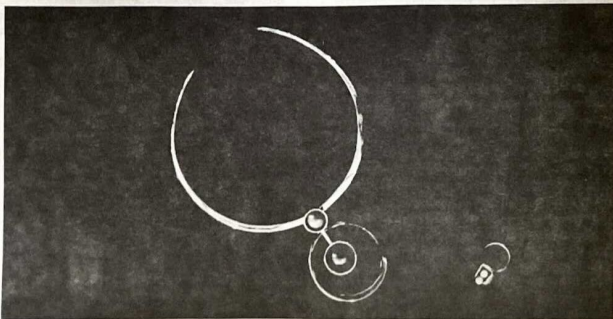
a consuming passion. (I once wrote a poem to my wife, Cathryn, which began, "My love is like a block of wood." She was flattered.) Some of the "exotic" woods used in the instrument trade are extremely beautiful, but extremely difficult to work with. Each piece has an individual grain, figure, and character which must be considered in every cut of the saw or stroke of the plane. There is no "right" thickness for a guitar-back; it will vary with the mass, the hardness, and the stiffness of the wood, as well as with the particular tone the luthier is trying to achieve. This is why mass-produced instruments are almost always inferior: the mass builder forces the wood to obey him, the luthier examines the wood carefully, selects it with rigid standards, and then tries to co-operate with it.

Just finding the wood is a continual and frustrating quest. The woods -- rosewood, ebony, flamed maple, Honduras mahogany,

cypress -- are rare. The pieces that have the qualities desirable for musical instruments are almost nonexistent. Mail-ordering from luthiers' suppliers is wickedly expensive, and limits the selection process. Another solution is to haunt the lumber wholesalers from Toronto to Vancouver. International dealings are feasible, but patience is required. I've been working for almost a year to get a shipment of rosewood from Brazil. (Anyone out there speak fluent Portuguese?) West Coast luthiers are mumbling about co-operative purchasing excursions. Nous allons voir. The search is unending, and we're always looking for new people to trade information or wood with. If you're interested, you should keep in touch with me -- a luthier's reject is often a cabinet-maker's dream.

Still, I find wood to be such a warm and beautiful medium to work with, that I guess it's worth the effort. Love affairs are seldom easy.

Jewellery by Stu Bozyk, Marquis: silver neckpiece and ring. The neckpiece won both the Department of Industry and Commerce Merit Award and the Saskatchewan Arts Board Purchase Award in the first juried craft competition at the 1976 Provincial Handcraft Festival in Battleford.



Consignment

A Few Plain Facts to Clarify a Common Method of Selling One's Work through a Retailer

Reprinted from the Nova Scotia Designer Craftsman Newsletter, Vol. 3, No. 7, August/September, 1976.

THE MEANING OF CONSIGNMENT

The term consignment means a transfer of merchandise from the owner to another person who acts as the sales agent of the owner. Title to the goods remains with the owner, who is called the consignor; the sales agent who has possession of the goods is called the consignee.

The consignee is responsible to the consignor for the goods placed in his custody until they are sold or returned. Since the consignee does not acquire title to the goods, he does not include them in his inventory and records no accounts payable or other liability. His only obligation is to give reasonable care to the consigned goods and to account for them to the consignor. When the goods are sold by the consignee, the resulting accounts receivable are the property of the consignor. At this point the consignor recognizes the passage of title to the goods to the purchaser and also recognizes any gain on the sale.

DISTINGUISHING BETWEEN A CONSIGNMENT AND A SALE:

Although both a sale and a consignment involve the shipment of merchandise, a clear distinction between the two is necessary for the proper determination of income. Since the title does not pass when goods are shipped on consignment, the consignor continues to carry the merchandise on his books as part of his inventory. No profit can be recognized at the time of the consignment shipment because there is no change in ownership of goods.

If the consignee's business should fail, the consignor would not be in the position of a creditor hoping to recover part of his claim; instead he would have the right to take possession of the consigned merchandise to which he has title.

ADVANTAGES OF THE CONSIGNMENT METHOD OF DISTRIBUTING GOODS:

One possible advantage, especially with new products, is that the owner may be able to persuade dealers to stock the items on consignment whereas they would not be willing to purchase the goods outright. Secondly, the consignor avoids the risk inherent in selling goods on credit to dealers of questionable financial strength. Another favourable advantage is that the consignor can control the selling price to the consumer, which he might not be able to do if he made outright sales to dealers.

From the viewpoint of the consignee, the acquisition of a stock of merchandise on consignment rather than by purchase has the obvious advantage of requiring less capital investment in the business. He also avoids the risk of loss if he is unable to sell all the goods and he avoids the risk of style obsolescence and physical deterioration of inventory.

THE CONSIGNMENT CONTRACT:

When goods are shipped on consignment, a written contract is needed to provide specific rules on such points as credit terms to be granted to customers by the consignee, expenses of the consignee to be reimbursed by the consignor, commissions allowable to the consignee, frequency of reporting and payment by the consignee, and handling in care of the consigned goods.

RIGHTS OF THE CONSIGNEE:

Compensation - the consignee is entitled to receive compensation, usually computed as a percentage of the sale of the consigned goods he sells.

Reimbursement for expenses and advantages - the consignee usually incurs some expenses such as freight, cartage and insurance which he is entitled to charge to the consignor. These expenses, plus any advantage which the consignee may have made to the consignor, constitute a lien against the consigned goods. Consignee will ordinarily recover these amounts by deducting them from the proceeds of sale of consigned merchandise. The lien on the goods is discharged as the consigned merchandise is sold, but the consignee then acquires a lien against the receivable or other proceeds of the sale.

Extension of credit by consignee - the consignee has a right to sell consigned goods on credit if it is the custom of the trade and the consignor has not forbidden him to do so. In granting credit, as in the caring for the consigned goods, the consignee is obliged to act prudently and to protect the interest of the consignor. Since the receivables from sale of consigned goods are the property of the consignor, he bears any credit losses, providing the consignee has exercised due care in granting credit and making collections.

Warranty of consigned goods - selling consigned goods, the consignee is entitled to make the usual warranties as to the merchandise, and the consignor becomes obliged by such warranties. On the other hand, the consignor would not be bound by an extraordinary warranty which the consignee might chose to make.

DUTIES OF THE CONSIGNEE:

Care and protection of consigned merchandise - consignee must give care and protection, reasonable in relation to the nature of the consigned goods. He must also follow any special instructions by the consignor as to the care of the goods. If the consignee acts prudently in providing appropriate care and pro-

tection, he is not liable for any damage to the goods which may occur.

Identification of consigned goods and consignment receivables - the consignee must keep the consigned merchandise separate from his own goods, or if this is not practical he must, by maintenance of records or other means, be able to identify the consigned goods. Similarly, the consignee must maintain records which serve to keep the consignment receivables separate from his own accounts receivable. Although he is not usually obliged to maintain a separate bank account for cash and consignment sales, a strict legal view of the relationship between the consignor and the consignee requires separate identification of all property belonging to the consignor.

Care and diligence in extension of credit - it was previously noted in discussing the extension of credit by the consignee, he is obliged, when selling consigned goods on account, to use care in selecting credit risks and to be diligent in collecting receivables.

Reporting sales and making payment - consignee must render regular reports and make payments in accordance with the terms of each consignment. Report rendered by the consignee is called an account sales: it shows the goods received, goods sold, expenses incurred, advances made, and amounts owed or remitted.

Some published information peculiar to the crafts industry concerning consignment sales may be of interest. It is a matter of history that too many craftsmen, anxious to get their merchandise into any store, have been taken advantage of undercapitalized and/or dishonest merchants.

A retailer's 100% mark-up compensates him for the risks and costs involved in inventory selection. When he takes your goods on consignment, he is asking you to accept the risk that they will not sell. Also, until he sells your things, your capital is tied up in his inventory.

An undercapitalized store may

sell your things and not pay you for several months, or not at all. If your goods are no longer in the store when you return and the owner tells you they were taken by shoplifters, you have no recourse. Any items returned to you in damaged condition cannot be sold elsewhere nor can you be compensated for the loss. A possible alternative arrangement is a "guaranteed sales" agreement which is similar to consignment but leaves you in control of the situation.

For example, assume you would like a retailer to display some "show pieces" that would enhance your other work, but may not sell because of high price tags, you can invoice him for those items, but agree to refund him money or credit his account if they are not sold after a specified period of time and are returned in good condition.



S. C. C. Program Co-ordinator, Gary Dufour, and Juror, Wayne Morgan, examining the fine stitching on a Lone Star quilt by Edna Rowley of Battleford, a Department of Industry and Commerce Merit Award winner at the first Juried Craft Competition, at the 1976 Provincial Handcraft Festival, Battleford.

Weaving

Assorted Gleanings

by Jane Evans

The Shuttlecraft bulletin, one of weaving's outstanding resources for over 40 years, almost died during its brief ownership in Canada. A preview of the Time-Readers' Digest events?

The history of these classics in weaving information starts with Mary Meigs Atwater in 1922. Mrs. Atwater was a widow with two young children, living in Montana. She set up a correspondence course in weaving, with the first bulletins sent as related notes. When she moved to Massachusetts and expanded the Shuttlecraft Guild, she put forth her incredible energy and knowledge. Yarns were stocked, and mills learned to listen to her. Projects such as selling guild members' woven dresses at posh girls' schools were tried. She also was part of a political maneuver to save the "Handwoven" label from mass production's domain. There are references that pique the imagination, such as several disavowals of former employees who used her mailing lists.

Mrs. Atwater also researched and published two books, the Shuttlecraft Book of American Handweaving and the John Landis Pattern Book, on a shoestring of subscriptions per future chapters. After selling the guild rights, she produced other books and remained very active.

The guild was bought in 1946 by a colleague, Harriet Douglas Tidball. "The guild" meant rights to lessons, publications, and name. The bulletins became less chatty and even more informative. A portfolio edition was available, where actual swatches were included to illustrate articles. Mrs. Tidball also taught, but mostly loved investigating weaves. Book

reviews by Boris Veren also became a highlight in the magazine.

Then in 1957 Joyce Chown and Mary Black of Bedford, Nova Scotia, bought the Shuttlecraft rights. I notice a drastic cut in number and location of advertisers with the Canadian move. Obviously, U.S. suppliers withdrew while a few Canadian ones entered the scene. Besides this economic pressure, though, I sense a haste of production and general decline in expertise in the publication. Mrs. Tidball's articles occasionally appeared and were the most useful section. Mary Black wrote a good text for weavers, The New Key to Weaving, revised in 1957. But she seems best when dealing with that beginning level of weaver.

Whatever the reasons, Mrs. Tidball soon re-purchased the guild. She was financially secure from an inheritance, and began travelling and doing what she most enjoyed - in-depth research. The result was the Shuttlecraft Guild Monographs. The first one, The Double Weave, appeared in 1960, when she bought the guild again. The monographs are very good technical guides. Some are a bit dated, but all 25 that she wrote are staggering in how thoroughly they cover their subjects.

All this research led to amassing a large, high quality textile collection. Mrs. Tidball felt strongly that this should be available for serious weavers to study. In 1969 she decided to leave it all to the University of Washington in Seattle. The legal papers had been prepared for signature when Mrs. Tidball died suddenly. Her heirs, fortunately, honored her wishes.

The collection now sits in Seattle, soon to be properly acquired and even given a reception in its honor. The Textile and Costume Study Center, where it will be housed, is due to be rebuilt by next spring.

The curator of the Study Center, Virginia Harvey, worked with Mrs. Tidball. In her own right, Virginia is a competent textile researcher, a delightful person, a fine teacher, and a notable author. While I was in Seattle lately, I spent a lot of time at the Center, often talking with Virginia. That is where I learned most of this history: the rest was read in her copies of past bulletins.

She kept receiving letters from people who knew the Tidball textile collection was under her care, and who wanted Shuttlecraft monographs. So eventually she and several other people bought the Shuttlecraft guild rights. It took one day to negotiate and nine days to sign all the papers. Thus the monographs are now available again. In fact, the company is seeking other technical works of weaving research to publish.

However, the bulletins are out of print and very scarce. None have been written since Mrs. Tidball switched to monographs in 1960. I think this is a real loss to weavers seeking technical information. It's often just not to be found elsewhere. Virginia would like to arrange to re-issue the bulletins, but it is an expensive undertaking. She feels the best way is by installment subscription, like the old "Time-Life" series. That way both subscribers and company can take it in steps.

I suggest, in fact I urge, that anyone interested in this idea let the people know at WTP Publishers, 1607-A East Edinger, Santa Ana, California, 92705. It is very possible our requests will be met. Virginia has a way of getting things done efficiently, but needs an indication of interest.

If you get to Seattle, make a personal visit to the Textile Study Center. A chat with Virginia is always interesting. You'll find a fantastic collection of laces, coverlets, batiks, embroideries, vardages, swatches, costumes, and books. It's

all available to the public for study.

I hope you also find there the awesome and pleasurable feeling of the textile arts. For me the fabrics, publications, and people all emphasized how extensive and satisfying the field of weaving can be.

Jane Evans is a weaver living in Saskatoon. This year she spent six months in Seattle at the University of Washington, studying the Harriet Tidball Collection, housed at the Textile and Costume Centre. Her work is included in a weaving exhibition currently at the Dunlop Gallery in Regina.

Sources

Looms and Wheels

John Visser of Craven has been building looms and spinning wheels for a number of years. The types of looms include:

- 4 Harness table looms
- 27" weaving width
- pine construction, string heddles
- This loom folds down for greater mobility.

Navajo and Salish looms various sizes, and can be built to order.

also of pine construction.

Warping boards

John also builds flyer type spinning wheels, and now is designing a production wheel that will spin heavy and fine yarns.

For more information on the Jollet looms and wheels, and for the prices contact: Jollet Looms and Spinning Wheels
Box 56
Craven, Sask.
Phone: 485 - 2730

For Sale

Table model tapestry loom. Has folding supports, pegs for tensioning warp, cloth beam for lengthwise pieces, a heddle-rod and shed-stick shed system, leash sticks and comes fully warped in linen. 28" wide, 31" high, 13" deep. \$40.00 plus shipping. Jan Evan, 1031 Aird St. Saskatoon, Sask. S7N 0S9.

Wools

A new wool shop has opened this summer in Regina.

WOOL N' STUFF
1796 1/2 Hamilton
Regina, Sask.
Phone: 522-2165

The shop is owned by Lorna Konrad, and is a supplier of spinning, knitting, carding, dyeing and weaving equipment and supplies. The shop takes orders on knitting and crochet work, as well as selling these items through the store.

Yarns carried are: single-ply Canadian Homespun, Lopi yarns, boucles, local handspun yarns, and cotton and linen warp. Spinning and dyeing supplies include: New Zealand fleece, mohair and alpacas tops, Deka dyes, Ciba dyes, and mordants for natural dyeing.

The shop also carries Indian Head spinners, flyer wheels, and the tops to the Indian Head spinners that can be mounted on (treadle) sewing machines. John Visser's Jollet looms; 4 harness table looms, inkle and Navajo looms, as well as hand and drum carders and carried as well. Wool n' Stuff will take work on consignment with 20% commission for Saskatchewan craftsmen.

A resource person for advice on buying, handling and information about various not-so-common fibres is Elly Danica

Box 3

Marquis, Sask.

She has the sample cards from companies in Canada, the United States, the United Kingdom, Scandinavia, Europe, and New Zealand, and will

help anyone looking for these addresses, and can advise in dealing with the various companies.



Solution to the puzzle on page 22



Eats

The Tomato

"The tomato imparts its delicious taste, at the same time acid and slightly sweet, to so many sauces and dishes that it can fairly be classed among the best of condiments. Happy are those who understand how to use it judiciously.

- from Dissertations
Gastronomiques (1928)
by Ernest Verrier

This year saw a bumper crop of tomatoes; fortunately, as Mrs. Verrier observed, they are versatile. For your judicious use, our printer, Trish Graham (also an embroiderer and S. C. C. member) has offered three wholesome recipes using tomatoes, plus a great dessert completing each as a meal.

Tomato Chowder

2 c. diced potatoes
3/4 c. minced onion
1 - 2 cloves minced garlic
1 c. chopped celery
3 c. chopped tomatoes
2 tsp. salt
1/4 tsp. pepper
1/4 tsp. oregano
2 1/2 c. water
Simmer the above together in a large pot. Make a sauce of:
3 tbsp. butter
1/4 c. flour
1 1/2 tsp. salt
1/4 tsp. pepper
1/2 tsp. dry mustard
2 c. milk
1 tsp. worcestershire sauce
dash of tabasco sauce
Add:
1 1/2 c. grated cheese (mild or med. cheddar)
1 tsp. chopped parsley
Put vegetables through a food mill or blender, or leave whole if they were

chopped small enough (depending on your mood), then combine with the cheese sauce, heat and serve.

Borscht

Start by making a beef stock from soup bones, seasoned with two large bay leaves and salt. One and a half hours before serving, add to the strained broth:
2 med. to large beets, grated
1/2 med. cabbage, cut fine
4 onions, chopped
4 cloves garlic, chopped
dill, to taste
2 carrots, chopped (optional)
2 - 3 cups tomatoes, chopped (optnl)
Tie the following spices in a square of cheese cloth, and add to the soup:
5 pieces sour salt (tartaric or citric acid)

1/4 tsp. or less cayenne pepper
1/2 tsp. rosemary
2 tbsp. pickling spice
Simmer for 1 1/2 hours. Correct seasoning, adding more salt to taste. Add 2 to 4 tbs. butter and the beef from the soup bones, if desired.*
Serve with sour cream.

*also stir in 1 pint sweet cream.

Baked Beans

Soak overnight 4 cups white beans. (Do not double this amount, they swell and will fill the crock.) Drain off the water and bring to a slow boil, with fresh water. Boil the beans slowly until they are tender, about 1 1/2 hours. Put in layers in a crock, cooked beans
1 tsp. dry mustard
1 tsp. salt
1/2 tsp. pepper
1/2 c. brown sugar and some molasses

4 onions (chopped)
4 cloves garlic (finely chopped)
1 - 2 lbs. pork and/or bacon, in cubes
(optional)

Cover all with tomato juice and cook slowly in the oven all day. (Or you can use the simple tomato sauce below instead of juice)

Clafoutis

Use fresh fruit in season, or home preserved plums or cherries (cherries are traditional) in this dessert originating in France.

1 lb. fruit
1/2 c. sifted flour
1/2 c. sugar
pinch salt
3 eggs, slightly beaten
1 1/2 c. milk
3 tbsp. melted butter

Butter a pan, placing the fruit on the bottom. Mix the flour, sugar, salt and add the eggs; whip together with a whisk until smooth (do not beat) Add the milk and butter, mix well. Bake at 400° for 45 minutes. Good hot or cold.

Simple Tomato Sauce

Fresh pure tomato taste, excellent on pasta, the above-mentioned baked beans, as soup base, omelet fillings-anywhere fresh tomatoes could be used in cooking. Make it in small batches as the last tomatoes ripen, and freeze in pint containers.
2 lbs. fresh ripe tomatoes
1/4 lb. butter



1 med. yellow onion, peeled
and halved

salt
1/4 tsp. granulated sugar

1. Wash the tomatoes in cold water. Cut them in half, lengthwise. Cook in a covered stockpot or saucepan until they have simmered for 10 minutes.
2. Puree the tomatoes through a food mill back into the pot. Add the butter, onion, 1 1/2 tsp. salt, and sugar and cook at a slow but steady simmer, uncovered for 45 minutes. Taste and correct for salt. Discard the onion
If using canned tomatoes: Use 2 cups tomatoes and their juice, and start the recipe at step 2.
from The Classic Italian Cookbook, by Marcella Hazan, Harper's Magazine Press (a first-rate Italian cookbook, by the way.)

Fanciers of teas and coffees in the Regina area will be delighted to hear that an emporium of imported beverages opened October 9th. R. & R. Antique Coffee and Tea Merchants is located at 2016 11th Avenue in Regina, decorated with antiques and carrying many varieties of tea and coffee. Much like McQuarrie's excellent shop in Saskatoon, the shop will also carry coffee mugs and tea pots by local craftsmen. If your line is functional pottery, go in and talk to Ron Hardiwil.

Minnesota Clays

by Claire Watrall

There are two general kinds of tests which can be done on clay: the first yields results which can be conveyed only in vague, descriptive terms such as "the look", "the feel", and the like; the second, the more exact tests, can be reported with numbers and words of exact quantity and comparison. These are probably more boring to read but are more objective and less dependent on my own personal likes and dislikes.

Within these two broad kinds of tests there are as many specific tests as there are books on the subject. I chose those tests which I felt would give the most information and could be done with the small amounts of clay I had available and the facilities available to me. Quantitative tests were done for shrinkage, porosity and plasticity and, using a colour chart used by geologists and archeologists (Munsell Color Chart) am able here to make colour descriptions a bit more exact. In the qualitative, impressionistic category, I threw the clay, dried it, affixed handles and fired it.

The Clay was supplied by Minnesota Clay Co., 8001 Grand Ave. Bloomington, Minn. 55420. Upon my request they sent 5 lbs. samples of 9 different clays. These samples were provided free and they paid the postage which totalled \$21.00. These clays were 2 sculpture clays, 2 earthenware clays, 2 raku clays and 3 stoneware clays. I was unable to fire to the suggested maturation temperature for the earthenware or sculpture clays so was unable to complete the tests on these clays. I still hope to complete these and will report the final results if there is interest.

THE TESTS: The general quality and the feel

I threw each of the clays except the sculpture bodies. I wedged and then threw a plate with 2 1/2 - 3 in. unsupported rim and a short rounded coffee cup for which I later rolled and affixed a handle. I also rolled a 20 cm. slab for use in shrinkage tests. I threw carelessly, overworked the clay and generally expected it to perform better than the clay I am presently using. I then dried it, in an open window, in the sun. I pulled handles, affixed them carelessly and again left them uncovered, in the same open, July, window.

The Results of this very unfriendly handling are as follows:

#1 Stoneware is the smoothest toughest, most plastic clay I have ever worked with. The surface never developed the slurry characteristic of overworking and too much water. It is a bit stiff to work with at first but pays off in a fine, finished smooth piece that can take the rough treatment I gave it. The thrown pieces dried beautiful without a crack or a warp. The 20 cm. slab developed a slight warp of about 1/4 cm. off the horizontal. When dried to the leather-hard and green stage all pieces were strong and durable. When fired to cone 7 oxidation it is dense, has minimum shrinkage and is a warm, yellow brown. At cone 10 reduction it is extremely dense and is a dark brown with a nice patina. Unfortunately I was unable to run shrinkage or porosity tests at this higher temperature because I ran out of clay.

#2 Stoneware has had a fine grog added and is thus somewhat different to handle. It is stiffer and naturally lacks the smoothness of the first sample. But again, it is a fine body

to work with; plastic and tough. It dries well without cracks or warp. The 20 cm. slab dried perfectly. The colour is slightly darker than the first sample. It is dense and has minimum shrinkage.

#3 Stoneware is another beautiful clay. Extremely dense, plastic and tough, (an I being repetitive?) smooth, lovely clay. Again it takes over-working and viscous drying. The thrown pieces dried without problem but the 20 cm. slab warped 2 cm. off the horizontal. The colour is very near true white.

The Raku Clays are good basic clays. Since there is so much crop there are rarely problems with drying, and one doesn't expect great throwing feats. What is demanded is uniformity of reduction after the firing and, most importantly, resistance to thermal shock. In both these, the two clays performed well. The only real challenge I was able to present was to fire one piece un-bisqueed. This was a closed shape. Would you believe it made it almost in tact, suffering only a small chip off a very thick base. The kiln at the time was firing at higher than 04 (1920 F).

I was unable to complete firing on the following clays so have no data on shrinkage, porosity or colour on mature clays. I will give you only the "impressions" I got from working with the clays.

White and Dark Earthenware

Both these throw beautifully and perform as well as the stoneware clays. The handles pull easily and fluidly. Again drying creates no cracking or warping in either the thrown pieces or the 20 cm. slab.

White and Dark Sculpture Clays

These samples were handled by Lorraine Malach who has monumental experience (figuratively and literally) with sculptural clays. Her work with large, commanding sculptural, ceramic metals stretch the potential of any clay and I asked her to ask even more of these clays.

She reports that the clay is again an excellent body. It is less porous and more pliant and malleable than one normally finds. It is less inclined to crumble with overhandling.

It is therefore most useful when you are working out ideas and often must work and re-work the surface. It is best suited for small sculptural pieces because it is so smooth, but would probably perform well in larger pieces as well. This smoothness allows for and encourages a more refined approach allowing possibilities of small detail. It has a smooth, almost greasy plasticine-like texture with great elasticity encouraging free, flowing shapes.

In the interests of clarity, I have devised the following chart for presentation of the quantitative data. The column for "range" is the firing range suggested by Minnesota Clay Co. The column "temperature and environment" provides information on my method of firing these samples. The column for shrinkage provides the measurements of the shrinkage ruler before firing compared to the same piece after final firing.

The colour column could do with a bit more explanation. As mentioned above, I have used here a system of cataloging colour, used by geologists and archaeologists to give more exact description of colours of soil samples. This catalogue "Munsell Soil Color Chart", can be found in most University libraries or in their Archaeology or Geology departments. Since it will not be available immediately to you, I include the usual brief description.

Plasticity was judged by using the coil-roll method: A small coil of the clay, rolled around a finger and checked for the number and type of cracks which occurred. (See Chart for details)

DOING BUSINESS

The Minn. Clay Co. has been most helpful and co-operative. This has included prompt and helpful correspondence, paying postage of the samples, and a long distance phone call, at their expense, to clear up some confusion.

The price of the clay is reasonable, 15¢ to 8½¢ per lb. depending on the quantity. Shipping costs are the problem, costing 10¢ per lb to 7½¢ per pound again depending on the quantity. These rates are figured to Regina. There is no duty for clays.

CLAY	RANGE	TEMP. AND ENVIRONMENT	PLASTICITY	POROSITY	SHRINKAGE	COLOR
#1 Stoneware	cone 6 - 10	cone 7 oxidation cone 10 reduction	very minor and very few cracks	3%	12.5%	warm yellow brown rich dark chocolate with patina
#2 Stoneware	cone 4 - 7	cone 7 oxidation	no cracks	2%	10.0%	warm med., brown, less yellow
#3 Stoneware	cone 4 - 7	cone 7 oxidation	no cracks	½%	12.0%	slightly off true white
Red Raku	cone 06 - 6	cone 04 or better	minor cracks		5%	dependent on reduction: varies with each firing without reduction the usual reddish
White Raku	cone 06 - 6	cone 04 or better	slightly larger cracks		5%	dependent on reduction: without reduction, slightly off-white.
Red Earthenware	cone 06 - 4		no cracks			
White Earthenware	cone 06 - 4		no cracks			
White Sculpture	cone 06 - 6		no cracks			
Red Sculpture	cone 06 - 6		no cracks			

As you might have guessed by now I am happy with these clays. They provide excellent clays for a wide range of firing temperatures and both oxidation and reduction environments. Ordered in large quantities, they are cheaper than those clays presently available and in my opinion, superior in every way.

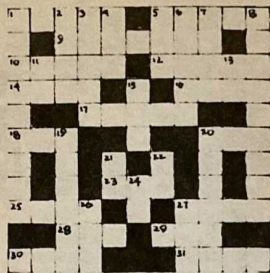
If there is any further interest, the catalogue, price list and fired samples of the clay can be looked at in the Saskatchewan Craft Council Resource Centre, 1915 Osler.

(ed. note: see "Sources and Resources" section for the hours of the S. C. C. resource centre.)

Claire Matrall is a potter living in Regina, with a studio in her home. The clay tests described below were begun in the summer of 1976. She is continuing to experiment with these clay bodies and would welcome hearing from other potters interested in working with them.

Potter's Puzzle

... so named because it was created by Saskatoon potter Joan Ashenhurst. It was designed, however, to be a challenge and a pleasure to anyone who cares to tackle it. For the solution, see page 16.



ACROSS

- Potters support.
- It sends me backwards.
- The slip made a path.
- Call.
- Gallery Publication.
- Wait for these rewards?
- To think (old English?)
- Chinese pick ups?
- Man's name.
- Fafard's favorite?
- Straight from the Horse's mouth.
- Fast fire.
- Nothing in this plant.
- Extra Sensory Perception.
- Printer's need.
- Is this finish at the door?
- Should this be paid.

DOWN

- Back side.
- Will the organ go without it.
- Often permanent.
- What Miss Muffet did.
- A short Fairy.
- Cat calls.
- Sometimes rich
- Does constant dripping produce this.
- Greeting.
- That is.
- Hard worker.
- Type of weaving.
- Pale Potter.
- Disease.
- Where it is.
- What the Roman Gopher said?
- Mixed up Goldsmith.
- Also.

Letters

The following summarizes my thoughts after reading the summer newsletter. If you can use these few paragraphs in the next newsletter I would be most pleased. In any event I ask the board members of the Council to consider the points raised here when determining membership categories in the fall. Although my remarks are concerned with weaving, I believe they are applicable to all crafts.

You will note that my footnotes are incomplete. The books in question are not available from the library at the moment, and not likely to be before your publication date.

I was glad to read in the summer newsletter that future editions will include a Weaver's Section and that a provincial weavers' guild is in the formative stages. There are two concepts I hope will be major concerns of both these entities: Excellence and Creativity. I stress these ideas because they seem to given low priority in current work where emphasis is on producing items which are "naturally commercial". To me excellence and creativity are concomitant but I'll try to separate them in hopes of clarifying my remarks.

The Craft Council, in its winter meeting in Regina, discussed the idea of setting standards for jurying the work of prospective members in order to ensure high quality workmanship from its members. Who determines the standards of quality for each craft, and what these standards might be are moot points. However, we were in fact endorsing some standard of excellence, were we not? The traditional Japanese craftsman pursues this ideal throughout his lifetime, and to me this is the essence of craft. Surely we must take time from income-producing weaving for further study and experimentation. Where is the

craft in assembly line production of whatever? I don't consider myself unrealistic: I would like to be and indeed am striving to be self-supporting in my craft.

Creativity is a very nebulous thing to discuss, being as individual as each person participating in the discussion. Berta Frey said that some of the most creative things in weaving have been done with tabby¹, and Anni Albers talks about² the wonderful surprises of the loom³. In a weaving context creativity must encompass much more than a choice of yarns, warp set, and pattern. Of course there is a place in weaving for the traditional patterns, but surely we must not be satisfied with just this. Would Robert Altman be content to reproduce MASH for the rest of his life? To me this would be a great disservice to the craftsman as well as to the craft.

We must continue to push the limits, to maintain our dynamism, which is what resurrected weaving. Not all our efforts will be accepted, but the alternative is stasis which will ultimately cause our craft to wither once more.

I hope both the Weavers' Section (i.e., in Newsletter, ed.) and proposed weavers' guild will provide us opportunities to discuss seriously all aspects of weaving in some depth. I also hope that when the Craft Council redefines membership categories these two concepts, excellence and creativity, will be part of the criteria. Not as an expert, but as a learner, a lifetime category for me, I submit this for consideration.

Margaret C. (Peggy) Pitfield

FOOTNOTES

- Designing and Drafting for Handweavers*, Berta Frey, Macmillan, 1958.
- On Designing*, Anni Albers, Wesleyan University Press, 1962.

Sources and Resources

Resource Centre

The Saskatchewan Craft Council Resource Centre is gradually shaping up. Although we are still at the stage of collecting and organizing source material, we do already have a selection of Canadian craft exhibition catalogues and magazines, plus some reference publications on craft material suppliers. Effective Oct. 1, the Resource Centre will keep regular open hours Monday to Thursday, from 11:00 A. M. to 2:00 P. M., downstairs at 1915 Osler Street in Regina. Our Program Co-ordinator, Gary Dufour, will be there at those times to handle requests and suggestion. Or you can telephone 523-2777 anyday of the week, from 9:00 A. M. to 5:00 P. M.

Portfolio Program

On his return from the C. C. C. annual meeting in Marog, Quebec, Gary Dufour visited the Ontario Crafts Council Resource Centre in Toronto, and came away impressed by their successful portfolio program. In the coming months, the S. C. C. Resource Centre hopes to institute a similar program, and will begin by contacting a number of practicing craftspeople. In the meantime, this is a breakdown of the way it works:

- each craftsman will have his/her own portfolio containing slides of 12 pieces of work, photographs, newspaper and magazine articles; a resume' of the craftsman, listing training, awards, exhibitions, other personal data.

- the material in the portfolio is supplied by the individual craftsman and he/she retains copyright, and can update the portfolio as necessary.

- Resource Centre provides portfolio

containers, indexes all material, makes it accessible to those wishing to see a sample of individual's work, and publicizes the program.

- the program material will be available to: architects and designers, gallery staff, retailers, organizations looking for teachers, interested buying public.

Publications

Directory of Suppliers for Craft Materials, \$4.95, 162 pages, available from Ontario Craft Council, 346 Dundas Street W., Toronto, Ontario M5T 1G5. A major listing of craft suppliers (retail and wholesale) across Canada. Sample copy at the S. C. C. Resource Centre. Handcraft Goods Order, memorandum D49-28, available from the Customs and Excise office, 1919 Rose Street, Regina, Sask.; outlines what handcrafted items are permitted into Canada duty-free, and what has been prohibited. e.g. what types of wooden products are restricted. This will give you some idea about the competition you're up against. (published June 28, 1976) Other Books, 483 Bloor Street West, Toronto, Ontario M5S 1Y2, carries a variety of books on the textile crafts. A checklist of current stock is posted at the S. C. C. Resource Centre, or can be had by writing the above address. Crafts are your Business, by Gerald Tooke, a C. C. C. publication. Copies can still be obtained from the S. C. C., Box 3181, Regina, Sask. for \$3.00 (S. C. C. members)

Classes and Workshops

Saskatchewan School of the Arts, Fall Classes, November 5 - 14, 1976, at Echo Valley Centre, Fort San, near Fort Qu'Appelle, Saskatchewan.

Registration deadline: October 29, 1976. Basic Fee (all classes): \$100.00, includes room, board, tuition. (In the event of postal difficulties, registrations will be accepted by telephone: (306) 565 - 4056). Registration forms available from: Saskatchewan Arts Board, 200 Lakeshore Drive, Regina, Sask. S4S 0A4

Weaving

Director: Mary Andrews, Banff, Alta. (a master weaver of the Canadian Guild of Weavers) Lab fee: \$15.00

Course includes fundamentals of dressing a loom, study and development of threading, fibre and filament charts, embroidery and laid-in-the-shed techniques, rug techniques and finishing, overshot threading, draw-down of original name, and theory of colour using nature objects, pictures etc. for inspiration. Samples only will be woven in class, with lectures daily, slides with comments everyother day. A list of required materials will be sent upon receipt of application.

Metal Casting

Director: Prof. Orland Larson, Mahone Bay, N. S.
Assistant: Stuart Bozyk, Marquis, Sask.
Lab Fee: \$50.00

This workshop will explore several casting techniques with an emphasis on Centrifugal Casting - Participants will learn how to make various kinds of models, wax spruing, plaster investment, burn-out cycles, and the use of cast objects as an integral part of jewellery-making.

Pottery

Director: Gary Palecek, Maple Ridge, B. C.

Lab Fee: \$15.00
Open to all levels of experience.

This course will explore the many aspects of clay and its importance, including wedging and kneading, dividing and centering, making cups and flower pots from the wheelhead and turning them, packing a bisque fire, glazing fireable pots, and firing with glaze to Cone 6. - 1230° C. Those who register will receive a list of required materials. Garry Palecek has studied in Vancouver, Japan and Korea, and has his own business, "Coast Road Pottery".

WORKSHOPS

Preparation and Spinning of Wool, October 30 and 31 in Craik, Sask. Instructor: Christine Kennedy Fee: \$15.00, plus small fee for billeting. Contact Elly Danica, Box 3, Marquis, Saskatchewan

Supplies

New Zealand Fleece For Sale: a limited amount of fleece available for September/October shear. Fleeces are white (\$3/lb, cdn) or coloured (\$4/lb, cdn), includes all charges (New Zealand Customs Documentation, New Zealand Dept. of Agriculture health certificate, New Zealand Wool Board Levy, Insurance, and postage to Canada) Coloured fleece is medium coloured or heavy coloured as required, and have a mixture of white, silver, grey, black and brown fibres. Fleeces are skirted of extraneous matter and are of long staple, weighing approx. 6 lbs. each. Write to Mr. Wally Gordon, P. O. Box 42, Tettoro, New Zealand. His reference as a supplier of fleeces can be substantiated by any New Zealand Trade Commission office in Canada.



Crafts people working in Saskatchewan are eligible to apply for entry to the third Sundog Pleasure Fair, to take place Friday and Saturday, November 26 and 27 at the Centennial Auditorium, Saskatoon.

Because of the large number of qualified crafts people and our limited space, it is necessary to select entries based upon the quality of the work produced. A selection committee has been formed to receive applications and will base its judgement on quality to ensure the best work possible.

Applicants should send their name, address, telephone number, and slides, photographs or objects which represent the nature of their work. Applicants will be notified within one week of application of the committee's judgement. Details of Sundog booth requirements and other information will be forwarded at that time.

Booth fees are \$10.00 for a deposit, plus 5% of the first \$500.00 in sales. The \$10.00 deposit fee will be required after acceptance to the fair.

We will have about 50 booths this year with accepted applicants on a first come, first served basis, therefore early application is essential.

Forward application to:

Jim Thornsbury,
1024 University Drive,
Saskatoon, Saskatchewan
Telephone: 653-1075 (after 6:00 PM)

The Saskatchewan Craft Council will be sponsoring a Craft Market on Friday and Saturday, December 3 and 4, 1976, in St. Paul's Cathedral Hall, 1861 McIntyre Street at 12th Avenue in Regina. The market will be open from 2:00 P. M. to 9:00 P. M. Friday December 3, and from 10:00 A. M. to 5:00 P. M. Saturday December 4.

Booth space will be available for a fee of \$10.00 per craftsman plus 5% of the first \$500.00 in sales. The booths will be approximately 12 feet wide by 9 feet deep.

The market is open to members of the Craft Council living in Saskatchewan. To apply for a booth, send a \$10.00 deposit (which covers your fee if you are accepted) plus slides or photographs of at least four items representative of the work you intend to sell, to:

Selection Committee
Saskatchewan Craft Council
P. O. Box 3181
Regina, Sask.
S4P 3G7

We are planning on creating a truly festive occasion with entertainment, good food, and of course, outstanding Saskatchewan Crafts!

Earth and Fire, 312 Richmond Avenue East, Brandon, Manitoba, opened September 1, 1976. Facilities include a studio for teaching, storage warehouse for sale of clay and chemicals, and a retail area for the studio's pots, and other pottery. The retail area will handle cottage crafts of high quality, using all natural materials. Crafts will be accepted on consignment at present. Anyone interested in selling please contact Denise

Herwig, 817 6 Street, Brandon, Man. R7A 3P5, providing a description of the crafts, quantity available, materials used, and price desired.

1977 Saskatchewan Handcraft Festival, Battleford, Saskatchewan. The dates will be June 24, 25 and 26. More information in the upcoming issues.

Department of Tourism and Renewable Resources would like to hear from any Saskatchewan craftspeople who wish to be included in the 1977 Saskatchewan Travel Guide and who have not already been contacted by the Department. If you're interested in selling your work to tourists, contact Darryl McCallum, Dept. Tourism and Renewable Resources, 1525 Lorne Street, Regina, Saskatchewan (565-2313) immediately.

Craft Exhibitions

Dunlop Gallery, Regina Public Library: Traditional/Functional Weaving in Saskatchewan, October 8 to November 7, 1976. Wayne Pollock, functional pottery, January 15 to 30, 1977.

Shoestring Gallery, Saskatoon: A group show by shoestring members will include recent work in crafts. Dec. 2 to 24, 1976.

Help Wanted

Combination production potter and teacher with initiative enough to work unsupervised. Use of a large studio and gas kiln. Write to Denise Herwig, 817 - 6 Street, Brandon, Man. R7A 3P5

in the Saskatchewan Craft Council Newsletter. If there is something you want to buy or sell, if you're looking for a job or looking for an employee, we have established basic rates for classified advertisements: .10¢ (ten cents) a word, minimum of 15 words, per entry. Ads will appear in the Sources and Resources section of the newsletter.

Attention

businessmen, retailers, restaurateurs: we will also carry display ads at the following rates: full page \$40
half page \$20
quarter page \$10
eighth page \$ 5
(min)

Write: Saskatchewan Craft Council
P. O. Box 3181
Regina, Saskatchewan
S4P 3G7
or telephone 523-2777 (Regina)

Membership

At its first annual meeting in Regina, October 9, 1976, the Saskatchewan Craft Council membership voted in the bylaw changes on membership categories. They also passed a motion declaring that the membership year run from November 1 of one year to October 31 of the succeeding year.

Memberships therefore are due for renewal October 31, 1976. The categories are:

Subscribing member, \$5.00

"An individual or association paying a fee of \$5.00 shall be entitled to receive newsletters and bulletins for one year from the date of payment, but shall not be a voting member of the Council, or receive any other benefits."

Active member, \$15.00

"A resident of Saskatchewan paying a fee of \$15.00 shall be entitled to receive newsletters and bulletins for the membership year and in addition shall be entitled to all the rights and privileges of the Council. After three months of arrears of membership fees, a member will be struck from the membership."

This category is aimed at those people wishing to be truly active in the organization, by attending meetings and voting on bylaws and for the executive.

Craftsman member

"An Active Member in good standing who has submitted a body of cur-

rent work for review by a standards committee, selected by the board, and whose work is accepted, shall be considered as holding a Craftsman membership."

This category inspired considerable controversy, and the details of instituting it will be worked on in the coming months. Those applying for active membership might indicate whether they would like to apply for this category and are invited to contribute their suggestions/ideas concerning this category, to the board.

Supporting member

"Any person or organization donating the sum of \$50.00 or more shall be recognized as a supporting member for the membership year, but without voting privileges."

The membership at the annual meeting also voted unanimously towards creating Honorary Membership in the S. C. C., and conferred that status enthusiastically on Lea Collins for her many years of ardent support of the crafts in our province. (More on this in the next issue.)

Also in the next issue, a report on the annual meeting and some background on two new board members, Barry Lipton, Marquis, and Donovan Chester, Regina. (The former will act as board chairman for the coming year.) Congratulations to them, and to Bob Dalby of La Ronge, who was re-elected to a two-year term on the board.